SDCHM
聖地牙哥中華歷史博物館
SAN DIEGO CHINESE HISTORICAL MUSEUM

# 唐府 TANG FU

Issue No. 13 / Fall 2026




## CELEBRATING 30 YEARS OF HISTORY.

## FEATURED CHARACTER

Calligraphed by Wen Zhengming

(文徵明, 1470-1559 CE)

音

**音** [yīn] sound

**音樂** [yīnyuè] music

**知音** [zhīyīn] kindred spirit

**弦外之音** [xiánwàizhīyīn] unspoken meaning



*[Portrait Painting of Wen Zhengming]. China Online Museum. https://www.comuseum.com/painting/masters/wen-zhengming/]*

## COVER CALLIGRAPHER

Wen Zhengming 文徵明 (1470-1559) was a Chinese painter, calligrapher, and poet during the Ming dynasty. He was regarded as one of the four masters of Ming painting, who were literati painters. His father passed the civil exam with the highest rank jinshi 進士, and was assigned a government position. Many members of his family were well-known artists. Wen was also a writer, whose poems often touched on the subject of painting and regarded art and nature as inseparable.

Our calligraphy came from Wen's copy of Ji Kang's "Rhapsody on the Qin (string instrument) 琴賦," which he did in 1533 at the age of 74, adding the inscription, "My old eyes are dim, and there is nothing worth reading." The original text reads: "In my youth I loved music, and as I grew older I indulged in it. I believe that things may flourish and decline, but music remains unchanged."

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**SDCHM MISSION BUILDING**
404 Third Avenue
San Diego, CA 92101

**DR. SUN YAT-SEN MEMORIAL EXTENSION BUILDING**
328 J Street
San Diego, CA 92101

**MUSEUM HOURS**
Saturday & Sunday
12 PM to 4 PM

Second Sundays Free!

# *Message From Our Chairperson:*



**Dear Members, Supporters, and Friends of the San Diego Chinese Historical Museum,**

We celebrated our 30 years anniversary in April and we were delighted to have so many of you come and join us for the celebration.

Over the last three decades, so many people served as board members, docents, volunteers and staff of the museum. We have had thousands upon thousands of visitors. We also have presented hundreds of exhibits ranging from wood carvings to snuff bottles. We owe a BIG thank you to all of you. So many of you have given your time, talents and treasures to the museum and we are very grateful. It was great to greet Dr. Tom Hom, age 99 at the banquet. He was born on the site of the museum's mission building. He is a living legend.

We are currently exhibiting the stories of the Jews in China. We thank the Shanghai Jewish Refugee Museum for their support and we are so happy that this exhibition has attracted hundreds of visitors from near and far.

We also continue to present topics of interest through the Cheng Chinese American Experience and Beyond zoom lecture series. Our most recent talk on the Grand Egyptian Museum (GEM) was another huge success. Shih-Fu Peng presented an easy to understand lecture on the designs and the building of the GEM and Joseph Wong served as the discussant of the session. We were delighted to receive positive comments from many participants.

Please come to visit the museum and let us know how we can better serve you. As I always say:

One for all and all for one.

Lilly Cheng
Board Chairperson

# *Message From Our Interim Co-Director:*



**What Would You Do?**

The San Diego Chinese Historical Museum (SDCHM) is hosting a special exhibit through year's end on the remarkable story of the Shanghai Jewish refugee experience and the extraordinary humanitarian efforts of Dr. Ho FengShan.

As Chinese Consul General in Vienna after the 1938 Nazi annexation of Austria, Dr. Ho issued thousands of visas to Jewish families desperate to escape persecution—often defying his superiors and risking his career. Many refugees reached Shanghai, one of the few places willing to offer safe haven. His courage saved countless lives and showed how profoundly one person's conscience can shape history.

Dr. Ho was not alone. Chiune Sugihara, the Japanese vice consul in Kaunas, Lithuania, also ignored explicit orders and issued thousands of transit visas to Jewish refugees, fully aware of the personal consequences. Both men faced the same moral crossroads: obey authority or do what was right. Their choices—grounded in compassion and responsibility—saved thousands and earned them recognition by Yad Vashem as "Righteous Among the Nations."

As you visit the exhibit, reflect on the question they confronted: If you were in their position, what would you do? Protect yourself, or risk everything to help others?

We look forward to seeing you at the museum.

