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## CENTER CITY RESIDENTS' ASSOCIATION

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## The Schuylkill River and the Wonders of the Old Water Works

By Fran Levi



*Ellen Fletcher's sculpture of the a fisherman with tackle box tackle box was returned to the banks of the Schuylkill River after it was swept away during hurricane Floyd.*

It's easy to walk, skate, run or ride along the banks of the Schuylkill River and miss the sign indicating the location of the Fairmount Water Works Interpretive Center. The center is a fascinating, well-designed and free place to learn about our nation's first urban, safe-water delivery system and why it made the city an international tourist attraction in the early 19<sup>th</sup> century. Operated by the Philadelphia Water Department, the Fairmount Water Works Interpretive Center is housed in the lower level of what was the Old Mill House, one of the buildings in the historic neoclassical complex called the Fairmount Water Works. The Interpretive Center is designed for adults and children

to discover "the story of our shared water resources and their human connections throughout history." This mission statement does not do the center justice. Visitors will find the center loaded with information and displays, many interactive, such as "Where Does Your Flush Go?" (I'm sure you can figure out what is being flushed and how it is flushed.) Visitors can view fish swimming through the Fairmount Dam Fishway ladder, "pilot" a helicopter up the Delaware River and make it rain, among other things.

Before walking around the center make sure to view the short video in the Engine House

Theater. It traces the history of Philadelphia's innovative system of delivering water from the Schuylkill River in the early 19th century. River water was pumped up to reservoirs at the top of Fair Mount, the highest place in the city, which is now the site of the Philadelphia Museum of Art. From these reservoirs, water flowed first through wooden and then cast-iron mains to a thirsty city. The unique architecture, landscaped pathways, machinery and magnificent scenery of the Water Works attracted visitors from all over the world, including such prominent people as Mark Twain, Frances Trollope and Charles Dickens. During its prime, the only American site that had more visitors was Niagara Falls.

Industrial artifacts from the period when water was pumped in the facility are on display. You will see turbines and gears from 1851 and a pump room from 1815. If you exit from the lower level, you'll see a sculpture of a fisherman by Ellen Fletcher on the bank of the river. "Celebration of Water" was dedicated in 1989, and it sits in a very precarious place. According to Karen Young, Water Works Interpretive Center Director, "We thought we had lost him during hurricane Floyd in 1999 but thankfully we were able to locate him

downstream and return him to his proper place several years later."

The center offers programs, events and tours for school children and general visitors. It is open Tuesday through Saturdays, 10:00 a.m. to 5:00 p.m., and Sundays, 1:00 p.m. to 5:00 p.m. Additional information is available at [www.fairmountwaterworks.org](http://www.fairmountwaterworks.org).



Even with the sign pointing to the entrance, it is easy to miss the Fairmount Water Works Interpretive Center.



Turbine and gears installed in 1851 are in their original location.



The pump room was built in 1815.

## Bringing Art back to Greenfield Students

By Bonnie Eisenfeld

As a kid, I loved art in school—drawing, painting, collage, papier maché. Art class was the highlight of my day. So, I was distressed when I learned that art would be cut from the public school curriculum at the Albert M. Greenfield School because of inadequate funds. Until last year, Greenfield had an art teacher who taught art to each class once a week for 45 minutes. At her retirement, school funding was inadequate to replace her. A group of parents was so upset about losing art instruction for their children that in the fall of 2011 they formed a committee. Nell McClister, committee co-chair, several parents and a teacher began a search for arts organizations in the city with outreach programs to bring art back to Greenfield School for free. To pay for programs requiring fees they wrote grant proposals.

The outcome was that this past school year Greenfield students attended exciting art workshops taught by real artists. Partners who brought workshops to Greenfield for



Greenfield's fifth graders created this diorama during a six-week ceramic workshop taught by teachers from The Clay Studio.

free included the Philadelphia Museum of Art (PMA), Barnes Foundation, Pennsylvania Academy of Fine Arts, Art Goes to School, Fabric Workshop and Museum and Fairmount Art Center. Teaching artists, art education interns and volunteer

artists taught workshops at every grade level, kindergarten through eighth grade.

At his 22 Gallery show in November 2011, Ed Bronstein, a local artist and grandparent of two Greenfield School

*Continue on page 4*



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**For information and deadlines, please call 215-546-6719.**

## President's Report



*Jeffrey L. Braff, CCRA President*

The CCRA board of directors does not meet during the months of July and August. Under our bylaws, any official actions during that period that normally would be addressed by the board are entrusted to the executive committee. But there certainly is a lot that goes on during the summer, most of which is handled by our committees and the executive director. This includes preparations for the following three upcoming events:

• **Wednesday, October 10<sup>th</sup>, Celebration of Center City Living and CCRA's 65<sup>th</sup> Anniversary (5:30 p.m. – 8:30 p.m.).** Join us at the beautiful Freeman's Auction House, 1808 Chestnut Street, during its "Old Master's Paintings, Drawings and Prints" show for drinks, hors d'oeuvres (contributed by Di

Bruno Bros.), fine art and conversation as we celebrate Center City living, the Association's 65<sup>th</sup> anniversary and raise some money through a silent auction. We also will pay tribute to our special guest and member Inga Saffron, architecture critic for *The Philadelphia Inquirer*, and this year's recipient of our Lenora Berson Award for Community Service. For information and tickets visit [www.centercityresidents.org](http://www.centercityresidents.org) or call 215-546-6719.

