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CENTER CITY RESIDENTS' ASSOCIATION

1600 Market Street, Suite 2500
Philadelphia, PA 19103
215-546-6719
centercity@centercityresidents.org
www.centercityresidents.org

Spotlight On...

Ed Bronstein: Artist, Architect, Neighborhood Icon

By Bonnie Eisenfeld

Enthusiastic, joyful, accessible: these words describe Ed Bronstein's paintings as well as Ed Bronstein, the painter. Neighbors often see Ed riding his bike around town; painting scenes *en plein air*; attending art openings; and exhibiting his work, often for the benefit of an organization or school. He paints in his Naudain Street home studio, which has been shown as part of the Philadelphia Open Studio Tour and the annual CCRA House Tour. He has even painted in the Athenaeum on Washington Square, to which he then gave one of his pictures. Not at all reclusive, Bronstein is an active participant in the life of our neighborhood. He helped organize the annual fall Philadelphia Open Studio Tour and the annual spring Art in the Open event.

Local art enthusiasts often say they recognize an Ed Bronstein painting before they spot his signature because of his distinctive painterly style applied to his frequent subjects such as urban scenes, city buildings, industrial relics and vehicles. Bronstein thinks of Center City as his Disney World, filled with color, imagery, and even humor. For example, his "Bug Bus," featured in an exhibit at the Philadelphia Center for Architecture on Arch Street, depicts a huge bus with its side mirrors out. The painting is just one of many that transform the everyday visual images of the city into a fantasy world.

Bronstein contributes his time and money to the community. At his 2011 show, "At Home in the Neighborhood," at Twenty-Two Gallery on 22nd Street, half the proceeds from all sales went to Greenfield School to bring art

back to the students. He raised more than \$3,000, which was used to attract visiting artists and to purchase an art cart of supplies. Again, at a 2013 show at The Sporting Club at the Bellevue, Broad & Walnut Streets, half the proceeds went to Rebuilding Together Philadelphia to fund home repairs for low-income homeowners and revitalize low-income communities. In 2007 he had a show at Bartram's Gardens to which he donated 25 percent of all painting sales. He frequently has donated a painting to be auctioned at the annual Fitler Square Fair.

Bronstein has exhibited at other local venues including the Cosmopolitan Club at 1616 Latimer Street, and the Rosenfeld Gallery at 113 Arch Street. His work has also been shown at galleries elsewhere in Pennsylvania and in Delaware, Maryland, New Jersey and

Continued p. 2



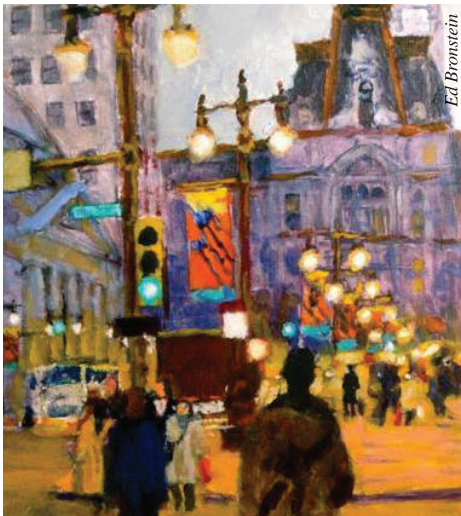
Ed Bronstein in his studio



Fitler Square: Early Light (diptych) — oil on canvas. All paintings by Ed Bronstein.

Continued from p. 1

Vermont; and he had a solo show in Dublin, Ireland, in 2008. In October, he will have a show at The Station Gallery, 3922 Kennett Pike, Greenville, Delaware.



Broad Street, December Dusk — oil on canvas.

Working in gouache, oil, watercolor, and pen and ink, Bronstein also creates landscapes, still lifes, and portraits. He began painting in 1989 and attended courses at the Pennsylvania Academy of the Fine Arts and Fleisher Art Memorial. In 1996, Mayor Rendell appointed him to the Philadelphia Art Commission.

Prior to becoming an artist, Bronstein had a successful career for 35 years as an architect in Philadelphia. He earned a Bachelor's Degree from Princeton University and a Master's Degree in Architecture from the University of Pennsylvania, and began his architectural career in 1968. In 1974 he opened his own office.

Bronstein's restaurant designs appeared on the covers of five national design journals, as well as *Pennsylvania Architect* and the book *Dining by Design*. In 1983 he won the Gold Key Award, the highest design award of the American Hotel and Motel Association. His interior design for the former offices of the



24th and Lombard: Morning Coffee — oil on canvas.

Philadelphia Chapter of the American Institute of Architects, in what was then known as the Architects' Building at 17th & Sansom (now housing the Hotel Palomar), appeared in *Architecture Magazine's* 1994 Annual Review of American Architecture. The *Philadelphia Inquirer* called his design of Greene Towne School, a Montessori preschool, "one of the most artful and inventive new buildings to show up in Center City in the last few years." He closed his architectural office in 2001 but continued teaching at Drexel University.

For more information about Ed Bronstein and his work, and to see examples of his art, please go to www.edbronstein.com.

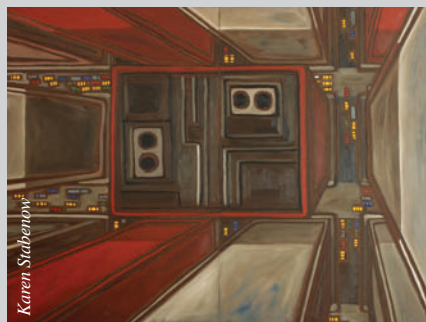
Both POST and the CCRA House Tour, mentioned in this article, are covered elsewhere in this issue of CCQ. For more information on POST, see sidebar below. For more on the House Tour, see Page 32 (Back Cover). For more on supporting Greenfield School, also mentioned here, see Page 25.

Center City Artists Featured at the 15th Annual Philadelphia Open Studio Tours (POST)

As part of the Philadelphia Open Studio Tour, now in its 15th year, artists to the west of Broad Street will open their studios to visitors on Saturday, October 11, and Sunday, October 12, starting at noon each day. The self-guided tour, sponsored by the Center for Emerging Visual Artists (CFEVA), will include two of our neighborhood artists located on Naudain Street, Bhavisha Patel and Karen Stabenow. Just south of South Street, The Studios at 2202 Alter Street will open several artists' studios in one building. Art will also be on display at Twenty-Two Gallery at 236 South 22nd Street; CFEVA at the Barclay, 237 South 18th Street, third floor; and The Art Shop at Moore, 1916 Race Street. Artists working east of Broad will exhibit on Saturday, October 25, and Sunday, October 26.



Bhavisha Patel, with one of her paintings of Rittenhouse Square.



Neighborhood artist Karen Stabenow's "Broadway Boogie."

For a complete list of participating studios and galleries, go to philaopenstudios.org/post/neighborhood/west and philaopenstudios.org/post/neighborhood/east.

— Bonnie Eisenfeld

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President's Report

Summer Musings: Weather, School Funding, Street Scene Competition, House Tour, School Fair, and CCQ Ideas



Jeffrey L. Braff, CCRA President

I am writing this on August 8, yet another of the glorious low-humidity and not-too-hot days we have enjoyed this summer. Does this constitute reparations for the severe winter we endured? Would you welcome such a winter if you could be guaranteed another summer such as this one? So far, my informal poll of city dwellers is almost unanimous in supporting such a trade-off. (Our suburban friends might have a different view!)

Moving on to something else we do not seem able to control: school funding. CCRA's Board recognizes the importance, both to our immediate neighborhood and to the City as a whole, of having an adequately funded school system that provides a quality education. Without it, tax-paying residents will leave the City; businesses that need a skilled workforce will think twice before opening or expanding here; and students will be denied opportunities for future success. (For some encouraging news on this front, see new Board member Ben Waxman's article on Page 25 on the recently formed group Friends of Greenfield, a neighborhood non-profit devoted to fund-raising and other forms of support for our local public elementary school, Albert M. Greenfield, at 22nd and Chestnut.) I am deeply troubled that the government focus this summer has been on the passage of a \$2-a-pack cigarette tax that – even if enacted, and even if its revenue projections are achieved (a proposition I find highly dubious given the ease with which cigarettes can be "imported" from other counties, and the strong economic incentive to do so) – would only bring us to the bare-bones budget the District struggled with this past school year, a budget that resulted in the loss of teachers, nurses, counselors and aides, as well as shuttered libraries and reduced course offerings.

Turning to something far more pleasant, I hope you have seen the bright white water gauges with the CCRA logo nestled among plants in flower boxes, planters and tree wells throughout our district. These denote participants in the Association's first (and hopefully annual) Street Scene Competition. Inspired by the suggestions of recently deceased past-President Dolores "Lolly" La Greca, a committee led by Executive Vice President Maggie Mund has secured 60 contestants in categories including Container Gardens, Street-tree Wells, and Garden Blocks. Winners will be announced during a ceremony in the Schuylkill River Park Community Garden on Sunday, September 21, at 4:00 pm. But far more important is the prospect that this program will inspire more of us to spruce up our "front yards," making our neighborhood even more beautiful.

And speaking of our beautiful neighborhood, you won't want to miss this year's House Tour. The 56th iteration will be held on Sunday, October 19 (conveniently scheduled to coincide with the Eagles' bye week). Tickets purchased in advance are still only \$25, and all ticket-holders will be entitled to a 15 percent day-of-Tour discount at select neighborhood restaurants. (Participating restaurants will be listed in the weekly eNewsletter and on the website.) And our annual Elementary School Fair will be held at the Franklin Institute on Wednesday, October 22. See the back cover for more details regarding both of these events.