Robert M. Stein MD

Bob Stein, Acting Co-Director



# INCLUSION, EXCLUSION

From February to October 2027

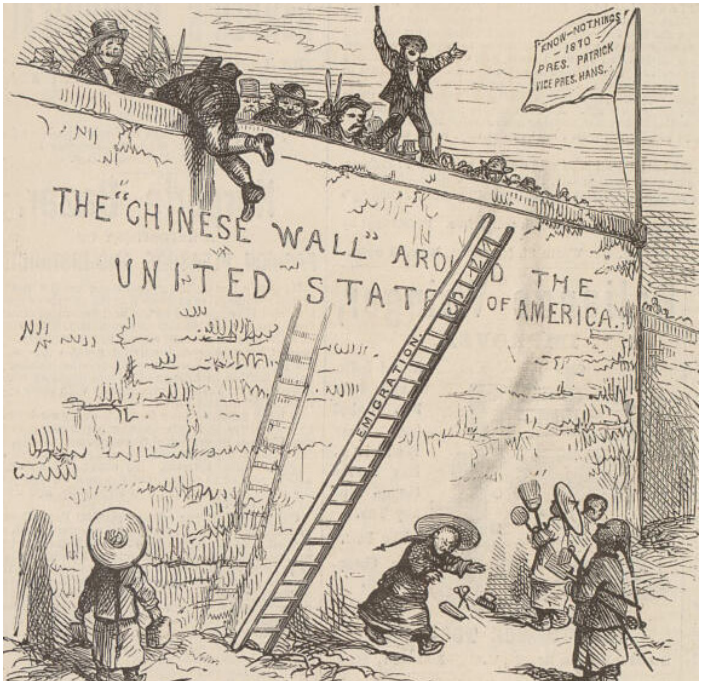
LILY TOU BIRMINGHAM

The exhibition "Inclusion, Exclusion" covers the stories of people who encountered various situations during the Chinese Exclusion era from 1882 to 1943 and beyond. There were discriminatory events as well as heart warming experiences to the resilient Chinese immigrants. This exhibition was originally curated by the Chinese Historical Society of America (CHSA) Museum in San Francisco, and was given to the Chinese Museum in Philadelphia for over a decade. Finally, through historian Montgomery Hom's effort, the San Diego Chinese Historical Museum now owns the exhibition.

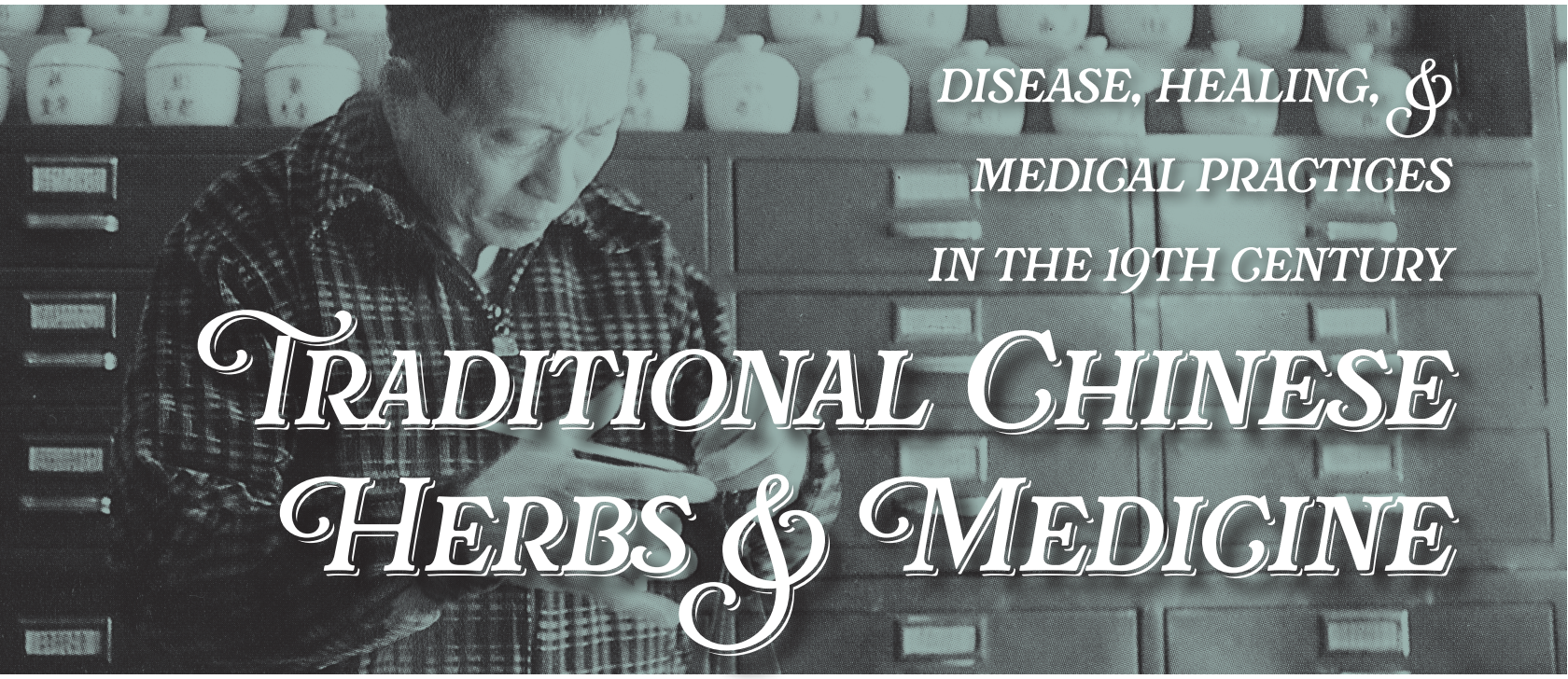
A big part of the artifacts and stories came from Angel Island, where early immigrants entered the U.S. from the Pacific Ocean. There are illustrations, photos, documents, and dioramas from the early 20th century in the exhibition. We will adapt objects to our gallery and modernize the audio interaction using QR codes.

