Prospectus

UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION

DURATION
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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·spē·c·tus
an outlook, a distinct view
something expected
the act of examining
characterized by foresight
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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.
What is *Duration*, but the persevering of a thing in its existence?

_GALE Crt. 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 coincidently expressed in spatial terms\(^1\)) 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’. 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. 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. 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.”

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.

**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. 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 patina 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. 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 Reigel 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.  

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.” 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…

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. 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. For the smooth, white, hard-edged forms and surfaces of many twentieth century buildings of the Modern Movement, weathering was an unwelcome and corrosive 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 Francoise 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).
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.
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.
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.


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.


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.


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.


24 For recent criticism on this see P. Marconi, Materiali e Significato, la Questione del Restauro Architettonico (Rome and Bari: Editori Laterza, 2003).

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 Paesaggi”. 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 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 Polyphoton 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 Polyphoton 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

RANDALL MASON
ASSOCIATE PROFESSOR
GRADUATE PROGRAM IN HISTORIC PRESERVATION

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.  

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.

Ephemer al 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.”

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 domaine 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. And this would seem to bring it in to conflict with the apparent certainties of durability and duration.

Endnotes

4  Among the burgeoning literature of work on landscape preservation, see in particular the writing of Robert Melnick and Catherine Howett.
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.
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

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<th>Year 1</th>
<th>Fall</th>
<th>Spring</th>
<th>Total Course Units: 19</th>
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<td>Recording and Site Analysis</td>
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<td>American Architecture</td>
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<td>Documentation and Archival Research</td>
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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.
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 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 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  

Conservation of the Great Hall Plaster Ceiling:  
Drayton Hall  
National Trust for Historic Preservation  
Charleston, South Carolina (Getty Grant)  

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

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)

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)

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)

Conservation Program for 18th-Century Decorative Ceiling of Belmont Mansion
Fairmount Park
Philadelphia, PA
(Fairmount Park Historic Preservation Trust Cooperative Agreement)

Masonry Conservation Pilot Project:
Mission San Juan Capistrano (Phase 2)
San Juan Capistrano, CA
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)

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)

Masonry Conservation Program (Phase 1):
Mission San Juan Capistrano
San Juan Capistrano, CA

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 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.
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, titrmetry, 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.
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), Fonthill (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  
rwmoss@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, NHRPC.

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  

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  
Lucas 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  
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, PhD, 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.


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-Lehrman 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
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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.

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.

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
Exhibits: Minneapolis Institute of Art, Allentown Art Museum, PennDesign, State Museum of Pennsylvania, Lehigh University, Haverford College
Publications: Metropolis, Wired, Smithsonian

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  
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  
**Nellie L. Longsworth**  
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  

**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  
**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. Claflin, 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 Gianopoulos
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
Ernseto Noriega
Patricia O’Donnell
Gomna 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 Scheary
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
THESSES 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
Alkoxy silanes Consolidation of Stone and Earthen Building Materials. (NA02 1992 .099)

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

1993 Wolf, Jean Kessler

1995 Banta, James Valente

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, Krelick, 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.

1994 Melbourne, Dawn Marie

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

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

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<th>Year</th>
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<tr>
<td>2000</td>
<td>GRAY, Sarah Elizabeth</td>
<td>A Study of Composite Action in Materials After Treatment.</td>
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<td>2001</td>
<td>McCormack, Melissa</td>
<td>Conservation Studies for the Ayyubid City Wall, Cairo.</td>
<td>(NA02 2001. M121)</td>
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<tr>
<td>2001</td>
<td>Ware, Robert Lamb</td>
<td>A Comparison of Fresh and Weathered Marble from the Tweed Courthouse.</td>
<td>(NA02 2001. W271)</td>
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<tr>
<td>2003</td>
<td>Cappeto, Jennifer</td>
<td>A Performance Analysis of The Cairo Wall.</td>
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**Metals**