Finally, in a plug for this publication, our (relatively new) Editor, Nancy Colman, wants to know what you would like to see covered and to solicit articles and photos about issues or events dealing with life within our neighborhood. The best way to do this is by email to centercity@centercityresidents.org with "CCQ Editor" in the subject line. A lot of time and effort is put into this publication and we welcome any feedback you care to share. Thanks.



Ellen Kay Coleman

Correction

In the June issue of *Center City Quarterly*, the photo on page 23 of Ellen Kay Coleman, president of Excursions from the Square, was improperly credited. The photographer is Cathy Buch. We regret the error, and offer our apologies.

Why Preservation? A Case for Shielding Our Heritage

By Dane Wells

Historic preservation is not just an exercise to save a few buildings for historians and preservationists to admire. In addition to saving historic and iconic structures for posterity, it is a process of retaining blocks of older, smaller, mixed-vintage buildings that can help cities achieve sustainable development goals and foster great neighborhoods.

Jane Jacobs' 1961 book, *The Death and Life of Great American Cities*, launched a national conversation. Jacobs asserted that urban renewal, popular in the 60s, replaced richly textured streets of small, mixed-age buildings with blocks of much larger new structures, drained life from neighborhoods, and deadened urban centers. Jacobs observed, "Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them."

The National Trust for Historic Preservation has recently released a report by Preservation Green Lab called *Older Smaller Better*. Using data from three cities, it provides the most complete empirical validation to date of Jacobs' long-respected, but largely untested hypothesis: That neighborhoods containing a mix of older, smaller buildings of diverse age support greater levels of positive economic and social activity (www.preservationnation.org/information-center/sustainable-communities/green-lab/oldersmallerbetter/report/NTHP_PGL_OlderSmallerBetter_ExecSummary.pdf).

I think many of us in the Rittenhouse-Fitler Historic District, which includes most of CCRA, would agree with its findings. Historic preservation is in our best interest – individually and as a community. If it doesn't add appeal or value to your property, it certainly stabilizes value. Time and again it has proven to be a wise investment. Let's look at some of the reasons.

Community branding

Sophisticated companies spend a lot of intellectual and financial resources on creating a brand; it is good for business. Cities and neighborhoods can brand too,

albeit differently – think of San Francisco's hills and "painted ladies." A community's brand helps to attract good investment and ownership, and to steer decision-making by community leaders in a way that will benefit the area. It also gives us a sense of place, and connection with our heritage. In areas such as Charleston and Savannah, blessed with good historical fabric, preservation has played a significant role in community branding. I should add that good preservation is not exclusive to big, fancy buildings and rich neighborhoods: It is a tool with wide and varied applications, one of many available to neighborhood organizers.

Thoughtless-neighbor insurance

Suppose your next-door neighbor builds something really atrocious. Most would say that your property is going to drop in value. In a sense, your foolish neighbor has unwittingly robbed you of asset value. Historic-district management seeks to avoid such outcomes by setting consistent guidelines for all neighbors to follow. You could call these guidelines insurance, protecting your property's value against the aberrant decision of a neighbor.

Stable, if not rising, building values

Many have observed that communities with good architectural fabric (be it big and elaborate or small and simple) seem to rebound from downturns faster and better than similar areas with bland or repetitive design. We have seen that right here in Center City. Preserving the distinctive character of our urban center can act as a buffer against the more drastic boom-and-bust cycles that have plagued other cities subjected to rapid, unregulated overdevelopment. This is one of the reasons that we all have an interest in maintaining our historic fabric.

Knee-jerk builders and developers don't like it (it doesn't fit their formula)

Building preservation is not simple; one must be observant, clever and resourceful.



This historic mansion on the 2000 block of Delancey Street, currently undergoing restoration, will be featured on the October 19th CCRA House Tour (see Back Cover for more information on the House Tour). During the Tour, representatives of the Preservation Alliance, the architect (John Milner) and the contractor (Cherokee Construction) will be on site to answer questions, as well as a special group of preservation-trained docents.

Regrettably, many builders, contractors and developers are more comfortable with a predictable, formulaic approach to their work. There are, however, those that enjoy the challenges of preservation, and there are ways to find them; in Philadelphia, start with the Preservation Alliance (www.preservationalliance.com) or ask an architect with preservation experience.

But my building isn't historic

Not all buildings in an historic district need be historic, and different levels of historic importance can be assigned to those that are. In fact, a little variety on the block is a nice feature. Only in some very rare cases do historical commissions care about modifications inside a building; it is what can

Continued p. 5



Our Neighborhood Team *The Taney Dragons*

We're proud of our neighborhood team, the Taney Dragons, who, as PA State Little League Champions, represented Philadelphia for the first time in the Little League World Series' 75-year history. Led by pitching sensation and youngest-ever *Sports Illustrated* cover girl Mo'ne Davis, the Taney team reached the semifinals of the U.S. Championship playoffs before falling to another popular city-based team, Chicago's Jackie Robinson West, in a 6-5 thriller.

— Nancy Colman

Continued from p. 4

be seen from the street that counts. That said, if your building has a lot of interior historic fabric, removing or spoiling it might decrease that value of your building for the next buyer. If you must get rid of interior historic fabric, then at least consider selling or donating it to a number of specialized salvage companies or organizations so it can find a new life, perhaps in the renovation of another historic property.

A clever architect can design a modern infill building to complement historic neighbors, and that actually may be better than trying to imitate them. Historic guidelines are often skeptical about making things look like something they aren't. Well-designed, contemporary infill often can be preferable to phony historic.

Just because it is old does it mean it is important?

There are different levels of historic; some buildings – usually specifically “listed,” designed by a notable architect, or with a special history – might require very exacting and well researched historic preservation. Other buildings might simply “contribute” to the overall context of the district, in which case a more casual level of preservation might be acceptable. The best approach is to consult with the Philadelphia Historical Commission before undertaking any exterior

work (www.phila.gov/historical).

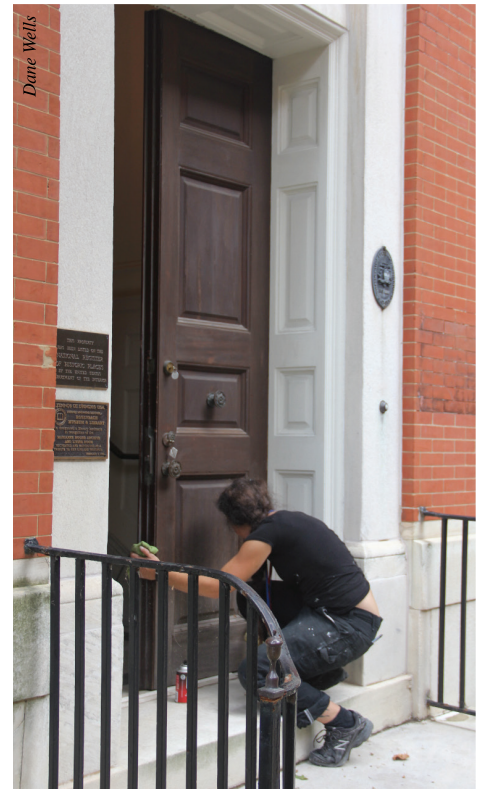
The most important concept is that the building blend in and complement the block, and that it not detract from the standards of the historic district. Not every building has to be a knock-out or showplace.

Preservation is very “green”

The *Older Smaller Better* study also makes a very good case for the sustainable element of historic preservation. First and most obvious is the fact that a lot of material does not go into landfills. The work helps reduce fuel and transportation costs, as supplies tend to be locally sourced, sometimes from local salvage yards – a boost to the local economy. Preservation work is also more labor-intensive than new construction, which means more jobs for the local economy. Finally, maintained historic areas have better day-to-day economic statistics than other areas.

Most importantly

As the report points out, good preservation is a “gift to the street” that benefits the community as well as the property owner. It creates a finished building that you and your neighbors can be proud of for years to come, and it is doing real good for the neighborhood, not just creating eye candy.



At the Rosenbach Museum and Library on Delancey Street, head of maintenance Christina Doe begins working on the restoration and refinishing of one of the doors to the building. These doors have an oil finish, which luckily was never varnished; with some minor repairs, they can be cleaned and re-oiled, for a fraction of the cost had they been painted or varnished.

Joining the Preservation Committee

Interested in joining CCRA's Historic Preservation Committee? We are looking for new members. This committee meets approximately twice annually and carries out a number of activities such as publishing articles in the *Center City Quarterly* and weekly CCRA online newsletter, an upcoming community lecture program, and other initiatives. Please email Pip Campbell (picamp@aol.com) if you would like to participate or learn more.

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Taney Dragons Get Their Name from a Source with a Surprising Story

By Ryan Briggs

The breakout success of the Taney Dragons that rocketed an underdog team to the final round of the Little League World Series has captured the collective imagination of a famously divided city and, increasingly, the nation as a whole. But who, or what, is a Taney? Starting with last month's Best of Philly issue, in which *Philadelphia* magazine's Liz Spikol recalled her encounters with the Taney youths of her Center City childhood, the word has bubbled to the surface of the Philadelphia lexicon. Wrapped up in the name, now splashed across ESPN chyrons nationwide, is a long and complex history that traces changing demographics and social attitudes of Philadelphia and is, in a way, embodied by the team itself.

The Dragons take their name from South Taney Street, which runs parallel to their home field at the Schuylkill Pocket Veterans Memorial Field, in Center City. Originally opened as Barnwell Street in 1863 and later renamed to reflect its alignment with North Taney Street, in Fairmount, it was a narrow cut in a fast-growing section of the city known as "Schuylkill." Characterized as a shanty town, Schuylkill was inhabited by off-the-boat Irish immigrants who came to work coal piers on the river or as domestic servants in the mansions surrounding nearby Rittenhouse Square.