For a brief recall of the Exclusion era, the Chinese Exclusion Act was a U.S. federal law approved on May 6, 1882. It banned Chinese laborers from entering the country, stopped Chinese residents from becoming citizens, and set a harsh new standard for racial restrictions in American immigration policy. Teachers, students, merchants, and diplomats could still enter, but they needed special certification from the Chinese government. Later laws like the 1892 Geary Act forced Chinese people to carry special photo ID certificates or face deportation. The final approval to remove this law was in 1943 during WWII, when China and the U. S. were allies.

*[An engraving of Chinese immigrants awaiting U.S. Customs inspections at the port of San Fransisco, California, by Paul Frenzeny, Harper's Weekly 1877]*




*["Throwing Down the Ladder by Which They Rose," by Thomas Nast, 23 July 1870.]*



## DISEASE, HEALING, & MEDICAL PRACTICES IN THE 19TH CENTURY

# TRADITIONAL CHINESE HERBS & MEDICINE

From October 2026 onward

LILY TOU BIRMINGHAM

The exhibition of Traditional Chinese Herbs and Medicine is a joint exhibition with the Gaslamp Museum focused on 19th-century medicine and public health history. For us, it's an update for our permanent exhibition corner of Chinese Medicine. The collaboration gives us an opportunity to work with our community friends, and the joint promotion will give us more publicity. This update will stay on for our permanent exhibition.

The update will enhance the current exhibition corner with a brief history of Chinese traditional medicine and more stories, plus interactive components. The visitors will be encouraged to open drawers to see actual herbs and their usage via QR codes. There are also samples to compare common modern medicine versus 19th century Chinese herbal medicine. In fact, many of these herbs are still used by people. And not to our surprise, the main ingredients in modern medicine are often similar to traditional herbal medicine.

Chinese herbs were sold in general stores in the 19th century, so our display will continue with the look of a general store, which may have other everyday items not necessarily related to Chinese medicine. It is for the experience.




*Top: The current apothecary herb at the SDCHM, to be refurbished.*




*Right: Glass medicine bottle, from the SDCHM archives.*

# Shanghai, Once Upon a Time – Jewish Refugees and Shanghai

Present to January 3, 2027

## LILY TOU BIRMINGHAM

This exhibition about Jewish Refugees and Shanghai has been very popular. Especially after the article published in San Diego Union Tribune by Michael Rocha on May 31, 2026. It was a full page article called "Tracking the journey of Jewish refugees in Shanghai" as part of "In the Curator's Words". We have groups requesting tours on a regular basis now. Therefore, we extended the exhibition through January 3, 2027.




*[Japanese paper propaganda and prints from the 1930s.]*

Different from typical WWII exhibitions about the Holocaust, this exhibition has so many positive stories about resilience, hope and humanity. When you think about 20,000 people showing up in Shanghai in a very short time, it must have been chaotic and simply feeding them from starvation was the first priority. There were people who took this objective upon themselves, especially when there was no aid after Pearl Harbor Day.

New residents had to make their community liveable with minimum resources and space. They started schools, religious activities, sports, music performances, newspapers, journals, entertainment, beauty contests, parties, etc. Life had to go on and it was up to the people there. After WWII Jews started to leave Shanghai, and when the communists took over China in 1949, Jews all left. However, many returned to visit after China was opened. In fact, one of the first foreigners to invest in Shanghai to promote the economy in China was a Jewish refugee who lived there during WWII. The diplomat, representing President Carter to formally establish the relationship between China and the United States, was a Jewish refugee who lived there during WWII.



*[A Passover Seder Plate from the 1920s.]*

The exhibition was curated by the Jewish Refugees Museum in Shanghai. We borrowed the digital files to print and added artifacts from our local community. Please come see the exhibition, if you have not done so.



*[Galleries 1 and 3 of the Jewish Refugees and Shanghai Exhibit.]*



*[Aerial view of the Grant Egyptian Museum.]*

## The Chinese Architect of the Grand Egyptian Museum

# Shih-Fu Peng 彭士佛

LILLY CHENG

Egypt is one of the world's oldest civilizations, and the Pyramids remain one of humanity's most iconic symbols. In 2025, the Grand Egyptian Museum (GEM) near the Pyramids of Giza officially opened, presenting Egypt's thousands of years of cultural heritage. The museum was designed by Chinese-born architect Shih-Fu Peng, his wife Róisín Heneghan, and one of their students, Edel Tobin.

