

Prospectus

UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION

U N I V E R S I T Y

D U R A T I O N

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WITH THIS FIRST ISSUE OF PROSPECTUS, THE UNIVERSITY OF PENNSYLVANIA'S GRADUATE PROGRAM IN HISTORIC PRESERVATION PRESENTS AN OVERVIEW OF ITS ACADEMIC PROGRAM INCLUDING COURSES, STUDENT WORK AND CURRENT RESEARCH. IN ADDITION, ACCOMPANYING EACH ANNUAL ISSUE WILL BE A CRITICAL REFLECTION BY FACULTY, ALUMNI/AE AND STUDENTS ON CONTEMPORARY ISSUES THAT ARE BOTH CHALLENGING AND SHAPING THE FIELD TODAY.

Prospectus

2005

Duration

prō·spēc·tus

an outlook, a distinct view

something expected

the act of examining

characterized by foresight



UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION

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FOREWORD

Over the past decade historic preservation has come center stage in the discourse on place, cultural identity, and ownership of the past. If we accept the most basic definition of preservation as the protection of cultural works from loss and depletion, then the safeguarding of all cultural heritage — tangible and intangible — addresses and contributes to memory, itself basic to all human existence. Historic preservation as an academic pursuit is predicated on the belief that knowledge, memory, and experience are tied to cultural constructs, and especially material culture. Preservation — whether of a building, landscape, or city — helps extend these things and places into the present and establishes a form of mediation critical to the interpretive process that reinforces such aspects of human existence. With the escalating development and commodification of heritage in all its forms — as objects, places, and even symbols — for recreational, economic, and political purposes, the input of preservation professionals in shaping buildings, cities, and regions, becomes all the more critical. Historic preservation is a defined field with a long history, complex theories, and diverse methods of practice. It is a critical component of contemporary thought and practice in the design and planning of the built environment.

Today it is no longer a question of why but rather of how and to what purpose or end preservation can achieve its goals. Today, the benefits of heritage preservation are recognized as real investments — with high social and economic profitability, especially in view of our commitment to a better living environment and the need for real sustainable development in the next millennium. These are common interests shared by all departments in the School of Design and they go well beyond a traditional design agenda. At PennDesign preservation as an academic and applied field continues to evolve in accordance with new ideas and techniques, new talents, and within a broad array of subjects including the scientific and technical questions of conservation, the social aspects of local community, the relationship of heritage to its environment, and as an economic resource with preservation as a dimension of sustainable development. These form the basis for all courses, research and practice and equip students with the necessary knowledge and skills required for a successful and rewarding professional life.

DURATION

What is Duration, but the persevering
of a thing in its existence?

GALE Cr. Gentiles IV. 287 (1677)

All is changed, changed utterly

W. B. Yeats Easter 1916 (1916)



Time, like space, is all around us. Its evidence is visible in the natural world as linear and cyclical change. In our own fabricated material works, time exerts its presence through the telltale signs of material degradation and stylistic anachronism. It is through these indicators that we confront time indirectly and attempt to position a thing or place in relation to the present. Time is therefore both the qualifier and quantitative measure of creative works for the historian, architect and conservator who attempt to define and interpret it through words, built form, and material interventions.

With few exceptions, all human works pass through time. That passage, regardless of its length (not coincidentally expressed in spatial terms¹) is duration, the time during which a thing, action, or state continues to exist. How buildings and sites are received by each generation depends on the specific conditions of time and place. As time affords a measure of change, both time and change are critical components shaping the arrival and survival of any work to the present.

In our efforts to relate to buildings and places from the past, we use time as the primary measure of distance from the present. This relative distance is duration which can be explained through historical narrative and scientific hypothesis. Built works, be they gardens, corn fields, bridges, or palaces often reflect prevailing social and cultural concepts of the time when they were created. Certainly much scholarly work has been dedicated to this proposition. It remains the primary argument for the significance of preserving such places and things as an embodiment of past knowledge and values and owes its origins in part to the great knowledge-accumulation projects of the Enlightenment. Of rising interest in the current discourse on heritage is its ability to present the everyday human experience of lived time. Here we can trace such concerns to earlier arguments raised by John Ruskin on the visible age of a building as a reflection of the fullness of life.

Historic preservation has always been about duration, and about transmission and reception. What survives, what is forgotten, what is cared for or destroyed describe the lives our creative works can take. Such trajectories are dependent on many diverse factors; however, once consciously examined, all creative works come under consideration for their ability to communicate to us; to have relevance in ways consistent or new to their original authorship and to contemporary society. In this capacity they go beyond mere existence; they persevere, as Lubetkin wrote of buildings "...remaining as long as they have something to say."² Since time is not reversible and history cannot be undone (only rewritten), preservation is a true historical event; a critical human action that is one of the ways in which a work is transmitted to the future.



ON DURATION: A CONSERVATOR'S VIEW

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A Southern Cemetery

Photo: © John Hall

If we accept the most basic definition of conservation as the protection of cultural works from loss and depletion, then the preservation of all cultural heritage — tangible and intangible — addresses and contributes to memory, itself basic to all human existence. Preservation as an intellectual pursuit is predicated on the belief that knowledge, memory, and experience are tied to cultural constructs, and especially material culture. Preservation — whether of a painting, building or landscape — helps extend these places and things into the present and establishes a form of mediation critical to the interpretive process that reinforces these aspects of human existence. The fundamental objectives of preservation also concern ways of evaluating and interpreting cultural heritage for its safeguarding now and for the future. In this last respect, preservation itself becomes a way of extending and reifying cultural identities and historical narratives over time through valorization and interpretation of an identified “heritage” at any given moment.

The stabilizing effect objects and places have by connecting us to a personal or collective past is well known throughout time. The issue has become particularly pronounced today where the long-term effects of rapid change and mobility have caused a certain anxiety and dislocation. According to Eco and other post-modern critics, this discomfort has created a taste for the known, the familiar, the predictable, the expected and the repeatable, rather than the unexpected, innovative, and original. In the case of a rapidly changing built environment, the past affords a comfortable and controllable context as expressed in the widespread popularity of historicized design (“post-modernism”), historical theme parks and urban developments, reconstructions, and a romanticizing about tradition and so-called traditional peoples and traditional living.²

The basic means by which such valued cultural inheritance is retained and transmitted can occur either as tradition, the mechanism by which tangible and intangible aspects of culture are internally handed-down within a given society over time, or as preservation, a culturally external, critical act often viewed apart

from tradition and one based on an outside appreciation or valorization of the place or thing, often by cultural or temporal 'outsiders'.³ Although these definitions make for convenient oppositions, both concepts are complex and not exclusive. For example, as central as tradition is to the concept of cultural identity, it is also dynamic, being manufactured and reformulated by each generation through personal and collective interpretations of the past. This recycling and reassigning of value through memory over time will eventually result in a transformation of cultural form and meaning. Preservation on the other hand, is a modern concept existing self-consciously outside tradition. However by viewing history as continuous change, it seeks ways to make the past relevant through critical distance and empathetic engagement.

Form, fabric, content

At different times and in different places preservation has been expressed and practiced through three basic constructs or modalities as form, fabric, and content, the latter being the intangible beliefs, uses, and traditions associated with the material correlates of form and fabric. Implicit in all three constructs is the notion of maintaining contact with the past through the identification, transmission, and protection of that which is considered valuable in the present.

For all traditional visual artistic works, the idea of the work is closely tied to its materiality through form and fabric, and certainly in the case of immovable heritage, its context. Conservation directly engages the former (materiality) and when possible the latter (context), assuming both are recoverable. Contemporary conservation theories argue that value and significance are based in part on physical materiality and its affect on the perception of the viewer/user, which, in the case of the visual arts, have been categorized as artistic and historical-values, age-value, and use-value.⁴ Originality and authenticity are defined in a Western European context by these qualities; however, as we have come to discover in recent years, this is not nor has ever been universal.

Weathering, as a natural entropic process, always results in a transformation of materials through physical, mechanical or chemical alteration. Weathering indicates the passage of time as visible aging. It occurs during the life of the work and its occurrence is predictable, if not immediately apparent. Depending on the material and the form, such alterations have been viewed over time in different ways. Whereas structural degradation has generally been held as a decidedly negative aspect of weathering, except in the unique case of ruins and some contemporary art, the mechanisms of surface alteration have enjoyed varying degrees of acceptance depending on the time, place, material, and subject. This is perhaps best observed in our taste for preserving archaic "old-fashioned" things as aged or incomplete whereas no imperfection is tolerated for works of the present or recent past.⁵ As early as 1903 Alois Riegl observed that the twentieth century viewer

was as disturbed by “signs of decay [premature aging] in new works...as much as signs of new production [conspicuous restorations] in old works, and particularly enjoy[ed]...the purely natural cycle of growth and decay.”⁶

This attitude remains prevalent today where post war buildings and landscapes have taken center stage in contemporary preservation debates. It is not unusual that such works are now being viewed as “out of time”, as they are fast approaching the critical temporal distance of two generations. Moreover the rapid escalation of land values and new program needs have brought on an unprecedented acceleration in structural obsolescence and expendability. What is equally remarkable is the widespread interest and lead support from the professional design community rather than the public in the fate of many of these buildings. As the offspring of the Modern Movement’s first generation, these works have given many American architects and designers cause for consideration of preservation as an alternative option for intervention yet one based on little experience reconciling newness value with other more traditional preservation values. As a result these preservation projects tend to fixate on original design intent, realized or not. Moreover, the apparent mortality of many such buildings comes painfully close to the lives and works of many of the profession’s leading elder practitioners and critics who have strong ideological connections to these works.⁷

Weathering change

In conservation, degradation is generally considered destructive or a negative condition that is detrimental to the visual and structural integrity of the work. Such concerns are related to conservation’s interest in the aesthetic and intellectual legibility of the work and are the legacy of the mid-twentieth century theorist Cesare Brandi who considered “the reestablishment of the potential unity of the work” critical to conservation’s mission.⁸ Intervention addresses degradation by reducing the tension to the formal whole created by material damage and loss and involves reconciling conscious (original or subsequent) aesthetic values with historical values. This concern with safeguarding the artistic as well as documentary values of the work, especially as they relate to incompleteness of form and meaning, draws its inspiration from philological models.

The term patina⁹ has been used since the seventeenth century to describe acceptable entropic changes that are considered intrinsic to the material due to the natural weathering of that material under normal circumstances. This is in contradistinction to excessive alteration resulting from decay and the obfuscation of the surface from soiling, crusts and degradation.¹⁰ This suggests an acceptance of alteration that is judged or measured to have little physical effect on the durability or performance of the material or imparts an acceptable or desired visual aesthetic as well as those changes that more or less preserve the historical appearance of the form. This latter point is significant for there is often confusion on the difference between original and historical

appearance. Original appearance, linked to artistic intent, is a transient condition that exists only briefly, if at all, after completion of the work. The notion is a false one, however, as few materials are truly inert or stable for long and many works, especially architecture, continue to evolve and change over time as part of their natural life use. While entropic change is inevitable for all material things, decay has not always been considered the negation of creation as in the case of certain twentieth century design ideologies or native people's belief systems.

The indicators and qualities of age, defined most directly by weathering and style, became major issues in eighteenth and nineteenth century aesthetic theory, art history, and restoration philosophy linking the worlds of new art and architecture with historic buildings and monuments.¹¹ Weathering as time and nature's finishing touches to human works was a major element in the aesthetic principles of the Picturesque. However it was John Ruskin who gave a moral voice to weathering in his definition of historical monuments and their preservation, a concept later reworked by the Austrian art historian, Alois Reigl who developed a values-based approach to the definition and treatment of unintentional monuments as those works which serve to commemorate past human activity through their aged appearance.

For Ruskin the greatest expression of a building's truthfulness was to be found in its weathered surfaces and accumulated accretions. In *The Seven Lamps of Architecture* (1848), perhaps his most famous work and one which had a great influence on nineteenth and twentieth century architectural theory, he wrote, "The greatest glory of a building is not in its stones nor its gold, but in its age."¹² Through age, architecture embodied memory, "...we cannot remember without her."¹³ and this memory was reflected in its physical appearance.¹⁴ In *The Lamp of Memory*, he wrote,

...it is in that golden stain of time, that we are to look for the real light, and color, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess of language and of life.¹⁵

Thus it was through weathering that the fullness of life was recorded and architecture gained nobility or in his own words, "accumulated voicefulness." As Kirby Talley has pointed out, Ruskin further attributed

beauty to age, combining and promoting documentary and aesthetic values over original appearance.¹⁶

Within the context of ancient buildings, it is to Ruskin then that we must attribute the most complete explanation of aging as enhancement of architecture and the idea that weathering records and allows the recollection of earlier stages in the history of a building and the human lives associated with it. It is for these reasons that Ruskin so passionately argued for the “preservation” [conservation] as opposed to the “restoration” of art and historic buildings, which removed the face of time in an attempt to offer “fresh readings.”¹⁷ This is summarized in his often quoted Article 18 of *The Lamp of Memory*:

[Restoration] means the most total destruction which a building can suffer... a destruction accompanied with false description of the thing destroyed...that spirit which is given only by the hand and eye of the workman, can never be recalled...What copying can there be of surfaces that have been worn half an inch down?...How is the new work better than the old? There was yet in the old some life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought...¹⁸

Yet age is not the only consequential factor in determining value and significance. The older something is the more powerful it is to elicit positive emotional response, yet this is incidental to real historical significance.¹⁹ Historical appearance acknowledges time as an essential component of architecture. It is time that distinguishes and separates past structures from the present and it is time that continues to shape and define them through weathering. However, the concept of patina implies benign change over time, which acknowledges the natural processes of weathering we find acceptable or appealing. For centuries, weathering was accommodated in the original selection of materials and construction details based on empirical experience. Such traditional building materials and systems were designed for either long-term retention, i.e., permanence, or to accommodate gradual change or for periodic replacement (e.g., surface finishes).

For many works of the twentieth century, weathering and age were ignored or incompatible with the ideological concerns of modernity and with what Bernard Tschumi has termed “conceptual aesthetics” of the age.²⁰ For the smooth, white, hard-edged forms and surfaces of many twentieth century buildings of the Modern Movement, weathering was an unwelcome and corruptive force. Moreover, non-traditional forms and materials of the new vocabulary often resulted in unanticipated material failure and reduced building duration.

Whether by conscious obsolescence, intentionally shorter maintenance-free life spans, or simply flawed technology, modernist works of art and architecture have challenged contemporary conservation's continued focus on age-value and material authenticity and instead have championed the argument for cyclical renewal of form and fabric.

Eugène-Emmanuel Viollet-le-Duc's equally famous definition of restoration from his encyclopedic *Dictionnaire Raisonné* (1854) stands in complete contrast to Ruskin's preservation philosophy and offers a sympathetic argument supporting post-modern attitudes toward preservation.

To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish it in a finished state, which may in fact never have actually existed at any given time.²¹

Since their first publication, these two statements have come to represent the dominant opposing positions on the subject. However both men expressed far more complex views than these often quoted passages suggest. In the *Dictionnaire*, Viollet posed the problem of restoration as one of choice through rational deduction based not on blind adherence to one position or another but rather case by case, determined by a building's physical integrity.

Should the unity of style simply be restored without taking into account the late modifications? Or should the edifice be restored exactly as it was, that is with an original style and later modifications? It is in fact imperative not to adopt either of these two courses of action in any absolute fashion; the action taken should depend instead upon the particular circumstances. We hold that an edifice ought to be restored in a manner suitable to its own integrity...We must scrupulously respect all traces or indications that show additions or modifications to a structure.²²

Like Ruskin, Viollet-le-Duc rejected imitation as being equal to the original. However, unlike Ruskin, he believed that the integrity of the whole work and the artistic spirit or intent behind it could be understood and should be re-established through "the new analytic method" of restoration. Restoration was a rational process of information recovery, not unlike the new sciences of geology, comparative anatomy, ethnology

and archaeology of his day. By moving beyond sheer imitation of forms to the ideas behind them, Viollet saw restoration as a creative process no different than contemporary architectural design whose primary task was “the manifestation of ideals based on principles.” Viollet’s search for functional explanations in the forms of Romanesque and Gothic buildings was the objective and restoration was an exercise toward exploring and proving that concern. As Françoise Berce and Bruno Foucart have noted, his insistence on style at the expense of the individuality of a building — in an age when the sum knowledge was as yet very incomplete, the chronology of reference works inexact, and the number of publications limited — could only lead to simplifications which have been justly denounced.²³

Reconciling history and intent

Any attempt to situate duration within the larger conservation discourse must acknowledge the three basic constructs of form, fabric, and content. All are tied together in defining works of art and architecture; however depending on the situation, we can choose any number of strategies that either privilege one over the other or attempt to present all three in balance. For example, Ruskinian preservation favored the fabric above all else in contrast with the formalistic concerns of stylistic restoration. The content as value or meaning was associative and different in each case. The balance of these modalities in the conservation project will of course be dependent on a great many factors: cultural, social, technical, economic, and visual to name a few. And the scale of the intervention will dictate options; the visual and structural reintegration of an architectural detail will require a different set of solutions than the replacement of a roof, the addition of a wing, or the insertion of new buildings in an historic urban context.

Contemporary practice is no less polarized despite a greater theoretical embrace of both aesthetic and historical values. Despite the prevalence of “schools” of conservation that owe their practices partly to the inherited traditions of individual countries and resources, the prevailing practice of identifying authenticity in the material fabric of a building has given rise in its most extreme expression to architectural embalming which has developed an entire kit of scientific measures and aesthetic tricks to sustain and present compromised fabric. This in turn has prompted critical responses to reassert the dominance of form and content by repositioning conservation as an act of design whose authenticities reside in architectural process and craft tradition instead.²⁴

By approaching all visual works through their modalities of form, fabric, and content, this simple model offers a means of assessing the immediate outcome and long-term effects of any intervention decision. As each modality is governed by one or more of the various disciplines associated with cultural heritage, critical issues relevant to the work or site and the professional input required can be better placed in perspective to

both develop and critique proposed interventions and predict their outcome.

Contemporary preservation must strive to seek a middle ground by acknowledging both process and product whereby knowledge and experience are tied together. Its primary obligation is to extend the whole life of the work, which in addition to the creative energies of original and subsequent artistic intent, must also embrace the equally long and complex history of its reception over time. As a modern practice, conservation is a scientific activity where its aims and methods are involved, but at the same time it also has humanistic goals. As such, contemporary practice now requires input from various specialists, each bringing their expertise to the problem. Conservation starts from a constructed work and comes back to that work through a series of processes that belong to a broad range of fields and it depends on the contemporary cultural and social context of the work. To that end, duration as an expression of value plays a major role in constructing heritage. As Brandi warned a generation ago, “All restoration is a product of its time and as such is an act of critical interpretation.”²⁵ We restore with intention and it is that intention which needs to be continually questioned as much as the work itself.