Although a Northern victory in the Civil War was just a year away, Taney Street was ironically named* in honor of Maryland native Roger Brooke Taney, the fifth Chief Justice of the Supreme Court, an ardent slaveowner, and an architect of the infamous Dred Scott decision in 1857, which enshrined in law the notion that black Americans were inferior to white Americans and invalidated the so-called Missouri Compromise, determining that it was unconstitutional for emerging U.S. territories to outlaw slavery.

(*The late *Philadelphia Evening Bulletin* ran a feature entitled "Why's It Called" that encouraged curious readers to pose challenging questions for the paper to investigate. One such request, by an M.J. Tanney, no less, appeared in the August 27, 1976, edition, confirming the Chief Justice, who'd studied at Dickinson College in Carlisle, PA, as the source of "Taney Street." The City's Department of Records' file

indicates its first use, in Fairmount in 1858, one year after the Dred Scott ruling.)

It was a draconian decision that stained America's moral standing and is often regarded by historians as making a military solution to "the Slavery Question" all but unavoidable. Taney now seems like an improbable figure to honor in a former Union city like Philadelphia, much less one to name a street after. But that year also saw New York City consumed by violent draft riots – street protests against compulsory military service in the Union Army – which disproportionately affected the working-class Irish who could rarely afford the \$300 commutation fee (\$5,746 today) paid by wealthy gentlemen to avoid combat. Blacks were viewed as both the cause of the war and competitors for industrial work, and were frequent targets of violence.

Although Philadelphia did not experience full-scale rioting, many in Irish wards like Schuylkill (which purportedly had the highest concentration of Irish during the time of the Civil War), were sympathetic; *The New York Times* reported that a street gang from the neighborhood, known as the "Schuylkill Rangers," traveled to New York to participate in the unrest. Eventually, federal troops were brought in to prevent a potential uprising in Philadelphia.

Nicknamed "Devil's Pocket," Schuylkill remained an insular anachronism of "Old Philadelphia" into the 1960s, largely retaining its working-class identity long after the coal yards that brought laborers to Taney Street and surrounding blocks had closed. City planners targeted a portion of the former Donaghy Coal Yard, near 26th and Pine Streets, as the site for the Taney Playground, which opened in June 1960. The sliver of land would be expanded in 1963 to include a recreation building and tennis courts, and in 1979, the ballfield that is now home to the Taney Dragons. The rec center complex would eventually be renamed in honor of William "Billy" Markward, a legendary Roman Catholic High School basketball coach that drew a number of all-star protégés from the mean streets of the Schuylkill neighborhood.

But by the 1970s, with working-class Irish plying what little industry was left in the area or trickling to the suburbs, the neighborhood

was in serious flux. Numerous articles from the time made sport of alternatively describing how little or how much the neighborhood had changed. The earliest waves of gentrification pressing in from Rittenhouse Square caused tension – the construction of a rolling park at the north end of the playground was viewed with suspicion as a magnet for wealthy types and crime. An *Evening Bulletin* reporter who moved to the neighborhood described being beaten up by local teens on the steps of his house.

Meanwhile, street fights between the white "Taney Gang" and black youths moving into the neighborhoods to the east and south were so common that the local Catholic school changed its hours to be out of sync with the mostly black public schools nearby. Schuylkill teens enforced de facto segregation at the public pool near Taney and South Streets.

But the Taney Playground, if old newspaper reports are to be believed, somehow persisted as the one piece of neutral ground in a troubled pocket of the city. A 1967 report, describing racial tension at the nearby pool, notes "oddly enough, the playground at 26th and Taney is integrated." In a column in 1980, the *Bulletin* reporter attacked on his doorstep wrote about the shiftless "kids" terrorizing his adopted neighborhood, "Turf defines Schuylkill. . . [Taney Playground] is several blocks away, but the kids rarely go there. It is crowded with white folks from Center City, black folks from South Philly, business folks from nearby offices. The kids cannot control it, so they stay away."

Today, the neighborhood is peaceful, although what remained of the working-class Irish community has been almost entirely consumed by the growing wealth of Center City. But Taney Playground is still the neutral ground. It's a thriving hodgepodge of uses – baseball, tennis, basketball, a playground, a park for humans and another for dogs – that reflects the history of conflicting visions for the tiny neighborhood.

Over the last 20 years, primarily under the leadership of the late coach Bob Hyland, the Taney Youth Baseball Association emerged as a league where talent trumped divisions

Continued p. 31



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Forty Years Old and Still a Beauty

By Dane Wells

Back in the culinary dark days when Bookbinder's was the big name in Philadelphia dining, a small restaurant renaissance poked up its head. Perhaps it was started by Peter Von Stark, when he opened the high-end La Panetière. One of his chefs, Georges Perrier, struck out on his own to establish Le Bec-Fin. There were others, such as La Terrasse, from which sprang the venerable – and still open – White Dog Café.

But one of the most interesting – and still open under the same management – is in our backyard. Friday Saturday Sunday (FSS) began in 1973 as a wager. Perennial entrepreneur Jay Gubin dared photographer Weaver Lilley and ad designer Arnie Roberts to open a restaurant with him by having each one put \$2,000 into a hat. None of them knew much about restaurants, but it soon became evident that \$6,000 was not enough, so they enlarged the wager to include chef Tommy Hunter (finally, someone who knew what he was doing); Jeanine Autret, a journalist; Bud Bretschneider, a carpenter (another good choice); and Annie Perrier, the wife of Georges Perrier (more good advice, packed with her good sense of humor as well).

They chose a location well known to the City, at the southeast corner of 21st and Rittenhouse Streets – site of the former Gilded Cage, a famous folk-music coffeehouse run by Esther Halpern and her husband, Ed (a former CCRA President). It took no time for FSS to make a solid contribution to the early renaissance; soon the lines for tables were going down

the block, since they had no waiting area. Eventually, around 1980, to address the lines, Weaver Lilley gave up his own living room above the restaurant and converted it to a bar for better waiting and socialization. (Apparently, this addition met with great opposition from a neighbor and the CCRA at the time.)

The spirit, décor and maybe even the mushroom-soup recipe have survived for 40 years. Lilley even left behind in his old living room a banana-daiquiri recipe that has become a legend in the Tank Bar. Other great restaurants from that era have gone by the wayside – the norm in this notoriously fickle industry – yet FSS prevails.

Perhaps, in part, its long-term success has to do with the décor – Weaver Lilley's concept. It is a design that evokes the '70s – with its soft lighting, lovely murals and Day-Glo inked menu board – but still very comfortable today. Lilley will tell you that he thinks the noise problem in today's restaurants is terrible, and his approach to noise-containment is evident in his own restaurant's use of fabrics, carpeting, cushioned banquettes and quiet music, which are all designed to make this a place of conversation. The line of wall mirrors expands the space and allows for a bit of people-watching, creating a sense of community within the restaurant.

One of the more important clues to their success, however, can be found in their marketing. The logo is not dominant and they

do not feature pictures of food or décor; rather Lilley uses a picture of the staff. Weaver Lilley, who bought out his partners, will tell you he does not run the restaurant: he gives his staff the authority and support to do it. Many of his staff have been with him for over 10 years; one recently retired after 38 years. They have such confidence and personality that it has long seemed to this writer as if the staff own the place. Though not technically so, it almost is true. They and this grand little restaurant are certainly neighbors.

In the words of restaurant critic Craig LaBan of the *Philadelphia Inquirer*, Friday Saturday Sunday is “a Rittenhouse Square classic. With its romantic dining room and cool upstairs tank bar, it's one of the most vibrant spots with a finely rendered menu. Great wine list and only a \$10 markup on each bottle.”

Popping Out for a Drink and a Bite

For the past four summers, the Pennsylvania Horticultural Society has created a Pop Up Garden somewhere in Center City. Featuring a tropical theme, this year's Garden popped up at 15th & South Streets, next door to the Jamaican Jerk Hut. Food and drink can be purchased through the Hut's garden window, or from a rotation of food trucks. Other popular restaurants nearby offer a variety of cuisines, including Sawadtee (Thai), Rex (Southern), So Crepe (French crepes), The Cambridge (bar & grill), The Quick Fixx (Italian), and Govinda's (vegetarian).
phsonline.com/greening/pop-up-gardens

— Bonnie Eisenfeld



Friday Saturday Sunday — still looking fresh after 40 years.



www.photosnack.com/webPHS/pdn80815

A Fight Over the Art Museum Will Gehry Knock Out Rocky?

By Bonnie Eisenfeld

If Frank Gehry's \$350 million design for the expansion of the Philadelphia Museum of Art is implemented, recessed steps and a 24-foot window may be inserted in the middle of the 72 iconic "Rocky Steps" on the east side of the Museum. The new window is supposed to entice step-climbers, when they reach the top, to enter the Museum and view the art. Through the new window, climbers will see some artworks inside, and gallery visitors will look out at the Philadelphia skyline. The design has not yet obtained final approval, and the Museum staff is interested in opinions from the public. Anyone who wishes to express an opinion can write directly to the Philadelphia Museum of Art.

In June, the *Philadelphia Inquirer* ran an online poll to find out how readers felt about this proposed change. Although it was close, more readers voted for "I like Gehry's bold vision for the steps" than voted for "Why change a good thing? Keep 'em as is." In July, the *Inquirer* published occasional letters to the editor weighing in on either side. More published letters were against the change than for it. Informal conversations with Philadelphia area residents indicate that many people oppose the alteration and love the steps as they are.

Beginning with the Oscar-winning film *Rocky* in 1976, the steps became widely known as the Rocky Steps after they played a significant role in the popular Philadelphia-based six-movie series. In a now-legendary scene from that first Rocky film, the title character, Rocky Balboa (played by Sylvester Stallone), finishes a grueling training run by ascending the steps' daunting heights and exulting at the top, arms raised triumphantly, to the tune of "Gonna Fly Now." The Rocky Steps appeared in four of the five sequels. Rocky was the first sports film to win an Academy Award for Best Picture. In 2006, it was ranked fourth on the American Film Institute's 100 Most Inspiring Movies of All Time.