• **Sunday, October 21<sup>st</sup>, House Tour (1:00 p.m. – 5:00 p.m.).** This will be CCRA's 54<sup>th</sup> Annual House Tour, your chance to peek inside the homes (and several gardens) of our historic, vibrant and rather unique neighborhood. And consider bringing friends from outside the neighborhood and making a day of it. This year's ticket will provide tour-goers with a 15% discount on food for lunch and/or dinner at neighborhood restaurants. A list of the participating restaurants will appear on our website and will also be published in the weekly e-newsletter. For information and tickets visit [www.centercityresidents.org](http://www.centercityresidents.org) or call 215-546-6719.

• **Wednesday, October 17<sup>th</sup>, School Fair (5:30 p.m. – 7:30 p.m.).** A follow-up to our April panel discussion: "School Daze – What to Look for in an Elementary School," will be held at the Ethical Society, 1906 Rittenhouse Square, and will feature representatives from about a dozen area elementary schools, who will provide information about their respective programs and answer questions. It is hoped that such a forum will make it a little easier for Center City parents to "shop" for the right fit for their children, whether it be a public, private or charter school.

\* \* \*

Finally, CCRA spends over \$26,000 each year through a contract with the Center City District to sweep our sidewalks on trash pick up days and to pick up the smelly ginkgo berries in the fall. Thanks to all who responded so generously to our 2012 Neighborhood Beautification Campaign. And please display the decal you received with our acknowledgment letter. There are many in our neighborhood who are not aware of CCRA's role in keeping the neighborhood clean. The decal can be a helpful "advertisement" and encouragement for others to contribute.

Jeffrey L. Braff,  
 President

## SAVE THE DATE CELEBRATION OF CENTER CITY LIVING

Special Guest, Inga Saffron, architecture critic for *The Philadelphia Inquirer*, and this year's recipient of the Lenora Berson Award for Community Service

**Wednesday, October 10, 2012 • Freeman's Auction House • 5:30 p.m. – 8:30 p.m.**

*Details in President's Report above*

students, advertised that half the proceeds of the sales of his paintings would go to Greenfield School for their art program. He raised more than \$3,000, which the parent committee used (1) to fund a workshop with Artwell/The Art of Growing Up, in which kids learned about West African coming-of-age rituals and created life masks; (2) to fill a three-tier portable “art cart” with art supplies for visiting art teachers and parent volunteers who reserve the cart to take into classrooms; and (3) to fund honoraria for volunteer artists from the community and from the PMA. In addition, Stephane Rowley, a teaching artist with the PMA, visited the fourth grade for four weeks to teach how to paint on wood panels in a style inspired by the work of Jacob Lawrence, a noted African-American artist. Moore College of Art students Leah Kootz and Anastasia Angelillo conducted four-week workshops for the kindergarten

students in self-portraits and color-contrast projects. Local artist Abstract Nteligent and parent Rose Paisley worked with the middle-school students to develop a striking mural on a playground wall.

The Claymobile, funded by a \$2,500 Picasso Project grant from Public Citizens for Children and Youth, provided a six-week ceramic art workshop to the fifth grade. The workshop was integrated with their science and social studies curriculum on ecosystems, indigenous populations in the Americas and contemporary environmental challenges. Two Clay Studio teaching artists transported the students’ work in the Claymobile van to the studio in Old City so it could be fired twice—before and after glazing. The students created a diorama of Philadelphia of the Future that had green vehicles and buildings and was powered by clean energy. It was

unveiled at a reception on June 6. Fifth grade teacher Ms. Brown, talked about the project enthusiastically. Her eyes lit up when she described the students’ reactions. “Even kids struggling academically shined when they participated in this project.”

Parent volunteers, including Paz Sandoval-Fernandez, Tricia Benedetto, Kay Montgomery, Iva Kelman and Lena Kim provided art activities throughout the year, including cave paintings, self-portraits and flower paintings inspired by Van Gogh. Many volunteer artists used their own money to purchase materials for the classes.

Plans for partnerships starting Fall 2012 are in the works with the Print Center, the Rosenbach Museum & Library, Fleisher Art Memorial, Spiral Q, Fresh Artists, Mural Arts, Tyler School of Art and Utrecht.

## Businesses: Help Greenfield and Get a Tax Credit

By Bonnie Eisenfeld

The Education Improvement Tax Credit program enables businesses to donate money to schools instead of paying state taxes as long as the funds are used for programs eliminated due to budget cuts in studio arts, performing arts and foreign languages. In order to qualify, the Greenfield Home and School Association established an Educational Improvement Organization, which must report how the funds will be used and the plan must be approved by the Superintendent of Schools. Participating businesses receive a tax credit of 75% of their contribution up to \$300,000. If they donate the same amount for two consecutive years, the tax credit increases to 90%. For information, please contact Melissa April at [mapril@me.com](mailto:mapril@me.com) or Caryn Abramowitz at [clabramowitz@gmail.com](mailto:clabramowitz@gmail.com).