Endnotes

- 1 The term heritage is used here specifically to mean constructed history that is intentionally biased toward a particular group or issue. See D. Lowenthal, *The Heritage Crusade and the Spoils of History* (London: Viking Press, 1997).
- 2 C. Boyer, *The City of Collective Memory: its Historical Imagery and Architectural Entertainments* (Cambridge: MIT Press, 1994), pp. 187-89.
- 3 Marshall Sahlins has described the process of tradition and ethnic memory as “what began as reproduction ends as transformation,” so that in the process of remembering, a reinterpretation or “cultural reordering” occurs. In this way tradition is neither static nor anti-modern. Quoted in M. W. Meister, *Sweetmeats or Corpses? Art History and Ethnohistory*. *Res* 27 (1995): 120.
- 4 A rational classification of heritage values was first developed by A. Riegl, *The Modern Cult of Monuments: Its Character and its Origin* (1903). In N. Stanley Price, M. K. Talley Jr., and A. M. Vaccaro (eds.) *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: The Getty Conservation Institute, 1996): 69-83. More recent efforts of The Getty Conservation Institute on values and cultural heritage can be found in *The Getty Conservation Institute, Values and Heritage Conservation* (Los Angeles: The J. Paul Getty Trust, 2000).
- 5 At the Science Museum in London, this distinction was observed where visitors were disturbed to see expensive old motorcars looking shabby, whereas when the Museum of London opened its stores to the public, the old looking horse-drawn carriages were preferred to the newly restored ones.
- 6 Riegl in Stanley Price (1996): 73.
- 7 H. Muschamp, “It’s history now so shouldn’t modernism be preserved, too?,” *New York Times* (Dec 17, 2000).
- 8 C. Brandi, *Theory of Restoration* (1963). Axiom 2—Restoration must aim to reestablish the potential unity of the work; as long as this is possible without producing an artistic or historical forgery and without erasing every trace of the passage of time. Concept of “unity”: A fragmented work will continue to exist as a potential whole in each of its fragments. The form of each work of art is indivisible. Therefore, lacunae or interruptions be they visual (aesthetic) or structural must be reintegrated to reestablish the image-related or material unity of the work. The reintegration must be recognizable yet reestablish unity of the work. In N. Stanley Price, (1996): 69-83.

- 9 Patina is the imperceptible muting placed on the materials that are compelled to remain subdued within the image. Patina is age value and the face of time and preserves the unity and equilibrium of the work. "For restoration to be a legitimate operation it cannot presume that time is reversible or that history can be abolished...it must allow itself to be emphasized as a true historical event..." Brandi in Stanley Price(1996): 232-33.
- 10 Beginning in the mid-19th century, the destructive effects of pollution from industrialization began to be observed and distinguished from natural weathering processes thus prompting the entry of science into building and monument conservation.
- 11 P. Philippot, Restoration from the perspective of the humanities. In Stanley Price (1996): 217.
- 12 Ruskin, J. The Seven Lamps of Architecture (New York: Farrar, Straus and Giroux,1988), pp. 233-34.
- 13 Ruskin (1988), p.168.
- 14 Ruskin challenged and extended Vitruvius's primary requirements of firmness, commodity, and delight in his Seven Lamps of Architecture to include sacrifice, truth, power, beauty, life, memory, and obedience.
- 15 Ruskin (1988), p.177.
- 16 A fascination with ruins was common throughout the late 18th and 19th centuries and appears in painting, literature, aesthetics, and architecture. The dilemma Ruskin clearly articulates is the contradiction between age or weathering with what he terms "original or true character." Ruskin (1988), p.183. "For though, hitherto, we have been speaking of the sentiment of age only, there is an actual beauty in the marks of it..." Ruskin (1988), p.178.
- 17 Ruskin voiced a similar negative view toward the restoration of paintings, "...cleaning, which is incipient destruction, and ... restoring, that is, painting over, which is of course total destruction." "[Those paintings] however fragmentary, however ruinous, however obscured and defiled, is almost always the real thing; there are no fresh readings..." Stones of Venice, Vol II, Ch VIII, Articles 135-8. Riegle also remarked on the failure of restoration in its conflation of newness-value with artistic value, the latter in support of recapturing and displaying the architect's original intent.
- 18 Ruskin (1988), p.184.
- 19 R. Longstreth, "The Significance of the Recent Past," APT Bulletin 22 (1991):17. It is important to note that there is no age criteria for inclusion of cultural properties in the World Heritage List.
- 20 "The Modern Movement loved both life and death, but separately. Architects generally do not love that part of life that resembles death: decaying constructions — the dissolving traces that time leaves on buildings — are incompatible with both the ideology of modernity and with what might be called conceptual aesthetics." B. Tschumi., Architecture and Transgression, Oppositions 7 (1976):60.
- 21 E. E. Viollet-le-duc, 'Restoration' in The Foundations of Architecture: Selections from the Dictionnaire Raisonné, trans. K. D. Whitehead (New York: George Braziller, Inc., 1990), p. 195.
- 22 Viollet-le-duc (1990),pp.: 210-13.
- 23 F. Berce and B. Foucart, Viollet-le-Duc (Washington, D.C.:The Trust for Museum Exhibitions:1987), pp. 15-16.
- 24 For recent criticism on this see P. Marconi, Materiali e Significato, la Questione del Restauro Architettonico (Rome and Bari: Editori Laterza, 2003).
- 25 C. Brandi (1963).



PRESERVATION IN THE SPHERE OF THE MIND:
DURATION & MEMORY

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Visitors looking at the geological samples at the
Cardada Observatory, above Locarno, Switzerland.

Designed by Paolo Bürgi.

Photo: J. Dixon Hunt

Sigmund Freud begins his *Civilization and its Discontents* by addressing the issue of how much and how long the human mind can retain memories. This “general problem” is, as he puts it, a question of “preservation in the sphere of the mind”. I reread his chapter, in which he argues unsurprisingly but almost triumphantly for the complete retention in the human mind of everything that has been formed there, when I was preparing to talk on architecture and memory at Georgia Tech. A version of that talk is offered here as an oblique but (I hope) significant perspective on the idea of duration; here I rejoin and rework some of the arguments connected with historic preservation that I put forward in my recent book, *The Afterlife of Gardens* (University of Pennsylvania Press, 2004).

No subject has been as discussed among writers on landscape architecture with such enthusiasm as its ties to memory. Two substantial collections of essays — neither, unfortunately, in English — have explored the connections with apparent thoroughness: a colloquium during the early 1990s in France produced *Le Jardin, art et lieu de mémoire*, while a collection of Italian essays entitled *Il Giardino e la memoria del mondo* appeared more recently from the Florence publishers Olschki in their series “Giardini e Paesaggio”. I mention these partly to note that there are relevant critical works out there — and landscape studies are absurdly blind to work in other countries and other languages (as those two volumes themselves reveal in their solidly euro-centric references) — and partly because their contributions do not in the end seem to address adequately the topic we are engaged with here. Most of the enquiries so far conducted into the associations between landscape and memory are grounded in historical invocations of classical rhetoric: the famous study by Frances Yates on *The Art of Memory* (1966) is the distinguished exponent of how the art of memory — the *ars memoriae* — was understood and practiced in mediaeval and Renaissance times.

But — to put the matter now succinctly and bluntly — the traditions and habits by which classical rhetoricians and their successors explained and practiced the arts of memory seem to be useless in our very different culture: a culture with no educational insistence on training memory and apparently far less need to do so systematically in an age when we have abundant paper and pencils (which the ancients did not possess), as well as palm pilots, portable recorders, video, photography, tapes, etc. And more importantly than that, we inhabit a culture that seems to share so little in common that the ancient rhetorical devices of, for instance, emblems and allegorical figures can no longer be employed to convey ideas, and that a compendium of references or arsenal of shared general knowledge cannot be counted upon as a lingua franca in communication. As Nietzsche is quoted in one presentation of Bernard Tschumi's Parc la Villette — "The world for us has become infinite, meaning that we cannot refuse it the possibility to lend itself to an infinity of interpretations". Tschumi himself declared that the Villette project "aims to unsettle both memory and context". I want to enquire, briefly, into this breakdown of classical traditions of memory systems, as a prelude to asking what modes and mechanisms of memory are available these days both to landscape practitioners and those who experience their work. I'll focus upon one very illuminating incident that occurred at a watershed of modernity in the 18th century.

Two

In 1747 Joseph Spence, who was a professor of both poetry and modern history at the University of Oxford, decided that a sufficient knowledge of Roman divinities, their names, attributes and powers, was lacking among both students and the general public; so he wrote and published *Polymetis*, which went through innumerable editions until 1774 (suggesting indeed that there was need and demand for his work). In it he assembled all the verbal descriptions and visual imagery he could find on each deity and gathered them — statues, inscriptions, medals, etc. — in a series of appropriate temples scattered around a large landscaped garden. As visitors proceeded from temple to temple they'd learn or refresh their memories about the characteristics, behaviour, attributes, actions and associations of each deity, including the various different aspects of any one, like Apollo. It was a memory bank of classical lore and legend, or (if you like) a huge peripatetic encyclopedia, or alternatively some reserve collection of texts and slides in a modern university library for a course on classical mythology.

The very year in which Spence published this guide to the nomenclature and attributes of Roman gods and goddesses, a young clergyman called William Gilpin, later to become famous as the theorist and populariser of the picturesque, visited the gardens at Stowe, which must have seemed in its profusion of temples, statues and inscriptions not a bit similar to the imaginary landscape of the *Polymetis*. Gilpin subsequently published an

account of this visit in 1748 in the form of a dialogue that contrasts two kinds of reception of the Stowe site and its dense array of iconography. One visitor seems to possess an instant recall of all necessary knowledge by which to negotiate the gardens; the other prompts his friend by constantly asking about the stories represented in paintings and the meanings of the series of temples; on some few other occasions the less informed man himself registers and identifies subjects — “taken from the Fairy-Queen I dare say; they look like Spencer’s Ideas” (pp.2-3; 6-7). On several occasions “inscriptions...explain the Designs” (p.13) and allow disquisitions on the topic or subject identified (William Penn, for instance [p.38]). But gradually there develops a distinct contrast between Polythton who hankers after meanings and identifications and Callophilus who responds more to formal effects, vistas and prospects (it is he who identifies a structure of “whimsical appearance” as the “Chinese House” (p.26).

Yet the contrasts are not so stark as that suggests: Callophilus finds “a kind of Emblem” (p.31) simply in the shady walks of the woodland groves rather than in some symbol or sculptured item. His ability to instruct his companion also suggests that he has mastered meanings and references as the sole mechanisms of garden meaning even as he moves beyond them (he knows that his companion can purchase a guide to all the inscriptions and garden imagery at the local inn ((p.17) — implying that he’s gone through all that himself). Throughout, whoever displays competence or is baffled by what is encountered in the long excursion through the gardens, whether identifications are precise or whether something only “puts one in mind of some generous patriot in his retirement” (p.40) — i.e. provokes a very general idea, it is clear that a landscape like Stowe was designed for and expected to provoke and sustain a constant flow of conversation that drew upon an assumed body of shared memories. Gilpin highlights precisely the range of comprehension possible to a mid-18th century visitor to a landscape garden richly endowed with items that the previous 40 years had deemed perfectly readable. As the Dialogue closes, however, the one who has been so concerned to know exactly what reference, what story, what incident he is faced with, is allowed to celebrate the garden as “a very good epitome of the World” (p.58), understood as a variety of scenes that will satisfy all psychological characters. It is as if, by the end, even this character Polythton can accept a measure of expressive and affective design.

Three

All this resonates with a distinction familiar enough today. Marc Treib can usefully stand as its representative spokesman when (in writing about the Woodland Cemetery in Stockholm) he opts to cast aside “erudite references to history that demand an educated visitor” in favour of “significance [that] does not depend on interpreting iconography.” Yet what it does depend upon is not clear, but seems — for Treib — to be instinctive responses only to the forms of design I am not so convinced that we need retreat so far. While

we are certainly heirs today of the distinction proposed by Thomas Whately in 1770 between “emblematic” gardens, with readable imagery and a vocabulary and syntax apparently shared by all visitors, and those that promoted “expression”, the far more personal responses of the sensitive and solitary imagination, this does not mean that we have lost our memories and can no longer exercise our imaginations. It is a familiar claim that both education and the diversity of the world we live — despite its globalism — deny us any commonality of reference; even that this very globalism reduces to a bare common denominator the few signs and references we have in common. Nonetheless, while we probably live in what I would call (playing off Yates’ *Art of Memory*) an artlessly mnemonic world, it is not a world without memories. And these memories will include a range of possibilities unimaginable by those in the 18th-century faced with a loss of shared imagery, and clearly unimaginable by Marc Treib for whom there seems to be nothing in the memory bank and its mechanisms this side of “erudition”, “iconography” and the conscious act of “interpretation”. Here we might recall, even if we cannot now linger upon its suggestive scope, Sigmund Freud’s discussion of the mind’s resources, in particular its particular ability to preserve memories like some palimpsestial model of the ancient city of Rome: “in mental life nothing which has once been formed can perish — that everything is somehow preserved and that in suitable circumstances....it can once more be brought to light”.

Four

What is clear is that for both designers and those who benefit from and experience their designs there exist skills, even arts, to activate and indulge our capacity for imaginative memories.

First, I’d like to put aside on this occasion the topic that should receive adequate treatment elsewhere: memorials. By their very nature, many or most memorials are established within communities that recognize what is at stake, what is being recalled, and understand the location and syntax of the invention. While it is true that the Vietnam Memorial, for instance, has generated an often extreme range of response, nobody is ignorant of what is memorialized there, even if both the mode of commemoration and its “take” on the war in south-east Asia have been debated. However, it is also worth reminding ourselves that some memorials at least can lose their resonance over time — the emblematic case, I suppose, is the worn gravestone and its corollary, what we might term the “Elegy in a Country Churchyard”-syndrome of “mute inglorious” denizens of innumerable graveyards about whom we can recall nothing whatsoever.

The far more problematical issue is what meanings or memories can be communicated by contemporary landscape architecture when design does not specifically invoke some event or famous person (like the FDR Memorial). Yet landscape architecture without memorial function is not, surely, devoid of what we might call resonance; I mean excellent design work — for I must argue in passing that good design is

characterized among its other aspects precisely by such an “aura” or resonance that activates memory, memory that in its turn depends upon both imagination and knowledge in its recipients. Nietzsche popularized the idea that we cannot learn anything that we do not already know, so one strategy by which our memories are activated on a landscaped site is by the design reminding us of something that was up to that point lost, forgotten, or repressed, but which, now released, is worked upon by the imagination, and since this is a question of memory, by the historical imagination (in the broadest sense).

We need to look at matters from both the designer’s point of view and the visitor’s, which do not always — nor perhaps do they need to — coincide. The designer has basically two strategies: to pre-determine meanings and try to communicate them, counting upon his/her skill at producing forms that will release in visitors a range of memories and meanings that approximate his/her own; alternatively, the design might eschew all effort to insert or encode meanings, trusting presumably to a series of willingly interactive respondents.

From the visitors’ perspective, we may imagine some who consciously but sympathetically apply their own resources of memory to an encounter in such a way that they appreciate some, much or even all of the meanings intended by the design (if such were intended); but equally or alternatively, the visitor may simply exercise his/her free association, drawing upon associations and memories that the designer might never have considered, and thus come to “fill” the site with their own more or less rich and rewarding ideas.

We have sufficient experience of all these modes and responses: the student at a final review, the designer making his/her pitch to a client or jury, may elaborate on the “meanings” that the design supposedly incorporates, but the visitor’s share (I re-work Gombrich’s famous phrase, “the beholder’s share”) is largely ignored or postponed. But once a site comes into existence, there is the possibility of its visitors being guided in an interpretation of some pre-coded meanings. We all have used or seen visitors using guidebooks that spell out what may escape or be missing in their own our minds and memories, prompting them in ways that the site itself cannot readily do. But we have also experienced extraordinary flights of fancy in response to some site or design: it happens all the time in academic criticism! But it also happens in ways we can only guess at (unless we eavesdrop) that many people visit and respond to sites with their own individual resources of experience, knowledge and memory. Some sites that have been in existence for a long time and especially through cultural changes provide fascinating examples of fresh readings, as verbal and visual records accrete a palimpsest of receptions. Even the Vietnam Memorial can be seen as having already acquired a multiplicity of responses; contested memories, yes, and some preferable than others according to what you bring to the experience. Another example would be the centuries-old habit of responding to ruins by completing their structures in word or image, filling the vacancies with perhaps new associations, restoring fragments after the visitor’s own mental recollections and designs.

Seen from this, the visitor's or receiver's, perspective, the possibilities are vast. But there are resources for the designer to call upon that can rescue him from being trapped between the rock of community design and prescription of meaning, on the one hand, and, on the other, the hard place of arguing for some universal human kitty or reservoir of reliable memories. An obvious case is the invocation of materials and forms that recall by intensifying locality: Halprin's cascades in Portland are an abstract recollection of mountain streams, or Kiley's wonderful Fountain Place in Dallas gathers cypresses and a descent of waters in ways that remind of (but do not try and replicate) Texan swamp landscapes. Another move is so to concentrate — not crowd, but epitomize — forms that seize the imagination by the force of their own presentation: here, again, Fountain Place, establishing its own strong identity as a precious enclave within the urban hardness and heat, allows anyone to dream and think within its virtual enclosure.

Five

Some designers, confident presumably with the durability of memory have of course taken the initiative and directed reaction and reception while invoking the rich resources of their own art. Here are two examples. At the edge of Ian Hamilton Finlay's garden of Little Sparta visitors come upon a fence fragment descending into the lochan, on which is inscribed the single word PICTURESQUE. To which there are many responses, all of which require some mnemonic agility and activity on their part: they can laugh at the apparent un-picturesqueness and see a joke at the expense of this tired old warhorse of a concept; or they can acknowledge its tribute to the fascination with decay (what the painter John Constable called "old rotten banks, slimy posts"); perhaps they might recall the vogue for basing landscape design upon painterly models — though then wondering whose paintings are imitated here, as scenes earlier in the garden had recalled Dürer and Claude; or, if we are alert to the context and to Finlay's fascination with revolution, we might find a more strenuous reference to the famous British exponents of the picturesque — Gilpin, Richard Payne Knight, Uvedale Price, and perhaps Humphry Repton — not unimportantly contemporaries with those other revolutionaries, St Just, Rousseau, Robespierre, whose lives and works are by no means negligible let alone picturesque in the cant usage of that term. The marvelous success of this small intervention, I suggest, is precisely that it opens up a whole anthology of memories.