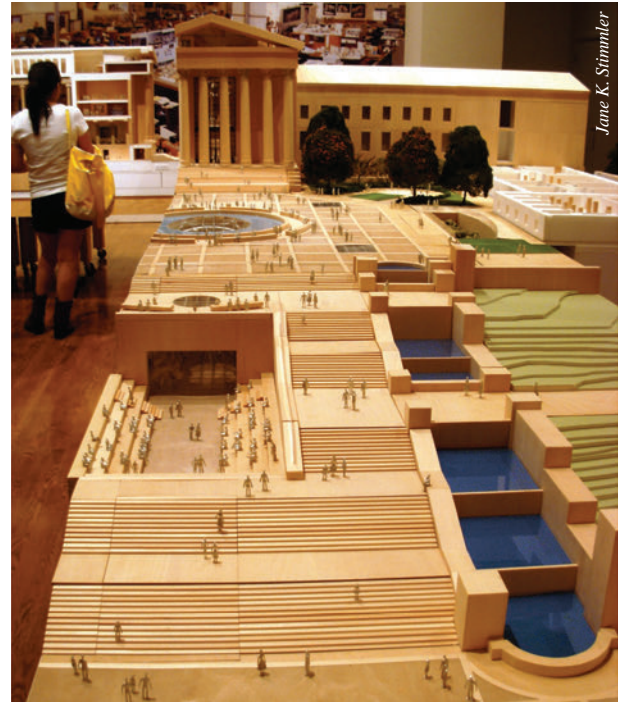
In 2010, *Time* named the Philadelphia Museum of Art steps one of the top ten iconic movie locations in cinema history. According to VisitPhilly, the Rocky Steps and the Rocky Statue (depicting the fictional

boxing hero) are two of the most famous tourist attractions in Philadelphia, and each year tens of thousands of people, including international visitors, climb the steps. Locals and tourists have written rave reviews about the Rocky Steps on Yelp (www.yelp.com/biz/rocky-steps-no-title).

Writer Michael Vitez and photographer Tom Gralish, both staffers at the *Philadelphia Inquirer*, spent a year creating a book, *Rocky Stories: Tales of Love, Hope, and Happiness at America's Most Famous Steps*. Vitez says in the introduction, "During the 20 years I have lived in the Philadelphia area, I have seen people from all over the world come here and run the steps. As they run, and when they reach the top of the museum steps, they all share a certain momentary joy. The Rocky Steps...offer a tonic to the world's problems, a chance to celebrate hope."

Many Philadelphians remember the scene in *Rocky II* (1979) in which a bunch of Philadelphia public-school kids ran up the Rocky Steps behind Sylvester Stallone. Kristin Lawler fondly remembers participating in that scene at age 9. Lawler writes, "Following Rocky up the steps is one of the proudest moments of my life." Lawler now holds a Ph.D. in sociology and is an associate professor and head of the sociology department at the College of Mount Saint Vincent, Bronx, NY. In her opinion, "the steps are perfect as they are... the stunning, fluid, classical design, the accessibility via the Parkway, the uninterrupted vista of the city... they are the pinnacle of the city."

Expressing praise for the change, Center City resident Dianne Reed says, "The window would be an exciting visual element in the façade and break up the monumentality of the steps. If illuminated at night, it might look magical." Dottie Leonard, who used to live near the Parkway and often directed out-of-towners to the



A large-scale architectural model depicts Gehry's proposed changes to the "Rocky Steps."

Rocky Steps, is not opposed to the change, and says there will still be room for running, sledding, and biking on the steps.

Movies have become a big business in Philadelphia. Sharon Pinkenson, executive director of the Greater Philadelphia Film Office, has been bringing filmmakers to Philadelphia for two decades, ever since her appointment by Mayor Ed Rendell in 1992. According to a 2012 Ernst & Young report on the economic benefits of tax credits for film production in 37 states, "In some cases, widely viewed films have increased tourism to featured locations by more than 25%." To see a list of all the movies shot in Philadelphia, go to: www.phillymag.com/news/2012/11/14/movies-set-filmed-philadelphia-complete-guide/.

Art and architecture also bring in tourists. Aiming to promote Philadelphia as one of the world's great art destinations, the City of Philadelphia launched its campaign With Art Philadelphia in 2012, to draw more visitors and to generate more overnight stays. The campaign was designed to coincide with the May 2012 opening of the new Barnes on the Parkway. Later that year, *Lonely Planet* named Philadelphia one of the top ten U.S.

Continued p. 11

destinations for 2013. The publisher said Philadelphia is “becoming known as an art capital” and mentioned the Philadelphia

Museum of Art, the Barnes Foundation, and new neighborhood galleries as examples.

In 2006, the Philadelphia Museum of Art commissioned world-renowned architect Frank Gehry to design a plan to expand the building’s usable space from the inside by adding new galleries for large-scale sculpture and art installations, to enhance access, to improve pathways through the Museum, to bring in more natural light, and to open a street-level entrance. The Museum was first opened to the public in 1928, and officials hope to complete the alterations by 2028 in time for the Museum’s centennial.

Center City artist and architect Ed Bronstein says “my only wish about the design is that Gehry use his more playful ‘tumbling glass’ for the new exit stairs at the ends of the North and South wings, rather than the more conservative matching Kasota stone towers now planned.”



One optional design for the galleries below the East Terrace offers a view of the city through a large window.

Perhaps Gehry’s most famous building is the Guggenheim Bilbao in Spain. Philip Johnson, known as the “godfather of modern architecture,” in 1998 called Gehry the “greatest architect we have today” and declared the Guggenheim Bilbao the “greatest building of our time,” according to Matt Tyrnauer, a writer for *Vanity Fair*. In *Vanity Fair*’s 2010 survey of experts, including winners of the Pritzker Architecture Prize and deans of major architecture schools, the Guggenheim Bilbao led the

voting for the most significant structure built since 1980. Today the Bilbao is one of the top tourist destinations in Europe.

Questions remain: Will inserting a window in the Rocky Steps draw more visitors inside the Museum? If a chunk of the Rocky Steps is removed from the center, will they still be a major attraction? Sharon Pinkenson says, “Maybe Rocky’s great-grandchildren will think it’s perfect for another sequel. You never know.”

Apart from the Rocky Steps, What Do Visitors Like in Philly?



Visitors and residents alike enjoy the Schuylkill Path.

Last year, Mandi Woodruff rode the Bolt Bus from Manhattan to Philadelphia to write an article for *Business Insider*, reporting on her wonderful experiences in the first four hours of her visit to our city.

Here’s what she loved: being able to walk downtown without dodging tourists, the convenient gourmet food trucks offering different ethnic cuisines, the outdoor seating area at 30th Street Station, the safe walking and biking path along the Schuylkill River, the fast checkout lines at Trader Joe’s, the cheap and delicious food at Reading Terminal Market, the ubiquitous outdoor murals, and the mix of old and new architecture (www.businessinsider.com/ive-only-been-in-philly-for-4-hours-and-i-already-see-why-people-love-it-2013-5).

In *Travel and Leisure*’s 2013 visitor survey, “America’s Favorite Cities,” Philadelphia ranked number one or two out of 35 cities in five categories. Our city’s top features were passionate sports fans, theatre and performance art, sandwiches and delis, free attractions, and the Fourth of July celebration.

According to VisitPhilly, the most-visited attractions in the City of Philadelphia include the historic sites of Independence National Historical Park, the National Constitution Center, and the Betsy Ross House, as well as the Philadelphia



Trompe l’oeil mural at 22nd & Walnut “reflects” a church that once stood next door.

Museum of Art. Visitors are also drawn to culinary destinations like the Reading Terminal Market, and the science and family-centered attractions at the Philadelphia Zoo, the Please Touch Museum, the Franklin Institute, and Franklin Square. *U.S. News* echoed many of these destinations in their list “Best Things to Do in Philadelphia,” and also recommended Rittenhouse Square, Eastern State Penitentiary, and the Masonic Temple.

If you are hosting visitors and want to get an update on what’s happening, go to www.uwishunu.com.

— Bonnie Eisenfeld



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Calling All Dog People Help Your Neighbors Just by Walking Your Dog

By Elena A. Cappella

If you are a dog owner (or walker), plan to attend this free CCRA-sponsored **Dog Walker Watch** training session and learn how your routine walks can contribute to a safer neighborhood. (No commitments required/requested.) Also sponsoring this event is Rittenhouse Square Pet Supply, 135 South 20th Street, 215-569-2555 (www.rittenhousepets.com).

The training session is designed to help attendees become more effective observers while walking their dogs – and to know when, what, and how to report suspicious activity or hazardous conditions to the police or other city authority. A representative from Town Watch Integrated Services will lead the training, and a crime-prevention officer from the Ninth Police District is also expected to participate. This program is open to all city residents, but space is limited – so register today!

Hundreds of dogs are walked in Center City every day – at all hours and in all kinds of weather. Dogs like routine, and thus their humans become intimately acquainted with the paths, parks, alleys and streets along their daily routes. Who is in a better position to recognize when something is awry in the familiar landscape? With a charged cellphone in hand, walkers should not hesitate to alert police.

Part of a growing crime-prevention movement, *Dog Walker Watch* gives dog walkers the tools and information they need to be “extra eyes and ears” of their neighborhood. While similar to organized Town Watch programs, there are also important differences: unlike Town Watch volunteers, dog walkers are not asked to commit to walk specific routes or to sign up for scheduled times, and they are urged to report not only suspected criminal activity but also any dangerous conditions that have the potential to cause injury or damage. Being able to identify their exact location in such situations, and knowing what and how to report their observations, enables people to turn their routine walks with canine companions into opportunities to help their community remain safe, attractive and secure.