## Introducing Patty Mauro

By Fran Levi

CCRA’s new Executive Director Steve Huntington will not be managing the organization alone. One reason the contract proposed by Huntington offering his offices to CCRA was so intriguing to CCRA President Jeff Braff was that it included the services of Patty Mauro, Huntington & Franklin’s office manager, who would assume CCRA’s clerical and fiscal responsibilities. It is time for CCRA members to be introduced to this lovely woman.

Patty is a life-long Philadelphian, born and raised in Northeast Philadelphia and married to her husband, Tom, for 27 years. While a student at Peirce Junior College in 1979 she answered an ad for a summer secretarial position placed by Steve. When school resumed that fall, he offered her a full-time permanent position. She accepted, attended

school at night and earned a paralegal certificate from Penn State Abington a few years later. Except for a four-year break from 1988 to 1993 to give birth to her son and daughter, Patty has worked for Steve since graduation. Steve’s willingness to educate Patty has allowed her to expand her responsibilities to include office management and paralegal duties. She said, “Steve always took the time to teach me so I always understood why and what I was doing.”

In addition to managing Steve’s law firm, Patty is quickly pulling together CCRA’s administrative operations. She is providing valuable assistance to various CCRA committees and programs.

Even though she doesn’t live in our neighborhood, Patty can be considered a



*Patty Mauro is providing administrative and fiscal support to CCRA’s office operations.*

weekday resident since she has attended school and worked in Center City since 1978. She and her family are fans of Center City. She said, “Tom and I and our kids enjoy dining in Center City’s good restaurants.”

# Popping Up on the 1900 Block of Walnut, A PHS Pop Up Garden

By Stephanie Edwards, Communications Specialist, The Pennsylvania Horticultural Society

A vacant lot in the heart of Center City's Rittenhouse Square neighborhood at 1905–15 Walnut Street has been transformed by the Pennsylvania Horticultural Society (PHS) into a temporary garden and gathering place, highlighted by a communal table that emphasizes the need for healthy food for all residents. The focus of the garden is the PHS City Harvest program, which grows fresh produce through a network of community gardens and helps feed more than 1,000 families in need each week. Everyone is invited to get involved in the issue of food security, to connect with one another and to bring their ideas, recipes and urban gardening tips to the table.

Visitors to the garden, which covers approximately one third of an acre, will find raised beds brimming with a variety of vegetables, herbs, annuals, perennials, fruit trees and shrubs. A tranquil urban meadow of grasses and wildflowers is bordered by a walking path, and a lush lawn invites barefoot exploration. The urban meadow in the back half of the site features an art installation by Mat Tomezsko of the Mural Arts Program that will change like any garden throughout the summer.

To celebrate the new PHS Pop Up Garden and its theme of “bringing everyone to



The opening of the Pennsylvania Horticultural Society's Pop Up Garden on the 1900 block of Walnut Street attracted a crowd.

the table,” PHS will create a tablecloth featuring a patchwork of photographs taken by visitors. When you go to the garden, take a picture or two, and then upload them to [www.pennhort.net/table](http://www.pennhort.net/table). For a one-time \$5 donation to City Harvest, your image will be featured on the tablecloth, which will debut on closing day of the garden.

The PHS Pop Up Garden is sponsored by Chipotle Mexican Grill and Firsttrust Bank. Castleway Properties LLC is providing financial support and allowing PHS to use its site on Walnut Street through mid-October. For more details about the 2012 Pop Up Garden, the complete calendar of events, daily hours or to donate, please visit [www.PHSOnline.org](http://www.PHSOnline.org).

## A Strategic Plan for CCRA: First in a Series of Articles

By John Maher, Strategic Planning Committee Chair



John Maher is the chair of CCRA's Strategic Planning Committee.

The mission of the CCRA is to preserve, enhance and celebrate urban living. In order to better fulfill that mission, the board embarked on a strategic planning process for CCRA, beginning in the late fall of 2011

that will conclude in the fall of 2012. The steps to develop the plan include reviewing previous strategic and neighborhood plans; studying the demographics of the CCRA territory; polling of CCRA members as well as non-members to identify priorities for the organization; and ultimately developing a set of strategic imperatives and action

plans to deliver on this plan. The planning process also gives us an opportunity to look at our board structure to assure that we are optimized to deliver on this plan.

In this first in a series of articles on the planning process we will report on the demographic review. Subsequent articles will outline what we have learned through surveying and what we will present as a final plan.

### **Demographics of CCRA Territory**

#### ***Population***

From 2010 census information, we learned that our territory in the city has a population of 26,036, 47% male and 53% female. In terms of age ranges, less than 5% of the population is under 18, and almost 40% of

the population is in the 25–34 age bracket. The next largest age cohort is the 65+ group at 16%. This pattern fits the urban stereotype of young adults without children and empty nesters. The over 65 group concentrates around Rittenhouse Square and is a substantially smaller portion of the population from Spruce to South. The largest concentration of families with children is in the southwest quadrant of the CCRA territory. This pattern reflects the concentration of apartment houses and condos in the areas with the elderly and town houses in the areas with children.

#### ***Housing***

Only 38% of the population lives in owner-occupied housing units with the rest renting. The area south of Spruce and west of 20<sup>th</sup> is the only area with a majority

*Continue on page 7*



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of the population living in owner-occupied units. The area between Chestnut and Walnut is dominated by rentals. The housing patterns reflect the age demographics of the populations throughout the CCRA territory.