One project from 1997 onwards by the Swiss landscape architect Paolo Burgi draws upon history even as it relies upon the extraordinary context of its mountain site. At Cardada above Locarno a geological observatory gathers and presents the materials for a review of geological time, notably recalling the collision of the European and African continents: Burgi calls it "Un grande scenario, una storia fantastica", which his proposal seeks to bring home to visitors by activating historical imagination on a suitably dramatic site.

Lower down the mountain a breathtaking promontory is cantilevered into the void above the forest; along its pedestrian surface the “attention of the visitor” is directed to a series of embedded images — from DNA molecules out of primordial seas to the signs and markings of our own ecosystems.

What characterizes these sites above all is their confidence in the mnemonic capacities and capabilities of visitors and that these memories endure. They seem to reach out and draw us into their world, proposing an agenda of meanings for which our memories are likely to be primed. What we cannot know, unless we are prepared to undertake this research more systematically than has been done heretofore, is whether on sites like these two radically different ones people create their own version of the site from other ideas, associations and memories.



THE EXPERIENCE OF DURATION AND DURABILITY

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Temporary Memorial at the site of the crash of Flight 93 on
September 11, 2001, in Somerset County, Pennsylvania.

Photo: R. Mason

The words durability and duration share a common root, suggesting hardness, or an ability to last. Both ideas suggest an ability to hold out against time. Duration and durability are unquestionably central to the idea and practice of historic preservation. They are implied goals in much of what preservationists do and think about, and therefore they warrant a closer look. Thinking about the experience of duration and durability — as notional qualities in addition to material realities — offers insight into the changing demands on the preservation field.

For preservationists, is seeking duration and durability always a good thing? Duration, I would say, is always a presence in preservation discourse and praxis, and is a “good thing” in the sense that it really defines the field. The “age value” that Alois Reigl observed in theorizing preservation at the turn of the 20th century, for instance, is a way of expressing a sense of time having passed — a sense of duration.¹ And, as David Lowenthal famously wrote in his landmark book of 1985, the past, in modern western society, is “a foreign country.”² This sense of distance metaphorically reinforced in geographic terms what was fundamentally a chronologic experience — history was something distant, something in the past, and we perceive this distance in units of duration. The eminent historian Françoise Choay, in closing her masterful book *The Invention of the Historic Monument*, unsurprisingly placed duration right at the center of the crisis facing preservation in contemporary culture. Expounding on the “narcissism” of heritage, she writes: “[T]he prostheses [electronic, digital media; the means of the virtual, non-place realm] that liberate us from the ascendancy of place also release us from our involvement in duration, installing us in instantaneity.”³ All bad developments, she argues, as they lessen the preservation field’s dependence on duration.

About durability, as I see it, the preservation-minded have had more mixed opinions. Durability has long been a fixture of preservation and conservation, a quality of resistance to change that we seek in old things and seek to support in things that begin to deteriorate noticeably. The valorization of durability has

been one of the dominant discourses in historic preservation since the field's inception. Bernard Feilden, in his primer on conservation, wrote of "arresting decay" as a driving force of conservation theory, research and praxis. It gives a vivid image of preservationists' goal: finding, understanding, and protecting the durability of things. But isn't it the lack of durability that often lends things a sense of duration? For the Ruskinian strains of preservation ideology, this certainly is the case. Some measure of deterioration and decay (evidence of a lack of durability) adds value ("age value") to a building, artwork, town, or landscape. Oldness depends on some lack of durability.

Despite the common etymology of "duration" and "durability," there are some contradictions or conundrums at play in how the preservation field understands and uses these ideas. This is a really fruitful theme for historians of preservation. Perhaps the most obvious conundrum, well rehearsed in the preservation theory canon, lies between durability as a literal quality of materials and durability of an historical image (of a building, a place, an artwork). In the ceaseless debates about reconstruction, this is the argument: at what cost to the durability of materials does one create a durable image of an historic time and place? To create a durable image of the past, is one willing to destroy material, thus ignoring the value lent by its durability?

Closer to the concerns of contemporary practice, some aspects of the preservation field seem to suggest that, in the continuing play of duration and durability, the literal sort of durability could become less of a concern than it used to be. Two specific directions in the contemporary preservation field point the way to this.

Landscape preservation embraces the management of a different kind of system from the relatively controlled, relatively curatorial framework of building conservation. Depending on the type of landscape one is talking about, the ecological system underpinning the cultural meanings of the place likely embodies a dynamism, unpredictability and essential changefulness unlike the systems underpinning most works of architecture. Landscape dynamics might not be fundamentally different from those of buildings when it comes to preserving them. Landscapes are defined and valued more by changefulness (through seasons, through ecological succession, through geomorphological, soil formation and other natural processes) than by the relative stability and fixity of buildings. (Granted, it's difficult to make such generalizations without distinguishing among designed and undesigned landscapes, among types of buildings and building materials, and so on.) With landscapes, there is a different character and pace to change, to which preservation must adapt. Part of this adaptation must consist of fresh explorations of our notions of duration and durability.⁴

The second, emergent preservation issue that shines light on duration and durability is the phenomenon of ephemeral memorials and other popular memorial expressions that are so apparent today. Made of paper, candles, photographs, plastic, chain-link fence, found and hastily made displays, these

memorials seem ubiquitous and at the same time invisible to the preservation profession. One might argue that these memorials have nothing to do with preservation — they're not old, after all, nor designed by great designers, nor made of noble materials. However, they certainly are a form of public commemoration, and use formal and aesthetic means to represent the past, and therefore demand some analogous relationship to historic preservation.

Ephemeral and popular memorials present another way to explore the changing relationship between duration and durability. Often, these memorials are created when very little time has passed from the event. The materials of which they are made are defined more by their indurability. Yet these installations are widespread, shared across cultural groups. They seem defined by more pure expression of desire for memory, without abiding by the conventions of material durability so common in official memorials (stone, bronze, sites cleared marked off and publicly owned). Their popularity is undeniable, and for the purposes of this essay they are intriguing because of their seeming embrace of the opposite of durability. These memorials apparently rely little on the sense of duration, nor on the quality of durability to make their impact. Their mere presence in public space, and the heartfelt, mostly unconsidered affect of their messages, are enough to justify them. Over time, of course, the reality of duration prevails, and the popular memorials fade, dissolve, are forgotten. But it is perhaps this tyranny of duration, effacing the durability of cheap materials, that is so compelling — mimicking, of course, the decay and effacement of memory over time.

The conundrum of duration and durability is nothing new to the preservation field. Over the 20th century, preservationists have tended to ignore or efface many of the contradictions and complexities of the field, thinking that the certainties of scientific methods, professional codes, and august institutions were the higher goals to be sought. But, far back into the 19th century, the more broad-thinking and visionary among us saw, and even found ways to celebrate, some of the contradictory impulses behind our desires to preserve and remember. For example, the painter Thomas Cole, writing in 1836, observed that a waterfall “presents to the mind the beautiful, but apparently incongruous idea, of fixedness and motion — a single existence in which we perceive unceasing change and everlasting duration.”⁵

Preservation is an intentional, organized means of sustaining and shaping collective remembering. The material conservation of buildings, places and artworks is the means to this end, not the end in itself. Duration and durability present us with more conundrum than clarity because preservation exists at the service of collective memory, not at the service of materials and images themselves.

This assertion rests on making a distinction between different aspects of the preservation field, and forces some self-reflection that, as a field, we often are reluctant to do (because it might seem to outsiders to undermine our status and cohesiveness as a profession). The distinction lies in the conceptions of preservation

as a social phenomenon and aspect of culture, on one hand, opposed to the conception of preservation as a technical practice and domain of professional expertise.

To the extent that we embrace preservation's social goal as a continually evolving expression of collective memory, we enter in to this riddle of duration and durability. Whereas durability may long have served preservation interests well as a goal, the demands of society for new and relevant way to stimulate collective memory seem to require (at times) the opposite of durability. Memory, of course, is fundamentally changeable, and social, and unpredictable.⁶ And this would seem to bring it in to conflict with the apparent certainties of durability and duration.

Endnotes

- 1 Alois Reigl. "The Modern Cult of Monuments: Its Character and Its Origins." (trans. Diane Ghirardo and Kurt Forster) *Oppositions* 25 (1982): 21-51.
- 2 David Lowenthal. *The Past is a Foreign Country*. New York: Cambridge University Press, 1985.
- 3 Françoise Choay. *The Invention of the Historic Monument*. (trans. Lauren M. O'Connell). New York: Cambridge University Press, 2001. p.167.
- 4 Among the burgeoning literature of work on landscape preservation, see in particular the writing of Robert Melnick and Catherine Howett.
- 5 "Essay on American Scenery." *American Monthly Magazine* 1 (January 1836).
- 6 There is a great range of readings on this issue, from one of the originating theorists of collective memory, Maurice Halbwachs, to very recent works by scholars in many fields, such as the literary critic Andreas Huyssen.

PROGRAM OVERVIEW

Historic preservation addresses change responsive to the historic environment. At a time when society increasingly realizes the historical and cultural value of that inherited environment and what has been lost through the destruction of buildings, landscapes, and communities, the field of historic preservation has become central to the design, adaptive use, planning, and management of buildings, cities, and regions. By understanding the time dimension in human culture, it identifies history as an integrated component of the continuous change responsible for the material, psychological, and symbolic qualities of our built works. The Graduate Program in Historic Preservation provides an integrated approach for architects, landscape architects, planners, historians, archaeologists, conservators, managers, and other professionals to understand, sustain, and transform the existing environment.

The identification and analysis of cultural places and their historic fabric, the determination of significance and value, and the design of appropriate conservation and management measures require special preparation in history, theory, documentation, technology, and planning. These subjects form the core of the program, which students build upon to define an area of emphasis including building conservation, site management, landscape preservation, preservation planning, and preservation design for those with a previous design degree.

Through coursework and dedicated studios and laboratories at the School of Design as well as through partnerships with other national and international institutions and agencies, students have unparalleled opportunities for study, internships, and sponsored research. Graduates can look toward careers focused on the design and preservation of the world's cultural heritage including buildings, engineering works, cultural landscapes, archaeological sites, and historic towns and cities.

Degrees and Certificates in Historic Preservation

Penn Design's Department of Historic Preservation offers a Master of Science and Certificate in Historic Preservation and it has a post-graduate certificate program for advanced study in architectural conservation and site management.

The Master of Science in Historic Preservation degree requires two years of study and a summer internship, and may be done in conjunction with other degree programs in the School of Design. The Certificate in Historic Preservation also provides an opportunity for specialization for mid-career professionals and for students in other departments of the school and university who wish to pursue the subject in greater depth than their degree program permits. Additionally, the department offers a one-semester Advanced Certificate in Architectural Conservation and Site Management, which provides post-graduate training, focused on advanced research for those who have completed the Master of Science in Historic Preservation degree.

Certificate in Historic Preservation

The Certificate in Historic Preservation provides an opportunity for students in the departments of Architecture, Landscape Architecture and Regional Planning, and City and Regional Planning to gain expertise in historic preservation while completing requirements for their professional degrees. The Certificate program also offers practicing professionals the opportunity to pursue specialization training in historic preservation within one semester full-time. For all students, the requirements must be completed within four years of admission. Five course units in Historic Preservation, including HSPV 660-301 Theories of Historic Preservation, are selected in consultation with the faculty to develop an area of professional focus.

Advanced Certificate in Architectural Conservation

Additionally, the department offers a one-semester Advanced Certificate in Architectural Conservation and Site Management which provides post-graduate training focused on research or praxis for those who have completed the Master of Science in Historic Preservation. The Advanced Certificate allows graduates the unique experience of directed research and field work at home or abroad under direct professional mentorship.

MASTER OF SCIENCE IN HISTORIC PRESERVATION

| Year 1 | | |
|----------------------------|-------------------------------------|-----------|
| Fall | Theories of Historic Preservation | 1 |
| | American Architecture | 1 |
| | Documentation and Archival Research | 1 |
| | Digital Media for HSPV | 1 |
| | American Building Technology | 1 |
| Spring | Recording and Site Analysis | 1 |
| | Elective | 1 |
| | Elective | 1 |
| | Elective | 1 |
| | General Elective | 1 |
| Summer Internship | | |
| Year 2 | | |
| Fall | Preservation Studio | 2 |
| | Elective | 1 |
| | Elective | 1 |
| | General Elective | 1 |
| Spring | Thesis | 2 |
| | Elective | 1 |
| | General Elective | 1 |
| Total Course Units: | | 19 |

All students entering the program should possess drafting or drawing proficiency; those electing the emphasis in building conservation should have at least one college-level course in chemistry.

AREAS OF EMPHASIS

Site Management

The modern concept of cultural heritage is related to the development of contemporary society, its values and requirements. Using history and preservation as a basis for economic and environmental sustainability and development, training in site management requires knowledge of inventory, documentation, evaluation, public policy, finance, communications, and administration. Such work is normally undertaken in both the public and private sectors by various planning, historical, and regulatory agencies including governmental and non-governmental organizations, and by foundations, not-for-profit corporations, developers, and consulting firms.

Building Conservation

Conservation encompasses the material documentation, analysis, conditions diagnosis, testing, monitoring, and treatment of buildings and sites. It is the technical means by which the whole spectrum of preservation interventions can be ultimately accomplished on a broad range of issues. Work opportunities within this specialization include private and public institutions such as federal and state agencies, and private practice such as architectural and technical consulting firms.

Preservation Planning

No component of the historic environment can be beneficially preserved in isolation. By providing for the establishment of essential continuities while defining strategies for change, planning is a fundamental component of preservation just as preservation is a means to planning. This entails expertise in policy, law, and economics as well as in history and physical planning. Such work is normally undertaken in both the public and private sectors by various planning, historical, and regulatory agencies including governmental and non-governmental organizations, and by foundations, not-for-profit corporations, developers, and consulting firms.

Landscape Preservation

The preservation and management of cultural and historic landscapes require complex training in landscape history, ethnography, ecology, regional planning, and the materiality of the built and natural environment. As the physical result of human interaction with the natural world, cultural landscapes as common and designed places require preservation strategies that incorporate sensitive design with responsible conservation and management.

Preservation Design

Increasingly, many architectural problems require design professionals with special training in the creative and sensitive modification of existing structures and sites. For architects and designers who choose to broaden their professional expertise by preparing for such specialized practice, detailed knowledge of history and preservation theory and technology is essential for good design. This emphasis is available only to joint architecture and urban design degree/certificate candidates and individuals with design backgrounds

THE ARCHITECTURAL CONSERVATION LABORATORY

The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation is devoted to training and research in the conservation of the built environment. This specialized facility provides a unique intellectual environment for those pursuing studies in architectural conservation and the history of building technology.

The Laboratory encourages cross-disciplinary collaboration on contemporary issues related to the conservation of culturally significant buildings, monuments, and sites throughout the world. Through grants and sponsored projects, the faculty and staff of the Historic Preservation Program, in collaboration with other University centers such as the Laboratory for Research on the Structure of Matter and the Cartographic Modeling Laboratory, conduct a full agenda of research dedicated to field survey, recording, analysis of building materials, and treatment evaluation of historic buildings. The ACL has cooperative agreements with many private and public agencies and educational institutions in the U.S. and abroad which provide opportunities for independent study, thesis work, and sponsored research for students from Penn and guest institutions. Selected projects also provide funded opportunities for post-graduate students pursuing the Advanced Certificate in Architectural Conservation. The European Conservation summer program co-sponsored with external partners such as the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome (ICCROM) offers students a unique opportunity in international training and field experience.

THE ARCHITECTURAL CONSERVATION LABORATORY PROJECTS, 1990–PRESENT

The following is a summary of projects from 1990 to the present, listed in reverse chronological order. These projects include sponsored research, training, theses, advanced certificates, and field schools.