Dog Walker Watch is rapidly spreading nationwide as one more weapon in the arsenal of community crime-prevention. Indeed, several suburban and Philadelphia police districts have already endorsed the program, including the police district encompassing most of the CCRA area. There have been reports that dog walkers in Puerto Rico will soon be trained, and officials as far away as London have expressed interest in the program.



The October 6 training session will cover

- Answers to the question: “What is suspicious?”
- What constitutes a serious hazard, public nuisance, or eyesore – i.e., any condition that potentially threatens the safety or security of a person or property, or diminishes quality of life
- How to observe, identify and report such conditions to police (911) or other authority (311)
- The importance of noting and reporting details, such as exact location, direction and description
- Staying safe and avoiding confrontation or intervention
- Sensitizing dog walkers that reporting their observations is helping and not “bothering” the authorities; walkers should not hesitate or be embarrassed or afraid to report, even if unsure of the seriousness of what they are witnessing

When: Monday, October 6, 7p.m.
(ending no later than 8:30)

Where: Community Meeting Room,
Markward Playground, Schuylkill River
Park at Pine & Taney Streets

Register: online at www.centercity.org; by
email at centercity@centercityresidents.org;
or by phone at 215-546-6719.

Advance registration required; **adult humans only** will be admitted. We regret that children and dogs cannot be accommodated in the meeting room.



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Owning a Car Not Required Here

By Bonnie Eisenfeld



Donna Strang

Center City's tree-lined sidewalks and bike lanes encourage human-powered means of commuting.

Center City West is a walker's paradise according to Walk Score, a national rating service that assigns walkability scores to cities and neighborhoods. With a Walk Score of 97 out of 100, our neighborhood also achieved a Transit score of 100 and a Bike Score of 98 with raters. Daily errands do not require a car, residents have easy access to public transportation, and the streets are flat and have bike lanes. Walk Score provides its scores to renters, home shoppers, property managers, real estate agents and developers, all of whom have reported that walkability, short commutes, bike-ability, and access to public transportation are increasingly important to their markets.

Based on a Walk Score of 77, the City of Philadelphia overall ranked number one as a place to retire without a car and the fourth most-walkable city in the U.S. Raters gave Philadelphia a Transit Score of 67 and a Bike Score of 68. Walk Score's patented system measures walkability utilizing a variety of data sources, analysis of walking routes, distance to amenities, and pedestrian friendliness.

Among Millennials, a group approximately ages 18 to 34, avoiding car ownership is becoming a trend. Current attitudes toward cars are completely different from

those of their same-age counterparts in the 1950s when the car was king. A 2014 survey, conducted for The Rockefeller Foundation by Global Strategy Group, asked Millennials in 10 major cities for their views about transportation options. Two-thirds of respondents said that access to high-quality transportation is one of their top three criteria for deciding where to live, and they aspire to be less reliant on a car primarily to save money. Eighty percent said it's important to have many transportation options, including public transportation, car-sharing, bike-sharing, and pedestrian-friendly streets.

ZipCar's 2013 independent study of Millennials, conducted by KRC Research, reported that the increased availability of on-demand mobility services (bike-sharing, ride-sharing, and vehicle-sharing) helps them reduce driving and makes it easier to live without owning a car. Millennials consider mobile devices and on-demand transportation apps more important than car ownership. Three-quarters of them would rather shop online than drive or ride to a store, and almost half sometimes socialize with friends online instead of driving to meet in person.

CCRA Merchant Members Discount Program

Support our local merchants and save money too. Just present your current CCRA membership card and personal identification to these local merchants, who will provide a discount, described here, in the case of new merchants to the program. (Check the CCRA website at www.centercityresidents.org under the "Merchant Member" tab for descriptions of other merchants' discounts; Di Bruno Bros. has its own CCRA card.)

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267-322-6651

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2203 South Street
215-546-1889

Rittenhouse Hardware
2001 Pine Street
215-735-6311

Rittenhouse Pet Supply
135 South 20th Street
215-569-2555

Computer Troubleshooters
108 South 20th Street
215-825-2101

Di Bruno Bros.
1730 Chestnut Street
215-665-9220
The Market at the Comcast Center
215-531-5666

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Philadelphia Jewish Film Festival Launches 34th Season November 1

By Deborah Fleischman

The Philadelphia Jewish Film Festival, presented by the Gershman Y, offers its 34th annual series from November 1 to 16, featuring 15 premiere films from seven countries at seven different venues throughout the city. The two-week festival showcases the best of Jewish independent cinema from around the world, and attracts nearly 4,000 attendees from the greater Philadelphia Jewish and film communities. Concluding on Sunday, November 16, with two “Best of Fest” screenings of audience favorites, this season’s highly anticipated lineup promises to entertain, inspire, and enlighten filmgoers of all ages.

This year’s festival features an eclectic mix of narrative, documentaries and shorts, exploring significant subjects and themes, such as immigration and exodus, overcoming discrimination and persecution, family secrets, and love and loss. Highlights of the festival include:

- ***Above and Beyond***, an award-winning documentary, produced by Nancy Spielberg and directed by Roberta Grossman (*Hava Nagila*), about the courageous American World War II veterans who volunteered to form Israel's first Air Force during its 1948 War of Independence. With Special Guest Nancy Spielberg (Steven Spielberg's sister).



Joachim Prinz: *I Shall Not Be Silent* tells the story of a Newark rabbi who raised his voice against bigotry, tracing his remarkable life, from his expulsion from Berlin by the Third Reich to his place next to Dr. Martin Luther King, Jr. during the historic March on Washington in 1963.



The Sturgeon Queens chronicles a famed family-run fish shop on the Lower East Side.

- ***The Sturgeon Queens***, a delicious film about Russ & Daughters, the famed 100-year-old, family-run fish shop on New York’s Lower East Side. This delightful documentary examines immigrant life, Jewish tradition, and the importance of family, culture and food. Screening followed by Bagel Brunch and Book Talk by Mark Russ Federman, author of *Russ & Daughters: Reflections and Recipes from the House That Herring Built*.
- ***The Woman in Number 6: Music Saved My Life***, winner of the 2014 Academy Award for Best Documentary Short, honors the remarkable life of the late Alice Herz Sommer, the world's oldest pianist and Holocaust survivor. Screening followed by catered lunch and piano concert.
- ***Etgar Keret: What Animal Are You?*** is an intimate and charming portrait of Etgar Keret, Israel’s most famous author, on his recent New York City book tour. Master of the short story, Keret will read two of his favorites on stage after the screening.
- ***Zero Motivation***, a dark and amusing Israeli dramedy about the trials and tribulations of two female IDF soldiers

who work in their rural army base’s Human Resource office as Postal NCO, and Paper and Shredding NCO, respectively. Director Talya Lavie’s offbeat first feature won Best Narrative Feature at Tribeca this year.

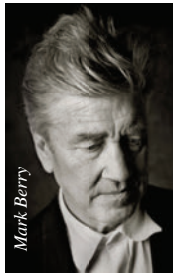
- ***Run Boy Run***, the extraordinary true story of an 8-year-old boy who escapes the Warsaw Ghetto and survives for three years on his own in Nazi-occupied Poland. Presented to coincide with the observance of Kristallnacht.

The Philadelphia Jewish Film Festival, a signature program of the Gershman Y, is the second longest-running series of its kind in the United States, and Philadelphia’s first film festival. In its 34-year history, the critically acclaimed PJFF has presented over 500 international films that highlight the diversity and commonality of the human experience, bringing together audiences with different perspectives and ideologies to explore universal themes and values that deepen our understanding of ourselves and of society at large.

Tickets begin at \$12, with student and senior discounts available. For schedules, information, or to purchase tickets, call 215-545-4400 or visit www.pjff.org.

David Lynch Revisited: A Retrospective Film Series

By Parinda Patel



David Lynch

Beginning in September, the Philadelphia Film Society embarks on a two-month journey through the fascinating film landscape of acclaimed director David Lynch. Through moderated discussions and in-depth conversations, the series is designed to

be an immersion course in Lynch's universe, featuring an on-stage dialogue between Lynch and his longtime friend, journalist Kristine McKenna. The appearance will take place on Wednesday, September 10, at the Prince Music Theater, as part of Lynch's weeklong visit to Philadelphia.

Since rising to prominence as a film director in the 1980s, David Lynch has consistently proven himself to be one of the most original voices working in movies today. Trained in painting at the Pennsylvania Academy of the Fine Arts (PAFA), Lynch brings an artist's eye to all of his work, creating a distinct cinematic oeuvre with surrealistic flourishes that can disturb or mystify the viewer. Along with his contributions to film (from 1977's *Eraserhead* to 2006's *Inland Empire*), Lynch has also left an indelible mark on the world

of television with *Twin Peaks*, a series that maintains a rabid fan base some 20 years after its conclusion. Add musician and sometime actor to an already bulging résumé, and one can only wonder if there's anything David Lynch hasn't done.

Film Schedule:

September 10 – **Conversation with David Lynch** followed by screening of *Lost Highway*

September 17 – *Twin Peaks: Fire Walk With Me*

September 24 – *Inland Empire*

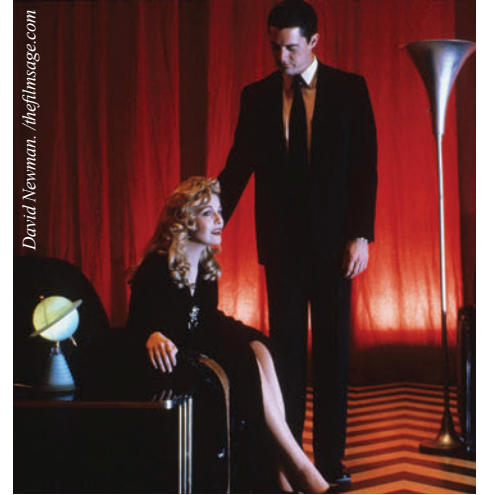
October 1st – Film TBA

October 9th – *Elephant Man*: FREE
Outdoor Screening, PHS Pop Up Garden (1438 South St.)