Peng received his Master of Architecture degree from Harvard University in 1992, where he met Heneghan. After working in New York, they founded heneghan.peng.architects in 1999 and later moved their firm to Dublin.

In 2002, their team entered Egypt's international design competition for the museum. Their anonymous proposal was selected from more than 1,500 entries worldwide. Their design was guided by a powerful concept: "The Pyramids are Egypt's gift to the world." They envisioned a museum that would not only preserve Egypt's ancient civilization but also create a dialogue with the Pyramids, connecting the past and the present.

Unlike traditional competitions, the architects' identities were revealed only after the winning concept was selected. Their success came from the depth of their vision, leading to a landmark project completed after more than two decades of planning and construction.

*"The museum can be nowhere else but here. Should the Pyramids disappear, the museum becomes incomplete."*

On February 28, 2026, Shih-Fu Peng gave a presentation to Phi Lambda US. It was his first time speaking to an audience outside the architecture profession.

In his introduction, his nephew-in-law John Liu shared a defining moment in Peng's remarkable career.

***Excerpted from John Liu's introduction:***

*"... One day in 2003, Shih-Fu received a letter from overseas and announced to Róisín that they had finally won a competition. When asked 'Which one?' he replied, 'The Grand Egyptian Museum,' one which would be the largest museum in the world for a single civilization, dedicated to Ancient Egypt and its culture, society, and artifacts. Incredibly, the fledging and then totally unknown heneghan peng architects had beaten 1,556 other entries from 82 countries for one of the architectural world's most prestigious and coveted assignments. When I heard the news, I remember saying to myself, 'Shih-Fu and Róisín just took a road trip in their quirky and somewhat unreliable Saab 9-3 sport sedan and won the 24 Hours at Le Mans!.'"*

On July 18, 2026, the Cheng TCAE&B Online Seminar, organized by the Chinese Cultural Center at San Diego State University, featured Shih-Fu Peng, co-founder of Heneghan Peng Architects, as the keynote speaker. Peng personally shared the inspiration, vision, and design journey behind the Grand Egyptian Museum (GEM), explaining the ideas and philosophy that guided him and his team throughout the project.

The seminar also featured San Diego architect Mr. Joseph O. Wong as the guest co-host, who conducted an in-depth interview with Peng, exploring the museum's architectural concepts, design challenges, and the ways in which the project bridges contemporary architecture with the heritage of ancient Egyptian civilization.

# About the Grand Egyptian Museum

## The Pyramids, Desert Landscape, and Site Topography

Shih-Fu Peng explained: "We did not visit the site in Stage 1. In Stage 2, we visited the site. We realized then that only the Pyramids can stand tall on the plateau and nothing else. We pushed our museum room down so that its coplanar with the Desert Plateau. The Pyramids stand as solitaires."

## The First Guiding Idea That Shaped His Proposal

Egypt begins with its landscape. The Nile carved through the desert, creating the Nile Valley and the Desert Plateau, separated by more than 60 meters in elevation. This landscape is both geological and symbolic. The Nile Valley represents life, with its intense green vegetation expressing vitality, while the Desert Plateau represents death, where the tombs of the Pyramids stand. This contrast between life and death, between the fertile valley and the desert, became the starting point of our design thinking.

## Coordination and Management Challenges During Design and Construction

Shih-Fu Peng explained: "We developed a highly sophisticated three-dimensional building grid that integrated all building systems and services. Unlike a traditional building grid, this system does not simply cover the building itself; it treats the entire site as one continuous gridded landscape. For us, there is no building—only landscape."

## Challenges in Material Selection and Stone

The original design concept for the Grand Egyptian Museum was to use translucent alabaster to create soft, natural lighting effects. However, due to the fragility of alabaster, the team explored onyx as an alternative while facing challenges in the consistency of natural stone.

The team conducted accelerated aging and UV tests to evaluate the stone's long-term performance and durability. To address variations in natural stone quality, they developed a fractal-based system that reduced almost 250,000 potential stone panel sizes to approximately 43, simplifying construction, reducing steel use, and lowering costs.

I had the privilege of visiting the museum in 2024, before it officially opened to the public. The project took 24 years to complete, growing from a three-person team—Shih-Fu Peng, Róisín Heneghan, and one student—to more than 100 architects, engineers, and local professionals. The result is a remarkable achievement, reflecting years of vision, collaboration, and dedication.

*"...that's really the fun of architecture is not to remove the problems. It's to actually have the problems and have to solve the problems because only through the solving of the problems that you ever end up with invention or creativity."*

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## Q: Why did you become an architect?