**Race**

The population in the CCRA territory is predominantly white at 80%, followed by Asian at 11% and African American at slightly more than 5%. This pattern is typical of gentrified city centers.

**Education**

To give an indication of how different the CCRA territory is from the rest of the city, only 22% of the city population over 25 years has an undergraduate or a graduate degree, while 78% of the CCRA population has an undergraduate or graduate degree. The distribution of advanced degrees reflects the proximity to universities and the large concentration of law firms and other professional service firms in the Center City office buildings. Furthermore, the cultural

amenities of Center City tend to draw highly educated professionals.

**Income**

An initial look at the median incomes would make it seem that the CCRA territory is not particularly wealthy, with a median household income of \$56,848 (the city median is \$36,251). This number is misleading because the average household size is small at 1.67 people, and there are large concentrations of singles in the 25–34 age bracket who are just starting on their careers and people 65 and older who are retired and are living off of pensions and returns on assets rather than income. At the other end of the income distribution, almost 10% of the households have incomes of \$200,000 and above. The high-income households are concentrated south of Walnut and west of Broad Street to the river. Development pressures in the northwest along Market Street and the southeast portions along Broad will likely increase the percentage of high-income households,

whereas the development between Chestnut and Walnut will provide more apartments for moderate-income households, in the context of Center City incomes.

**What the demographics tell us**

A review of the demographics begins to give us guidance to future planning for CCRA. To start, the market for CCRA members may be smaller than the total population would imply. Child/family-focused activities should focus on the southwest part of the CCRA territory and retiree-focused activities toward the northeast corner/Rittenhouse Square area, with an emphasis on the issues of the elderly. Alternatively, CCRA can spread elderly-focused activity around its territory by creating regional subunits that help to meet the members’ needs. Most importantly, we have to work with the reality of a very heterogeneous population, having a large percentage that is transient, by designing programs that target the different subgroups with a strong Center City identity that are part of a complicated neighborhood.

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## Philadelphia Open Studio Tours: See where Center City Artists Work

By Bonnie Eisenfeld

Philadelphia Open Studio Tours (POST), a program of The Center for Emerging Visual Artists, is an annual event with over 200 artists opening their studios to the public. This free event is scheduled on two weekends in October. Artist studios west of Broad Street will be open October 6<sup>th</sup>

and 7<sup>th</sup>, and studios east of Broad Street October 20<sup>th</sup> and 21<sup>st</sup>.

Neighborhood resident Burnell Yow! is one of the artists on this year’s tour. His studio, the Raven’s Wing, is located at 2301 Naudain Street. Yow! works in varied media, including painting, collage, assemblage, sculpture, digital art and photography, primarily with found objects.

Also on the tour in our neighborhood is Lauren Sweeney’s studio at 2102 Naudain Street, which is entered through the garden courtyard. Sweeney’s goal is to create a serene and uncluttered world in her watercolor paintings of still lifes, cityscapes, seascapes and interior scenes.

For maps and details on this year’s POST visit [www.philaopenstudios.com](http://www.philaopenstudios.com).



Lauren Sweeney

*Spiral Stairs is the title of Lauren Sweeney’s watercolor painting.*



Burnell Yow!

*The Raven’s Wing at 2301 Naudain Street is the studio of neighborhood artist Burnell Yow!.*



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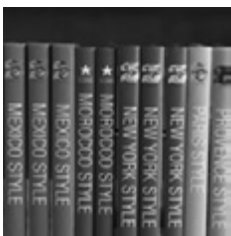
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# Nimble Fingers Working the Looms at Markward

By Leslie Sudock

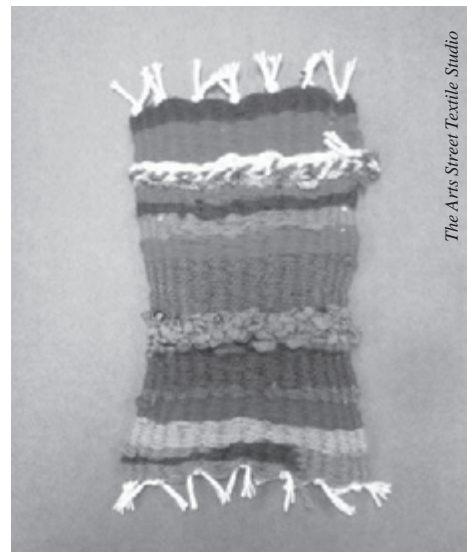
Homeless artisans weaving tapestries in front of the Free Library at 20<sup>th</sup> and Vine and installing the remarkable “woven” mural about homelessness at 13<sup>th</sup> and Ludlow. Children in the after-school program at Markward Playground busily weaving scarves and tapestries. What do these projects have in common? The answer is The Arts Street Textile Studio (ASTS), an independent community textile project working to reduce the stigma of homelessness by bringing together the homeless and the larger Philadelphia community through fiber arts.

