

UNIVERSITY OF PENNSYLVANIA
SCHOOL OF DESIGN
GRADUATE PROGRAM IN HISTORIC PRESERVATION



**STUDENT INTERNSHIPS
SUMMER 2018**



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Margaret Back

Fairmount Park Conservancy
Philadelphia, PA, 2018



Taking pictures of architectural details, 2018



Exterior of Sweetbriar, currently housing Mural Arts, 2018

This summer I was a Property Management Intern with the Fairmount Park Conservancy. The Conservancy is a nonprofit organization centered on championing Philadelphia’s public parks. The Conservancy is engaged in capital projects, community engagement, and architectural conservation across one of the largest collection of urban green spaces in the country. Split between the downtown engagement office and the Wissahickon-based conservation office, the Conservancy implements events as small as hikes in the Wissahickon to full-scale restoration projects on historic mansions in the park.

My internship was based out of the conservation office, where I worked for Lucy Strackhouse, Senior Director of Preservation and Property Management. My primary responsibility for the summer was to undertake and write the yearly inspection reports for 14 of the Conservancy’s long-term lease properties. Visiting and considering park historic properties not as “jewel boxes” but as functional, working homes and businesses was essential during these inspections. Every building has a different set of needs, type of tenant, and use, which is considered when assessing the site and considering the maintenance required. The inspections are an opportunity for FPC to catch problems in the buildings and recommend maintenance plans to keep small damages from becoming costly repairs.

I also learned about lease, insurance, and liability agreements—the unglamorous but essential side of property management. Better understanding the intricacies of City-owned properties, non-profit leases, and subtenant relationships helps me see the business of historic preservation. Similarly, by working out of the conservation office I was able to increase my understanding of the conservator work and materials needed to restore these buildings and prepare them for use.

This internship taught me the practical sides of managing leased properties. What do you do when two hives of endangered honeybees decide your 1737 property pent eave is a great home? What about when spiders trip a sensitive security system in a historic house slash museum? Or a massive tree falls two inches from your rented property, revealing a previously-unknown well? The joys and frustrations of site management is nothing can be expected—you learn by doing. I'm grateful for the many types of properties FPC oversees, properties which presented such fascinating and different management approaches.

Dorcas Corchado

Center for Architectural Conservation, UPenn

Fort Union National Monument, Pecos National Historical Park and Tumacácori National Historical Park, 2018



View of the Main Façade of Tumacácori National Historical Park, 2018



Me and the other intern injecting earthen grout as part of the plaster stabilization process in Tumacácori National Park, Arizona, 2018

Founded in 1991, The CAC (formerly The Architectural Conservation Laboratory) is dedicated to training and research in the conservation of the built environment.¹ This summer, two of us from the historic preservation graduate program were chosen to work in three different National Parks throughout the American Southwest: Fort Union National Monument and Pecos National Historical Park, both in New Mexico, and Tumacácori National Historical Park in Southern Arizona. Each of the parks had contrasting preservation objectives and conditions which provided us with a broad experience within the preservation field.

We spent the first two weeks working with the remaining adobe wall ruins of Fort Union National Monument, the largest 19th century military fort in the region. As part of our work there we developed year-to-year wall prioritization, condition assessment and management plan. As part of the management plan, we implemented a three-phase process to stabilize the most vulnerable walls. First, through an on-site trial-and-error-based examination, we developed a vulnerability wall assessment survey that would potentially help us, and the Park Service, identify which walls are at higher risk. After the at-risk walls were identified further condition assessments would have to be taken for these walls in order to come up with a effective treatment plan.

Next stop was Pecos National Historical Park, a new project for the CAC. Although this project will have a similar outcome as Fort Union National Monument the purpose of this first visit was different. We came into the park to acquire a better sense of the site and gather archival information about the site and treatment history. We participated in meetings with Park Service personnel and developed a preliminary wall survey designed specifically for this site.

¹ http://www.conlab.org/acl_info/acl_info.html

Last but not least, we travelled south to Tumacácori National Historical Park. In this site, mostly on the last stages of the project, we were able to carry out stabilization treatment on the remaining plaster of the interior walls. The stabilization process consisted in removing existing historical treatment to then apply the stabilized fragile pieces of plaster and apply new treatment. As part of this process we removed old edging, injected earthen or lime-base grout, and finished with earth or lime edging.

This internship definitely provided me with hands-on experience and confidence in my future professional experience and gave me the opportunity to continue working as a Research Assistant at the CAC.

Caroline Dickensheets

Center for Architectural Conservation (CAC)

Fort Union National Monument, Pecos National Historic Park, and Mission San Jose de Tumacácori, 2018



Applying gelatin-soaked bandages to damaged plaster at Mission San Jose de Tumacácori, 2018



Testing a field survey and documenting various conditions of the convento walls at Pecos, 2018

For my internship, I worked with the CAC (Center for Architectural Conservation, formerly ACL) on three separate projects. My summer began with about two weeks of office prep work in Philadelphia followed by a long drive out west to complete field work with fellow intern Dorcas Corchado. The first project took us to Fort Union National Monument located in northern New Mexico. FOUN is comprised of territorial-style adobe ruins from when the site functioned as a military fort from 1851-1891. Since becoming a national monument, adobe wall collapses have threatened the site's ability to maintain physical integrity. UPenn was hired to assist with developing treatments and implementing a prioritization protocol to determine which walls were in greatest danger of collapse. We spent our time walking the site to collect baseline data and developing a survey that would identify major structural and surface problems that could contribute to sudden collapse. This information will be used to determine which walls require treatment.