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<tr>
<th>Year</th>
<th>Author</th>
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<tr>
<td>1988</td>
<td>Hall, Andrew Benjamin</td>
<td>American Galvanized Iron Roofing and Cladding from the 1870’s to 1920’s.</td>
<td>(NA02 1988 H174)</td>
</tr>
</tbody>
</table>
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
(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 de Mision San Jose y San Miguel de Aguayo, Texas.
(NA02 1994 B797)

1995 Alba, Almyr M.
(NA02 1995 A325)

1996 Dix, Linnaea A.
(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

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
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 Removal of Wall Paintings at Çatalhöyük.

1999, Slater, Mary
Characterization of Earthen Architectural Finishes from Kiva Q, Cliff Palace, Mesa Verde National Park, Colorado.

2000, Wolf, Zana C.
Documentation, Analysis, and Interpretation of the Interior Finishes of Frank Lloyd Wright's Heller House.

2001 Krotzer, Dorothy
(NA02 2001. K93)

2002 Carr, Rebecca Jean
Evaluation of Adhesive Binders for the Preservation of In-Situ Aboriginal Surface Finishes at Mesa Verde National Park.
(NA02 2002. C311)

2002 Haydon, Elizabeth
(NA02 2002. H416)

2003 Matsen, Catharine Ruth
The Corbit-Sharp House at Odessa, Delaware: Finishes Analysis and Interpretation of Four Interior Rooms.
(NA02 2003. M434)

2003 Senker, Jessica
A Historic Philadelphia Exhibition Space: A Paint Analysis of the Great Hall. (NA02 2003 S477)

Wood

2002 Gustine, Andrew
The Common Wood Floor: Interpretation and Treatment of Wood Plank Flooring in Historic Buildings

Earth

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

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)

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

1996 Hartzler, Robert Lyle
A Program of Investigation and Laboratory Research of Acrylic-Modified Earthen Mortar Used at Three Prehistoric Puebloan Sites. (NA02 1996 G338)

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

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1998 Moss, Elizabeth
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**Heritage Management**

**Landscape Preservation**

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<tr>
<td>1987</td>
<td>Robbins, Owen</td>
<td>Toward a Preservation of the Grounds of Lemon Hill In Light of their Past and Present Significance for Philadelphians.</td>
<td>(NA02 1987 R635)</td>
</tr>
<tr>
<td>1987</td>
<td>Weidler, Beth Anne</td>
<td>Lansdowne and Sedgley, Fairmount Park, Philadelphia.</td>
<td>(NA02 1987 W417)</td>
</tr>
<tr>
<td>1990</td>
<td>Avery, Nicolas Constantine</td>
<td>The Rural Ideas as Expressed at Wyck, 1812-1831: From Farm to Ferme Ornee.</td>
<td>(NA02 1990 A372)</td>
</tr>
<tr>
<td>1990</td>
<td>Ellis, Susan Elizabeth</td>
<td>The Route of Scenic Charm: A Case Study of the Delaware, Lackawanna, and Western Railroad in the American Landscape, 1880-1940.</td>
<td>(NA02 1990 S556)</td>
</tr>
<tr>
<td>1990</td>
<td>Goodman, Jennifer Bryan</td>
<td>The Schuylkill River Heritage Corridor: The Study and Interpretation of its Cultural Landscape.</td>
<td>(NA02 1990 G622)</td>
</tr>
<tr>
<td>1990</td>
<td>Hausmann, Ann Catherine</td>
<td>Rural Conservation: A Vision for the Aaron Garrett Property.</td>
<td>(NA02 1990 H297)</td>
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<tr>
<td>1994</td>
<td>Freitag, Amy</td>
<td>Cultural Landscape Study of Fort Union National Monument.</td>
<td>(NA02 1994 F866)</td>
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<td>1994</td>
<td>Lewis, Stephanie Blythe</td>
<td>The Documentation of Nineteenth-Century Gardens: An Examination of the New Orleans Notorial Archives.</td>
<td>(NA02 1994 L676)</td>
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<td>1995</td>
<td>Bowers, Patricia J.</td>
<td>The Burcham Farm: From Marsh to Farm to Factory.</td>
<td>(NA02 1995 B783)</td>
</tr>
<tr>
<td>1995</td>
<td>McDowell, Alison Leigh</td>
<td>Decoding Cultural Landscapes: Interpretive Trails and Their Potential to Promote Preservation Initiatives.</td>
<td>(NA02 1995 M138)</td>
</tr>
</tbody>
</table>
1996 Appleby, Mary Elizabeth
(NA02 1996 A648)