ASTS grew out of a fiber arts studio developed in the city’s 8<sup>th</sup> Street Café homeless shelter in 2009 in conjunction with the Philadelphia Mural Arts Program. Led by textile artists Kathryn Pannepacker and Leslie Sudock, ASTS continued its work in a storefront studio/gallery at 706 South Street thanks to the Arts on South program and Isaiah Zagar’s Magic Garden. In this open studio setting, ASTS artists and community volunteers taught a variety of fiber arts (weaving, quilting, knitting, crochet, felting and sewing) to the city’s homeless population, drug and

alcohol rehabilitation program participants and members of the general community. Supported in part by donations and small grants of cash and weaving equipment from religious institutions and national fiber arts organizations, the South Street studio functioned as a gallery that featured exhibits of work by the homeless, transitional artists of note and participants in ASTS projects and helped them all produce and sell their work. When ASTS lost its temporary home on South Street in September, 2011, the project returned to the street with mobile mini-textile studios in drop-in centers, food lines, shelters, rehab programs and community centers.

Last October Markward Playground Recreation Supervisor Patty McCole offered ASTS the opportunity to bring the community studio to Markward Playground as a special activity for their after-school program. Since then, students from the Greenfield and Independence Charter schools have spent Friday afternoons with ASTS Coordinator Leslie Sudock, learning to weave on floor and table looms and even clementine boxes from Trader Joe’s. Surrounded by baskets of yarn and tools, the kids weave scarves for the homeless and small tapestries and baskets. Weaving typically started after snack time at 4:00 p.m., and within minutes the children were working side by side or in small groups, helping one another to warp looms, choose colors, wind bobbins and shuttles and work the big loom treadles and beater bars. Sometimes the afternoon gatherings were accompanied by music or a story (turns taken all around), or the gatherings took an intergenerational turn when families stopped by to use the playground or “volunteer grandparents” lent a hand threading needles and fixing jams.

After introducing weaving into the after-school program, Markward expanded its partnership with ASTS with additional children’s activities and adult classes. The children baked cinnamon Christmas



The Arts Street Textile Studio

Eight-year old Alec Lane made this tapestry at Markward Playground’s after-school program.

ornaments and worked with watercolor paints and gelatin printing plates in a continuing eco-art program on Wednesday afternoons. This program is open to kids currently enrolled in the after-school program as well as other Center City schools. Five of the children proudly received awards for their eco-prints and weavings at the June banquet for the annual Fairmount Park Spring Art Show. There are adult classes in quilting, knitting, felting, textile painting and weaving on Thursday evenings. Eco-art at Markward continued in the summer as the kids in the summer camp kept cool with wet projects like natural indigo tie-dyeing, paper and map-making and weaving a river tapestry from recycled materials. The art and textile-making programs will continue in the fall. Anyone interested in learning new fiber arts or helping to plan workshops should feel free to make suggestions or inquiries at the recreation center’s building.

ASTS’s work with the homeless has been curtailed since mid-April, the seasonal closing of most of the city’s winter shelters for the homeless. The project continues to look for an affordable home base where it can operate year-round on a smaller scale. Visit [www.fracturedatlas.org/site/contribute/donate/3986](http://www.fracturedatlas.org/site/contribute/donate/3986) for additional information on ASTS.



The Arts Street Textile Studio

Using different kinds of looms the children weave their tapestries.

## ELEMENTARY SCHOOL FAIR

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# Sister Cities Park: Family-Friendly and Immediately Popular

By Linda K. Harris, Director of Communications and Publications, Center City District

Exactly one year after groundbreaking for a newly-designed Sister Cities Park, the Center City District (CCD) cut the ribbon and officially opened the multipurpose park on Logan Square at 18<sup>th</sup> Street and Benjamin Franklin Parkway on May 10. The park immediately attracted lots of residents, visitors, children and families, as well as praise from the critics.

Throughout the summer, a variety of daily activities were organized in partnership with the Academy of Natural Sciences of Drexel University, the Philadelphia Department of Parks & Recreation and others, including yoga, theater, fitness classes, nature studies and much more. The \$5.2 million renovation of Sister Cities Park has transformed the 1.3-acre site into a richly planted, well-illuminated and welcoming public space that offers a variety of amenities for people of all ages to enjoy 365 days a year and is part of the \$20.9 million makeover of public spaces on the Parkway. The new park offers a Children's Discovery Garden with winding pathways, meandering stream and boat pond, a Milk & Honey Café, a satellite office of the Independence Visitor Center and a plaza that features a one-of-a-kind fountain embedded in bluestone and commemorating Philadelphia's Sister Cities program that connects Philadelphia with 10 cities throughout the world.

Sister Cities Park is managed and maintained by the CCD through a lease from the Philadelphia Department of Parks & Recreation, and renovations were made possible by generous funding from The Pew Charitable Trusts, the William Penn Foundation, the John S. and James L. Knight Foundation, the Pennsylvania Department of Community and Economic Development, the Pennsylvania Department of Conservation and Natural Resources, the State Redevelopment Assistance Capital Program and the Pennsylvania Department of Transportation.

"Sister Cities Park is a special addition to the Benjamin Franklin Parkway and yet another reason for families with children to visit and live in Center City Philadelphia," said Paul R. Levy, President and CEO of the CCD. "The Center City District is grateful for the generous support

we received from many stakeholders to transform this park into an inviting and attractive outdoor space with an array of programs that will entertain and educate."

"We are excited to be a part of this wonderful project, which will enable us to offer to Parkway visitors the full array of visitor services that we provide at our main location at Sixth and Market streets," said James J. Cuorato, President and CEO of the Independence Visitor Center Corporation.

The design team included DIGSAU architects, Studio|Bryan Hanes, landscape architect, and Pennoni Engineers, Inc.