The second project brought us about an hour south near Santa Fe to Pecos National Monument. Pecos is similar to FOUN with its adobe ruins but differs completely in the original uses of those buildings. This visit marked the beginning of Penn's contracted involvement at Pecos which required us to spend a significant amount of time collecting archival resources for review back in Philadelphia. As at FOUN we completed a trial run of a survey that would assist with prioritizing which adobe walls received treatment.

The final portion of our summer was spent at Mission San Jose de Tumacácori, located in southern Arizona. Unlike at FOUN and Pecos, our work was a continuation of applying treatment to stabilize the historic plaster and painted finishes in the sanctuary walls. Despite earlier attempts to stabilize these finishes, the original painted lime plaster has continued to detach from the adobe substrate. This project

was extremely hands-on with most of the work completed with through use scaffolding which allowed us to reach the upper portions walls. Each piece of plaster, although similar in materials and their application, has its own characteristics that determine how you are going to best use the treatments in your preservation “toolbox” for stabilization.

Overall, I thoroughly enjoyed my internship with the CAC. The position allowed me to travel out west for the first time with weekends and breaks between projects left open to explore this breathtaking part of the United States. On site I was able to use what I had learned in both the lab and classroom in addition to developing new skills all while working in a professional group setting. All of these projects will continue into the fall semester at the CAC office.

Meredith Johnson

Tacony Community Development Corporation
Philadelphia, PA, 2018



Meredith working on coordinating a public event, 2018



Storefront Improvement Grant in action, 2018

I learned about the Tacony Community Development Corporation, or CDC, through the Preservation Economics course when Alex Balloon, the Executive Director of the CDC came to speak at the class. Alex, an alum of the PennDesign Preservation program spoke about the CDC's role in various economic and community development projects in the Tacony neighborhood of northeast Philadelphia. CDC projects included storefront improvements, educational community events, large- and small-scale grant management, and corridor management. I was intrigued. I introduced myself to Alex at the end of the class and found myself with a job less than a month later.

My summer at the Tacony CDC went by in a flash. At first the role seemed relatively simple: I was to assist Alex with whatever was on his plate and complete the tasks as the Corridor Manager. Initially, I spent my time walking the streets of Tacony and coordinating with various city agencies to address a variety of issues, like trash or graffiti or even structural damage on buildings. I also managed the social media presence of the CDC, which primarily consisted of promoting local businesses.

As the summer continued, my tasks grew. I continued to manage the corridor and the social media, but I also managed coordinated events with city agencies, attended meetings with other CDCs and the Commerce Department, wrote the monthly and annual newsletters, created and administered a CDC grant, and met one on one with local business to discuss how the CDC could continue to assist them.

This internship allowed me to become familiar with agencies within the City of Philadelphia and non-profits in and around the Philadelphia area. My goal for the summer was to see how preservation concepts can be applied outside of traditional preservation setting, like the preservation commission or a preservation planning firm. While at Tacony I saw how preservation concepts can be integrated into a variety of settings that may have seemed unrelated. For example, when we discussed a storefront improvement with a business owner, we would often recommend that the storefront be returned to its 19th century aesthetic to match the period of significance as identified in the Tacony-Disston Commercial Development District National Register nomination.

Allison King

First Congregational Church of Long Beach, Rosa Lowinger & Associates, and We Are the Next Long Beach, CA, 2018



Onsite in Santa Monica, 2018



Giving a tour to the local day camp at the church, 2018

I had three different internships in my hometown of Long Beach, CA. I was the owner's representative for the First Congregational Church, a conservation technician with Rosa Lowinger and Associates' LA office, and a program intern at We Are the Next, a nonprofit that creates and executes innovative short-term youth programming in historic places around the Los Angeles area. Each experience offered me an interesting perspective on different aspects of our field and gave me the opportunity to experience the great diversity of applied preservation.

The First Congregational Church is the reason I got into historic building preservation. Previously I worked in fine art conservation but I fell in love with buildings when a colleague and I began to assess the condition of the church. Almost four years later we are beginning our first large preservation project; retrofitting a terra cotta and stained glass rose window. My responsibilities this summer included public outreach, orchestrating a stakeholders committee between our congregation and the three large adjacent construction projects, fundraising, interviewing project bidders, and working with our contractors to prepare for upcoming construction.

I was introduced to Rosa Lowinger and Associates while I was interning at the Getty Conservation Institute in 2015. Christina Varvi, now a senior conservator at the firm, and Rosa completed a treatment designed by the Getty Modern Conservation Lab for the California State University, Long Beach outdoor sculpture collection. Prior to returning to California, I contacted them to see if they had any projects that they needed an extra pair of hands for. Most of their work is out of state but they were short-handed for a cleaning project of a stainless-steel sculpture in Tongva Park in downtown Santa Monica. For the better part of a week, the team and I perched in a boom-lift to wash 47 weathervanes and their bases. They were also kind enough to let me accompany a bid-walkthrough in Koreatown so I could see the

process from the contractor perspective prior to hosting a similar open house for the church construction project.

We Are the Next was created in 2013 soon after its founder, Katie Keaotamai née Rispoli, realized a need for innovative, inclusive programming in underutilized historic places. This summer we put on two different programs one at the Biltmore Hotel in downtown Los Angeles, the other at the Homestead Museum in the City of Industry. The Biltmore program was a collaboration with the LA Conservancy and The Center, an LGBTQ+ youth program. The Homestead Museum program was a three-day program for twenty-five high schoolers hosted at the Temple Estates. The Temples were a mixed white, Spanish, and native family whose fortunes rose and fell as Los Angeles changed from a rural to urban landscape. There were three different group projects that the kids completed based on their interests in either social media, graphic design, or historic preservation. At the end of the workshop they produced social media content for the museum's various platforms, designed and printed canvas bags to sell in the gift shop, and wrote an immersive tour for the under-interpreted familial cemetery.