1996 Cleary, Calista K.
From “Beach Front Palaces” to Preservation Dilemmas: The History and Historic Preservation of the Structures of Asbury Park’s Shorefront Landscape.
(NA02 1996 C623)

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

1997 Torres, Rene L.C.
Cemetery Landscapes of Philadelphia.
(NA02 1997 T693)

1998 Haavik, Benjamin Knute
Eden Hall: A Cultural Historic Landscape.

2000 Carson, Woodward Christian

2000 Lavoie, Debra Elizabeth

2001 Vieth, Catherine deJarnette
Moving off the Mesa: A Typological Analysis of Housing at Acoma Pueblo, New Mexico.
(NA02 2001. V666)

2002 Daly, Kate.
The Interpretation of Ruins at Sites of Memory.
(NA02 2002. D153)

2003 Hegarty, Lauren J.
Saving Our Grace: A Regional Study of Sacred Places in West Philadelphia.
(NA02 2003. H462)

2003 Kegerise, Cory R.
The Preservation of Pennsylvanian German Cultural Landscapes: The Case Study of Bowers, Pennsylvania.
(NA02 2003. K26)

History and Documentation
1985 Ellin, Phyllis Minerva
At Home with the Range: The American Cooking Stove, 1865-1920.
(NA02 1985 E46)

1985 Harrington, David Hudson
Plays and Player’s Theatre.
(NA02 1985 H310)

1985 Shore, Martin
The Evolution of the Philadelphia Skyscraper, 1897-1941.
(NA02 1985 S559)

1986 Weener, Carol
Pennsby Manor: A Study in Colonial Revival Preservation.
(NA02 1986 W397)

1988 Guix, Francesca Xavier Costa
Viollet-le-Duc’s Restoration of the Cite of Carcassonne: A Nineteenth-Century Architectural Monument.
(NA02 1988 G968)

1988 Freedman, Ellen
The Women’s Committee and Their High Street Exhibit at the Philadelphia Sesquicentennial Exposition of 1926.
(NA02 1988 F853)

1988 Green, Patricia Elaine
The Evolution of Jamaican Architecture.
(NA02 1988 G797)

1988 Harris, Laura
(NA02 1988 H314)

1988 Hawkins, Bryan Keven
Grecian Splendor: The City Mansion of John Hare Powel.
(NA02 1988 H393)
<table>
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<tr>
<th>Year</th>
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<tr>
<td>1988</td>
<td>Herbert, Simon</td>
<td>A Proposal for Furnishings in the Reading Room of the Furness Library Based on Historical Precedent and Modern Furniture Requirements.</td>
<td>(NA02 1988 H537)</td>
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<td>1989</td>
<td>Diamond, Sheila McElroy</td>
<td>Fabrics and Garniture for Upholstery Between the Years 1876-1893.</td>
<td>(NA02 1989 D541)</td>
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<td>1989</td>
<td>Reed, Alison Janet</td>
<td>The Bryn Mawr Hotel: The Relationship Between the Main Line of the Pennsylvania Railroad and Nineteenth-Century Railroad Resort Hotels.</td>
<td>(NA02 1989 R25)</td>
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<td>1989</td>
<td>Strathearn, Nancy Elaine</td>
<td>Lake-Side Communities in Morris County, New Jersey.</td>
<td>(NA02 1989 S814)</td>
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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