Two bronze figurative sculptures in Sister Cities Park were restored by the City's Office of Arts, Culture and the Creative Economy. The sculpture of Don Diego de Gardoqui was a gift from the Spanish government to the City of Philadelphia in 1977. The sculpture of Thomas Fitzsimons, the Irish-American merchant, statesman and signer of the Constitution, was a gift to the City in 1946 from the Society of the Friendly Sons of Saint Patrick and

was repaired with the aid of a generous contribution from the Philadelphia Chapter.

Sister Cities Park was originally dedicated in 1976 to recognize Philadelphia's participation in the global Sister Cities Program, which builds peace, mutual understanding and economic ties through official city-to-city relationships. Philadelphia's first two sister cities were Florence, Italy, and Tel Aviv, Israel, named in 1964 and 1966, respectively, and followed by Torun, Poland; Tianjin, China; Incheon, Korea; Douala, Cameroon; Nizhny Novgorod, Russia; Kobe, Japan; Aix-en-Provence, France; and Abruzzo, Italy. The program is run by the International Visitors Council.

Response to the park's new design and amenities has been enthusiastic and positive. *The Philadelphia Inquirer's* Architecture Critic, Inga Saffron, praised the design, declaring: "Every Philadelphia neighborhood should have a park as good as Sister Cities."

For more information on programs, amenities and hours visit [www.SisterCitiesPark.org](http://www.SisterCitiesPark.org).



Peter Tobia

The fountain at Sister Cities Park pays tribute to Philadelphia's 10 Sister Cities and was an instant hit with kids.



# For Fidler Square under FSIA, a Golden Jubilee this October

By Virginia K. Nalencz

Fidler Square, the half-acre park at 23<sup>rd</sup> and Pine, was created by city ordinance in 1896. Over the last century and more, the square has followed the fortunes of the neighborhood, through the good and the lean years. Since 1962 the square has blossomed under the auspices of the Fidler Square Improvement Association (FSIA); the organization will celebrate the Golden Jubilee of its care for this neighborhood treasure with a party in the park on Saturday, October 6.

The square plays many different roles, at various times of day and in each season of the year. It's a playground for toddlers, a farmers' market on Saturdays, a beach for sunbathers, a shady retreat for lunch-breakers and readers of books and papers and screens, a practice space for musicians, a location for film makers, a grassy mat for yoga and t'ai chi practitioners, a romantic spot on evenings when moonlight mixes with the light from the lamps, a place to build a snowman or an igloo after a winter storm. The splash of the fountain that would look at home in Paris cools the hot air of summer. Colored lights on the trees warm the spirits of passersby during the December holidays. The square injects a refreshing break into the brick-fronted grid of city streets. Any observer in the neighborhood has often seen a pedestrian who could get from here to there in a straight line deliberately take a detour to saunter down the path past the fountain in the square. Thanks to FSIA, the square offers seasonal festivities from the Easter egg hunt, May Fair and the Halloween party through the arrival of Santa, often on a jazzy motor scooter.

Serendipity makes the square work. If any one of the various streams feeding it were turned off, the square would lose its flow. Diners going in and out of Dmitri's and filling the outside tables in good weather provide a safety buffer that comes from having people on the street near a park. Dog walkers trundle to the riverside with their charges. Ideally, they take their canines around, not through, the park: Fidler Square's trees, grass and plants suffer from use as a dog's comfort station. Dwellers in houses and apartments around the square supply eyes on the street at all hours. Shoppers heading for the stores on South Street often walk through the square. Schools in the neighborhood bring students at recess time.

Along with its resolute life in the present, Fidler Square has a place in the history of landscape design. In the second half of the 19<sup>th</sup> century, as cities were becoming denser and smokier in the triumphal phase of the Industrial Revolution, the realization dawned that cities needed parks. Frederick Law Olmsted and Calvert Vaux, the winners of the competition for the design of NYC's Central Park in 1858, represented the English tradition of landscape: wild nature, or an imitation thereof, inserted into the urban scene. A wilderness needs a fairly large space, however, and the English tradition provided no practical model for the small city park. In the absence of good models, American cities tended to grow without green spaces at the scale of a neighborhood, although many were provided with large parks in the manner of the nation's largest, Philadelphia's Fairmount Park. Olmsted's work (much of it done after his partnership with Vaux dissolved) omitted the one

effective method for creating pockets of nature in an urban fabric, namely the formal garden associated with the French.

Then, in 1903: *Bonjour, Philadelphie; Paul Philippe Cret est arrivé*. Cret's design of Rittenhouse Square influenced that of Fidler Square, its junior neighbor. Like Rittenhouse Square and, even more strikingly because of its smaller scale, Fidler Square represents the ingenious use of formal gardens, paving and judicious placement of small areas of lawn interspersed with statues. In a French park the statues might represent national heroes or mythological figures, but in Fidler Square they serve a dual function as decorative mass and as beloved climbing apparatus for the neighborhood children.

The modern form of the square is the work of successive restorations under, first, the architect Norman Rice, who lived at the southwest corner of 24<sup>th</sup> and Pine, and later under FSIA, in 1962 and again in 1981, inspired by the energetic president of the organization, Mrs. John F. Wilson. In 2008 Maureen Chambley began tending the garden in the square, giving it shape and color and planting many new shade-loving shrubs and flowers.