Kallie Kothmann

Materials Conservation Co.
Philadelphia, PA, 2018



I operated the gantry and to guide headstones back into place for resetting. Pictured here is the dry run to ensure the headstone would sit levelly on its base after it was pinned. (2018)



Pictured here is a headstone that had lost a significant portion of its face and was being capped in order to prevent a total loss of the individual's information. (2018)

After Praxis I spent my summer interning with Materials Conservation Co. here in Philadelphia. First I worked on stripping paint from galvanized aluminum window frames that had been removed from their site. After the metal was exposed, I helped deglaze the windows before I mitigated rust in order to repaint the windows before reinstallation. The next project I worked on involved inpainting grout on a mosaic in situ, the purpose of which was to help disguise previous conservation campaigns that caused certain areas to appear flatter to viewers. The final smaller conservation project I worked on involved another mosaic, this time a floor. The mosaic had been removed previously and needed cleaning before being repaired and reinstalled. Throughout the internship I did research for MC on slower days, however very few such days presented themselves.

The vast majority of my internship was centered on a burial ground in New Jersey. The sandstone and marble headstones needed varying degrees of conservation ranging from biocidal cleaning to pinning and resetting—I scrubbed a significant number of headstones and dug many holes throughout the summer. The sandstone headstones mostly exhibited delamination issues due to the varying quality of the stone. I performed spot welding and composite masonry fills into cracks, depending on their severity. The marble headstones required fewer fills but catastrophically failed more often and therefore required (re)pinning. After aiding in the pinning and resetting processes, I sculpted the fills in the headstones. I found the marble headstones to be more intellectually interesting because they varied so dramatically in height, thickness, design, and quality. The surfaces were more fragile than their sandstone counterparts but allowed for fills along break lines to be sculpted to match what had been lost to the break or to weathering along the break.



Some headstones required sculpting when filling cracks in order to maintain their legibility.

Some fills were not the immediate result of the headstone failing by breaking. These areas still needed to be filled in order to maintain the design integrity of the headstone.

The texture of some stones was sugary, which required capping cracks to prevent further water penetration.



Front and back views of the same headstone and line of failure.

Ashley Losco

National Parks Service, Northeast Regional Office

Boston, MA, 2018



Assessing the Igloo Magazine at Fort Hancock/Sandy Hook, 2018



Window condition assessment, 2018

This summer I interned with the Historic Structures Research and Documentation office for the Northeast Region of the National Parks Service. I worked with a team of other interns assisting the architectural historians and conservators with on-going projects and the List of Classified Structures.

Our first big project was a window condition survey at Slater Mill in Blackstone River Valley National Park in Pawtucket, RI. We rated each component of the windows on a scale of Good, Fair, or Poor. Photographs were taken of each window, its hardware, and any notable conditions. Muntin profiles were also taken with a wire comb and drawn onto graph paper. In the office, we compiled a report on the data we found. Within the report, floor plans displayed the location of window and muntin typologies within the structure. Graphs showed the number of each window typology, the most prevalent type, and the various conditions. A correlation between muntin type and elevation was also displayed through graphs. Also within the report were CAD renderings of the ten types of windows and three types of muntins in Slater Mill. This report will be included in the Historic Structures Report on Slater Mill.

The second project was a condition assessment of the structures at Gateway National Recreational Area in New York and New Jersey. Gateway includes Jacob Riis, Sandy Hook, Floyd Bennet Field, Fort Tilden, and Fort Wadsworth. Our team visited each park, located every structure, and assigned new conditions based on the Good, Fair, Poor scale. We created PDF forms for each structure and populated them with the 2012 condition, the new condition from 2018, an architectural description, and four new photographs on individual I pads. We worked with various structures: the Sandy Hook Lighthouse, batteries, brick structures, gates, etc. When we returned to the office, we inputted the conditions and

photographs into the List of Classified Structures, which holds the records for all historic resources within the national parks. The photographs were compiled in Lightroom and labeled with Metadata for future use.

While working with HSRD, I also updated the conditions of six other National Parks in the List of Classified Structures. Conditions for historic resources are updated every five years and concurred by the superintendent of that park. New photos are also added to the database to show the new condition.

(Melissa) Wei Luo

Limeworks.us

Telford, PA. 2018



Measuring pigments for mortar simulation, 2018



A successful brownstone Lithomex simulation, 2018

I spent my summer as a laboratory intern at *Limeworks.us*, a masonry supply company in Telford, PA, where my mentors and I tackled a variety of interesting conservation and masonry related issues.

Limeworks.us supplies environmentally friendly masonry materials such as natural hydraulic lime from St. Astier, France, composite stone repair material, Lithomex, mineral masonry paints, hempcrete, and masonry cleaning supplies. The company complex sits on a beautiful converted farm with traditional barns and a charming brick farm house, where the laboratory I work at is located. The lab develops color simulation for mortars, Lithomex, and paints. My main task was to assist with color simulations. The process starts with examining the mortar sample and speaking with the clients about their needs and goals. From there we determine the pigment and aggregate composition and created cured samples. Some challenging ones can take up to twenty tries, but it was always rewarding to get a color that matches closely and to hear how much the client loved it.

Aside from my usual duties, I also had ample opportunities to learn and work on interesting projects. I learned valuable hands on conservation skills such as cleaning masonry, pointing, stone repair using casein glue, Lithomex and mineral paint, plastering, and carving. Plastering was one of my favorites. One challenging project involved creating a plaster surface with shiny exposed aggregates. We experimented with a number of different aggregate combinations and application techniques before we were finally able to create a close match.

Justin Lynch

Materials Conservation Co.