Design and development of a conservation plan
Rosario Chapel – Iglesia San Jose
San Juan, Puerto Rico (World Monuments Fund)
2005-2006 Conservation Praxis

Stone conservation study – Sacristy Window
Mission San Jose y San Miguel de Aguayo
San Antonio, TX
2004-2005 Research / Thesis

Conservation of historic graffiti and architectural
embellishments
San Juan Fortifications National Historic Site, NPS/USDI
San Juan, Puerto Rico
2004-2005 Advanced Internship

Evaluation of micro-pinning techniques for stone
detachment
Victoria (Morse-Libby) Mansion
Portland, ME
Getty Grant
2004-2005 Research / Advanced Internship

Burial Ground Survey – Phase 1
South Hampton Township
Long Island, NY
2004-2005 Conservation Praxis

Specification development for column masonry repair
Second Bank of the United States, NPS/USDI
Philadelphia, PA
2004 Field Research / Advanced Internship

Documentation & Recording of Villa and Gardens:
Vizcaya Museum and Gardens
Miami, Florida
(Getty Grant)
2003-2004: Research

Exterior Masonry Survey and GIS Assessment:
Second Bank of United States / Independence National
Historic Park / NPS (Phase 2)
Philadelphia, Pennsylvania
Summer 2003-2005: Field School / Internship
Spring 2003-2005: Research

Documentation and Analysis of Gardens and Buildings:
Orto Botanico
Rome, Italy
(Kress Foundation Grant)
Summer 2002: European Conservation Summer
Course
Summer 2003: European Conservation Summer
Course

Exterior Masonry Study:
Capilla del Santo Cristo de La Salud
San Juan, Puerto Rico
(Getty Grant)
2003-2004: Conservation Praxis

Spruce Tree House Masonry Conservation:
Mesa Verde National Park (Phase 2)
Cortez, Colorado
2003

Cavate Conservation and Ancestral Cultural
Landscape Study:
Bandelier National Monument (Getty Grant)
Los Alamos, New Mexico
Summer 2003: Field School / Internship

GIS Mapping and Tomb Survey:
St. Louis Cemetery No. 1
New Orleans, Louisiana
Phases 1 & 2: Louisiana Division for Historic
Preservation, Office of Cultural Development.
Phase 3: (Save America's Treasures Grant)
Phase 1: 2000-2001: Studio
Phase 2: 2001-2002: Field Research
Phase 3: 2001-2003: Research / Thesis

Conservation of the Great Hall Plaster Ceiling:
Drayton Hall
National Trust for Historic Preservation
Charleston, South Carolina
(Getty Grant)
June 2001 – January 2002: Advanced Internship

Conservation of Archaeological Resources:
Bandelier National Monument
Los Alamos, New Mexico (NPS Modification #9)
September 1999
September 2000: Internship and Fieldschool

Cemetery Conservation:
Trinity Cathedral Burying Ground (Phase 2)
Pittsburgh, Pennsylvania
2000: Advanced Internship

Conservation of Cliff Palace Architectural Surfaces
Program for Archaeological Resources:
Mesa Verde National Park (Phase 6):
Cortez, Colorado (NPS)
March 2000

January 2002: Internship / Advanced Internship

A Laboratory test program for injection grouting and
limewater consolidation:

Casa Grande Ruins (Phase 5):
Coolidge, Arizona (NPS Modification #8)

July 1999

January 2001: Research / Thesis

Conditions Assessment of the Exterior Masonry of the
Second Bank of the United States (Phase 1):

Independence National Historic Park
Philadelphia, Pennsylvania (NPS)

May – September 1999: Internship

Ruins Site Conservation Program:

Indian Key (Florida State Parks & Recreation)

January – December 2000: Internship

Cliff Palace-Conservation of Architectural Surfaces
Program for Archaeological

Resources at Mesa Verde National Park:

Mesa Verde (Phase 5):

Cortez, Colorado
(NPS Modification #5, Amendment #1)

October 1999 – September 2001: Advanced Internship

Masonry Conservation Pilot Program for the
Ayyubid City Wall:

Cairo, Egypt (Aga Khan Trust for Culture)

September 1999 – May 2000: Research

Condition Survey and Recommendations:
Coronado State Monument: (New Mexico State
Monuments)
Bernalillo, NM
July – November 1998: Advanced Internship

Masonry Conservation Pilot Program for the Ayyubid
City Wall:
Cairo, Egypt (Aga Khan Trust for Culture)
September 1998
January 1999: Advanced Internship

Shelter, Stabilization and Presentation of Building 5:
Çatalhöyük (Phase 3):
Çatalhöyük, Turkey
Summer 1999: Research and Internship

Documentation for the Historic American
Buildings Survey:
National Park Service
Philadelphia, Pennsylvania
(NPS Amendment #6 to Supplemental Agreement #6)
September 1998
September 2003: Internship

Çatalhöyük (Phase 2):
Çatalhöyük, Turkey
August 1998: Research
Summer 1998: Field School

Documentation for the Historic American
Buildings Survey:
National Park Service
Philadelphia, Pennsylvania
(NPS Subagreement #10)
June 1997
September 2000: Internship

Site Conservation Program for Architecture, Murals and
Relief Sculpture:
Çatalhöyük (Phase 1)
Çatalhöyük, Turkey
(Kress Foundation Grant)
June 1997

December 1997: Research and Internship

Chief Tomokie Monument Stabilization:
Tomokie State Park (Phase 1)
Ormond Beach, Florida
March – June 1998: Advanced Internship

Inscription Conservation Program:
El Morro National Monument (Phase 4)
Ramah, NM
(NPS Cooperative Agreement)
August 1997: Internship

Cultural Landscape Preservation Plan:
Tsankawi, Bandelier National Monument
Los Alamos, NM
(NPS Cooperative Agreement, Southern Region and Kress
Foundation Grant)
June 1997: Internship
May 1998: Thesis

Conditions Survey and Site Preservation Plan:
Casa Grande Ruins National Monument
Casa Grande, AZ
(NPS Cooperative Agreement)
September 1996 – 1997: Field School; Thesis
September 1997 – 1998: Field School; Thesis

Documentation for the National Historic Landmark
Data Base
National Park Service
Philadelphia, PA
(NPS Cooperative Agreement, Mid-Atlantic Region)
September 1996: Internship
September 1997: Internship

Documentation of Historic American Buildings Survey (HABS) and Historic American Engineering Record (HAER):

National Park Service

Philadelphia, PA

(NPS Cooperative Agreement, Mid-Atlantic Region)

September 1996: Internship

September 1997: Internship

September 2000: Internship

September 2003: Internship

Mural and Site Conservation Program

Catalhöyük, Turkey

In cooperation with Cambridge University, UK

(World Monuments Fund and Kress Foundation Grants)

August – September 1996: Thesis / Internship

August – September 1997: Thesis / Internship

Rendez-Vous Folly, Lednice/Valtice

Czech Republic Cultural Landscape:

Documentation and Planning, Phase 1

(World Monuments Fund and Kress Foundation Grants)

July – August 1996: Advanced Certificate in Architectural Conservation

Conservation Study of the Interior Surface Finishes:

The Tempel Synagogue

Krakow, Poland

(World Monuments Fund and Kress Foundation Grants)

June – July 1996:

Advanced Certificate in Architectural Conservation

Adobe Ruins Monitoring Program and Preservation Plan:

Fort Union National Monument (Phase 5)

Watrous, NM

(NPS Cooperative Agreement)

April 1996 – July 1996: Field School; Research

Prehistoric Plaster Conservation (Phase 4):

Mug House Treatment

Mesa Verde National Park

Mesa Verde, CO

(NPS Cooperative Agreement)

June 1997 – July 1997: Research and Internship / Thesis

List of Classified Structures

National Park Service

Philadelphia, PA

(NPS Cooperative Agreement, Mid-Atlantic Region)

August 1996 – January 1996: Internship

Stone Conservation Field Testing Program (Phase 3):

El Morro National Monument

Ramah, NM

(NPS Cooperative Agreement)

March 1996 – October 1996: Research

Pennsylvania Blue Marble Characterization and

Consolidation Treatment Testing:

Second Bank of the United States

Philadelphia, PA

(NPS Cooperative Agreement, Mid-Atlantic Region)

January 1996 – December 1996: Research and Thesis

Conservation Program for 18th-Century Decorative

Ceiling of Belmont Mansion

Fairmount Park

Philadelphia, PA

(Fairmount Park Historic Preservation Trust Cooperative Agreement)

June 1995 – January 1997: Research and Thesis

Masonry Conservation Pilot Project:

Mission San Juan Capistrano (Phase 2)

San Juan Capistrano, CA

December 1995 – December 1996: Advanced Certificate in Architectural Conservation

Ruins/Finishes Stabilization Program (Phase 4):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
(NPS Cooperative Agreement)
June – December 1995: Research; Thesis

Prehistoric Plaster Conservation (Phase 3):
Mug House Pilot Study
Mesa Verde National Park
Mesa Verde, CO
(Getty Grant Award)
May 1995 – May 1996: Field School; Research and
Training

Terra Cotta Conservation Research:
Bibliography and Technical Glossary
(With Bournemouth University, England)
September 1994 – January 1995: Research

Stone Conservation Field Testing Program (Phase 2):
El Morro National Monument
Ramah, NM
(NPS Cooperative Agreement)
July 1994: Research
July 1995: Research

Conservation Survey of the Prehistoric Plasters of Mug
House (Phases 1 & 2):
Mesa Verde National Park
Mesa Verde, CO
(NPS Cooperative Agreement)
July 1994: Research and Internship
June 1995: Research and Internship

Ruins / Finishes Stabilization Program (Phase 3):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
(NPS Cooperative Agreement)
July 1994: Field School
June 1995: Field School

Stone Conservation of the Lincoln and Jefferson
Memorials:
Phase 1, Technical Literature Review and Assessment
Washington, DC
(NPS Cooperative Agreement)
March 1994 – June 1995: Research
May 1996 – June 1996: Research

Conservation of Plaster Fragments:
Convento of the San Jose Mission
San Antonio, TX
(NPS Cooperative Agreement)
March 1994 – July 1994: Research

Masonry Conservation Program (Phase 1):
Mission San Juan Capistrano
San Juan Capistrano, CA
December 1993 – November 1994: Research and Thesis

Evaluation of Methods for the Reattachment of
Delaminating Sandstone (Phase 1):
El Morro National Monument
Ramah, NM
(NPS Cooperative Agreement)
August 1993: Research and Thesis
September 1994: Research and Thesis

Ruins / Finishes Stabilization Program (Phase 2):
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
(NPS Cooperative Agreement)
June – October 1993: Field School

Consolidation and Repair of Argillaceous Limestone:
Convento Column of San Jose Mission
San Antonio, TX
(NPS Cooperative Agreement)
January – May 1993: Research and Thesis

Ruins / Stabilization Program (Phase 1)
Fort Union National Monument
Watrous, NM
Fort Davis National Historic Site
Fort Davis, TX
(NPS Cooperative Agreement)
June – October 1992: Field School

Conservation Program for the Exterior Concrete of the
Solomon R. Guggenheim Museum
New York, NY
(Getty Grant)
January 1992: Research
April 1993: Research

Assessment of Cleaning Techniques for Unglazed
Architectural Terra Cotta:
The Brooklyn Historical Society Building
Brooklyn, NY
(Getty Grant)
August 1991: Research
February 1992: Research

Investigation, Documentation and Condition Assessment
of the Great Entry Hall Ceiling at Drayton Hall
National Trust for Historic Preservation
Charleston, SC
May – October 1991: Internship

Center Church Crypt Masonry Conservation
New Haven, CT
December 1990: Research and Training
December 1991: Research and Training

Desalination and Cleaning of Interior Limestone:
St. Mark's Episcopal Church
Mt. Kisco, NY
July 1990: Research and Internship
June 1991: Research and Internship

Development and Implementation of a Conservation
Program for Glass Mosaics:
St. Mark's Episcopal Church
Mt. Kisco, NY
June 1990: Internship
May 1991: Internship

Masonry Conservation Program
Ohio Statehouse
Columbus, OH
June 1990: Research and Internship
April 1991: Research and Internship

Conservation Master Plan (Phase 1):
Trinity Cathedral Burying Ground
Pittsburgh, PA
June – December 1990: Research and Internship

THE CENTER FOR RESEARCH ON PRESERVATION AND SOCIETY

The mission of the Center for Research on Preservation and Society is to study the relationships between historic preservation and society, generating and disseminating knowledge about the functions and impacts of preservation in contemporary society.

Historic preservation has traditionally been hampered by a lack of academic infrastructure devoted to the questions linking preservation and contemporary society. Rigorous, scholarly research is needed in order to improve the state of practice, cultivate supporters, strengthen the education of preservation professionals, improve public policy, and strengthen the capacity of preservation institutions. The Research Center on Preservation and Society fills a pressing need by acting as a crucible and conduit bringing the work of scholars in numerous social-science, humanities, design and professional fields to bear on the issues linking preservation and society.

The connections between historic preservation and contemporary society often are ill-defined or taken for granted. The benefits of preservation have been assumed to be self-evident public goods, essential for any healthy society; the costs of preservation rarely examined in sufficiently complex ways. The effects of preservation on society, in short, have been fairly unexamined matters of faith. Such strongly held beliefs, while admirable, have contributed to the relatively anemic state of research and academic discourse on preservation-society interfaces. While research capacities on how to do preservation have grown impressively over the last century, questions of how preservation benefits society and how the benefits can be expanded are rarely explored. The relatively insular ideas and works of the preservation field have not been tested and strengthened by critical, more outward-looking research.

The Center undertakes and advocates research on the connections between historic preservation and social themes such as economic and community development, public policy evaluation, social justice, and cultural criticism. Research is aimed at understanding the impacts and effects of historic preservation in the past and present, as well as projecting future roles for the field.

This mission has been pursued through a range of intellectual and praxis activities, including Center-led research projects on specific issues or sites, seminars and other academic gatherings, and strategic partnerships with national, regional, and local preservation organizations. The Center endeavors to be a source of innovation, generating new ideas, perspectives, and alliances geared toward making preservation a more effective part of contemporary society. There are enormous opportunities to strengthen the preservation field by building a base of research and collaboration that is outward-looking, seeking connections between fields.

COURSE DESCRIPTIONS

HSPV 521

American Architecture

Fall – De Long

The development of architecture and its descendant modes in the United States is presented through an examination of work by leading architects. Major designs are related to influential stylistic patterns as a basis for historic evaluation of more anonymous examples, and current stylistic terminology is critically evaluated.

HSPV 528

Vernacular Architecture

Spring – St. George

This course explores the form and development of America's built landscape — its houses, farm buildings, churches, factories, and fields — as a source of information on folk history, vernacular culture, and architectural practice.

HSPV 530

American Domestic Interiors Before 1850

Fall – Winkler

The American domestic interior from the early British and French settlements in North America until 1850. Emphasis will be on the social, economic, and technological forces as well as the European influences that determined household decoration ranging from the decorative arts to floor, wall, and window treatments.

HSPV 531

American Domestic Interiors After 1850

Fall – Winkler

The American domestic interior after 1850 with emphasis on the social, economic, and technological forces, as well as consideration of European influences that determined the decoration and furnishing of the American home.

Topics to be covered include the decorative arts, floor, wall and window treatments, and developments in lighting and heating. In addition to the identification of period materials, the course will give special emphasis to recreating historical finishes.

HSPV 538

Fundamentals of the American Landscape

Fall – Mason

The course presents the history of common American landscapes and surveys of the field of cultural landscape studies. The cultural-landscape perspective is a unique lens for understanding holistically the historical evolution of the built environment and the abstract economic, political and social processes that shape the places where most Americans spend most of their time. The course will focus on the forces and patterns (natural and cultural) behind the shaping of recognizably "American" landscapes, whether urban, suburban, or rural. Class discussions, readings, and projects will draw on work from several disciplines — cultural geography, vernacular architecture, environmental history, art, and more.

HSPV 540

American Building Technology

Fall – Falck

Presentation of traditional construction materials and methods of the eighteenth, nineteenth and early twentieth centuries in North America. Structural and decorative building components including brick and stone masonry, terra cotta, wood framing, millwork, metals, roofing, and plaster will be discussed.

HSPV 545**Mechanical Systems of Historic Buildings****Spring – Staff**

Mechanical systems will be examined topically from the late 17th through the early 20th centuries, including lighting, water systems, drainage, heating, ventilation, kitchens, and security systems. The course equally divides between understanding historic systems and problems of introducing modern mechanical systems into historic buildings.

HSPV 551**Building Pathology****Fall – Henry**

Prerequisite(s): HSPV 555 or one technical course in architecture. This course addresses the subject of building deterioration and intervention, with the emphasis on the technical aspects of deterioration. Construction and reconstruction details and assemblies are analyzed relative to functional and performance characteristics. Lectures cover subsurface conditions, structural systems, wall and roof systems, and interior finishes with attention to performance, deterioration, and stabilization or intervention techniques.

HSPV 555**Architectural Conservation Science****Spring – Matero**

An introduction to architectural conservation and the technical study of traditional building materials. Lectures and accompanying laboratory sessions introduce the nature and composition of these materials, their properties, and mechanisms of deterioration, and the general laboratory skills necessary for field and laboratory characterization. Knowledge of basic college level chemistry is required.

HSPV 556**Conservation of the Historic Landscape****Spring – Staff**

A multi-disciplinary exploration of intervention strategies for the conservation of the cultural and historic landscape. This course aims to provide a comprehensive overview by looking at contemporary approaches of documentation, assessment, policy, and intervention of many different landscape types.

HSPV 572**Preservation Through Public Policy****Spring – Hollenberg**

An exploration of the intersection between historic preservation, design, and public policy. That exploration is based on the recognition that a network of law and policy at the federal, state and local level has profound impact on the ability to manage cultural resources, and that the pieces of that network, while interconnecting, are not necessarily mutually supportive. The fundamental assumption of the course is that the preservation professional must understand the capabilities and deficiencies of this network in order to be effective. The course will look at a range of relevant and exemplary laws and policies existing at all levels of government, examining them through case studies and field exercises.

HSPV 580 (ARCH511)**The Evolution of Architecture****Fall – De Long**

A critical review of the history of architecture from its formal beginnings in the ancient world (including non-Western examples) to the late twentieth century. The development of significant typologies will be illustrated with major examples and related to cultural forces that shaped them; leading architects and the directions they inspired will be placed in historic context.

HSPV 600

Documentation and Archival Research

Fall – Cohen

The goal of this class is to help students build on their understanding of materials that record and contextualize the history of places. As in past iterations of the course, a centerpiece of the class will be first-hand exposure to the actual materials of building histories. We will visit a half-dozen key archival repositories, and students will work directly with historical evidence, both textual and graphic, exercising their facility through projects. We will explore various forms of documentation, discussing each in terms of its nature, especially the motives for its creation and some ways it might find effective use. Philadelphia is more our laboratory than a primary focus in terms of content, as the city is extremely rich in such institutions that hold over three centuries worth of such materials, and students will find here both an exposure to primary documents of most of the species they might find elsewhere, as well as a sense of the culture of such institutions and the kinds of research strategies that can be most effective.

HSPV 601

Recording and Site Analysis

Spring – Boardman/Elliott/Letallier

Introduction to the survey and recording of historic buildings and their sites. Techniques of recording include photography and traditional as well as new digitally-based quantitative methods including measured drawings, rectified photography, and stereo photogrammetry.

HSPV 606

Historic Site Management

Spring – Mason

The course focuses on management, planning, and decision-making for all types of heritage sites from individual buildings to historic sites to whole landscapes. Course material will draw on model approaches to management, as well as a series of domestic and

international case studies, with the goal of understanding the practicalities of site management. Particular topics to be examined in greater detail might include conservation policy, interpretation, tourism, or economic development strategies.

HSPV 620

Seminar in American Architecture

Spring – Staff

An investigation of a specific topic related to the history of American architecture and planning. Following introductory lectures, students participate through detailed reports and informal discussion. Written summaries of seminar reports are also required. The topic under investigation varies each semester the seminar is offered.

HSPV 624

Digital Media for Historic Preservation

Fall – Hinchman

A required praxis course designed to introduce students to the techniques and application of digital media for visual and textual communication. Techniques will be discussed for preservation use including survey, documentation, relational databases, and digital imaging and modeling.

HSPV 625

Preservation Economics

Spring – Rypkema

The primary objective is to prepare the student, as a practicing preservationist, to understand the language of the development community, to make the case through feasibility analysis why a preservation project should be undertaken, and to be able to quantify the need for public/non-profit intervention in the development process. A second objective is to acquaint the student with the measurements of the economic impact of historic preservation and to critically evaluate “economic hardship” claims made to regulatory bodies by private owners.

HSPV 637**Seminar in the American Landscape****Fall – Mason**

Each fall the seminar concentrates on a selected topic which illuminates a typical landscape/or significant aspect of the American landscape in a particular time and place.

HSPV 650**European Conservation****Summer – Staff**

Not offered every year. A four to six week summer course offered in different locations in Europe to teach international theories and methodologies of conservation as practiced there. Lectures, laboratory work, and field trips will be involved. Past course locations included Italy, England and Turkey. Travel and residence fees extra.