The Golden Jubilee celebration of FSIA's transformative stewardship promises to be a lively party, and tickets are limited. Catering by Miles will supply party fare, with beer and wine, and music provided by neighbor Mark Randall, and a DJ, from 7:00 to 11:00 p.m. Sponsorships are also available and encouraged. For more information, please visit [www.fidlersquare.org](http://www.fidlersquare.org) and click the Golden Jubilee.



"Fidler Park" as it was called in 1947 lacked trees, fence, bushes, etc. on Pine Street between 23<sup>rd</sup> and 24<sup>th</sup> Streets.



Today standing in the same place, one sees how different "Fidler Park" now called "Fidler Square" looks because of the continued attention it receives from Fidler Square Improvement Association.

# Nancy G. Heller: Dancer, Art Historian, Author, Teacher and Center City Resident

By Bonnie Eisenfeld

Best known locally as a dance reviewer for *The Philadelphia Inquirer*, Center City resident Nancy G. Heller, doesn't just write about dance, she dances—she even performed flamenco and other folk dances at her own wedding in the Great Hall at the University of the Arts in Philadelphia.

Heller grew up in Los Angeles and State College, PA, surrounded by the arts. Her late father was Jules Heller, a well-known printmaker, art educator, author, professional jazz pianist and amateur tango dancer. Inspired by her father, Heller studied modern and folk dancing, organized her own folk dance club in high school and taught folk dancing at a summer camp in New Jersey at 17. After seeing José Greco, the famous flamenco dancer, live on the Ed Sullivan Show and a flamenco dancer perform at a modern dance class, Heller developed a passion for Spanish dance. "I was intrigued by the exciting, complicated rhythms and found the dances exotic and dramatic." In 1984, in Washington DC, Heller joined The Spanish Dance Theatre, a new dance troupe founded by a South African dancer who trained her in flamenco, and she performed professionally with them for 14 years.

A professor at the University of the Arts, Heller earned her Ph.D. from Rutgers University in modern art history. She taught at Georgetown University and the University of Maryland and was a Smithsonian Predoctoral Fellow at the Hirshhorn Museum. At a 2004 conference on art depicting dancers, sponsored by The American Academy in Rome, the organizers were hard-pressed to find speakers who were both dance and art historians, and Heller was uniquely qualified.

Heller has written many books on art. The Amazon review of her popular book *Why a Painting is Like a Pizza: A Guide to Understanding and Enjoying Modern Art*, published in 2002, says, "Heller shows us how we can refine analytical tools we already possess to understand and enjoy even the most unfamiliar paintings and sculptures." Among her other books on art are *Women Artists: An Illustrated History* and *Imaging Dance: Visual Representation of Dancers and Dancing*.

Heller had the opportunity to combine her expertise in art and dance in March 2012 when she gave a lecture on the painting of Ruth St. Denis by Robert Henri as part of

the Art-At-Lunch series at the Pennsylvania Academy of the Fine Arts in Philadelphia. Her lecture style is lively and informative and filled with anecdotes and illustrations. Popular on the lecture circuit, she has been a guest lecturer since 1982 at universities and museums in Rome, London, Seville and Cluj, Romania, and throughout the United States. She primarily speaks on the history of women artists, art censorship, modern Spanish art and abstract art, and she will research a specialized subject area on request. For example, she recently lectured to the group Operadocs, local physicians and patrons of the Opera Company of Philadelphia, on the topic of Spanish dance scenes in two operas.

Heller has studied, taught and performed folk dances originating in Europe and Israel, and, since 1971 has studied and reviewed all kinds of dance, including Spanish dances, ballet, modern dance, tap, salsa, Bharatnatyam (South Indian classical dance), Brazilian samba, and African and Japanese dances, and other world forms in New York, Washington DC, Philadelphia and London. She was the American




Center City resident Nancy Heller is an expert in art and dance.

correspondent for *Flamenco International Magazine*, an editor at the National Gallery of Art and a writer for the National Trust for Historic Preservation. She has won many awards, grants and prizes including a Certificate of Excellence from the American Association of University Women for a magazine cover story on Georgia O'Keeffe.

To read her dance reviews in the *Philadelphia Inquirer*, go to [www.philly.com](http://www.philly.com) and search Nancy G. Heller.