October 16-26 – "From the Vaults" as part of the Philadelphia Film Festival celebration of David Lynch. Films include *Blue Velvet*, *Wild at Heart*, *The Straight Story* and *Mulholland Drive*.

Ticket and Program Information: visit filmadelphia.org

This series is presented in conjunction with **David Lynch: The Unified Field** at PAFA, the first major US museum exhibition of alumnus David Lynch, on view from September 13 to January 11, 2015. Organized



Scene from the movie "Twin Peaks: Fire Walk With Me"

in close collaboration with the artist, the exhibition features more than 90 paintings and drawings from all periods of Lynch's career. It includes rarely seen early work from Lynch's time in Philadelphia (1965-70), a critical period in his creative development.

A range of public programs will accompany the exhibition, including collaborations with the Philadelphia-area film community. Follow @PAFAcademy on social media and join the conversation with #PAFADavidLynch.

Our Greene Countrie Towne

Street Scene Competition Makes Us Green with Envy

By Maggie Mund, CCRA Executive Vice President

CCRA's first Street Scene Garden Competition attracted almost 60 entries, the vast majority of which were Single-Family Do-It-Yourself-ers. Nevertheless, a smattering of small commercial, multi-family, garden blocks and professional entries also joined the competition. Panels of judges went out between July 27 and August 16 to evaluate the entries on the following criteria:

- Variety of Plants
- Suitability of Plants
- Horticultural Practice
- Maintenance
- Use of Space
- Originality and Imagination
- Design and Total Visual Effect
- Sustainability

Among the judges' comments were:

- *Lots of variety, including some year-round interest.*
- *All plants seemed very healthy and cared for.*
- *Could use some feathery grasses and some more verticality, but very nice, neat, trim presentation.*
- *Love the table and benches, a gift to the neighborhood. The plantings offer drama and excitement.*

Bidding goodbye to summer, a Street Scene Awards Ceremony will take place on Sunday, September 21, at 4 p.m. in the Schuylkill River Park Community Garden. Contestants and judges will be invited to enjoy refreshments, and exchange gardening stories and solutions. Photos of the winning

entries will be displayed, and prizes will be distributed in 10 different categories.

Here's a glimpse of the amazing horticultural acumen of your neighbors. Be sure to thank them for beautifying our neighborhood!



Small commercial container



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- Harvey

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*Source Based on the number of financial planning clients SEC-registered investment advisers disclosed annually. Date as of Dec. 31, 2011 available at www.adviserinfo.sec.gov.

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Historic Depression-Era Murals Lie Hidden Among Us

By Bonnie Eisenfeld

A mural of historic significance, known to art historians but unfamiliar to the general public, is displayed in the lobby of the Sidney Hillman Apartments at 22 South 22nd Street. Painted by Philadelphia artist Joseph Hirsch, and covering three walls, 11 feet high and 65 feet long, this immense artwork traces the early history of labor unions in the U.S. and includes a depiction of President Franklin Delano Roosevelt. Originally commissioned in 1940 by the Amalgamated Clothing Workers of America (ACWA) for their office and social building, the mural was moved to its current installation in 1984. Unfortunately, the mural sustained damage in several spots.

In his 2012 *Ars Judaica* article Matthew Baigell, American art historian and professor emeritus of art history at Rutgers University, noted “The panels...record the dreams of generations of immigrants who hoped to find a better life in America for themselves and their children...” and is “arguably the most complete example of social concern in an art project of the 1930s.”

Nancy G. Heller, professor of art history at the University of the Arts and co-author of *The Regionalists: Painters of the American Scene*, also included a detail from this mural in her book. Works by Hirsch can be found in the permanent collection of the



This detail of an immense mural painted by Joseph Hirsch traces the early history of U.S. labor unions. The figure of then-President Franklin D. Roosevelt appears standing in the lower right corner.

Philadelphia Museum of Art as well as in major museums in New York; Boston; Washington; Dallas; Youngstown, Ohio; and Independence, Missouri.

Born in 1910, Joseph Hirsch attended the Pennsylvania Museum School of Industrial Art (now the University of the Arts) and

later studied in New York City with George Luks. Throughout Hirsch’s career, his subjects focused on social commentary. During the 1930s, Hirsch was employed by the Works Progress Administration (WPA) in Philadelphia, where he completed murals for the Municipal Court. In 1938, the Amalgamated Clothing Workers of America commissioned Hirsch to paint murals to decorate the basement of their office building and social center at 2101 South Street. Although the building is listed in the National Register of Historic Places, it is currently a gym operated by City Fitness, and Hirsch’s murals lie hidden beneath mirrors in what are now exercise rooms.

During World War II, Hirsch worked as an artist for Abbott Laboratories, producing artworks illustrating the war effort, one of which was the most widely produced war-bond poster, “Till We Meet Again.” He later illustrated Navy aviation training and medical literature, and Army operations in Italy and North Africa. Those works reside in the permanent collections of the U.S. Navy and U.S. Army.



Detail from a Joseph Hirsch mural on display in the lobby of the Sidney Hillman Apartments.

Continued p. 21

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Mural entitled "A Mechanical Engineering Problem," commissioned by the Amalgamated Clothing Workers of America (ACWA). Sidney Hillman, whose namesake building houses notable labor-themed Depression-era murals, was founder of the ACWA.

Continued from p. 19

After the war, Hirsch sold paintings through New York galleries, received commissions from corporations, and designed playbills. He taught at the Chicago Art Institute, the National Academy of Design, and the Art Students League in New York City. He died in 1981.

The WPA, a federally funded New Deal agency, implemented public-works projects such as buildings, dams and roads, while giving paid employment to millions of Americans left jobless by the Great Depression of the 1930s. In addition, the WPA employed musicians, artists, writers,

actors, and directors to create arts, drama, media, and literature projects. Among these projects were murals in public buildings, painted by otherwise destitute artists as a form of workfare, and at the time their work was not considered especially valuable.

Many of these paintings depicted workers with exaggerated muscles, and consisted of composites of a range of vignettes. Some of the murals have been destroyed or painted over. According to William Zimmer, in his 1988 *New York Times* article about WPA art, "As the 1930s grow more distant, the value of the murals as art and social history is increasingly understood; when they can get their hands on them, restorers are painstakingly saving them."

Thousands of other murals of the Depression era have been discovered in public schools and government buildings in Philadelphia and elsewhere. Rene Ruffner, a Virginia artist and fine-arts appraiser, is currently working on a biographical index of more than 7,000 artists who created work under the WPA and three other federal programs during the Depression.

How to Find Depression-Era Art Near Home



George M. Harding mural in transom of doorway, Main Hall, Family Court

The Sidney Hillman Apartments building is not open to the public; however, those interested in viewing Depression-era art can find exhibits and guided tours available in Philadelphia from time to time. There are experts on Depression-era art at PennDesign, the Pennsylvania

Academy of the Fine Arts (PAFA), and the University of the Arts. Recently, PennDesign Alumni conducted a guided tour of the Family Court Building, 1801 Vine Street, which houses 37 WPA murals. And PAFA mounted an exhibition, "WPA and Its Legacy," consisting of works from its collection by artists employed by the Public Works of Art Project (PWAP) and the WPA, which ran from November to April. Patricia Stewart, a faculty member at the University of Arts, teaches an entire course about WPA-era art, in which trips to see these murals figure prominently.

— Bonnie Eisenfeld



George M. Harding mural, Main Hall, Family Court

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The City School and The Curtis Institute of Music: Partners in Excellent Education

By Brandon Van Deinse, Development Manager, The City School

Nobel laureate Desmond Tutu once asked, "Isn't it amazing that we are all made in God's image, and yet there is so much diversity among his people?"

Center City is vibrant and rhythmic, a kaleidoscope of cultures, voices, and points of view. At The City School, we celebrate this diversity as a reflection of God's artistry.

One way we cultivate this culture of diversity in Center City is through our partnership with the Curtis Institute of Music. On the surface, Curtis and The City School may not seem to have much in common. While we have different missions and serve different demographics, Curtis and The City School share a love for the people of Philadelphia and a commitment to excellence in education.

Curtis is one of the top conservatories in the world. With an acceptance rate of just 6.8 percent, Curtis invests its time and talent in only the most gifted, dedicated musicians. The City School is a K-12 Christian school, committed to making an excellent, college-preparatory education accessible for families in the city. We open our doors to the children of doctors and architects as well as children living in homeless shelters. We serve straight-A

students along with those who come to us struggling to read and write at grade level. At The City School, students at all points on the spectrum learn alongside one another as peers, friends and equals.

So how do the young virtuosos at Curtis fit into life at The City School? Curtis enrolls gifted musicians at any age, which means that many Curtis students are still completing high school when they are accepted into Curtis' music program. These students have the unique opportunity to take their core academic courses at The City School while earning their bachelor's of music from Curtis.

This partnership has blessed students from both schools with rich opportunities to expand their horizons. Curtis graduate and City School alumnus John Henry Crawford says, "For me, it was an invaluable experience. I enjoyed the one-on-one attention my City School teachers gave me, and it was great spending time with students my own age. Despite my unique circumstances as a musician at Curtis, I was able to live a normal high-school life, and that experience helped form the person I am today."