Philadelphia, 2018



Re-setting headstones at the Westfield Burial Ground, 2018



Removing soil to prepare headstone for treatment, 2018

This summer, I had the wonderful opportunity to intern at Materials Conservation Co. in Philadelphia. Located in the Kensington neighborhood, Materials Conservation Co. is an architectural conservation firm that specializes in the treatment and preservation of in-situ architectural materials and moveable objects. The first few weeks of my internship consisted of a couple of small projects working in the Philadelphia area. The first project I worked on was an on-going restoration of the Quaker Burial Ground in Millington, MD. The burial ground is over one-hundred years old, having not been maintained for quite some time. I worked with MCC employees in clearing brush and resetting several small gravestones in the burial ground. Some of the larger stones required “re-pinning.” This process involves drilling a hole through the stone and inserting a fiberglass pin. The pin secures the stone to the base, and an epoxy is applied to keep the stone and the pin from moving. In addition, I helped remove a cast iron gate from the site for future repair.

The other project I worked on at MCC was the Westfield Burial Ground in Westfield, New Jersey. This on-going project consisted of a complete and systematic cemetery restoration. The Westfield Burial Ground dates to circa. 1720, and is owned by the Presbyterian Church of Westfield. The burial ground includes a large quantity of colonial-era brownstone and nineteenth-century marble headstones, marking the final resting place of perhaps dozens of Revolutionary War veterans. However, many stones were broken, buried, tipped over, or subjected to physical weathering from bio-growth. The project proceeded systematically through four sections of the cemetery and was separated into three phases of intervention: photographic documentation, biocidal treatment, and mechanical repairs/mortar fills. Each stone was photographed, recorded, and subsequently cleaned with a D2 biocide chemical.

Afterward, stones were either re-set, reburied, or re-pinned, depending upon the nature of the damage. Re-setting stones involved digging out a shallow, sub-grade, level surface for the stone to rest upon, where it was subsequently lifted into place and re-buried. Re-setting and re-pinning heavy marble gravestones often required the use of a gantry. Stones that were too heavy to lift would be tied to straps and raised and lowered by use of a pulley. Lastly, many chemically weathered and damaged stones were patched through use of a composite mortar. The mortar shored up any holes and while retaining the texture and color of the original stone.

Mia Maloney

Fairmount Park Conservancy

Philadelphia, PA, 2018



Glen Foerd Balusters, before and after repairs and repainting, 2018



Applying lime wash to a structure at Woodford, 2018

I spent my summer interning at Fairmount Park Conservancy, a non-profit that leads the conservation and stewardship of parks and historic sites in Fairmount Park. I served as a conservation technician intern, working with and learning from several conservators on a variety of projects throughout the Philadelphia area.

One of the first projects I began was at the Conservancy's Thomas Mansion location, where I removed a weighted window from the mansion's attic, deglazed it and stripped it of paint, and made repairs to a rail. I then glazed, repainted, and rehung the window after fixing a broken weight and chain. I later stripped, cut glass for, and glazed a window for a structure at Boileau Park, and helped to glaze several windows for Jeff Bezo's Washington D.C. mansion (the former Textile Museum.)

Many of the projects I worked on involved wood consolidation and epoxy fills. My first introduction to this was at Pennypacker Environmental Center, where I filled and consolidated two sculptures and applied D2 to another. I later stripped, filled, consolidated, and repainted the exterior window mouldings, sills, and shutters at Historic Rittenhouse Town, Vernon Park, and Woodford Mansion. One of the most difficult wood projects I worked on was the repair of balusters from Glen Foerd's balustrade. The wood was soft and badly cracked, making the removal of paint a long and tedious process. Each

baluster needed extensive epoxy fills, which then had to be sanded down to match the original turned shapes before being repainted. The top and bottom rails of the balusters were unsalvageable and had to be rebuilt completely.

Other projects I participated in included graffiti removal and the application of preventive coatings at Rittenhouse Square, caulking around the base of a structure at Fairmount Water Works, and applying liquid flashing to the roof of a barn at The Monastery. I spent two days lime washing the exterior of a barn at Woodford Mansion, and two days lime washing the interior of a barn at Historic Rittenhouse Town. I also had the opportunity to learn how to repaint, practicing several styles and methods on Thomas Mansion. I found my time interning at Fairmount Park Conservancy to be both fun and fulfilling, and am happy to have had the chance to experience the wide range of work that I did.

Emelyn Najera

Historic American Building Survey, Latino Heritage Internship Program

Washington D.C., 2018



HABS Summer Interns, 2018



Drafting field-notes at Hollin Hills, 2018

Since its establishment in the 1930s, the Historic American Building Survey (HABS) has produced a vast and varied archive of the nation's historic architecture. Composed of measured drawings, large-format black and white photography, and historic reports, for decades HABS documentation has reduced the loss of our architectural heritage by producing long-lasting records made accessible to both professionals and the public. As an intern architect with HABS, I had the opportunity to work as a team with fellow intern, Taurean Merriweather (University of Florida alum), and our fearless leader, HABS architect, Robert Arzola. Throughout the summer we worked on producing architectural drawings for two houses in the area: the first, a mid-century modern residence in the historically designated Hollin Hills neighborhood of Virginia; and the second a traditional nineteenth-century Washington rowhouse. The two houses, vastly different in architectural style, provided unique challenges and lessons when it came to their documentation.

Documentation for each house began with comprehensive fieldwork. The first of our two projects, "Hollin Hills Unit House No. 5B" was designed by architect Charles M. Goodman. The neighborhood features a variety of mid-century modern homes, whose simple geometry is juxtaposed by the unconstrained environment of the surrounding forests. The house's rectilinear forms facilitated learning the process of HABS documentation. In our fieldnotes my team and I sketched floor plans and elevations, before working together to measure and annotate our drawings. For exterior measurements that were beyond the scope of a simple tape measure, we used a Leica laser-scanner to capture details within a simulated point-cloud.