It was actually not that complicated. My father was an architect, so I became an architect too. At the time, I didn't really know what I was getting into, but it turned out well.

Halfway through my life, my father asked if I wanted to take over his office and clients. I said, "No, I want to make it on my own." I knew the chance of success was only about 0.001%, but I still wanted to try.

The following year, he closed his office. I was like a typical young person seeking independence, wanting to create my own path but not knowing where to go next.

Fortunately, we were lucky enough to win a small project in Ireland, and then two more followed. There was nothing mystical or glamorous about it—we were simply fortunate and took the opportunities that came our way.

## Q: What advice would you give to young people who are just beginning their careers in architecture?

I do not believe in advice that applies universally to everyone. Advice that is supposed to work for all people often ends up not being truly helpful to anyone.

## Q: How do you view the impact of artificial intelligence (AI) on architectural design and creative work?

I actually like artificial intelligence very much, and I do not quite understand why so many people are concerned about it. The greatest value of AI is that it can help us complete many repetitive, tedious, and time-consuming tasks, allowing us to work more efficiently.

However, I believe AI still lacks true creativity at this stage. It can analyze, organize, and imitate existing information, but it cannot think like we humans do to generate completely new ideas, AI cannot think emotionally.



*[Shih-Fu Peng and Róisín Heneghan, founders of the Heneghan Peng Architects]*

Shih-Fu Peng has always carried with him a quiet yet unwavering conviction: to remain a lifelong student. For him, learning has never been merely a stage of life—it is life itself, unfolding through an ever-curious mind that never ceases to ask questions.

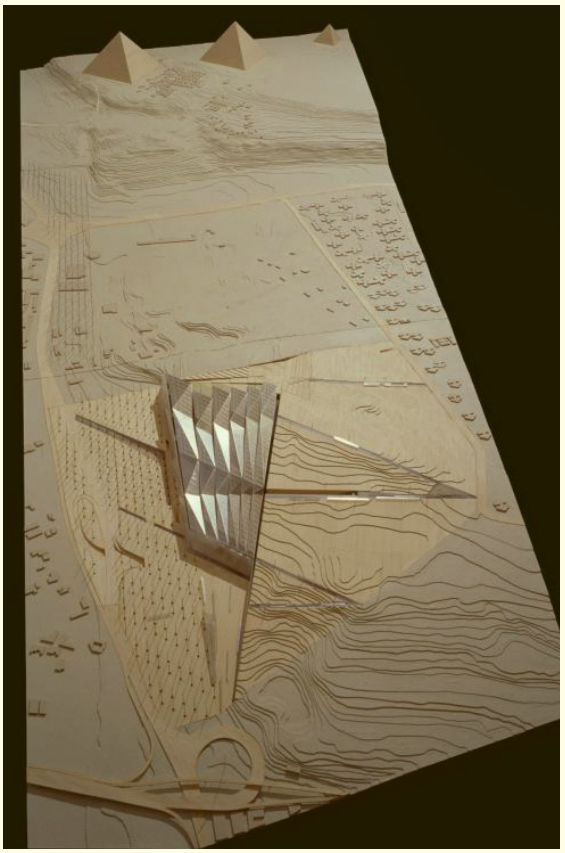
What first nurtured his curiosity was his childlike way of seeing the world. Every path is worth exploring, and every small detail may hold a source of inspiration. New ideas, unfamiliar knowledge, and different historical perspectives are never challenges to what he already knows; rather, they are invitations to broaden his horizons. He listens attentively and observes carefully, believing that even the smallest detail can reveal profound truths.

He also approaches the humanities and history with deep reverence. As he came to understand the extraordinary significance of the Egyptian Pyramids, he recognized that the three monumental Pyramids rising from the desert stand not only as architectural marvels but also as enduring symbols of one of humanity's greatest civilizations.

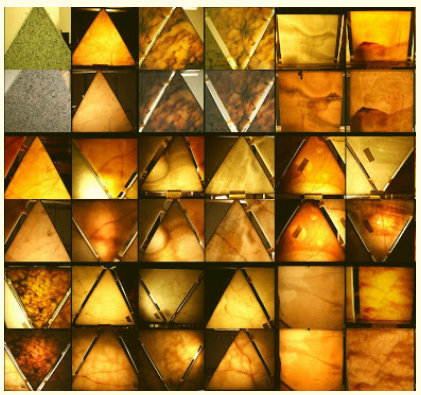
Yet curiosity is only the spark. What truly sustains Shih-Fu Peng is resilience and perseverance. When confronted with difficult problems, he never gives up easily. Such challenges arise often, and he has learned to live alongside them, constantly examining both the problems before him and the habits and limitations within himself. Where others see mastery, he sees only another level waiting to be discovered.