Students at The City School are enthusiastic about learning alongside master musicians. Their Curtis classmates often bring new perspectives to the classroom. This is especially true because many Curtis students are international, and American culture and manners may be entirely new to them. It is a joy for our students to share different viewpoints and experiences and to exchange insights from each other's cultures. Many City School students learn to appreciate classical music for the first time while attending their Curtis friends' recitals, and many Curtis students get their first real glimpse of Philadelphia culture by sharing life with their City School friends.

Laurel Grady, Associate Dean of Student Services at Curtis, says, "We want to foster an environment that addresses the whole student. For musicians who are still school-aged, that means providing them a



Cellist John Henry Crawford, a Curtis graduate, found great value in his City School education.

well-rounded education. By partnering with The City School, we know our students are individually known and cared for in the same way they are at Curtis, and that they are receiving an excellent academic education only a few blocks from our campus."

Curtis alumni are regularly among the winners of the most prestigious awards and honors in the classical music world--a few have even won the Pulitzer Prize! Our own graduates attend an array of colleges and universities such as Oberlin, University of Pennsylvania, Wheaton, NYU, Morgan State, and even the Royal Academy of Music in London. For those students who graduate from both our schools, we share in each other's joy as our alumni take their talents out into the world.

Our classrooms are a home-away-from-home for students as diverse as the city itself. Our students span the spectrum of races, cultural heritage, faith traditions, economic status, and academic ability. Some are artists, some are scientists, some are athletes – some are virtuoso violinists. Welcoming Curtis students into our community is one way of honoring the rich diversity of the place we call home – Center City.

To learn more about our schools, please visit us at cityschool.org and curtis.edu.

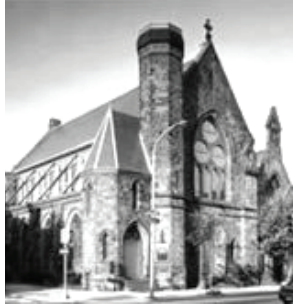


As Curtis's youngest student, Jenny, seen here at a recent violin recital, just graduated last spring from the 5th Grade at City School's University City campus.

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Friends of Greenfield: Finding Funds for a Friend in Need

By Ben Waxman

It's no secret that Philadelphia public schools are facing serious financial challenges. That's why a group of parents, community activists, local businesses, and other Center City residents have joined together to launch a new non-profit called "Friends of Greenfield"—to provide support to Albert M. Greenfield, a public elementary school located at 22nd and Chestnut Streets.

The new organization seeks to mobilize community support in Center City for Greenfield, to help raise funds, volunteers, and other types of contributions to keep the school vibrant. Friends of Greenfield is expressly focused on engaging people who are not parents of current Greenfield students. Instead, the aim is to get alumni, parents of alumni, local businesses, Center City residents, and other community members involved in the school.



Albert M. Greenfield, at 22nd & Chestnut, is a public elementary school located within CCRA boundaries.

Friends of Greenfield held its kickoff event at the Pen & Pencil Club on Latimer Street. The happy hour, billed as a "Back to School Social," was attended by more than two dozen people and raised several hundred dollars for Greenfield. The event raised funds primarily through a contribution from the Pen & Pencil Club, which donated 30 percent of bar proceeds to the school.

The money will go to support worthy programs at Greenfield. Last year, there were nearly 600 students enrolled in kindergarten through 8th grade. The school provides students with a multicultural environment that also reflects significant socioeconomic diversity. In many ways, it should be a model for public schools citywide – with computer access in every classroom, programs for gifted students, and plenty of opportunities for cultural education and enrichment.



Friends of Greenfield convene at the Pen & Pencil Club.

Sadly, however, the quality of education at Greenfield is being threatened by outside forces. Due to deep cuts in funding from the state, over the last three years, the Philadelphia School District has sent layoff notices to more than 5,000 employees, closed over 30 buildings, and substantially reduced classroom programming. The financial crisis has had a big impact on every public school, including those located in Center City.

Last year, Greenfield Principal Dan Lazar estimated that the effect of the School District's budget shortfall on Greenfield was over \$350,000. To keep the school adequately staffed, parents were asked to make a personal donation. Such contributions are nothing new for Greenfield parents, who have a very active Home and School Association. The HAS regularly raises money from Greenfield parents by direct solicitations, special events, and other kinds of sponsorships. Thanks to such involvement with their school, Greenfield has one of the most active groups of parents anywhere in the city.

Even so, there is no clear mechanism for the broader Center City community to get involved in the school. Friends of Greenfield was started to fill that need. We all know that Center City is among Philadelphia's most vibrant neighborhoods, and that there is an abundance of potential support for Greenfield beyond the parents of current students. It's vital that the broader community pitch in for public schools during this difficult time.

It's also important to remember that Center City as a whole benefits from having high-quality neighborhood public schools. It's a well-known fact that real-estate values go up if homes are located near a good public school. The best example is Penn Alexander School, which is a public institution affiliated with the University of Pennsylvania. Homes located in that catchment are worth roughly \$140,000 more than properties in the surrounding neighborhoods.

Greenfield is also important for keeping young families in Center City. After all, many people who want to live in this neighborhood cannot afford to send their children to private school and still remain downtown. A high-quality neighborhood public school helps keep the neighborhood affordable for these individuals and other young people who are currently enjoying living in Center City.

Friends of Greenfield hopes to be the link between the school and the broader Center City neighborhood. There will be more events in the future, including more happy hours and activities designed to raise money in a fun way that builds bridges in our community. If you're interested in getting involved, please contact this writer at the email listed below.

Ben Waxman is a founding member of Friends of Greenfield and a CCRA board member. Contact him at benwaxman@gmail.com.



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Saturday, Sep 13, 9 a.m. to 1 p.m.
Drop-off starts Monday, Sep 8, any time

Rittenhouse Square Fine Arts Show
Friday, Sep 19, 11 a.m. to 7 p.m.
Saturday, Sep 20, 11 a.m. to 6 p.m.
Sunday, Sep 21, 11 a.m. to 5 p.m.

Street Scene Garden Competition
Farewell to Summer Celebration
Schuylkill River Park Community Garden
Sunday, Sep 21, 4 p.m.
www.centercityresidents.org

Peace Day Philly
International Peace Day, Sunday, Sep 21
Events start Monday, Sep 15
www.peacedayphilly.org/events

Philadelphia International Dragon Boat Festival
Schuylkill River
Saturday, Oct 4 at 8 a.m.
www.philadragonboatfestival.com

CCRA Dog Walker Watch
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Saturday, Oct 11, 11 a.m. to 6 p.m.
Sunday, Oct 12, 11 a.m. to 5 p.m.

Philly Photo Day
Friday, Oct 10
The Philadelphia Photo Arts Center (PPAC) invites everyone in the city to take a photograph in Philadelphia that day using a phone or camera. PPAC then prints and hangs every single image in a gallery exhibition in Nov and Dec, on billboards throughout the city and an outdoor exhibition in Dilworth Plaza at City Hall in March and April of 2015.
www.philaphotoarts.org/event/philly-photo-day-2014/

Philadelphia Theatre Company
40th Anniversary Season kicks off with Pulitzer Prize finalist Lisa D'Amour's "Detroit"
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Sponsored by The Center for Emerging Visual Artists
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Artists' studios west of Broad Street will be open to the public.
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Patrons purchase tickets for last year's House Tour. This year's Tour is Oct. 19.

23rd Annual Philadelphia Film Festival
Presented by the Philadelphia Film Society
Thursday, Oct 16 to Sunday, Oct 26
www.filmadelphia.org/festival/

Friends of Schuylkill River Park Fall Festival
Saturday, Oct 18, 11 a.m. to 3 p.m.

Center City Residents' Association 56th Annual Fall House Tour
Sunday, Oct 19, 1 to 5 p.m.

Elementary School Fair
The Franklin Institute
222 North 20th Street
Wednesday, Oct 22, 5 to 7 p.m.

Head of Schuylkill Regatta: Gold Cup Challenge
Saturday, Oct 25 and Sunday, Oct 26
www.hoscr.org

Fitler Square Halloween
Each Halloween, the weekend before Oct 31st, Fitler Square Improvement Association welcomes neighbors and friends for the Pumpkin Hunt and Costume Party.
www.fitlersquare.org/events.html

34th Annual Philadelphia Jewish Film Festival
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www.pjff.org

Gore-Tex Philadelphia Marathon
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www.philadelphiaamarathon.com

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Zoning Committee Report

Brian Johnston and Kevin Dunleavy, Co-Chairs
May - July 2014

Comcast Request for Test Home Information Only

Comcast is considering leasing a residential property in Center City to test Xfinity home automation and security products and services. No specific property has been selected yet, but Comcast is actively searching to find a suitable property. Comcast may install and operate the following equipment in a typical home setting to mimic actual use by consumers: thermostats, door locks, light switches, smoke detectors, indoor/outdoor cameras, wireless sensors, keypads and garage door openers. Active testing of such equipment, installations and services will preserve, enhance, and celebrate urban living. Business hours when Comcast personnel will be working in the property and the project is expected to last over a year. Note that while used by Comcast for such purposes, the property will not be occupied by residents.

2112 Spruce Street (RM-1) Opposed

ZBA# Not Known, Hearing Date: 8/5

For the creation of a cellar area in the rear with a total of two (2) mechanical access off-street parking spaces (garage located entirely underground, hydraulic lifts above grade at time of ingress and egress only) accessory to an existing single-family dwelling in attached structure as previously approved. Underground garage area will be interconnected with existing structure. For the erection of a ten foot (10') high fence wall at the rear with roll-up, access doors. For the erection of a rear deck (no roof cover) with steps to grade at the first floor level.

Refusals:

Proposed off-street parking accessed by a rear street, is not permitted in the residential parking control area.

Proposed deck located in the rear yard on an attached structure is prohibited from having steps to ground level.