The second project that my team and I worked on documenting this summer was a traditional nineteenth-century DC row house located on T Street, near the hustle and bustle of D.C.'s U Street Corridor. While Hollin Hills Unit No. 5b had been composed of straight lines, right angles, and rectangular silhouettes; from its fireplaces to its entryway moldings, the row-house was chock-full of

intricate details. My team and I used molding combs to attempt to accurately capture and record these finer details. Once the initial fieldwork was completed for each house, the final (and most lengthy) step was to produce CAD drafted architectural drawings for the Library of Congress HABS archive. In all, the summer was a fun and eye-opening experience in the field of architectural documentation.

Evelyn (Jeong Eun) Pae

Office of Historic Resources, Dept. of City Planning, City of Los Angeles
Los Angeles, CA, 2018



With the staffs of OHR, 2018



Cultural Heritage Commission, 2018

During this summer, I had an internship working with Historic Resources in Los Angeles, under the Department of City Planning. My major duty was assisting the Office of Historic Resources (OHR) with tasks associated with the integration of data from SurveyLA, the citywide survey of historic resources, to HistoricPlacesLA, the City's online Historic Resources Inventory and Management System, as well as making the data correspond with the city's GIS-based Zoning Information and Map Access System (ZIMAS). Dealing with organizing a large amount of data using various software programs, I could have a chance to hone my skills that I have learned at school. I was focused on the ethnic and cultural context resources, which includes: Korean, Chinese, Japanese, Filipino, and Thai American Resources. While treating Asian American Context Resources and going around the city, I could understand how the ethnic culture had developed in LA, which I was always curious about.

Moreover, I attended the Cultural Heritage Commission holding every two weeks on Thursday. I saw how the local designation process is accomplished based on the understanding of the city's policies and the role of the Historical Society groups. Also, site review visits every other Thursday with the city's preservation architect, Lambert Giessinger, was an enjoyable part of my internship. I could explore the valuable architecture including Renzo Piano's LA Academy Museum, the Century Plaza, the LA Times Building and so on. I have learned how restoration work is done technically, what materials were used for each project, and what were their main concerns to achieve the best preservation results. Additionally, I could meet people from different fields, representing dissimilar standpoints on the several projects and observing how they communicate with each other, and how the projects proceed politically. It was a great experience seeing the field in broader, city-wide view.

Jungseop Park

Cultural Heritage Administration of South Korea / Old Korean Legation
Daejeon, South Korea / Washington D.C., 2018



Old Korean Legation Opening ceremony, 2018



Visit to a historical site (Seo Jae Pil House), 2018

During the summer, I worked on historic sites and monuments in the States which have a relation to Korean history of the late 19th and early 20th century. With the coordination of my office in South Korea, the Cultural Heritage Administration (CHA), I got a chance to work at the Old Korean Legation in D.C., one of the affiliated organizations of CHA, and participated in some works such as the reception of the opening ceremony on May 23rd, and research on historical records about the Old Korean Legation.

Located in Logan Circle, in the northeast area of D.C., the Old Korean Legation building is a newly opened memorial hall which commemorates the diplomatic relationship between Korea and the United States. The Victorian style building was possessed by the government of Korean Empire between 1888 and 1905 and used as the Korean Legation in the United States of America. Sold off by the Japanese government which wrested diplomatic rights from Korea, it was recently repurchased by the South Korean government.

Most of my work involved research on the Old Korean Legation and other Korean historic sites and monuments in the United States. As both CHA and Old Korean Legation has an interest in the nomination of this building, I studied overall rules and regulations of the designated historical sites and monuments of D.C. Analyzing the related documents and papers about Old Korean Legation and the Korea-U.S. relationship of the late 19th and early 20th centuries and finding the significance of the building was also one of my tasks. Visiting the archive centers and libraries in D.C., I discovered some meaningful historic records and pictures about the Legation building and the Korea-U.S. relationship and provided those to the Old Korean Legation office.

After finishing the research work in late-July, I also devoted myself to the research task of the historic sites/monuments which are related to Korean history. The South Korean government has been interested in acquiring significant historic sites in overseas countries lately, and CHA gave me a task a

field study about historic sites and monuments in some major cities in the States. Based on the list produced by the Korean government in 2007, I renewed and specified the information of about 30 historic sites/monuments in Washington D.C., New York, and Philadelphia. I revised the information of cities like San Francisco and Los Angeles by visiting and checking the records. the cities which retain a relatively large-scale Korean immigration group. Mostly, what I added or revised were the updates of the building conditions such as: ownership, appraised value, physical condition, use, regulation or zoning, etc.

Even though most of my work was research, it was a meaningful time for me to have a better understanding about Korean history in the States which is less known to both Korean and American people, and to practice skills such as documentation and recording which I learned at my first year at Penn.