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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
Alan Ritchie/David Fiorte, Architects, New York, NY
American Battlefield Protection Program Washington, D.C.
Aphrodisias, Geyre, Turkey (Institute of Fine Arts, NYU)
Architectural Archives of University of Pennsylvania/Philadelphia
Museum of Art
Athenaeum of Philadelphia Philadelphia, PA
Bandelier National Monument Los Alamos, NM
Bell Architects Washington, DC
Boston Landmarks Commission Boston, MA
Brandywine Conservancy Chadds Ford, PA
Bucks County Conservancy Doylestown, PA
Bucks County Historical Society Bucks County, PA
Caernarvon Historical Society Morgantown, PA
Cape Cod Commission Barnstable, PA
CAP Projects Philadelphia, PA
Carpenters’ Company of Philadelphia Philadelphia, PA
Carthage, Tunisia
CCROM Cento, Italy
Central Park Conservancy New York, NY
Central Philadelphia Development Group Philadelphia, PA
CLIO Group, Inc. Philadelphia, PA
Clivedon of the National Trust Philadelphia, PA
City of Canadadaigua Canadadaigua, NY
Colonial Williamsburg Williamsburg, VA
Cornerstones Community Projects Santa Fe, NM
Corporation for Jeffersons Poplar Forest Forest, VA
Craven Hall Historical Society
Dept. of Development and Planning
Don McRea Contracting Toronto, Ontario
Don Rypkema Place Economics Washington, DC
Doug Harnsberger, Architect Richmond, VA
Dover Historic Properties Philadelphia, PA
Eagles Mere Museum Eagles Mere, PA
Eastern State Penitentiary, HABS Philadelphia, PA
English Heritage London, England
Fairmount Park Historic Preservation Trust Philadelphia, PA
Fairmount Park Commission Philadelphia, PA
FLW Home and Studio Foundation Oak Park, IL
Fonthill Museum Doylestown, PA
Fort Davis National Historic Site Fort Davis, TX
Fort El Cañuelo Puerto Rico
Fort Union National Monument Fort Union, NM
Garland Farm Bar Harbor, ME
Georgia Trust for Historic Preservation Atlanta, GA
Germantown Historical Society Philadelphia, PA
Greater Hartford Architectural Conservancy Hartford, CT
Great Camp Santanoni, Newcomb, NY
Helyer, Schneider & Co. Philadelphia, PA
Henry Ford Museum Dearborn, MI
Highlands Historical Society Fort Washington, PA
Hillsborough County Preservation Board
HNTB Architects and Engineers Boston, MA
Historic Preservation Trust of Lancaster County Lancaster, PA
Historic Charleston Foundation
Historic Tampa Tampa, FL
H2L2 Architects Planners Philadelphia, PA
Independence Park Philadelphia, PA
Intergrated Conservation Resources Interpretation, Northeast Regional Office, NPS Philadelphia, PA
Israel Antiquities Authority Jerusalem, Israel
John Batteau Assoc., Architects Philadelphia, PA
John Milner Architects Chadd's Ford, PA
Katherine Gleeson, Landscape Architect Philadelphia, PA
Kieran, Timberlake Associates LLP Philadelphia, PA
Kise, Franks, & Straw, Inc. Philadelphia, PA
Landmarks Preservation Advisory Board San Francisco, CA
Landmarks Preservation Commission New York, NY
Landmarks Society of Western New York Rochester, NY
Leo Berman, Architect Brattleboro, VT
Lockwood-Matthews Mansion Norwalk, CT
London, England
Lower Merion Township
Maine Historic Preservation Commission Bangor, ME
Martin Jay Rosenblum & Assoc., Inc. Philadelphia, PA
MASCA Research Papers Philadelphia, PA
Mercer Island Historical Society Mercer Island, WA
Merchants Exchange Philadelphia, PA
Mesa Verde National Park Durango, CO
Metropolitan Museum of Art New York, NY
Mid-Atlantic Office Philadelphia, PA
MIT Museum Cambridge, MA
Monmouth County Park Service Lincroft, NJ
Morris County Park Commission Norristown, PA
National Park Service National Trust
New Jersey Heritage Trenton, NJ
New Jersey Historic Preservation Office Trenton, NJ
New York State Northeast Regional Office National Park Service Philadelphia, PA
North East Regional Office Boston, MA
NYC, Dept. of Design and Construction New York, NY
Historic Preservation Unit
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## Advanced Certificate Program in Architectural Conservation and Site Management