HSPV 656**Advanced Conservation Science****Fall – Charola**

Prerequisite(s): HSPV 555, Conservation Science or Permission of the Instructor. A methodological approach to the examination and analysis of historic building materials. Practical analytical techniques appropriate for conservation practice include: optical microscopy, wet chemical procedures for qualitative and quantitative analysis of organic and inorganic materials, such as microchemistry, histochemistry, titrimetry, etc. Theoretical and practical applications of advanced procedures for instrumental analysis including atomic and molecular spectroscopies, thermal analysis, and x-ray techniques will be discussed. Course material will be taught through lectures, laboratory sessions, and readings.

HSPV 660**Theories of Historic Preservation****Fall – Matero**

An examination of theoretical issues governing the field of historic preservation. Accepted concepts are questioned, selected examples of current practice evaluated, and professional ethics reviewed. The instructor's permission is required for any student not in the Historic Preservation Program.

HSPV 671 (CPLN723, UDES723)**Historic Preservation Law****Spring – Keene**

Introduction to the legal framework of urban planning and historic preservation, with special emphasis on key constitutional issues, zoning, historic districts, growth management, and state and local laws for conserving historic buildings.

HSPV 701**Historic Preservation Studio****Fall – Mason**

The studio is a practical course in planning the conservation of larger areas, bringing to bear the wide range of skills and ideas at play in the field of historic preservation. Recognizing that historical areas are complex entities where cultural and socio-economic realities, land use, building types, and the legal and institutional setting are all closely interrelated, the main focus of the studio is understanding the cultural significance of the built environment, and the relation of this significance to other economic, social, political, ecological and aesthetic values. Through the documentation and analysis of a selected study area, the studio undertakes planning exercises for an historical area, carries out documentation and historical research, and creates policies and projects. The studio seeks to demonstrate how, through careful evaluation of problems and potentials, preservation planning can respond to common conflicts between the conservation

of cultural and architectural values and the pressure of social forces, economic interest, and politics. The studio focuses on a specific area in need of comprehensive preservation effort, often in Philadelphia proper. Students work in consultation with local preservation and planning groups, community representatives, and faculty advisors to research and analyze the study area, define major preservation planning problems and opportunities, formulate policies, and propose preservation plans and actions.

HSPV 711

Thesis

Spring – Faculty

Students are admitted to thesis after completion of three semesters or their equivalent in the graduate program. Theses should be based on original research and relate to each student's elected concentration in history, theory, technology, planning, or design. Thesis proposals are required at the time of fall enrollment, and during the fall semester thesis students are required to defend their topics before preservation faculty and students. Thesis guidelines, available in the Historic Preservation office, describe other details.

HSPV 740

Conservation Seminar

Fall – Matero and Staff

Advanced study of historic building materials and techniques focusing on a different material each semester including masonry, metals, wood and surface finishes. Seminars will examine research methods and documentary sources, chemical and physical properties, deterioration mechanisms, specific methods of analysis, and conservation treatments. Case studies will be presented.

HSPV 741

Special Problems: Architectural Archaeology

Spring – Milner

Problems in the theoretical and practical issues surrounding the preservation of historic structures and sites. Both thematic and site-specific topics will vary each year to allow students with different backgrounds and interests the opportunity to develop multi-disciplinary approaches to preservation. Past topics have included the preservation and management of archaeological sites, the preservation of twentieth century buildings, and architectural archaeology.

HSPV 742

Special Problems In Preservation

Fall – Staff

See HSPV 741

HSPV 743

Conservation Seminar

Spring – Staff

See HSPV 740

HSPV 780

Architectural Conservation Advanced Praxis

Staff

This advanced 2 cu course offers training beyond the classroom by focusing on the integration of theory and practice in an applied field project. A written proposal must be submitted for consideration and approval by faculty, and a written defense of the work must be presented after the completion of the project. Students must have completed the Master of Historic Preservation at the University of Pennsylvania before enrolling.

HSPV 999

Independent Study

Faculty

An opportunity for a student to work on a special topic under the guidance of a faculty member.

FACULTY

Frank G. Matero
Professor of Architecture
Chair, Program in Historic Preservation
fgmatero@design.upenn.edu

B.A., SUNY Stonybrook (summa cum laude);
M.S., Graduate School of Architecture, Planning and
Preservation, Columbia University; Conservation Program,
Institute of Fine Arts, New York University

Visiting Professor — Polytechnic University of Puerto Rico
(2000-present), International Center for the Preservation
and Restoration of Cultural Property (UNESCO),
Rome (1988-2000). Previously Assistant Professor
of Architecture and Director, Center for Preservation
Research, Columbia University (1981-90). Teaching
and research in building conservation and appropriate
technology. Publications include — *Managing Change:
Sustainable Approaches to the Conservation of the Built
World* (2003), *Contributions Towards Reflexive Method
in Archaeology: the Example at Catalhoyuk* (2000),
Architectural Ceramics (1996), *Ancient and Historic
Metals* (1995), and *Conserving Buildings* (1994), as
well as articles in professional journals and conference
proceedings. Recipient of the Oliver Torrey Fuller Award
for Best Publication (1993). Editor, *Conservation and
Management of Archaeological Sites* and *Journal of
Architectural Conservation*. Research Associate, Museum
of Archaeology and Anthropology of the University of
Pennsylvania.

David Brownlee
A.B. summa cum laude, Harvard College, 1973, A.M.,
Harvard University, 1975, Ph.D., Harvard University, 1980

David G. De Long
Professor Emeritus of Architecture
ddelong@design.upenn.edu

B.Arch., University of Kansas; M.Arch., University of
Pennsylvania; Ph.D. in Architectural History, Columbia
University

Visiting Critic in Architectural Design, Middle East
Technical University, Ankara; Visiting Professor, University
of Sydney; restoration architect, Harvard-Cornell
Archaeological Expedition to Sardis; former Associate,
John Carl Warnecke and Associates, New York City;
former Chair, Program in Historic Preservation, Columbia
University. Fulbright Fellow, 1967-68; first James
Marston Fitch Resident in Historic Preservation, American
Academy in Rome, 1997; Guggenheim Fellow, 1997-98.
Teaches History/Theory I, American architectural history,
and theories of historic preservation. Chair, Graduate
Group in Historic Preservation, 1984-96. Books include
Historic American Buildings (14 vols., 1977-80), *Bruce
Goff: Toward Absolute Architecture* (1988), *Louis I. Kahn:
In the Realm of Architecture* (1991), *Frank Lloyd Wright:
Designs for an American Landscape* (1996), *Frank Lloyd
Wright and the Living City* (1998), *Out of the Ordinary:
Robert Venturi, Denise Scott Brown and Associates*
(2001), *Auldbrass: Frank Lloyd Wright's Southern
Plantation* (2003). Former and current affiliations include
Editorial Board of the *Architectural History Foundation*.
Chairman of the Board of Directors of the *Preservation
Alliance for Greater Philadelphia*, *Western Pennsylvania
Conservancy Advisory Committee*, and Board of Directors
of the *Frank Lloyd Wright Building Conservancy*.

John Dixon Hunt
Professor of the History and Theory of Landscape
jdhunt@design.upenn.edu

B.A. and M.A., King's College,
Cambridge (1957)
Ph.D., Bristol University (1964)

Professor John Dixon Hunt joined the faculty in 1994 and served as department chair through June 2000. He was the former Director of Studies in Landscape Architecture at Dumbarton Oaks. He is the author of numerous articles and books on garden history and theory, including a catalogue of the landscape drawings of William Kent, *Garden and Grove*, *Gardens and the Picturesque*, *The Picturesque Garden in Europe* (2002), and *The Afterlife of Gardens* (2004). He edits two journals, *Word & Image* and *Studies in the History of Gardens and Designed Landscapes*. Current interests focus upon landscape architectural theory, the development of garden design in the city of Venice, modern(ist) garden design, and ekphrasis. He is the inaugural series editor of the new *Penn Studies in Landscape Architecture*, (University of Pennsylvania Press), in which was published his own theoretic study of landscape architecture, *Greater Perfections: The Practice of Garden Theory* (1999). In May 2000 he was named Chevalier of the Order of Arts and Letters by the French Ministry of Culture.

John Keene
Professor of City and Regional Planning
keenej@design.upenn.edu

B.A., Yale University, J.D., Harvard University, M.C.P.,
University of Pennsylvania

Professor Keene's teaching and research interests focus on the legal aspects of city and regional planning, land development regulation, environmental planning and law, legal and policy issues relating to brownfield remediation, and management of urban growth.

Professor Keene has advised local governments on the legal aspects of environmental and farmland protection, and is currently working on a study of urban sprawl and popular attitudes toward "walkable communities" and other alternatives to standard single family detached residential subdivision development.

Professor Keene is the Chair of the Graduate Group in City and Regional Planning, which administers the Ph.D. Degree program in City and Regional Planning. During 1999, 2000, and 2001, he served consecutively as Chair-Elect, Chair, and past Chair of the Faculty Senate of the University of Pennsylvania.

He is the co-author of *Saving American Farmland: What Works?*; *Guiding Growth: A Primer on Growth Management for Pennsylvania Municipalities*; *The Protection of Farmland: A Reference Guidebook for State and Local Governments*; and *Untaxing Open Space: An Evaluation of the Effectiveness of Differential Assessment of Farms and Open Space*, along with numerous articles and reports. He recently co-authored a study with Nancy L. Mohr, *Visions of Landscapes: A Study of Sprawl, Values in Conflict, and the Need for Public Persuasion*, which examined public attitudes toward alternative ways of shaping suburban land development.

Randall F. Mason

Associate Professor of City and Regional Planning

rfmason@design.upenn.edu

B.A., Bucknell University; M.S., Pennsylvania State University; Ph.D., M.Phil., Columbia University

Teaches historic preservation planning, urban history, and cultural landscape studies. Research interests include theory and methods of preservation planning, cultural policy, site management, and the history of historic preservation. Worked as Senior Project Specialist at the Getty Conservation Institute, researching economic and social issues relating to heritage conservation. Publications included in the Getty's Economic and Heritage Conservation, Values and Heritage Conservation, and Assessing the Values of Cultural Heritage; co-editor, Giving Preservation a History (2003). Served previously as Assistant Professor of Historic Preservation and Architecture, and Director of Historic Preservation, University of Maryland (2000-2003), and as adjunct faculty in landscape architecture at RISD. Partner in the nonprofit research and consulting firm Minerva Partners, which develops projects to strengthen the connections between heritage conservation and social development.

John Milner

Adjunct Professor of Architecture

B.Arch., University of Pennsylvania

John Milner Architects Inc., specializes in the conservation, restoration, and adaptation of historic structures and the design of new buildings which are often in an historic context. Restoration projects include Fourth Presbyterian Church (Chicago), William Scarbrough House (Savannah), Fonhill (Doylestown, PA), Market Street Houses of Franklin Court (Philadelphia), Jethro Coffin House (Nantucket), and Thomas Stone National Historic Site (Charles Co., MD). New construction includes Cherry Hill Farm (Charlottesville), Marlborough Farm (Chester Co., PA), Piney Point (Eastern Shore, MD), and numerous private residences and institutional facilities. Teaches courses in American Building Technology and Documentation and Site Analysis.

Roger Moss
Adjunct Professor of Architecture
rwmoos@design.upenn.edu

B.S.Ed. and M.A., Ohio University; Ph.D.,
University of Delaware

Executive Director, The Athenaeum of Philadelphia.
Private consulting practice as Partner, LCA Associates,
limited to the restoration and management of museums
and historic sites. Teaches courses on documentation
of historic structures, management of historic sites and
museums, and mechanical systems of historic structures.
Board of Directors, Christopher Ludwick Foundation,
Abraham Lincoln Foundation, British Cathedrals and
Historic Churches Foundation. Research, publication, and
exhibition grants from IMLS, NEA, HEH, NHPRC.

Books include Historic Houses of Philadelphia
(1998); Philadelphia Victorian (1998); Paint in America
(1994); The American Country House (1990); Lighting for
Historic Buildings (1988); Victorian Exterior Decoration
(1978); Biographical Dictionary of Philadelphia Architects
(1985); and Century of Color (1981).

Witold Rybczynski
Director, Real Estate Design and Development
Martin and Margy Meyerson Professor of Urbanism,
Professor of Real Estate
rybczyns@design.upenn.edu

MA (Hon), University of Pennsylvania, 1994; MArch,
McGill University, 1973; BArch, McGill University, 1966

Honorary fellow, American Institute of Architects. Teaches
courses in architectural theory. Research interests:
urbanism, housing, architectural criticism. Previously
professor of architecture at McGill University in Montreal.
Author of many acclaimed books including Home (1986),
translated into eight languages; City Life (1995);
A Clearing in the Distance (1999), a biography of
Frederick Law Olmsted and winner of the J. Anthony
Lukas Prize; The Look of Architecture (2000), and The
Perfect House, on the villas of Palladio. Currently writing
a book on urban design and real estate. He contributes
regularly to the New York Times and The Atlantic Monthly.
He is also Professor of Real Estate at the Wharton School,
and is founding co-editor of the Wharton Real Estate
Review.

Robert St. George
Associate Professor of History

His research focuses on American cultural history, material culture, vernacular landscapes, and heritage productions in North America, England, Ireland, and Iceland. He teaches undergraduate courses on such topics as early American cultural history, witchcraft in the early modern world, public culture, American vernacular architecture, performing history, and American consumer culture. He is a graduate of Hamilton College (AB, 1976), the Winterthur Program in Early American Culture at the University of Delaware (MA, 1978), and the University of Pennsylvania (MA, 1980, Ph.D., 1982).

He joined the faculty at Penn in 1989. Prior to joining the History Department in 1999, he was a faculty member in the Department of Folklore & Folklife, where he was undergraduate chair (1990-1993) and graduate chair (1994-1999). He is currently a member of the graduate programs in Folklore and in Historic Preservation, and is Director of the Program in Public Culture in Penn's Master of Liberal Arts curriculum.

Among his publications are *The Wrought Covenant: Source Materials for the Study of Craftsmen and Community in Southeastern New England, 1620-1700* (1979), *Material Life in America, 1600-1850* (1988), *Conversing By Signs: Poetics of Implication in Colonial New England Culture* (1998), and *Possible Pasts: Becoming Colonial in Early America* (2000).

A past winner of the university's Lindback Award for distinguished teaching (1999), he has held fellowships from the American Antiquarian Society (1980), the National Endowment for the Humanities (1988, 1997), the Gilder-Lerhman Institute for American History (2000), and the John Simon Guggenheim Foundation (2000-2001). He is currently completing a book on popular violence and law in eighteenth-century Maine, exploring the class and religious tensions that surfaced in John Adams's last legal case.

C. Dana Tomlin
Professor of Landscape Architecture

tomlin.dana@verizon.net
<http://www.cml.upenn.edu>

B.S., University of Virginia (1973)
M.L.A., Harvard University (1975)
M.Phil. (1978) and Ph.D. (1983) in forestry and environmental studies, Yale University

Professor Dana Tomlin joined the faculty in 1991. Prior to coming to the University of Pennsylvania, he was on the faculty at the Ohio State University School of Natural Resources and at Harvard GSD. He is a world-renowned expert on geographic information systems (GIS). He is author of *Geographic Information Systems and Cartographic Modeling*, developer of the *Map Analysis Package* software, and originator of *Map Algebra*. His current research interests involve the use of digital cartographic techniques in spatial pattern analysis and land use allocation. Tomlin was a 2002 recipient of a Lindback Award for Distinguished teaching.

LECTURERS

Gustavo Araoz

B. Arch., Catholic University of America, M.A.,
Georgetown University, Certificado de Capacitacion en
Restauracion de Monumentos, Instituto Nacional de
Antropologia e Historia, Mexico.

Mr. Araoz is a preservation architect who has worked on
the management and conservation of the historic built
environment for the past 25 years. Since 1995 he has
been Executive Director of the United States Committee
for the International Council on Monuments and Sites,
the worldwide non-governmental global alliance of
preservation professionals and supporters. He has
taught and lectured in Brazil, Mexico, Guatemala, Bolivia,
Paraguay, Chile, El Salvador, Peru and Spain.

Jake Barrow

Sr. Exhibit Specialist
Inter-Mountain Support Office
National Park Service
Santa Fe, New Mexico

Clive Boardman

BSc Geography University of Wales, Aberystwyth 1974
Trained computer programmer & surveyor. MSc
Photogrammetry, University College London 1977.
Technical Director of Photarc Surveys Ltd (international
geomatics service providers specialising in architectural
survey) since 1984. Council member of UK
Photogrammetric Society 1994 – 1998. Twenty five
years experience of architectural & conservation survey.
Imagery analyst and consultant to the UK Ministry
of Defence and several UK police forces. Registered
expert witness for imagery analysis for legal cases.
Member of committee established by English Heritage to
determine standards for 3D laser scanning for heritage
structures. Task group member for the RecorDIM
initiative established by GCI, ICOMOS, and CIPA to
pursue improved documentation, recording, information
management and dissemination in the recording of
heritage buildings. Fellow of the Remote Sensing and
Photogrammetry Society.

A. Elena Charola

Ph.D. (Chemistry), Universidad Nacional de La Plata,
Argentina
Currently an independent consultant whose main activities
include: Consultant for the World Monuments Foundation
Easter Island Program; Technical Consultant for the
World Monuments Fund Exterior Conservation of the
Torre de Belém, Lisbon, Portugal; Lecturer in Advanced
Architectural Conservation, Graduate Program in Historic
Preservation, University of Pennsylvania; Lecturer at
the bi-annual UNESCO/ICCROM Stone Conservation
Course in Venice. Has published two books and over
sixty scientific papers in the field of stone and masonry
deterioration and conservation. Has lectured extensively
at various universities in Europe and in Latin America.

Jeffrey A. Cohen

Ph.D. (History of Art), University of Pennsylvania
Lecturer, Growth and Structure of Cities Program, Bryn Mawr College, since 1995. Director, Digital Media and Visual Resource Center at Bryn Mawr, and humanities representative for Instructional Technology Team. Co-author of *Drawing Toward Building: Philadelphia Architectural Graphics, 1730-1985* (1986), *The Architectural Drawings of Benjamin Latrobe* (1995), and *Frank Furness: The Complete Works* (1991, rev. 1996). Recent projects include *Historic Structures Report for Eastern State Penitentiary*, and two exhibitions, "Graced Places: The Architecture of Wilson Eyre" and "The Changing Heart of the City: Building and Rebuilding Western 'Wash West'." Chair of the Electronic Media Committee and webmaster for the Society of Architectural Historians. Project director for "Places in Time," a web-site for disseminating documentation of the Philadelphia area's built environment. Co-teaches the Senior Preservation studio with Gustavo Aaroz and Nellie Longworth.