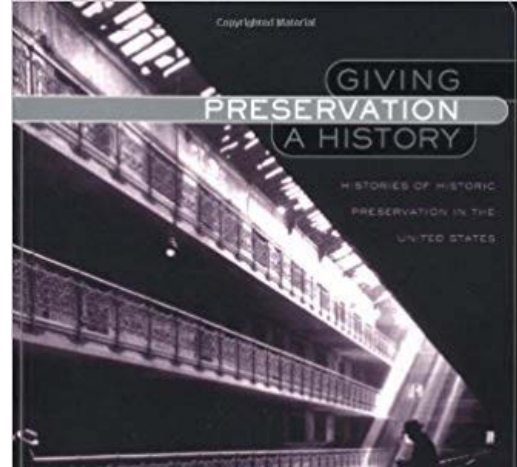
Santiago Preciado Ovalle

Self-Employed and Consultant

New York City, 2018



Giving a tour of Kew Gardens, 2018



Giving Preservation a History, 2018

During the summer of 2018, I continued being heavily involved in my communities and organizations in Kew Gardens and Richmond Hill, both historic neighborhoods in Queens, NYC. Sitting on the boards of three different organizations, I continued helping to plan several community-wide events, including our Richmond Hill History Day, which was well attended, and for which I helped lead a tour. As part of the Kew Gardens Preservation Alliance's continuing efforts, we were successful, together with the Save Kew Gardens Coalition, in lobbying extensively for the saving of our historic "Ponte Vecchio" bridge, which sits right in the heart of the community and is owned by the MTA and the Long Island Railroad. The Coalition successfully got the president of the MTA LIRR, Philip Eng, to promise to use our Councilwoman's allotted \$1 million for the repair of the bridge, instead of for the study it was originally intended to pay for. The victory was significant, because the historic bridges would have potentially been completely demolished. However, the Coalition is currently pursuing landmarking status for the bridges, an effort which I am helping lead over the next year.

As part of my freelance consultant work, I helped Professor Randy Mason during the month of August in copyediting the second edition of his book, published with Max Page, *Giving Preservation a History*. The work was detailed-focused and very rewarding, as I got to see the behind-the-scenes work that goes into publishing an academic work, and also learned a lot from reading the individual chapters. I also helped him with his Rwanda memorial project, based in the historic massacre site of Nyamata and its comprehensive conservation and interpretation project. Finally, I also did some consultant work for Donna Harris early in the summer, geared toward the successful creation of extensive and thorough communication plans for the Camden County Historical Society.

Katie Randall

SouthEast Effective Development (SEED)

Seattle, 2018



Leading a community meeting to discuss a renovation at Lilac Lodge. I created presentation boards to convey the updates coming to each apartment, 2018



Community art at Lilac Lodge, one of several art projects I documented and for which I developed brief recommendations, 2018

My summer 2018 internship is proof that persistence pays off. After five incredibly stressful months of searching for an internship in Seattle, I landed at SEED. As the Real Estate Intern, I worked closely with their Real Estate Developer as well as their Asset Manager and Resident Services Coordinator. The team was supportive, and as the office is small, I got to do meaningful projects. I was able to build several skills relevant to my interest in community preservation (which I explain as mitigating the impacts of gentrification through an intersection of affordability, cultural preservation, and political empowerment). Learning the specific cultural and development contexts of Southeast Seattle and the rest of the city was also invaluable, as I plan to return to Seattle to work after graduation.

SEED is a three-pronged organization, focusing on affordable housing, economic development, and community arts and culture. I got to do some work at the intersection of these missions, documenting and drafting preservation recommendations for public art at some of our properties. SEED had no maintenance plans, and records of installation were buried in our systems. Additionally, new construction or renovations at two of the properties threatened the artwork. It was vital to build a resource for the organization that would explain how the pieces came about, their material construction, and how current residents valued them. I dug through our paper and digital records, researched materials and maintenance, contacted the artists, and talked to our Resident Services Coordinator and property managers (a proxy for surveying residents). The final products of my research were memos laying out relevant information and my recommendations for future treatment. At one property, I determined that the art was underutilized in its current location and should be moved for maximal community benefit. At another, I advocated for retaining artwork to the greatest extent possible, even though it was in the way of a renovation, because it had been created by local youths and was highly valued by residents.

I also gained powerful experience working with local communities. We were doing an in-place rehabilitation of one of our properties, and residents were resistant to leaving their units, even though they didn't have to leave the property. They also had requests, such as for new dishwashers, which the project budget prohibited. Dealing with residents directly is difficult because there are limits to how much you can respond to their requests, but you want to avoid talking down to them and making them feel like they don't have a say at all (which seems depressingly common even in the affordable housing world). For community meetings, I created presentation boards that explained what exactly we were doing and framed my presentation in the context of responding to their requests for upgrades over the years. I also tried to practice listening to resident concerns and making them feel heard. Facing the frustration of community members who seemed not to feel respected was nerve-wracking, and while I still have a lot to learn (and some industry norms to overcome), I learned that being open with information and willing to listen can help residents feel more empowered and build room for agreement.

Finally, I got nuts-and-bolts experience of working for a small nonprofit and affordable housing developer. The insight I got into the development process in Seattle was invaluable; I went with my boss to meetings with the city, with funders, and with contractors, and I developed a matrix of the regulatory agreements and funding requirements still in effect on each of our properties. I learned the importance of marketing an organization to funders by creating boards and cut sheets that showed SEED's real estate work. Learning about landmark districts and arts and culture districts from other office staff increased my understanding of other tools for community preservation and how they can complement, or complicate, the development process. Finally, from joining staff meetings, I got a front row seat to the challenges of running an interdisciplinary organization. I now have a solid idea of how to run such an organization effectively.

My advice to future students obsessed with being in a particular place is to never give up. Keep pushing and cold-emailing as many people and organizations as you can until you find someone who will take you. Know your funding options and apply as soon as possible. And when you get to the place you want to be, attend community events and keep networking. I loved my internship, but some of my most meaningful moments were things I did on my own time, from joining advocacy to save the Show Box to attending meetings looking at how to save cultural spaces. Really joining a community is how you get to know a place.



My team, and my informational boards, at the annual fundraiser. 2018.

Sarah Scott

NPS Future Park Leaders of Emerging Change

Chesapeake and Ohio Canal National Historical Park, 2018



On a site visit to a flood-damaged culvert, 2018



The circa 1868 Weber House where I lived, 2018.