**Architectural Conservation Advanced Praxis:**

**HSPV No. 780-001, University of Pennsylvania**

<table>
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<tr>
<th>Student/Intern</th>
<th>Project</th>
<th>Sponsor/Supervisor</th>
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<tr>
<td>Almyr M. Alba</td>
<td>Mission San Juan Capistrano California</td>
<td>Sponsor: Mission San Juan Capistrano Supervisor: Gerald Miller John Loomis</td>
<td>May 1997</td>
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<tr>
<td>Evin Erder</td>
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<td>Dawn Melbourne</td>
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<td>Katherine McDowell</td>
<td>Mission Concepcion San Antonio, TX</td>
<td>Sponsor: NPS Supervisor: Jake Barrow</td>
<td>May 1998</td>
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<tr>
<td>Susanna Fourie</td>
<td>Lockwood Mathews Mansion Norwalk, CT</td>
<td>Supervisor: Zachary Studenroth</td>
<td>December 1998</td>
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<td>Ann DiLucia</td>
<td>Coronado State Monument New Mexico</td>
<td>Sponsor: Museum of NM/UPenn Supervisor: Michael Taylor</td>
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<td>Shaun Provencher</td>
<td>Tsankawi, Bandelier National Monument New Mexico</td>
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<td>Debora Rodrigues</td>
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<td>Catherine Dewey</td>
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<td>Kezia Fong</td>
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<td>English Heritage: Building Conservation &amp; Research Team</td>
<td>Sponsor: English Heritage Supervisor: Dr. David Mason</td>
<td>December 2000</td>
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<td>Project Supervisor Mesa Verde National Park</td>
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<td>Lynette Stuhlmaker</td>
<td>ICCROM Stone Course Venice, Italy</td>
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<td>Melissa McCormack</td>
<td>Ayyubid City Wall, Cairo, Egypt</td>
<td>Sponsor: Aga Khan Trust for Culture Supervisors: Francesco Siravo Frank Matero</td>
<td>August 2002</td>
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<td>Maribel Beas</td>
<td>Prehistoric Walls of the Casa Grade Monument</td>
<td>Sponsor: National Park Service Supervisor: Frank Matero</td>
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<td>Lauren Meyer</td>
<td>Bandelier National Monument</td>
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<td>Judy Peters</td>
<td>St. Louis Cemetery No. 1 in New Orleans, LA</td>
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<td>Susanna Fourie</td>
<td>Mesa Verde National Park Mesa Verde, CO</td>
<td>Sponsor: National Park Service Supervisor: Frank Matero</td>
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<td>Sophie Middlebrook</td>
<td>Historic Graffiti Conservation San Juan National Historical Site San Juan, Puerto Rico</td>
<td>Sponsor: NPS San Juan Fortifications Supervisor: Rynita Fourie</td>
<td>May 2004</td>
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<td>Li Kuang-Han</td>
<td>Conservation of Traditional Roof Construction in Ladakh</td>
<td>Sponsor: Ley Old Town Initiative Supervisor: John Harrison</td>
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University of Pennsylvania
School of Design
Graduate Program in Historic Preservation

115 Meyerson Hall, 210 South 34th Street
Philadelphia, Pennsylvania
19104 6311

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