What ultimately defines him, however, is his humility. Shih-Fu Peng has never believed that wisdom belongs to any one individual. Knowledge flows through him like a gentle breeze passing through an open door. This humility has shaped the way he works with others. By sharing what he has learned, he deepens his own understanding; by helping others grow, he continues to grow himself.

To live as a lifelong learner requires courage. It means accepting that certainty is only temporary and recognizing that growth demands patience. Shih-Fu Peng walks this path with quiet confidence—remaining open through curiosity, moving forward with perseverance, and staying grounded through humility. Deep within, he has always understood that he is, above all else, still a sincere student of life.







*Left: Model photo.*

*Top Right: Róisín Heneghan, Edel Tobin, Alicia Perez-Gomez, Shih-Fu Peng from Heneghan Peng architects celebrate winning the competition for designing the Grand Egyptian Museum in 2026.*

*Bottom Right: Stone material testing.*

# Chinese New Year Festival

February 28 – March 1

## STEPHANIE GARTH

The year of the Fire Horse charged into the city of San Diego bringing with it the warm embrace of sunny weather. February 28th – March 1st, all along 3rd Avenue with Island and J street marking the northern and southernmost borders, a bustle of activity thrived with the frenetic energy and excitement that only a neighborly event could bring. A variety of shows were displayed on stage. Good food consumed by the merry onlookers. Smiles were shared. A deep breath was exhaled. Worries dissolved under sheer merriment. Our renowned Calligraphy Professor Jack Meng, graced us yet again with his meditative presence and the skills of a true artiste, remaining calm under pressure with the flock of people that gathered in the Chuang garden pleading for his wares. Jack would use his inherent skillset towards creating beautiful renditions of people's names on paper fans in traditional Chinese characters. A rummage sale was also present in the gardens. Towards the end of each day of the festivities, the Falcon History Club ventured out with a donation box. Every person that donated received a SDCHM calendar in return.




*[Enormous crowds outside the SDCHM mission building.]*



*[Guests partake in the crafts table in the garden.]*

# Dragon Boat Festival

May 16

## HOWARD KUNG

On May 16th, the SDCHM's dragon boat racing team, the Musing Dragons, participated in the 19th Annual San Diego Dragon Boat Festival in Mission Bay! Coming off a surprise victory last year, the team arrived to the shore spirited and optimistic. Although we did not claim another win, our final race clocked in at 0:01:20.40, a one second difference from the winning team! Regarding our performance, our team captain Julianna Chang had this to say: "I am so proud to have led this year's Musing Dragons team! We had tough competition this year, and with a mostly novice crew and different roster from last year's team, we had our challenges. But we definitely won in team spirit and it was such a joy to be on the water with everyone! We paddled our hearts out in 3 different races, and that is no small feat. I am so proud of what our team accomplished. Musing Dragons forever!!!"



*[The Musing Dragons race their second heat.]*




*[The Musing Dragons racing team, post festival.]*



# 30th Anniversary Spring Banquet

April 19

## HOWARD KUNG

***On April 19th,*** the SDCHM celebrated its 30th anniversary at the Jasmine Seafood Restaurant with friends, family, and members of the San Diego Chinese-American and multicultural community, including District 1 County Supervisor Paloma Aguirre, District 2 County Supervisor Joel Anderson, and Council President Pro Tem Kent Lee. The event included performances by the Lucky Lion Dancers, the Butterfly Ode Dancing Group, Yu Ye, Run-Tong Wang, Yao-Hong Wu, and Lu Liu. Alongside the delicious food was a silent auction for various prizes, including one-of-a-kind art pieces and tickets to the opera. Thank you to everyone who made the banquet possible and has supported the SDCHM. Here's to another 30 years!