Before this summer, I had long been interested in working with the National Park Service (NPS) because of its role setting the standard for preservation policy in the United States. One of the ways that it continues to do so is with its approach to cultural resource management in the face of climate change, namely through the *Cultural Resources Climate Change Strategy*. I knew that I wanted to engage in this type of work, so I applied for the NPS Climate Change Response Program (CCRP) Future Park Leaders of Emerging Change (FPL) internship. The internship, which is administered by the University of Washington, provides about a dozen students (mostly in graduate school) with the opportunity to conduct independent research projects over a 12-week period during the summer on resource management concerns related to climate change.

I was lucky enough to get my first-choice placement, which was at the Chesapeake and Ohio Canal National Historical Park (or CHOH, according to its NPS alpha code). CHOH runs the length of the Potomac River starting in Washington, D.C. and ending 184.5 miles upstream in western Maryland. As you can imagine, the park experiences devastating riverine and flash flooding, which will likely increase in frequency and severity due to climate change. Since the park had not engaged in comprehensive climate planning, my task was to research how CHOH could better incorporate these principles in its cultural resource management practices. The final result was a report that explained how the park will be impacted by climate change; analyzed the park's strengths, weaknesses, opportunities, and challenges regarding its capacity to respond to climate change; examined best practices in both climate and disaster planning for cultural resources; and recommended specific actions for park management.

In addition to our research projects, the FPL interns participated in a week-long professional development symposium at the CCRP headquarters in Fort Collins, CO. This was a great opportunity to learn about the other interns' research projects, network with NPS professionals in a variety of

positions, and build self-awareness about how to improve my leadership skills. One of the benefits of the internship (besides good, full-time pay and free housing in the park) is that I am now eligible to be hired non-competitively for permanent positions within the Department of the Interior through Direct Hire Authority (DHA) for up to two years after graduation from Penn. This means that I can apply for jobs outside of the official federal hiring process, which is lengthy and highly competitive. I'm still exploring the possibility of a career outside of the NPS, but this summer showed me that there are many ways to do meaningful work within the agency and that there is a supportive community of employees who are as dedicated to the preservation of natural and cultural resources as I am.

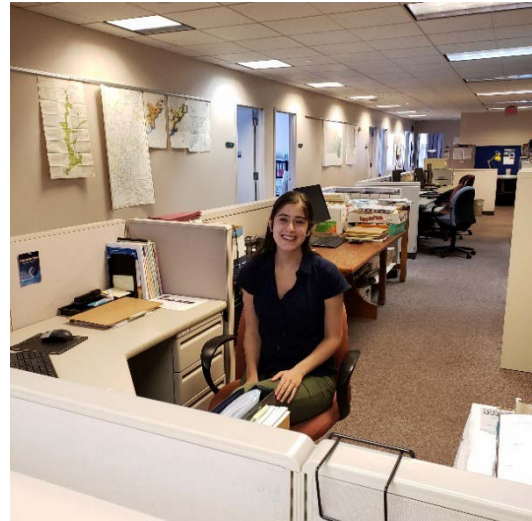
Amanda Stevens

Philadelphia City Planning Commission/Heritage Consulting Inc.

Philadelphia, PA, 2018



Helping neighborhood residents at the final public meeting for the Upper Northwest District Plan, 2018 (photo courtesy of PCPC)



PCPC office, 2018

This summer I had the opportunity to work full-time as the Historic Preservation Intern for the Philadelphia City Planning Commission (PCPC). While my duties were primarily focused on assisting work being done within the Planning Commission, I was able to gain an understanding of how the different City agencies work together to support the various neighborhoods of Philadelphia. During the summer no two weeks of my internship were alike, and I had the opportunity to learn how planning through a public agency works and how preservation can be integrated throughout the process.

Timing was in my favor this summer, as two major events were taking place during the course of my internship – the continuation of the 18-month Historic Preservation Task Force created by Mayor Kenney and the completion of the 18th and final district plan of the Philadelphia2035 Comprehensive Plan.

The majority of my work supported the Historic Preservation Task Force. My supervisor, Laura Spina is the Director of Community Planning for PCPC and serves as one of the co-chairs for the Task Force's Outreach and Education subcommittee. Under her guidance, I worked on a variety of projects, including compiling research for reports, writing a series of preservation success stories, and creating an illustrated glossary of architectural terms. My supervisor is also responsible for managing Philadelphia2035, the city's first comprehensive plan since the 1960s. While the milestone of the final district plan was practically finished by the time I began my internship, I have been able to witness the shift within the department as they prepare to change from the planning stage to the implementation stage. Preservation plays an important role within these plans, and I look forward to seeing how implementation of the recommendations is carried out throughout the city.

In addition to the above, I also worked on researching and writing nominations, assisting with and organizing public meetings, helping create the department's Parking Day contribution, and completing survey work under the Historical Commission for the Ridge Avenue Thematic Historic District Inventory. My internship also afforded me the chance to gain experience by attending many meetings. These included meetings within my department, with other government agencies, with consulting design and planning groups, with the public, and more. Each instance was a chance to see the practical side of preservation and planning. As this was my first experience working for a public agency, I was able to build on my knowledge of Philadelphia's policies, laws, and principles that I gained through my coursework and see how they are actually implemented and interwoven into the various facets of the city.

This summer I also worked part-time for Donna Harris of Heritage Consulting Inc. My experience with Heritage Consulting Inc. has been a great complement to my work with PCPC, as Donna Harris practices preservation planning from the private sector as opposed to public. Assignments for Heritage Consulting Inc. have included a range of tasks such as calculating visitation numbers for historic sites, creating a list of appropriate exterior paint colors, creating slides and fact sheets for presentations, and organizing monthly e-newsletters to promote historic sites in Camden County.