Maximum fence height in a residential district Allowed: 6'; Proposed: 10'.

1812 Delancey Place (RM-1) Not opposed

ZBA# Not Known, Hearing Date: Not Known

For two additions (first floor side) to an existing attached single family dwelling.

Refusal:

Open Area Required: 30% - 450 square feet; Proposed: 16% - 239 square feet.

2214 Locust Street (RM-1) Opposed

ZBA# Not Known, Hearing Date: Not Known

For the creation of one off-street surface parking space accessory to an existing attached structure used as a single family household living and the erection of a ten foot (10') fence wall at the rear of the property line.

Refusals:

Height of fence at the rear lot line – Allowed: 6'; Proposed: 10'.

Surface parking spaces are prohibited in the required rear yard – one off-street surface parking space in the required rear yard.

263 South 15th Street (CMX-5) Not opposed

ZBA# Not Known,
Hearing Date: 6/17 @ 9 am

For the erection of one (1) accessory double-faced, statically illuminated, projecting sign. Sign accessory to previously approved sit-down restaurant located on the 1st and 2nd floors; 3rd floor for use as a business and professional office.

Refusal:

The double-faced statically illuminated projecting sign extending above the 2nd floor window sill of the structure is prohibited. Allowed: 2 foot sign projection; Proposed: 4'4" on Bach Place; 2'6" on 15th Street.

2509 Waverly Street (RSA-5) Tabled/Applicant to Return

ZBA# 22342,
Hearing Date: 6/24 @ 9 am

For the erection of an addition and roof deck with roof deck access pilot house for an existing semi-detached single family dwelling.

Refusals:

Rear yard minimum depth required at each level above first 12' above grade – Required: 9'; Proposed: 4'3".

Open area at each level above first 12' above grade – Required: 176.83 square feet (30%); Proposed: 136.82 square feet (23%).

Side yard minimum width – Required 5'; Proposed 1'7".

1708 Delancey Place (RM-1) Not opposed

ZBA# 23020, Hearing Date: 7/9

Application for the erection of enclosed rear stair addition and roof deck, for continued use as a single family household living. Size and location as shown in plans.

Refusal:

Table 701-1

*Open Area
Required 30%/ 278 square feet; Proposed 24%/ 221 square feet*

Height

Allowable 38' Proposed 46'-5".

2024 Spruce Street (Condo #5) (RM-1) Not Presented

ZBA# Not Known,
Hearing Date: 7/29 (continued)

Application for the erection of a roof deck above the second floor roof (with 42" high railing) accessed by Unit #5 only, as part of an existing attached structure with multi-family household living (6 dwellings) as previously approved. Size and location as shown on application.

Referral (Refusal):

14-303(6)(d) The proposed roof deck is an extension of the multi-family household living previously granted by the Board and therefore required additional approval by the Zoning Board of Adjustment.

1905 Spruce Street (RM-4) Not Opposed w/ Proviso

ZBA# 23110,
Hearing Date: 7/16 @ 2pm

Application for the erection of two (2) accessory non-illuminated flatwall signs

Continued p. 31



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(14 1/2" x 8 1/2") on front of the building, for the legalization and replacement of existing roof deck at rear of 4th floor (accessory to single family dwelling) for two (2) business and professional offices on first and second floors and single-family household living on third and fourth floor with existing accessory parking garage for one (1) car. Size and location as shown in plans.

Referral:

Table 16-602-1 The proposed business and professional office is prohibited in this zoning district.

Refusal:

Table 14-904-1

*Maximum No. of Signs
Required 1 Proposed 2*

**2143 Lombard Street (CMX-2)
Opposed**

ZBA# 22993, Hearing Date: 8/13

For the lot adjustment to create three (3) lots (lots 1-3) from four (4) existing lots (2143, 2145, 2147 and 2149 Lombard Street) and for the creation of a shared driveway easement. On lots 1-2: for the erection of an attached structure with decks at the 2nd-4th floor rear and a roof deck accessed by a pilot house. For use as a single family dwelling with two (2) interior accessory parking spaces. On lot 4: for the erection of a semi-detached structure with decks at the 2nd-4th floor rear and a roof deck accessed by a pilot house for use as a single family dwelling with two interior accessory parking spaces.

Refusals:

Use – an attached building in the CMX-2 District must contain a non-residential use along 100% of the ground floor frontage and within the first 30 foot of building depth, measured from the front building line;

whereas the proposed structures on lots 1-4 do not propose any non-residential uses.

Side yard - Required: 5ft; Proposed: 3.2ft.

Rear yard depth – Required: 9ft; Proposed: 0ft.

Height - Allowed: 38ft; Proposed: 45ft.

**2509 Waverly Street (RSA-5)
Not Opposed**

ZBA# 22342,
Hearing Date: 8/26 @ 9:30am

For the erection of an addition and roof deck with roof deck access pilot house for an existing semi-detached single family dwelling.

Refusals:

Rear yard minimum depth required at each level above first 12 feet above grade – Required: 9ft.; Proposed: 4'3".

Side yard minimum width – Required 5ft.; Proposed 4'4".

**2024 Spruce Street (RM-1)
Opposed**

ZBA# 22946,
Hearing Date: 7/29 @ 9:30

Application for the erection of a roof deck above the 2nd floor roof (with 42" railings) accessed by unit #5 only, as part of an existing attached structure with multi-family household living (6 dwellings) as previously approved in 1956.

Referral:

Use: the proposed roof deck is an extension of the multi-family household living previously granted by the ZBA.

**2225 Pine Street (RM-1)
Not Opposed**

ZBA# 23297,
Hearing Date: 9/3 @ 5pm

For the demolition of an existing one story rear addition, For the erection of a three-story addition.

Refusal:

Open Area at each level of construction - Required: 30% 1280 – 384 sq. ft.; Proposed 18% of 1280-233 sq. ft. at the 1st story, compliant at 2nd and 3rd story level – 45% open.

**2112 Spruce Street (RM-1)
Opposed**

ZBA# Not Known,
Hearing Date: 8/5 @ 9:30am

For the creation of a cellar area in the rear with a total of two (2) mechanical access off-street parking spaces (garage located entirely underground, hydraulic lifts above grade at time of ingress and egress only) accessory to an existing single-family dwelling in attached structure as previously approved. Underground garage area will be interconnected with existing structure. For the erection of a ten foot (10') high fence wall at the rear with roll-up, access doors. For the erection of a rear deck (no roof cover) with steps to grade at the first floor level.

Refusals:

Proposed off-street parking accessed by a rear street, is not permitted in the residential parking control area.

Proposed deck located in the rear yard on an attached structure is prohibited from having steps to ground level.

Maximum fence height in a residential district Allowed: 6'; Proposed: 10'.

of race and class, producing diverse teams of Dragons drawn from across Philadelphia. This is the legacy that has brought its players almost overnight fame as they rose from obscurity towards the spotlight of the LLWS, the ensuing media maelstrom, and the homecoming parades.

Along little Taney Street, every row house sports a Taney Dragons sign on the front door. History books may record the name as one shared by the grandfather of segregation,

but words, like neighborhoods, can change. It means something else entirely printed on a rusted street sign overlooking the ballfield or splashed across the home uniforms of star pitcher Mo'ne Davis and her teammates. Taney is a word that has taken on its own meaning, a word that's become a symbol of hope.

Ryan Briggs lives in West Philadelphia. A veteran of several economic development agencies in Philadelphia, Ryan has contributed to the Philadelphia City Paper,

Next City and other local publications. Follow him on Twitter at @rw_briggs.

This article originally appeared on the website Hidden City Philadelphia (hiddencityphila.org), under the headline, "Taking Back Taney: All-Star Little Leaguers Make Good a Sullied Name," and was reprinted with the kind permission of Hidden City and the author. (It has been edited for space and to reflect updated information.)

DATES TO REMEMBER:

Sunday, September 21, 4 to 6 p.m.

Street Scene Garden Competition
Farewell to Summer Awards Ceremony
Schuylkill River Park
Community Garden

Monday, October 6, 7 to 8:30 p.m.

Dog Walker Watch
Training session
Schuylkill River Park
Markward Playground Community Center

Sunday, October 19, 1 to 5 p.m.

56th Annual CCRA House Tour

Wednesday, October 22, 5 to 7 p.m.

Elementary School Fair
The Franklin Institute

Out & About

56th Annual CCRA Fall House Tour **Featuring 11 Spectacular Rittenhouse & Fitler Square Homes** **Sunday, October 19, 1 to 5 pm**

By Jean Brubaker

Don't miss the 56th Annual CCRA House Tour, Sunday, October 19, 1 to 5 pm, rain or shine. This once-a-year open-house tour – featuring 11 spectacular Rittenhouse and Fitler Square properties – offers a rare opportunity to look inside some of Philadelphia's most interesting homes...and meet the owners!

This year's tour includes two gorgeous, adjacent St. James Street brownstones; the entire floor of a former office building with a stunning open floor plan...and a Tony Award on display; two residences designed by distinguished architect and Schuylkill River Development Council founder John Randolph; in addition to an insider's look at the finishing touches on the painstaking historic renovation of a magnificent

Delancey Street mansion, with the architect and contractor on hand to answer questions.

For this self-guided tour, participants receive a booklet with complete tour information, house descriptions and route map, which entitles them to a day-of-tour 15 percent discount on food for dinner at selected area restaurants (reservations suggested).

Tour tickets are \$30 each (\$25 if purchased before October 16) and available by calling 215-546-6719; with a credit card through the CCRA website (www.centercityresidents.org); or by check to CCRA (1600 Market St., Suite 2500, Phila. 19103). For more information go to www.centercityresidents.org, email centercity@centercityresidents.org, or call 215-546-6719.



One of 11 spectacular homes on view as part of the 56th Annual CCRA House Tour.