Emily T. Cooperman

Emily Cooperman is the Director of Historic Preservation for the Cultural Resource Consulting Group, a cultural resource management firm with offices in central New Jersey, New York, and Philadelphia. Her undergraduate degree from Amherst College was in French and English, and she completed an M.S. in Historic Preservation and a Ph.D. in the History of Art at the University of Pennsylvania. She began her career in museum work and is the former director of Stenton, the National Historic Landmark house of James Logan in Philadelphia. She is also the former Director of Research at the Architectural Archives of the University of Pennsylvania, where she was one of the principal authors of architect biographies for the Philadelphia Architects and Buildings database program. She was a founding principal of George E. Thomas Associates, Inc. prior to joining CRCG. She has taught landscape and architectural history at both the

graduate and undergraduate levels at Penn, Philadelphia University, and at Bryn Mawr College, and has curated exhibitions and lectured on related topics to both scholarly and general audiences.

Joseph Elliott

Photographer
Education: B.S. University of Minnesota 1972,
MFA Pratt institute 1981
Professor of Art, Muhlenberg College since 1983
Grants: NY State Arts Council 1982, Graham Foundation 2001
Exhibits: Minneapolis Institute of Art, Allentown Art Museum, PennDesign, State Museum of Pennsylvania, Lehigh University, Haverford College
Publications: *Metropolis*, *Wired*, *Smithsonian*
Projects: Numerous HABS/HAER documentations for US Dept of Interior, US Veterans Administration, CRCG, Richard Grubb and Assoc, Lichtenstein Engineers, Pantel del Cueto and Assoc.

Lindsay Falck

B.Arch. (1956), Master of Urban & Regional Planning (1972),
University of Capetown, South Africa
Lindsay Falck teaches courses in construction. Formerly, Professor at UCT, where he served as Director of Undergraduate Studies and Dean of Faculty. Visiting critic and external examiner to all major schools of architecture in South Africa and visiting critic at several schools in Great Britain and the USA. Recipient Distinguished Teacher Award, Ford Foundation Travel Grant, Helen Gardner Travel Award. Research focus in area of urban conditions. Extensive experience as architect and urban planner in South Africa. Continues in private practice in architecture and is a consultant in construction technology. Current research is in the field of archaeological conservation and structural mechanics at Catalhoyuk, Turkey and in high performance, climate-adjustable building enclosure systems and ultra-lightweight structures.

Carol Franklin

Principal and Co-founder
Andropogon Associates, Lts.
Philadelphia, PA
Franklinc@andropogon.com

Michael C. Henry

M.S., Engineering, University of Pennsylvania; B.S., Mechanical Engineering, University of Houston.
Mr. Henry has over three decades of experience in the conception, planning, design and execution of complex projects related to buildings and engineered systems, including technical direction and oversight, staff development and client accountability. For the past twenty-one years, he has been engaged in the investigation, assessment, preservation and conservation of historic structures, related sites and contents, as Principal Engineer/Architect and founding partner of Watson & Henry Associates. He consults on museum planning and environmental systems. As Lecturer in the Graduate Program in Historic Preservation, Mr. Henry teaches Building Pathology.

John Hinchman

Research Specialist: Architectural Conservation Laboratory
hinchman@canoemail.com
M.S. in Historic Preservation and Advanced Certificate in Architectural Conservation, University of Pennsylvania; M.F.A., Cranbrook Academy of Fine Arts; B.F.A., Cornell University.
As Lecturer, John teaches Applications of Digital Media in Preservation which focuses on developing a comprehensive understanding of the use of diverse software packages as a single integrated tool in Historic Preservation. Recent teaching projects include a joint effort with the Polytechnic University of Puerto Rico in San Juan Puerto Rico for which the team received an Education Honor Award from the American Institute of Architects. As research specialist for the Architectural

Conservation Laboratory, he is presently involved with a wide range of projects including the Merchant's Exchange Building at Independence National Historical Park as well as Bandelier National Monument in New Mexico.

David Hollenberg

M.Arch., University of Pennsylvania
Currently serves as the Associate Regional Director for Design, Construction and Facility Management of the Northeast Region, National Park Service (NPS). Responsible for the full range of design and construction activities within the 14-state Northeast Region including restoration and preservation of historic structures as well as design and development of new facilities. Prior to joining NPS, was a partner in a cultural resources consulting firm, working as an architect and planner specializing in historic preservation.

P. Andrew Lins

B.A., University of Pennsylvania; M.S., Sir John Cass College, London; M.A., New York University; Diploma in the Conservation of Fine Arts, New York University
Getty Institute Scholar, Kress Foundation Fellow, British Museum Research laboratory and Conservation Laboratories, Conservator for UNESCO Mission to Iran. Head of Conservation Department, Philadelphia Museum of Art (1997-present). Responsible for planning and implementation of conservation, preservation and treatment for the Museum's collections. Section Head of Decorative Arts and Sculpture, Senior Conservator of Decorative Arts and Sculpture (1979-present). Lecturer: Buffalo Conservation Program S.U.N.Y., Opleddung Restauratoren, Amsterdam; Adjunct Professor, University of Delaware/Winterthur, Art Conservation Program (1979-1992). Technical Consultant: Philadelphia Department of Public Works, Historical Commission, Arts and Culture, Fairmount Park; National Park Service, City of Philadelphia Art Commission Conservation Panel (1990-present).

Nellie L. Longworth

B.A., Smith College. A Loeb Fellow in Advanced Environmental Design at Harvard University, Honorary Doctorate of Laws from Goucher College
Have taught courses and lectured widely on the politics of urban preservation planning at the University of Pennsylvania, Harvard, Columbia, George Washington, UVA, Maryland, Goucher College, and University of Hawaii. Served 24 years as president of Preservation Action, the national grassroots preservation advocacy organization in Washington, D.C. Currently a Government Affairs consultant to the Society for Historical Archaeology and the American Cultural Resources Association. Have initiated an Executive Fellowship Program for the Center for Preservation Initiatives. Have taught at Penn in the historic preservation graduate program since 1989.

Patrick E. McGovern

Ph.D. University of Pennsylvania, Asian and Middle Eastern Studies: Near Eastern archaeology and languages; Hebrew University, Jerusalem: archaeology; University of Rochester: neurochemistry; A.B. Cornell University: chemistry (major), English literature (minor)
Senior Research Scientist, Adjunct Associate Professor, Anthropology Museum of Applied Science for Archaeology (MASCA)
University of Pennsylvania Museum
3260 Spruce Street
Philadelphia, Pennsylvania 19104-6324

Melissa S. Meighan

B.A., Connecticut College; All but dissertation for Ph.D., Ancient Near Eastern Art and Archaeology, New York University
Conservator of Decorative Arts and Sculpture, Philadelphia, Museum of Art, Lecturer: Historic Preservation Program, University of Pennsylvania, 1990 to present; Conservation Center, New York University; University of Delaware/Winterthur Art Conservation Program. Publications include "Examination Report: Three Examples of Metalwork from the Rookery," in *Ancient & Historic Metals* (1994). Conservation Consultant to the Percent for Art Program of City of Philadelphia. Member AIC, IIC, DVC-APT

Catherine S. Myers

B.A., (Art History and English) University of North Carolina at Chapel Hill, Diploma in the Conservation of Mural Paintings Course, ICCROM, Certificate of Advanced Training, L'Istituto Centrale per il Restauro, Rome, M.S. University of Pennsylvania, Graduate Program in Historic Preservation
Firm: Myers Conservation and Associates LLC, Washington, DC. Specializes in the conservation of architectural surfaces, including mural paintings, architectural finishes, and ornamental plaster. Awarded US GSA Design Awards 2002. Professional Peer, US General Services Administration. Professional Associate of the American Institute for Conservation of Historic and Artistic Works.

Judy Peters

M.S. Textile Chemistry, Virginia Polytechnic Institute & State University, M.S. Business Policy, Columbia University, and M.S. and Advanced Certificate in Historic Preservation, University of Pennsylvania.

After 25 years of corporate project and business management experience, Ms. Peters is now focused on projects and research in the field of Historic Preservation. She is a member of the Architectural Conservation Research Center & Laboratory staff. Research and outside project interests include advanced development of digital media tools for preservation, conservation of historic cemeteries and burying grounds, and the history of mortar and stucco technology.

Donovan Rypkema

M.S., Columbia University;
B.A. University of South Dakota
Principal, Place Economics, a Washington, D.C.-based real estate and economic development consulting firm specializing in services to clients dealing with downtown and neighborhood revitalization and the reuse of historic structures. Has worked with communities in 49 states, spoken at conferences in Australia, Brazil, Canada, Portugal, Saudi Arabia, Spain and the United Arab Emirates and worked with citizens groups and officials in China, Japan, Russia, and Thailand. Author of *The Economics of Historic Preservation: A Community Leader's Guide*. Completed analyses of the impact of historic preservation on the statewide economy in Virginia, Kentucky, Maryland, New York and North Carolina and the effect of local historic districts on property values in Indiana.

George E. Thomas

B.A., Dickinson College; Ph.D. (History of Art), University of Pennsylvania

George Thomas has taught at the University since 1978, receiving the Provost's Award for Distinguished Teaching in 1994. He has directed a consulting practice that has supervised the restoration of many of the region's landmarks including 30th Street Station, College Hall, and the Fisher Fine Arts Library, for which his firm received the President's Award from the Advisory Council for Historic Preservation. He has also published widely on American architectural history.

Gail Caskey Winkler

M.S., Interior Design; Ph.D. (History of Design), University of Wisconsin — Madison

Professional member of the American Society of Interior Designers. Senior Partner in LCA Associates, a firm whose clients include museums throughout the United States. Teaches the History of the American Domestic Interior before 1850 (HSPV 530) and after 1850 (HSPV 531) in alternating fall semesters.

RECENT VISITING PROFESSORS

Lori Arnold
Todd Bauders
Maribel Beas
Stephano Bianca
Jack Boucher
M. Christine Boyer
Joan Brierton
Gabriella Caterina
George L. Clafin, Jr.
Lewis Davis
Beatriz Del Cueto
David de Muzio
Paul Dolinsky
Ellen Delage
Marta de la Torre
Gail Dubrow
William Dupont
Michael Edison
Carl Elefante
John Fidler
David Fischetti
Rynta Fourie
Nicholas Gianopulos
Dave Gibney
Fabio Grementieri
Gert Groening
Thomas Harboe
Pamela Hawkes
Donna Harris
Thomas Hine

Helen Hughes
Mikulas Hulec
Joanne Jackson
James Jacobs
Peter Johantgen
Catherine Lavoie
Antoinette Lee
Robin Letellier
Han Li
Joseph Loferski
Catherine Lynn
Nora J. Mitchell
Julie Mueller
William Murtagh
Ernesto Noriega
Patricia O'Donnell
Gomma Omar
Joseph Oppermann
Joseph Page
Gus Pantel
Al Parker
Dwight Pitcaithley
Doug Porter
Beth Price
Hassan Radoine
Christopher Ridgway
Jorge Rigau
Isabel Rigol
Gionata Rizzi
Susan Schearer

Ekaterina Antonovna Shorban
Dmitry Olegovitch Shvidkovsky
Roger Silman
Susan Singh
Francesco Siravo
Nicholas Stanley-Price
June Taboroff
Jeanne Marie Teutonico
Karen Trentelman
Peter Treib
Johannes Weber
Christa Wilmanns-Wells
Christopher M. Wilson
Ronda Wist

INDEX OF HISTORIC PRESERVATION THESES 1985–2003

The following pages contain a thematic list of master's theses in Historic Preservation. This list groups theses by the following categories:

1. Building and Materials Conservation – sub-divided into:

- (a) Building and Site Preservation
- (b) Masonry
- (c) Metals
- (d) Finishes
- (e) Wood
- (f) Earth

2. Heritage Management – sub-divided into:

- (a) Landscape Preservation
- (b) History and Documentation
- (c) Museum and Site Management
- (d) Preservation Planning
- (e) Design / Adaptive Reuse

Where relevant, theses are cited in more than one category.

Each citation is followed by the thesis's call number. Theses are held at the Fisher Fine Arts Library, where they may be checked out or requested by inter-library loan, and in the Van Pelt Library storage, from where they may be retrieved for viewing in the reading room. In addition, several have been published in the form of articles and independent publications.

Building and Materials Conservation

Building and Site Preservation

1985 Elk, Sara Jane
Structural Glass and the Store Front.
(NA02 1985 E43)

1986 Aderman, Ella Webster
Architectural Terra Cotta: On-Site
Evaluation and Testing.
(NA02 1986 A232)

1986 Nevitt, Robert
The Environmental Controls of
Furness Fine Arts Library.
(NA02 1986 N529)

1987 Hittleman, Jill
The Replacement of Historic
Ornament with Fiberglass
Reproductions: Is it a realistic
alternative?
(NA02 1987 H676)

1985 Elk, Sara Jane
Structural Glass and the Store Front.
(NA02 1985 E43)

1990 Abreu-Cintron, Hector
Rehabilitation Guidelines for Historic
Adobe Structures in New Mexico.
(NA02 1990 C493)

1990 Friedman, Ann-Isabel
Mineville, New York: A Concrete
Industrial Village in the Heart of the
Adirondack Forests.
(NA02 1990 F913)

1990 Sather, Kathryn
Granite Deterioration in the
Graveyard of Saint James the Less,
Philadelphia. (NA02 1990 S824)

1991 Beas, Maria Isabel G.
Traditional Architectural Renders on
Earthen Surfaces.
(NA02 1991 B368)

1992 Goldberger, Mirna
A Conservation Study of an Anasazi
Earthen Mural at Aztec Ruins
National Monument.
(NA02 1992 G618)

1992 Milkovich, Ann Katherine
Gustavino Tile Construction: An
Analysis of a Modern Cohesive
Construction Technique.
(NA02 1992 M638)

1992 Ozturk, Isil
Alkoxysilanes Consolidation of Stone
and Earthen Building Materials.
(NA02 1992 .099)

1992 Venkataraman, Anuradha
The Conservation of Salt-
Contaminated Stone.

1993 Wolf, Jean Kessler
The Residential Architecture of
Walter K. Durham in Lower Merion
Township, 1925-1968: Typological
Analysis and Conservation
Guidelines.
(NA02 1993 W854)

1995 Banta, James Valente
The Characterization and Analysis of
Ornamental Cast Stone and Stucco
from the Palacio Errazuriz, Buenos
Aires Argentina.
(NA02 1995 B219)

1995 Toner, James E.
Researching Rising Damp at
Bartram's Garden.
(NA02 1995 T664)

1997 Cowing, Katherine E.
A Preservation Analysis and
Recommendations for
WPA-Outbuildings in the
Wissahickon Valley.
(NA02 1997 C874)

1997 McDowell, Katherine
Characterization and Conditions
Assessment of the Sacristy Window,
Mission San Jose y San Miguel de
Aguayo, San Antonio, Texas.

1998 DiLucia, Ann Marie
High Arch Bridges: A Cost Benefit
Analysis of Preservation Techniques
as Applied to a Vernacular Concrete
Structure.

1998 Munsch, Guy R.
The First Bank of the United
States, Reevaluating Success: A
Conservation Conditions Assessment
Survey and Analysis of Previous
Treatments.

1999, Morrison, Andrea Sue
Structural Failures of Single Wall
Construction in a Western Mining
Town: Bodie, California.

2000, Kreilick, Terry Scott
An Investigation of Electrochemical
Techniques Designed to Mitigate
the Corrosion of Steel in Historic
Structures: Frank Lloyd Wright's
Freeman House, Hollywood, CA.

2000, Bourguignon, Elsa
Study of Deterioration Mechanisms
and Protective Treatments for the
Egyptian Limestone of the Ayyubid
City Wall of Cairo.

2001 Hinchman, John Brayton
The Efficacy of a Control Period
Approach in Historic Preservation.
(NA02 2001 H659)

2002 Facenda, David Mark
Merion Friends Meeting House:
Documentation and Site Analysis.
(NA02 2002. F137)

2002 Peters, Judith Alleyne
Modeling of Tomb Decay at St. Louis
Cemetery No. 1: The Role of Material
Properties and the Environment.
(NA02 2002. P482)

2002 Arkun, Burcum H.
A Technical Analysis of Building 5 at
Çatalhöyük.

2003 Middlebrook, Sophie
GIS As a Tool to Assess Heritage
Risk: A Case Study in Frijoles
Canyon, Bandelier National
Monument.

Masonry

1983 McGaw, John E.
The Conservation of Masonry and
Mortar: A Study of the Earliest
Eighteenth-Century Structure at
the Jacob Keim Homestead in
Lobachsville, Pennsylvania.
(HSPV 115 MH)

1994 Melbourne, Dawn Marie
A Comparative Study of Epoxide
Resin and Cementitious Grouts for
the Delamination of Sandstone at El
Morro National Monument.
(NA02 1994)

1995 Carr, John Glengary
An Investigation on the Effect of
Brick Dust on Lime-Based Mortars.
(NA02 1995 C311)

1996 Hartzler, Robert Lyle
A Program of Investigation and
Laboratory Research of Acrylic-
Modified Earthen Mortar Used at
Three Prehistoric Puebloan Sites.
(NA02 1996 H338)

1996 Hewat, James M.
Approaches to the Conservation of
Salt Deteriorated Brick.
(NA02 1996 H597)

1996 Ives, Amy Cole
Belmont Mansion: A Conditions
Survey of the Ornamental Plaster
Ceilings of Rooms 101 and 205.
(NA02 1996 I95)

1996 Sloop, Jessica Amy
Repair of Damaged Glazed Terra
Cotta Surfaces: A Comparative
Study of Remedial Coatings for Their
Effectiveness on Areas of Glaze Loss
in Temperate Maritime Weathering
Conditions.

1997 Fetzer, Kristin
A Comparative Study of Thomas
Jefferson's Renders at Poplar
Forest, University of Virginia, and
Barboursville.
(NA02 1997 F421)

1997 Frey, James Christopher
Exterior Stuccoes as an Interpretive
and Conservation Asset: The Aiken-
Phett House, Charleston, SC.

1998 Ellison, Peter T.
Hydraulic Lime Mortars.

1998 Fix, Karen Jean
Biodeterioration of Stone. An
Evaluation of Possible Treatments
and their Effects with Special
Reference to Marble Statuary
at Cliveden, Germantown,
Pennsylvania.

1998 Moss, Elizabeth
Protection and Environmental Control
of the Plastered Mudbrick Walls at
Çatalhöyük.

1998 Munsch, Guy R.
The First Bank of the United
States, Reevaluating Success: A
Conservation Conditions Assessment
Survey and Analysis of Previous
Treatments.

1999 Conahan, Heather
An Assessment of the Effects of
Hydrofluoric Acid Based Cleaners on
Unglazed Architectural Terra Cotta.