This fall I will be remaining in my positions at both organizations, as I continue projects from the summer and receive new work. Both organizations have continued to reestablish my understanding of preservation as a practice and my own interests within the field. I look forward to continuing to learn from both the public and private sides of preservation and planning.

Jake Torkelson

Redwood National and State Parks, National Park Service

Orick, CA, 2018



Assessing the condition of a historic shed in the Lyons Ranch Historic District, 2018.



Standing on a redwood log during fieldwork for a cultural landscape inventory at Tall Trees Grove, 2018.

Nestled between the Pacific Ocean and the Klamath Mountain Range in Northern California, Redwood National and State Parks is an area rich with both natural and cultural heritage. The history of the area is multi-layered and complex: miners exploited the region's rivers for gold, loggers cut down the dense forests for lumber, ranchers grazed their sheep on the steep mountain prairies, and Native Americans utilize(d) and thrive(d) on the land. As an intern with the division of cultural resource management at Redwood National Park, I was tasked with helping to research, distill, and disseminate elements of the region's complex history. My summer was roughly divided up into two parts: the first half was spent updating the List of Classified Structures, or more simply doing condition and structural assessments of the park's historic resources; the second half of the summer was spent completing two cultural landscape inventories (CLIs) of redwood groves significant in the establishment of the park and the national environmental movement.

No day was alike in the first half of my summer; each day was spent assessing a different structure, 32 in total. These included historic sheep sheds, barns, farmhouses, orchards, roads, fences, wells, a fish hatchery, and a camouflaged World War II radar station. All skills needed for this were learned in American architecture and documentation. Having a background in architecture was beneficial, but certainly wasn't necessary. Each day, my co-intern and I would hike out to these remote sites and assess the structure inside and out for damage, take fieldnotes and photographs, and enter our management recommendations into a national database of historic structures.

The second half of the summer was spent exclusively working on two cultural landscapes: Tall Trees Grove and Lady Bird Johnson Grove. These dense stands of coastal redwood trees were significant for their associations with people, historic events, and the roles they held in changing the way forests were

protected during the early years of the environmental movement. Work on these two CLIs was split between fieldwork (documentation) and office work (writing and research). Fieldwork consisted of mapping landscape features (e.g. benches, fences, signs, redwood trees, trails, etc.) using a remote GIS unit, photographing these elements, and taking detailed fieldnotes and measurements of them. Upon returning to the office this data was distilled into GIS maps and recorded in the narrative summary section of the cultural landscape inventory.

Working for the National Park Service was certainly a learning curve. What would often seem like a simple, quick task was often over complicated by procedures, protocols, and bureaucracy. This could often be very frustrating, but it was also fascinating to see how these processes played out between departments and within levels of the park service. More than anything, I think it was clear to me the role cultural landscapes play in the larger picture of preservation. They are an entirely different way of looking at preservation and I am grateful to have been able to have the opportunity to see preservation in a new light.

Ran Wei

Tsinghua Tongheng Planning & Design Institute/Heritage Consulting Inc.

Quanzhou, China, 2018



Staff at Haixi Planning Office, 2018



My office, a historic building in Wudianshi Historic District, 2018

My full-time summer internship was at the Research Center for Heritage Conservation and Urban-Rural Development, Tsinghua Tongheng Planning & Design Institute, based in Beijing. In 2016, they started their first branch office, Haixi Planning Office, in Jinjiang County, Quanzhou City, Fujian Province to work closer with cities to conduct preservation work. Jinjiang, Quanzhou is thus where I headed for my internship. The office is one of the historic buildings in Wudianshi Historic District, which is beautiful and representative of the heritage of Southeastern China.

My job was to help with the *Preservation Plan of Wudianshi Historic District*. Based on the preliminary research that had previously been done, I primarily helped study and summarize the history of the county to analyze the development process and cultural characteristics of the historic district; studied and developed strategies for the cultural activities and value presentation system in the historic district, in order to preserve and promote living heritage of the district and the county; developed instructions for the future design guideline and color plan; and conducted word frequency analysis using tourists' comments on the Internet and data from questionnaires. I also participated in interviewing residents, managers of the operating company, government officials, and scholars of the historic district to obtain their opinions on the district's current conditions, and their suggestions to the preservation plan.

This job offered me a great opportunity to work on a preservation plan from the very beginning, thus I became more aware of the whole process. In addition to improving my ability to conduct research and analysis, I learned more on how to develop strategies and provide specific suggestions to a heritage area. Additionally, I did a lot of case studies on some well-known Chinese historic districts as well as witnessed the real estate development around Wudianshi Historic District. The experiences and people's response during the interview forced me think over the preservation issues that China is facing. Approaches for regeneration are currently still focused on tourism and economic and political gains without enough public engagement, which is frustrating and requires more innovation and breakthrough.

Furthermore, I have a part-time internship with Ms. Donna Ann Harris at Heritage Consulting Inc. based in Philadelphia. This past summer, I had two main duties at Heritage Consulting Inc. The first job was to

compile marketing names of heritage trails in Pennsylvania and Maryland as references for marketing names of heritage trails in Camden County Historic sites. The second job was to summarize the results of a house museums survey conducted by the National Trust for Historic Preservation which is mainly about current issues of house museums. Instructed by Ms. Harris, the work is a good practice in conducting research and writing in English. It also gave me an insight of what is going on in the preservation field in the US. The house museums project, in particular, is helpful for me to consider the similar problems and possible solutions for house museums in China.



Wudianshi Historic District, 2018: The district is now isolated from the rest of the city by the huge residential towers around it. An empty plot on the north is going to hold another group of residential towers. Haixi Planning Office is now trying to negotiate with the government to better control the building height of that plot.