*[Photo credit: Robin Liang and Siddharth Thambidurai.]*







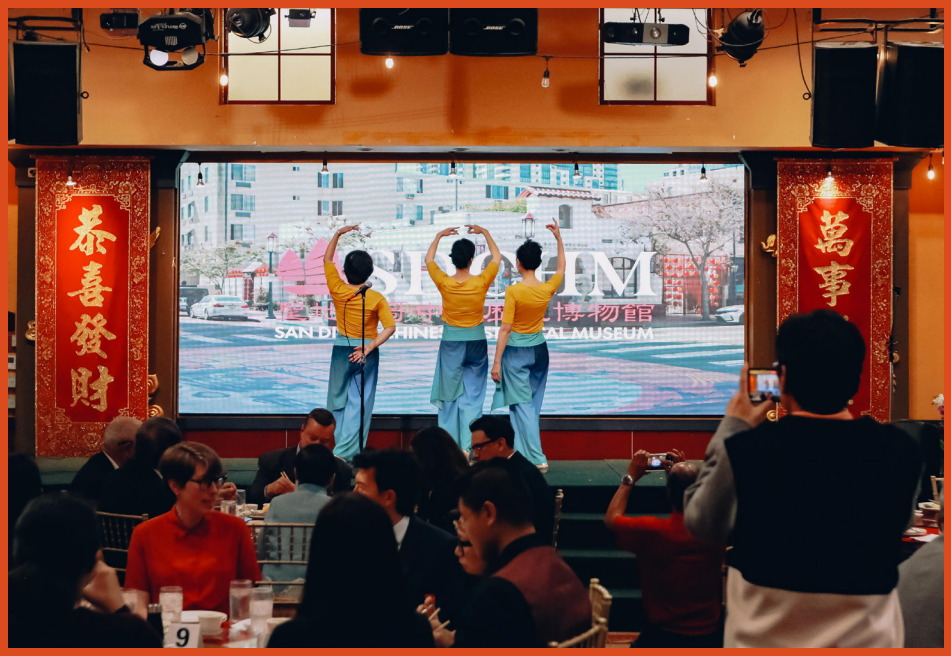









Proclamation
San Diego Chinese Historical Museum
30th Anniversary Day


恭喜發財
萬事

# Lights Over the Huangpu: From Vienna to Shanghai

July 19

## HOWARD KUNG

On July 19, the SDCHM hosted members of the Jewish Family Services of San Diego for "Lights Over the Huangpu: From Vienna to Shanghai," a private event honoring the shared history between our Chinese and Jewish communities. During the event, members were treated to a tour through the galleries and "Jewish Refugees and Shanghai" exhibits by our docents. After the dinner service, as evening fell to night, representatives from the SDCHM and the Jewish community lit three lanterns to drive away the darkness.




*[Docent Linda DiBenedetto gives a tour to a group of guests.]*



*[Raquel Godoy, Theresa Dupuis, and Dr. Lilly Cheng deliver a speech.]*




*[Guests enjoy dinner in the garden.]*

## Upcoming Cheng Chinese American Experience & Beyond Lectures

**SEPTEMBER 19, 2026**

***"COS – Children's Orchestra Society"***

Dr. Yeou-Cheng Ma

**OCTOBER 17, 2026**

***"A Chinese American Woman's Journey at NASA"***

Josephine Jue

**NOVEMBER 14, 2026**

***"Story of Wanko Weng"***

Zhang Yang



*[A standee invites guests into the garden.]*







*Left: Education Coordinator Grace deVega staffs the museum table as guests purchase art from artist Kurenokecain.*

*Top Right: Amy Chu and Nathan Cayanan chat with guests.*

*Bottom Right: Visitors peruse the trinket-trade table.*

# Comic Con Mini Garden Art Mart

July 24

## HOWARD KUNG

Comic Con is San Diego's busiest event, with an estimated 135,000 attendees flooding the Convention Center this year. Being only a block away from the Convention Center, the SDCHM took advantage of the crowds by hosting its very first Mini Garden Art Mart! On Friday, July 24, the museum invited twelve artists to set up shop in the Chuang Garden and opened its gate for guests and con-goers to peruse their wares. As a hub for Asian-American communities, the museum focused on highlighting Asian/AAPI art, fandoms, and creators for this event. Of the twelve artists included Amy Chu, an American comic book artist who previously participated in the museum's "Ink & Legends: Artist After Hours" event in 2024, as well as comics artist/writer Nathan Cayanan, portrait sketch artist Jeanie Yang, and cultural design collective Sour Soup Society.

Spirits were high throughout the event, with a steady stream of visitors coming in and out of the garden. We saw cosplayers taking photos in the garden alley, children rummaging through the trinket-trade table, couples doodling each other at the make-your-own-comic tables, and people of all ages supporting local San Diego artists. By the end of the four-hour event, the garden saw nearly 300 guests walk through its gate. Both visitors and vendors praised the venue's close vicinity to the Convention Center and trolley station, its warm and intimate vibes, and smooth event management. Riding off the event's success, we hope to host more Mini Garden Art Marts in the future!

# Introducing: HOWARD KUNG, GRAPHIC DESIGNER/SOCIAL MEDIA MANAGER

Hey there! I'm Howard Kung (he/him), and I'm excited to be the museum's new graphic designer and social media manager. I joined the team earlier this year in January. Since then, I've really fallen in love with the museum, the community surrounding it, and the important work it does to preserve and tell San Diego's Chinese history.

I graduated from Stanford University as an Art Practice and Film & Media Studies major. Although my passions lie with cartooning and animation, I've been trained in graphic design since middle school and videography since elementary school! Since starting in January, I've been hard at work establishing a unique visual identity to the museum through our flyers, print materials, and social media posts. I've also become the museum's in-house artist, creating hand-drawn art and illustrations for my designs. It's incredibly fulfilling to be able to flex my creative muscles while contributing to something that truly matters.

Outside of work, I enjoy thrift shopping, dancing, and drawing! I work at the front desk as well, so stop by and say hi!