1999 Sanchez, Ana Maria
An Evaluation of the Physical Effects
of Sandblasting on Architectural
Brick.

1999 Dewey, Catherine C.
An Investigation onto the Effects of
an Herbicide on Historic Masonry
Materials.

1999 Fong, Kecia Lee
Design and Evaluation of Acrylic-
Based Grouts for Earthen Plasters.

1999 Freedland, Joshua
Soluble Salts in Porous Materials:
Evaluating Effectiveness of their
Removal

1999 Johansen, Elizabeth Lael
Anthony
Deterioration of Gneiss Due
to Limewash at Eastern State
Penitentiary

2000, Bourguignon, Elsa
Study of Deterioration Mechanisms
and Protective Treatments for the
Egyptian Limestone of the Ayyubid
City Wall of Cairo.

2000, GRAY, Sarah Elizabeth
A Study of Composite Action in
Materials After Treatment.

2001 Borge, Claudia Cancino
Assessment of Grouting Methods for
Cracks and Large Scale-Detachment
Repair at Casa Grande Ruins
National Monument.
(NA02 2001. C215)

2001 Dorchester, Jane Elizabeth
The Evolution of Serpentine Stone as
a Building Material in Southeastern
Pennsylvania: 1727-1931.
(NA02 2001. D694)

2001 McCormack, Melissa
Conservation Studies for the Ayyubid
City Wall, Cairo.
(NA02 2001. M121)

2001 Ware, Robert Lamb
A Comparison of Fresh and
Weathered Marble from the Tweed
Courthouse.
(NA02 2001. W271)

2001 Watsantachad, Nuanlak
An Investigation of Sandstone
Consolidation Method for the
Northern Gopura of the Phimai
Sanctuary, A Khmer Monument in
Thailand.
(NA02 2001. W337)

2002 Defreece, Sherry Nichole
The Evaluation of Protective Coatings
and their Effect on Salt Formation on
Brick Substrate.
(NA02 2002. D313)

2002 Sohoni, Pushkar
Evaluation of Conservation Plans
of City Walls for the Potential
Development of Conservation
Guidelines for the City Wall of Cairo
through Comparative Studies.
(NA02 2002. S682)

2003 Cappeto, Jennifer
A Performance Analysis of The
Cairo Wall.

2003 Didden, Amanda M.
Standardization of Terra Cotta
Anchorage: An Analysis of Shop
Drawings From the Northwestern
Terra Cotta Company and the O. W.
Ketcham Terra Cotta Works.
(NA02 2003. D555)

Metals

1988 Hall, Andrew Benjamin
American Galvanized Iron Roofing
and Cladding from the 1870's to
1920's.
(NA02 1988 H174)

1991 Plavin, Lori W.
A Consideration of the Development
and Conservation of Metal-Skeleton
Buildings: 1884-1932.
(NA02 1991 P721)

2000, Kreilick, Terry Scott
An Investigation of Electrochemical
Techniques Designed to Mitigate
the Corrosion of Steel in Historic
Structures: Frank Lloyd Wright's
Freeman House, Hollywood, CA

2002 Curtis, Stephen O'Ryan
St. Louis I Cemetery 19th Century
Transitional Metalwork: Survey and
Physical Documentation.
(NA02 2002. C981)

Finishes

1992 Kilpatrick, Thaddeus Roger II
A Conservation Study of the
Decorative Paintings at Whitney
Plantation, St. John the Baptist
Parish, Louisiana.
(NA02 1992 K48)

1992 Luellen, Mark C.
The Decorative Art of George Herzog
1851-1920.
(NA02 1992 L948)

1992 Myers, Catherine Sterling
A Technical Investigation of Painting
Medium: The Analysis of Three Wall
Paintings By Constantino Brumidi
in the United States Capitol. A Case
Study.
(NA02 1992 M996)

1992 Pennell, Sara Margaret
The Quaker Domestic Interior,
Philadelphia 1780-1830: An
Artifactual Investigation of the
"Quaker Esthetic" at Wyck House,
Philadelphia And Collen Brook Farm,
Upper Darby, Pennsylvania.
(NA02 1992 P413)

1994 Brackin, Ann E.
A Comparative Study of the Effects
of Applying Acrylics and Silanes
in Sequence and in Mixture, with
a Case Study of the Column in the
Convento of Miision San Jose y San
Miguel de Aguayo, Texas.
(NA02 1994 B797)

1995 Alba, Almyr M.
Architectural Exterior Finishes in the
Spanish Caribbean. Case Studies:
San Geronimo and Santa Elena
Powder Magazines.
(NA02 1995 A325)

1996 Dix, Linnaea A.
Characterization and Analysis
of Prehistoric Earthen Plasters,
Mortars, and Paints from Mug
House, Mesa Verde National Park,
Colorado.
(NA02 1996 D619)

1996 Ives, Amy Cole
Belmont Mansion: A Conditions
Survey of the Ornamental Plaster
Ceilings of Rooms 101 and 205.
(NA02 1996 I95)

1996 Sloop, Jessica Amy
Repair of Damaged Glazed Terra
Cotta Surfaces: A Comparative
Study of Remedial Coatings for Their
Effectiveness on Areas of Glaze Loss
in Temperate Maritime Weathering
Conditions.

1997 Carosino, Catherine A.
The Woodlands: Documentation of an
American Interior.
(NA02 1997 C293)

1997 Fetzer, Kristin
A Comparative Study of Thomas
Jefferson's Renders at Poplar
Forest, University of Virginia, and
Barboursville.
(NA02 1997 F421)

1997 Fourie, Susanna C.
Analysis and Interpretation of the
Interior Painted Finishes of the
Mathews-Lockwood Mansion.

1997 Frey, James Christopher
Exterior Stuccoes as an Interpretive
and Conservation Asset: The Aiken-
Phett House, Charleston, SC.

1998 Bass, Angelyn
Design and Evaluation of Hydraulic
Lime Grouts for In Situ Reattachment
of Lime Plaster to Earthen Walls.

1998 Goodman, Mark Mendel
The Effects of Wood Ash Additive
on the Structural Properties of Lime
Plaster.

1998 Kopelson, Evan
Analysis and Consolidation
of Architectural Plasters from
Çatalhöyük, Turkey.

1998 Taniguchi, Christeen
The Identification and Conservation
of Decorative Architectural Plastics
at Dragon Rock.

1998 Turton, Catherine E.
Plan for the Stabilization and
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1985 Prior, Jacqueline Virginia
Practicing Preservation: A Mandate
for Professional Accountability.
(NA02 1985 P958)

1986 Doyle, John Edward
A Historical Survey and Development
Plan for 2133 Arch Street
(The Juvenile Court and House of
Detention).
(NA02 1986 D654)

1987 Hagberg, Christopher
Mark. Parkside: A Case Study in
Neighborhood Preservation.
(NA02 1987 H141)

1986 Rendon, Mary Jo
Manayunk as a Historic District.
(NA 02 1987 R397)

1987 Abuhoff, Lawrence Evan
The City of New York and the Transfer
of Development Rights.
(NA 02 1988 A165)

1988 English, Ilona Surotchak
A Preservation Plan for East Amwell
Township, East Amwell, New Jersey.
(NA02 1988 E58)

1989 Cook, Kathleen Kurtz
The Creation of Independence
National Historical Park and
Independence Mall.
(NA02 1989 C779)

1990 Schneider, Adam David
Practical Rehabilitation: A Guide for
the Revitalization of Older, Urban
Neighborhoods.
(NA02 1990 S556)

1990 Trieschmann, Laura
Neighborhood Conservation Zoning:
Feasibility Study for Philadelphia, PA.
(NA02 1990 T733)

1991 Kelly, Deborah Marquis
A Proposed Affordable Historic
Housing Program for the State of
New Jersey.
(NA02 1991 K29)

- 1991 Marks, Milton III
Balancing Priorities: Historic Preservation, Affordable Housing, and Life Safety.
(NA02 1991 M346)
- 1991 Shutt, Alexis Haight
Models for Protecting Our Heritage: Alternative for the Preservation of Public or Non-Profit Owned Historic Resources.
(NA02 1991 S562)
- 1992 Brierton, Joan Mary
Preservation Planning: An Approach to Land-Use Management. The Kings Park Psychiatric Center, Long Island, New York.
(NA02 1992 B853)
- 1992 Jones, James Morse
The Transfer of Development Rights in Center City Philadelphia.
(NA02 1992 J77)
- 1992 Kapp, Paul Hardin
Understanding Business District Revitalization and Design in Small Communities: A Revitalization and Design Study of Galax, Virginia.
(NA02 1992 K17)
- 1992 Korjeff, Sarah Payne
Unwinding the Past: An Educational Program for the Preservation Planning Process.
(NA02 1992 K84)
- 1992 Papazian, Lyssa Djuna
Getting a Seat at the Table: A Role for the State Historic Preservation Plan.
(NA02 1992 P213)
- 1993 Gregoriou, Pericles P.
A Case-Based Analysis of the Investment Effects of the Community Revitalization Tax Act.
(NA02 1993 G821)
- 1993 Janson, Jean Ellen
An Analysis of Public and Private Design Review: Neo-Traditional Development Standards and Historic Preservation Ordinances.
(NA02 1993 J35)
- 1993 Infante, Rosemary
Preservation Planning for a Rural Village: Harrisonville, South Harrison Township, New Jersey.
NA02 1993 I43)
- 1993 Silver, Joshua
Exploring Attitudes Towards Preservation: A Case Study of Atlanta, Georgia's Cabbagetown.
(NA02 1993 S586)
- 1994 Bloom, Joshua J.
The Banking Crisis and Cultural Resources: The Role of the RTC and FDIC when Liquidating Historic Properties.
- 1994 Parkinson, James Thomas IV
Placing the Fulcrum: Balancing Preservation and Use in Chadd's Ford, Pennsylvania.
(NA02 1994 P247)
- 1994 Spies, Stacy Elizabeth
An Examination of Corporate Investment in Tandem: Historic Rehabilitation Tax Credit and Low-Income Housing Tax Credit Projects.
(NA02 1994)
- 1995 Goldwyn, Andrea Merrill
Demolition by Neglect: A Loophole in Preservation Policy.
(NA02 1995 G624)
- 1995 King, Joseph Alan
Section 106 and Affordable Housing.
(NA02 1995 K53)
- 1995 Monahan, Susan
A Critical Analysis of Land Trusts and Their Use of Conservation Easements as an Effective Tool for Open Space Preservation.
(NA02 1995 M734)
- 1996 Breikreutz, William Eric
There's Treasures in them thar Hills — But will they be Saved?: Effective Historic Preservation in Fredricksburg, Texas.
(NA02 1996 C835)
- 1996 Strassner, Andrea Joy Cochrane
Religious Institutions and Faith-Based Community Development Corporations: A Link Between Affordable Housing and Historic Preservation in Inner City Neighborhoods.
(NA02 1996 S897)

- 1997 Aplenc, Veronica
Conservation of Cultural Identity Through the Care of Monuments: Guidelines for the Lednice-Valtice Monument Zone.
(NA02 1997 A642)
- 1997 Curtis, Lynette
Understanding the Big Box: Negotiating with a Large-Scale National Retailer to Protect Main Street.
(NA02 1997 C979)
- 1997 Davies, Johnette Ella
Roles of Historic Preservation in Urban Revitalization: The Detroit Theater District and Philadelphia's Avenue of the Arts.
(NA02 1997 D256)
- 1997 Kolakowski, Lisa Marie
Historic Structures in the Redevelopment Process: Market Street East, Philadelphia.
(NA02 1997 K81)
- 1997 Phipps, Kellie Anne
The Bulheads Along the Bay, Rehabilitating San Francisco's Historic Waterfront Resources.
(NA02 1997 P573)
- 1998 Chiu, Shu-Chen
Revitalizing the Beachfront of Cape May.
- 1998 Eggers, Katherine Ann
Stonetown Hamlet: Neotraditional Planning in an Historic District
- 1998 Monteleone, Simone Elizabeth
The Italian Market: A Neighborhood Commercial Core.
- 1999 Joshi, Jharna
A Cultural Resource Management Plan for Ephrata Cloister Historic Site.
- 1999 Doyle, Michael Scott
The Existing Condition of Rehabilitation Investment Tax Credit Buildings in Selected Municipalities of New Jersey.
- 1999 MacWilliams, Meghan
The Square Block of Chestnut, Walnut, Front, and Second Streets.
- 1999 Tobin, Erin M.
Are Easements an Effective Preservation Incentive? An Evaluation of Facade Easement Program Management in Non-Profit Organizations.
- 2000 Felzer, Lissa D'Aquisto
Avoiding the Theme Park: A Study of the Architecture of Augustus Edison Constantine and the Need for Preservation Policy Reform in Charleston, South Carolina for the Twenty First Century.
- 2000 Milley, Kristin Marie
Historic Preservation and the Americans With Disabilities Act: The Problem of Handicapped Entry and Historic Buildings.
- 2000 Merriam, Suzanne Elizabeth
Issues Surrounding Threatened National Historic Landmark Districts with Cape May, New Jersey, Abbott Farm, New Jersey and Locke, California as Case Study Districts.
- 2000 Negrón Menicucci, Rosina C.
The Origin of the Preservation Movement in the Spanish Antilles.
- 2000 King, Kristopher Balding
Historic Districts and Traditional Neighborhood Design: A Comparison of Mechanisms in the Neighboring Residential Communities of Beaufort and Port Royal, South Carolina.
- 2000 Dunn, Julianne Lauren
Preservation Success and Demolition Disaster: A Comparison of Alden Park and the Mayfair House.
- 2000 Lavoie, Debra Elizabeth
Documentation of the History and Physical Evolution of Hermitage Farm 2000. Park and the Mayfair House.
- 2001 Henkels, Carol
Architectural Salvage: Saving or Stealing?
(NA02 2001. H513)
- 2001 Higgins, James Spencer
The Effectiveness of State Tax Incentives for Historic Preservation.
(NA02 2001. H636)

2001 Jackier, Alyssa Diane
Moving Historic Structures:
The Washington Street Urban
Renewal Project.
(NA02 2001. J12)

2002 Hirsch, Jennifer Lynn
The U.S. Naval Home:
An Examination of its Significance,
its Closure, and the Problems
Surrounding its Reuse.
(NA02 2002. H669)

2002 Kuczarski, Eric James
Broadening the Availability of the
Federal Rehabilitation Tax Credit
for the Main Street Building Owner.
(NA02 2002. K95)

2003 Ohama, Mayu
Preservation Planning for Early
Modern Architecture: Comparing the
New York Grand Central Terminal
and Tokyo Station.
(NA02 2003.036)

2003 Parker, Al
Typology and Blight in Philadelphia:
Housing and Typology Trends and
the Neighborhood Transformation
Initiative.
(NA02 2003.P238)

2003 Royer, Rachel
Preserving Historic Character
and Materials: An Analysis of
Rehabilitation Projects of Habitat for
Humanity.
(NA02 2003. R891)

Design / Adaptive Reuse

1984 de la Cruz, Pacita T.
Adaptive Reuse: An Early Twentieth-
Century Approach in Chestnut
Hill, Pennsylvania, by Dr. George
Woodward, Developer, and Herman
Louis Duhring, Jr., Architect.
(NA02 1984 D278)

1987 Michrob, Halwany
A Hypothetical Reconstruction of
the Islamic City of Banten Indonesia.
(NA02 1987 M625)

1990 Hausmann, Ann Catherine
Rural Conservation: A Vision for the
Aaron Garrett Property.
(NA02 1990 H297)

2003 Dubin, Elisabeth
Preservation for the People: Seventy
Years of American Youth Hostels.
1990 Schneider, Adam David
Practical Rehabilitation: A Guide for
the Revitalization of Older, Urban
Neighborhoods.
(NA02 1990 S556)

1991 Brush, Mary Buchanan
The Role of Historical Elements
in Postmodernism: An Attempt to
Converse Through keystones.
(NA02 1991 B912)

1991 Chang, Kuo-Wei
Restoration and Design Project for
Philadelphia Chinatown.
(NA02 1991 C456)

1991 Goldfrank, Andrew Marc
Bringing New Life to Historic Urban
Parks: Identifying the Key Elements
of the Restoration Process.
(NA02 1991)

1991 Kelly, Deborah Marquis
A Proposed Affordable Historic
Housing Program for the State of
New Jersey.
(NA02 1991 K29)

1992 Brierton, Joan Mary
Preservation Planning: An Approach
to Land-Use Management. The
Kings Park Psychiatric Center, Long
Island, New York.
(NA02 1992 B853)

1992 Firestone, Michal
New Development in the Context of a
Nineteenth-Century Neighborhood:
A Design for a Day-Care Center in
Maskeret, Moshe, Jerusalem.
(NA02 1992-in HSPV Studio
Cabinet)

1992 Kapp, Paul Hardin
Understanding Business District
Revitalization and Design in Small
Communities: A Revitalization and
Design Study of Galax, Virginia.
(NA02 1992 K17)

1993 Janson, Jean Ellen
An Analysis of Public and Private
Design Review: Neo-Traditional
Development Standards and Historic
Preservation Ordinances.
(NA02 1993 J35)

1993 Muldrow, Ralph
Architecture in the Continuum:
A Museum and Science Learning
Extension of the Samuel Yellin
Ironworks.
(in HSPV Studio Cabinet)

1994 El-Habashi, Alaa
The Buildings of Auguste Perret in
Alexandria: A Case for Preservation
of Modern Egyptian Architecture.
(NA02 1994 E37)

1994 Parkinson, James Thomas IV
Placing the Fulcrum: Balancing
Preservation and Use in Chadd's
Ford, Pennsylvania.
(NA02 1994 P247)

1994 Satchell, Derek C.
At the Stroke of a Brush: Painted
Architecture as a Preservation
Alternative.
(NA02 1994)

1994 Wortham, Brooke Danielle
Closing Military Bases: National
Disaster of National Opportunity?
(NA02 1994 W932)

1995 Smith, Christen Denise
Fort Sheridan, Illinois: An Analysis
of its Significance, Its Closure, and
Possible Alternative Uses.
(NA02 1995 S644)

1996 Weidlich, Robin Jane
A Use Plan and Furnishing
Recommendations for the Craven
Hall Historical Society.
(NA02 1996 W417)

1997 Kolakowski, Lisa Marie
Historic Structures in the
Redevelopment Process: Market
Street East, Philadelphia.
(NA02 1997 K81)

1997 Loewenstein, Amy Michelle
Adaptive Use Proposal for the
Headquarters of the Historical
Society of Schuylkill County.
(NA02 1997)

1997 Phipps, Kellie Anne
The Bulheads Along the Bay,
Rehabilitating San Francisco's
Historic Waterfront Resources.
(NA02 1997 P573)

1997 Samuels, Carolyn R. Frank
Lloyd Wright's Hanna House:
Recommendations for a Seismic
Strengthening Program.
(NA02 1997 S193)

1999 Corrette, Nicholas Moses
What to do with the barn? Financial
Aspects in the Re-use of Ancillary
Buildings on Three Non-Profit
Historic Sites as Non-Interpretive,
Revenue Generating Entities: A Look
into Historic Bartram's Gardens,
Lyndhurst, and Shelburne Farms

2000 Hall, Amanda Theresa
Venturi, Scott Brown and Associates:
An Analysis of the Architects'
Approach to Additions for Historic
Buildings.