## COLLECTIONS UPDATES

### JOSEPH AHLSTROM

Hello everyone, we are very excited to bring you some exciting new changes to our permanent exhibition. In our beloved folk art section, you'll find that we've swapped out the previous cloisonne and jade display with a "How It's Made" exhibit. There you can see how Chinese craftsmen worked to create many wonderful pieces. I don't want to spoil too much, you'll have to come by and see for yourself, I promise it's worth it. We've also updated our snuff bottle cabinet with lots of new pieces. The craftsmanship of snuff bottles is always impressive, and I'm sure you'll find these to be no different.

Speaking of our permanent exhibition, we'll be changing up a couple more things before the year ends. We're planning on updating one more folk art section, as well as our archeology display. If any of you had seen the wonderful mural done by the two local artists on our electronic box, you may get a hint at what is to come. Otherwise, you'll have to wait and see.

Overall it is an exciting time for our museum collection, so feel free to stop by when you get a chance and see all our incredible new items.



*[The newly painted electrical box.]*

## FACILITY UPDATES

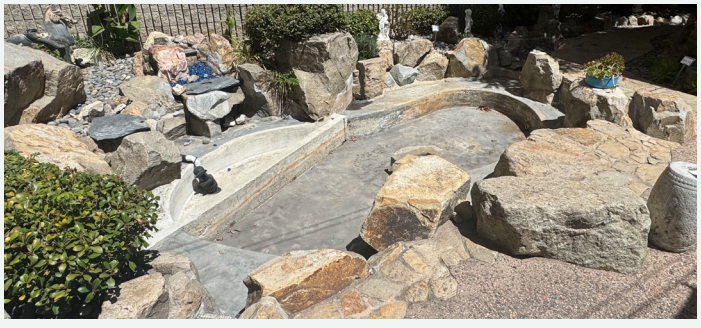
### MU-TING HUANG

We are excited to share two recent updates as we continue caring for and improving our historic museum grounds!

Our pond restoration project is underway. We are working with a professional team to evaluate the pond and develop a plan to restore it with a small waterfall and water-filled pond area. To make future maintenance easier, we plan to keep the small creek area dry. Once completed, the pond will be surrounded by water plants and may also feature koi fish, creating a peaceful and inviting space for visitors to enjoy.
Restoring the pond is an important part of preserving the character of our historic site. We welcome your support as we work to bring this area back to life. Please consider making a donation to support the pond restoration project. Every contribution helps us maintain and enhance our museum for the community and future generations.

We have also given new life to an exterior feature that has been part of the museum grounds for many years. The electronic box was previously covered by a metal frame with plywood. Over time, exposure to weather caused the plywood cover to deteriorate. Rather than replacing the aging cover, we removed it and transformed the box with a Chinese-style painting.
This improvement not only addresses the deteriorating cover but also adds an artistic element that reflects the cultural character of our museum.

We invite you to visit the museum and see these improvements in person. With the continued support of our community, we can preserve, improve, and celebrate our historic site for years to come.



*[The current dry koi pond, soon to be restored.]*

## EDUCATION CORNER

### GRACE DEVEGA

It has been another busy series of months for education programs and activities! This year began with our annual Chinese New Year festivities, where we launched our new Craft Passport activity. Participants visited a series of craft tables and learned to write in the style of traditional Chinese calligraphy, do paper folding and paper cutting, and make Chinese zodiac puppets. After completing each activity, they got a stamp in their passport, and after completing all four activities, they won a prize! We had over 200 participants in our Craft Passport activity and are eager to offer it again next year. Beyond Chinese New Year, we have hosted over 20 other school trips, community group tours, and library visits thus far. The museum is on track this year to exceed the number of educational programs that we offered last year, all thanks to the hard work of our docents and staff!

In addition to our field trips and library events, the museum is continuing to revamp its walking tour of the Asian Pacific Historic District. To date, we have identified over 60 buildings and landmarks in the district with importance to the Chinese, Filipinx, Japanese, African American, Hawaiian, Pacific Islander, and numerous other communities that have called downtown San Diego their home over the past 150 years. We are looking forward to updating the tour with these newly shared stories in 2027, so stay tuned!



*[Docent Jack Meng leads kids through a calligraphy workshop.]*

## LEARNING & IMPACT

### STEPHANIE GARTH

As a representative of SDCHM, I was invited to the JCC on August 12th, where a screening took place as part of The Joyce Short Film Series. I got to be a part of the Q&A session for the short film *Three Brothers in Shanghai* by renowned director Nick Andrus. The film, in conjunction with the exhibit at SDCHM, had a compounding, amalgamating effect in highlighting the resilience of two communities under the burden of intolerance and outright violence perpetrated against them. This injustice directed at two distinct communities brought them together; with that sense of brotherhood intact, they were able to navigate the turbulent waters, lighting the way for future generations.




*[Programs Coordinator Stephanie Garth and Director Nick Andrus at the JCC.]*

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