2001 Chiou, Yun-Shang
Red Hall Revisited: An Architectural
Study of the Main Building in
Taiwan's Earliest Public High School.
(NA02 2001. C539)

2001 McGrath, Heather Lynn
Sea View Hospital: The
Identification of Potential Models
for the Rehabilitation and Reuse of
Abandoned Large Scale Hospital
Complexes in New York.
(NA02 2001. M145)

2002 Baldwin, Jennifer Lee
Heritage Areas: A Comparison of
Three Models.
(NA02 2002. B181)

LIST OF HISTORIC PRESERVATION THESES FOR 2004-2005

2004

Gustavo Carrera

Adding to Meyerson: A Theoretical Approach To Designing Additions to Buildings of the Recent Past.

Amel Chabbi

Restoring a 20th Century Terrazzo Pavement: A Conservation Study of the Floor Map of the New York State Pavilion, Queens, New York.

Jorge Martinez Danta

The Marine Garden at Villa Vizcaya, Miami, Florida. A Management and Interpretation Analysis.

Stacey Donahoe

Guiding Additions to Historic Properties: A Study of Design Guidelines for Additions in Sixty-Five American Cities

Ayako Fukushima

Cultural Resource Management and Interpretation with GIS: A Pilot Project for the Independence National Historical Park, Philadelphia, PA.

John R Glavan

An Evaluation of Mechanical Pinning Treatments for the Repair of Marble at the Second Bank of the United States.

Hsin-Yi Ho

A Proposal for Preserving and Restoring the Streetscape of Jewelers' Row.

John Randall Howard

Origins and Architecture of Great House Plantation.

Eric Hutchinson

The American Side-Lapped Shingle Roof

Roy Joseph Ingrassia Jr.

Longwood: A Building Investigation and Intervention Proposal for the Cox House, Kennett Square, Pennsylvania.

Kuang-Han Li

Conservation of Vernacular Ladakhi Architecture: The Munshi House in Old Town Leh, Ladakh.

Linda Marie Mackey

State-Funded Grant Programs & Assistance to Historic Religious Properties: A Decade of New Developments.

Laura Mass

The Synagogue at Eastern Penitentiary: History and Interpretation.

Erin Marie McGinn

Harriet Tubman: A Special Resource Study of an American Icon.

Sara K. Montgomery

New Hope, Pennsylvania and Lambertville, New Jersey: Two Approaches to Cultural Tourism

David Charles Overholt

Shaping and Defining the Public Experience at the President Lincoln and Soldiers' Home National Monument.

Thomas Barton Ross

The Virginia State Capitol: A Tourism Proposal

Han Ariel Salzmann

Reading Historic Sites: Interpretive Strategies at Literary House Museums

Susan Singh

Complexities in Conservation of a Temporary Post-War Structure: The Case of Philip Johnson's New York State Pavilion at the 1964-65 World's Fair.

Amanda Thomas

Study of the Repair Mortars for the Ayyubid City Wall of Cairo.

Kari Van Buren
University of Pennsylvania Museum
of Anthropology and Archaeology:
A Landscape Study.

Jeremy C. Wells
History and Characterization of
Mortars in Spanish New World
Fortifications: A Case Study on El
Castillo de San Cristóbal, San Juan,
Puerto Rico.

2005

Elizabeth J. Burling
Policy Strategies for Monuments
And Memorials

Kelli Coles
Interpretation and Design: The Last
Residence of African-American
Activist Paul Robeson

Purvi Gandhi
Imitators, Contextuals and
Contrastors: A Case Study of the
Effects of Modern Architecture on
the Streetscapes of the Society Hill
Historic District,
Philadelphia, Pennsylvania

Jennifer Gates
A Study of Inactive Main Street
Communities

Valerie Gomez
Tourism and Preservation in Gateway
Communities: A Case Study of the
Towns Surrounding Mesa Verde
National Park

Alison Hirsch
The Fate of Lawrence Halprin's
Public Spaces: Three Case Studies

Sarah Hyson
A Preliminary Survey of the
Historic Plays and Players Theatre:
Preservation Issues to be Addressed

Catherine Jefferson
Adaptive Reuse: Recent Hotel
Conversions in Downtown
Philadelphia

Sophia Jones
Mill Hill District: An Analysis of
Gentrification and Its Impact on
Historic Districts

Prema Katari
Preservation and Residential
Property Values: The Case of
Philadelphia

Jong Hyun Lim
Archaeological Site Management
Planning: Focused on a Study
of Management Guidelines for
Hwangryong Temple Historic Site

Wanda López Bobonis
A Preservation Plan for Fort
El Cañuelo, San Juan National
Historic Site, Isla de Cabras,
Puerto Rico

Rebecca L. McCleary
Financial Incentives for Historic
Preservation: An International View

Shelly Perdue
The Washington Memorial Chapel:
Historic Structure Report and
Condition Assessment

Norma Rosado
The Proprietary House as a Case
Study in Historic Preservation and
Social Change

Lisa Sardegna
An Examination and Analysis of
Fuga's Scalinata Delle Undici
Fontane and Prospettiva

Steven Uffifusa
The Rehabilitation of the
John H. McClatchy Building:
A Study of the Financial Impact of
Preservation Incentives

Megan Venno
Interpreting Human Rights
Tragedies: A Comparison of The
United States Holocaust Memorial
Museum and Manzanar National
Historic Site

STUDENT INTERNSHIPS
GRADUATE PROGRAM IN HISTORIC PRESERVATION
1989-2004

| | | |
|--|--|--|
| Adirondack Architectural Heritage | CAP Projects Philadelphia, PA | Don Rypkema Place Economics Washington, DC |
| Alan Ritchie/David Fiorte, Architects, New York, NY | Carpenters' Company of Philadelphia Philadelphia, PA | Doug Harnsberger, Architect Richmond, VA |
| American Battlefield Protection Program Washington, D.C. | Carthage, Tunisia | Dover Historic Properties Philadelphia, PA |
| Aphrodisias, Geyre, Turkey (Institute of Fine Arts, NYU) | CCROM Cento, Italy | Eagles Mere Museum Eagles Mere, PA |
| Architectural Archives of University of Pennsylvania/ Philadelphia Museum of Art | Central Park Conservancy New York, NY | Eastern State Penitentiary, HABS Philadelphia, PA |
| Athenaeum of Philadelphia Philadelphia, PA | Central Philadelphia Development Group Philadelphia, PA | English Heritage London, England |
| Bandelier National Monument Los Alamos, NM | CLIO Group, Inc. Philadelphia, PA | Fairmount Park Historic Preservation Trust Philadelphia, PA |
| Bell Architects Washington, DC | Clivedon of the National Trust Philadelphia, PA | Fairmount Park Commission Philadelphia, PA |
| Boston Landmarks Commission Boston, MA | City of Canaddaigua Canaddaigua, NY | FLW Home and Studio Foundation Oak Park, IL |
| Brandywine Conservancy Chadds Ford, PA | Colonial Williamsburg Williamsburg, VA | Fonthill Museum Doylestown, PA |
| Bucks County Conservancy Doylestown, PA | Cornerstones Community Projects Santa Fe, NM | Fort Davis National Historic Site Fort Davis, TX |
| Bucks County Historical Society Bucks County, PA | Corporation for Jeffersons Poplar Forest Forest, VA | Fort El Cañuelo Puerto Rico |
| Caernarvon Historical Society Morgantown, PA | Craven Hall Historical Society | Fort Union National Monument Fort Union, NM |
| Cape Cod Commission Barnstable, PA | Dept. of Development and Planning | Garland Farm Bar Harbor, ME |
| | Don McRea Contracting Toronto, Ontario | |

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|---|---|---|
| Georgia Trust for Historic Preservation Atlanta, GA | Israel Antiquities Authority Jerusalem, Israel | MASCA Research Papers Philadelphia, PA |
| Germantown Historical Society Philadelphia, PA | John Batteau Assoc., Architects Philadelphia, PA | Mercer Island Historical Society Mercer Island, WA |
| Greater Hartford Architectural Conservancy Hartford, CT | John Milner Architects Chadds Ford, PA | Merchants Exchange Philadelphia, PA |
| Great Camp Santanoni, Newcomb, NY | Katherine Gleeson, Landscape Architect Philadelphia, PA | Mesa Verde National Park Durango, CO |
| Helyer, Schneider & Co. Philadelphia, PA | Kieran, Timberlake Associates LLP Philadelphia, PA | Metropolitan Museum of Art New York, NY |
| Henry Ford Museum Dearborn, MI | Kise, Franks, & Straw, Inc. Philadelphia, PA | Mid-Atlantic Office Philadelphia, PA |
| Highlands Historical Society Fort Washington, PA | Landmarks Preservation Advisory Board San Francisco, CA | MIT Museum Cambridge, MA |
| Hillsborough County Preservation Board | Landmarks Preservation Commission New York, NY | Monmouth County Park Service Lancroft, NJ |
| HNTB Architects and Engineers Boston, MA | Landmarks Society of Western New York Rochester, NY | Morris County Park Commission Norristown, PA |
| Historic Preservation Trust of Lancaster County Lancaster, PA | Leo Berman, Architect Brattleboro, VT | National Park Service |
| Historic Charleston Foundation | Lockwood-Matthews Mansion Norwalk, CT | National Trust |
| Historic Tampa Tampa, FL | London, England | New Jersey Heritage Trenton, NJ |
| H2L2 Architects Planners Philadelphia, PA | Lower Merion Township | New Jersey Historic Preservation Office Trenton, NJ |
| Independence Park Philadelphia, PA | Maine Historic Preservation Commission Bangor, ME | New York State |
| Intergrated Conservation Resources | Martin Jay Rosenblum & Assoc., Inc. Philadelphia, PA | Northeast Regional Office National Park Service Philadelphia, PA |
| Interpretation, Northeast Regional Office, NPS Philadelphia, PA | | North East Regional Office Boston, MA |
| | | NYC, Dept. of Design and Construction New York, NY Historic Preservation Unit |

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|--|--|--|
| NYC, Dept. of General Services New York, NY / Division of Real Property | RBF Consulting Irvine, CA | University of Pennsylvania / Office of Community Housing at Penn |
| Oerhleim and Associates | Richard Bergman Architects New Canaan, CT | US/ICOMOS |
| Office of Parks, Recreation, and Preservation Albany, NY | Ryerrs Museum and Library Philadelphia, PA | Valley Forge National Park Valley Forge, PA |
| Pabst Mansion Milwaukee, WI | Salem Planning Department Salem, MA | Vitetta Group |
| Parkside Historic Preservation Corporation Philadelphia, PA | San Francisco City Planning Department | Walter Gropius House Lincoln, MA |
| Partners for Sacred Places Philadelphia, PA | Scalamandre Long Island City, NY | Welsh Color & Conservation |
| Paul Revere House Boston, MA | Schultz House Committee Montclair, NJ | Westfield Architects & Preservation Consultants |
| Pennsylvania Academy of Fine Arts Philadelphia, PA | Second Bank of the United States/ DPK&A | Whydah Joint Venture Provincetown, MA |
| Philadelphia Historic Preservation Corporation Philadelphia, PA | Second Bank of the United States/ Independence National Historic Park | World Monuments Fund |
| Philadelphia Museum of Art Philadelphia, PA | Simpson, Gumperz & Heger, Inc. | Yosemite National Park El Portal, CA |
| Philadelphia Society for the Preservation of Landmarks Philadelphia, PA | Society for the Preservation of Landmarks | |
| Planning and Community Development Ardmore, PA | Spencer Higgins Architects Toronto, Ontario | |
| Preservation Action Washington, D.C. | Strang Environmental Oreland, PA | |
| Preservation Alliance of Philadelphia Philadelphia, PA | Thomas & Newswanger Architects Philadelphia, PA | |
| Preservation Society of Charleston | Topsfield Historical Society Topsfield, MA | |
| Radnor Historical Society Radnor, PA | Tyler Arboretum Media, PA | |
| | University Archives Philadelphia, PA | |
| | University of Pennsylvania / Morris Arboretum Philadelphia, PA | |

ADVANCED CERTIFICATE PROGRAM
IN ARCHITECTURAL CONSERVATION
AND SITE MANAGEMENT

**Architectural Conservation Advanced Praxis:
HSPV No. 780-001, University of Pennsylvania**

| Student/Intern | Project | Sponsor/ Supervisor | Advanced Certificate Awarded | Funding |
|--|---|---|---------------------------------|-------------------------------|
| Almyr M. Alba Evin Erder Dawn Melbourne Isil Ozturk | Mission San Juan Capistrano California | Sponsor: Mission San Juan Capistrano Supervisor: Gerald Miller John Loomis | May 1997 | |
| John Carr | The Rendezvous Valtice-Lednitze Park Czech Republic | Sponsor: World Monuments Fund Supervisor: Frank Matero | May 1997 | Samuel H. Kress Foundation |
| Katherine McDowell | Mission Concepcion San Antonio, TX | Sponsor: NPS Supervisor: Jake Barrow | May 1998 | |
| Susanna Fourie | Lockwood Mathews Mansion Norwalk, CT | Supervisor: Zachary Studenroth | December 1998 | |
| Ann DiLucia | Coronado State Monument New Mexico | Sponsor: Museum of NM/UPenn Supervisor: Michael Taylor | May 1999 | Samuel H. Kress Foundation |
| Shaun Provencher | Tsankawi, Bandelier National Monument New Mexico | Sponsor: NPS Supervisor: Jake Barrow | May 1999 | |

| Student/Intern | Project | Sponsor/ Supervisor | Advanced Certificate Awarded | Funding |
|---|--|--|--|-------------------------------|
| Jeffrey Allen Debra Rodrigues Catherine Dewey Kecia Fong | Pilot Conservation on Initiatives in Historic Cairo: Al Darb Al Ahmar Egypt | Sponsor: Aga Khan Trust for Culture, Historic Cities Support Program Supervisor: Francesco Siravo | May 1999 May 1999 Advanced Intern August 2000 | Samuel H. Kress Foundation |
| Lori Aument | English Heritage: Building Conservation & Research Team London, UK | Sponsor: English Heritage Supervisor: Dr. David Mason | December 2000 | |
| Joshua Freedland | Trinity Cathedral Burying Ground Conservation Program: Phase 2 Pittsburgh, PA | Sponsor: Trinity Cathedral Supervisor: Frank Matero | December 2000 | |
| Mary Slater | Project Supervisor Mesa Verde National Park Colorado | Sponsor: Mesa Verde National Park (NPS) Supervisor: Angelyn Rivera | December 2000 | |
| Zana Wolf | Architectural Draftsperson/ Second Bank/ Philadelphia Merchants Exchange Philadelphia, PA | Sponsor: Independence National Park (NPS) Supervisor: Charles Tonetti | December 2000 | Samuel H. Kress Foundation |
| David Myers | Project Supervisor Mesa Verde National Park Colorado | Sponsor: Mesa Verde National Park (NPS) Supervisor: Frank Matero | December 2000 | Samuel H. Kress Foundation |
| Lynette Stuhlmacher | ICCROM Stone Course Venice, Italy | | Advanced Intern | Samuel H. Kress Foundation |
| John Hinchman | Project Supervisor Drayton Hall South Carolina | Sponsor: National Trust for Historic Preservation Supervisor: Frank Matero | May 2002 | Samuel H. Kress Foundation |

| Student/Intern | Project | Sponsor/ Supervisor | Advanced Certificate Awarded | Funding |
|--------------------|---|---|---------------------------------|---|
| Claudia Cancino | Mesa Verde- Cliff Palace Colorado | Sponsor: Mesa Verde Supervisor: Frank Matero | May 2002 | Samuel H. Kress Foundation |
| Melissa McCormack | Ayyubid City Wall, Cairo, Egypt | Sponsor: Aga Khan Trust for Culture Supervisors: Francesco Siravo Frank Matero | August 2002 | Samuel H. Kress Foundation |
| Maribel Beas | Prehistoric Walls of the Casa Grade Monument | Sponsor: National Park Service Supervisor: Frank Matero | August 2002 | Samuel H. Kress Foundation |
| Lauren Meyer | Bandelier National Monument | Sponsor: National Park Service Supervisor: Mary Slater | May 2003 | National Park Service's Getty Grant Samuel H. Kress Foundation |
| Judy Peters | St. Louis Cemetery No. 1 in New Orleans, LA | Sponsor: UPenn Supervisor: Frank Matero | May 2003 | Samuel H. Kress Foundation |
| Susanna Fourie | Mesa Verde National Park Mesa Verde, CO | Sponsor: National Park Service Supervisor: Frank Matero | Post Graduate | Samuel H. Kress Foundation |
| Sophie Middlebrook | Historic Graffiti Conservation San Juan National Historical Site San Juan, Puerto Rico | Sponsor: NPS San Juan Fortifications Supervisor: Rynta Fourie | May 2004 | Samuel H. Kress Foundation & NPS San Juan Fortifications |
| John Glavan | Victoria Mansion Portland, Maine Mechanical pinning for Brownstown | Sponsor: Victoria Mansion Supervisor: Frank Matero | December 2004 | Samuel H. Kress Foundation and Getty Grant Program |
| Amanda Thomas | Marble Column Conservation 2nd Bank, Philadelphia | Sponsor: National Park Service Supervisor: Frank Matero | December 2004 | Samuel H. Kress Foundation |

| Student/Intern | Project | Sponsor/ Supervisor | Advanced Certificate Awarded | Funding |
|----------------|---|---|---------------------------------|--------------------------------------|
| Jeremy Wells | Masonry Conservation Study Morrill Hall, Iowa State University | Sponsor: Noble Preservation Services, Inc. Supervisor: Chris Frey | December 2004 | Noble Preservation Services, Inc. |
| Li Kuang-Han | Conservation of Traditional Roof Construction in Ladakh | Sponsor: Ley Old Town Initiative Supervisor: John Harrison | May 2005 | Samuel H. Kress Keepers Fund |



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Graduate Program in Historic Preservation

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