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|-------------------|------------|--------------|-----------|-----------|--|
| Thurs. 9/6;       | Sat. 9/8;  | Thurs. 9/13; | Sat. 9/15 | 7:30 p.m. | Poor Richard's Opera, <i>Falstaff</i>                        |
| Sun. 9/16         | 12 noon    |              |           |           | Sundae Sunday  |
| Sat. 9/29         | 10-2       |              |           |           | DEA Drug Take-Back   |
| Sat. 10/6         | 9:00 a.m.  |              |           |           | St. Francis Animal Blessing                                  |
| Fri. 10/5         | 8:00 p.m.  |              |           |           | Will Stutts' Edgar Allan Poe                                 |
| Sat. 10/6         | 12-3 p.m.  |              |           |           | Trinity at 22nd Street Party                                 |
| Sun. 10/7         | 3:00 p.m.  |              |           |           | End Violence Project Benefit                                 |
| Sat. 10/13        | 8:00 p.m.  |              |           |           | Piffaro, The Renaissance Band                                |
| Sun. 10/14        | 3:00 p.m.  |              |           |           | Astral Artists Concert                                       |
| Mon-Sat, 10/15-20 | 10-2       |              |           |           | Tibetan Mandala creation                                     |
| Fri. 10/19        | 7:00 p.m.  |              |           |           | Tibetan Festival   |
| Sat. 10/20        | 8:00 p.m.  |              |           |           | Al-Bustan Concert  |
| Sun. 10/21        | 3:00 p.m.  |              |           |           | Dolce Suono Concert  |
| Sun. 11/11        | 3:00 p.m.  |              |           |           | Astral Artists Concert                                       |
| Sun. 11/11        | evening    |              |           |           | Wintershelter opens  |
| Fri. 11/16        | 8:00 p.m.  |              |           |           | Al-Bustan Concert  |
| Thurs. 11/22      | 6:00 p.m.  |              |           |           | CORP Thanksgiving Dinner                                     |
| Sun. 12/2         | 3:00 p.m.  |              |           |           | Astral Artists Concert                                       |
| Sat. 12/8         | 10-3       |              |           |           | Café Noël, Wreath Sale, and<br>Holiday Bazaar                |
| Sun. 12/9         | 4:00 p.m.  |              |           |           | Al-Bustan Concert  |
| Sat. 12/15        | 11:00 a.m. |              |           |           | Pages to Pirouettes,<br><i>Nutcracker for the Very Young</i> |
| Sun. 12/16        | 12:30-3:30 |              |           |           | Trinity Memorial Open House                                  |
| Sun. 12/16        | 5:00 p.m.  |              |           |           | Liebesfreud WinterShelter<br>Benefit Concert                 |
| Sat. 12/22        | 8:00 p.m.  |              |           |           | Piffaro, The Renaissance Band                                |

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# Are You Ready to Vote?

By Molly Morrill, Committee of Seventy

As we move closer to the November 6 election, Pennsylvanians should be aware that our state has a new law requiring all voters to present photo identification in order to be eligible to vote on Election Day.

The majority of Pennsylvanians already have a photo ID that will be accepted at the polls, but over three quarters of a million state voters do not. The Department of State just released data showing that 758,000 registered state voters—including 187,000 in Philadelphia or nearly one in five registered voters here—do not have a driver's license or a non-driver's photo ID, the two most common forms of photo ID voters will bring to the polls. A complete list of acceptable forms of photo ID may be found at [www.seventy.org/Elections\\_Voter\\_ID.aspx](http://www.seventy.org/Elections_Voter_ID.aspx).

Voters most likely not to have a photo ID are older, younger, poor, disabled or born outside the U.S. Take seniors, for example. More than one in four active city voters over age 80 do not have a PennDOT-issued photo ID. Many are your Center City neighbors who moved downtown from the suburbs and no longer have driver's licenses or U.S. passports (another form of acceptable photo ID). This means that people who have been voting in every election for decades may find themselves unable to vote for President of the United States on November 6.

Fortunately, aggressive efforts are underway to reach all voters who do not have an acceptable photo ID. The Center City

Residents' Association was among the first organizations to join the PA Voter ID Coalition, a non-partisan group of over 120 groups (and growing) conducting a non-partisan campaign to make sure every PA voter—regardless of party affiliation or which candidates he or she supports—knows what is required under the voter ID law. There is no time to waste. Voters who don't have an acceptable photo ID must get one from a PennDOT Driver's License Center. Most voters are required to bring several documents with them, including an official copy of their birth certificate (or naturalization or citizenship certificate), their Social Security card and two proofs of residency. Voters who were not born in Pennsylvania may find themselves waiting for many weeks to get copies of their birth certificates, so it's critical to start the process as early as possible.

The state made a new photo ID card available in August for people having trouble getting the necessary documents to acquire a photo ID for voting. To learn more about the card visit [www.votespa.com](http://www.votespa.com).

The PA Voter Coalition's members are engaged in many activities to assist voters: holding clinics on how to get a birth certificate; going door-to-door to make sure the 187,000 Philadelphians without PennDOT-issued photo IDs know how to get a photo ID for voting; distributing flyers during block parties; speaking at community forums; calling voters; and writing materials that are specially tailored for voters who

need the most help and translating them into different languages.

The coalition needs everyone's help. First and foremost, educate yourself about what the voter ID law says. You can do this by going to [www.seventy.org/voterID](http://www.seventy.org/voterID) or by calling the PA Voter ID Coalition's hotline at 1-866-OUR-VOTE (1-866-687-8683). Make sure you and members of your family have one of the acceptable forms of photo ID. Tell your friends and co-workers what they need to bring to the polls. If they don't have the proper photo ID, help them get one by driving them to a PennDOT Driver's License Center if they can't get there on their own, or by giving them a hand in filling out an application to get a birth certificate or Social Security card. Use every opportunity for a "teachable moment" by telling everyone you meet—even strangers—what is required when they go to the polls on November 6.

There is a lawsuit in the PA courts to throw out the voter ID law. But no one can predict what the courts will say or when a ruling will be made. That's why the PA Voter ID Coalition is moving full steam ahead on its non-partisan education efforts.

The clock is ticking. Now is the time to mobilize family, friends and neighbors to make sure that everyone is prepared to vote on November 6. You have the facts. It's up to you to take action. Voting is a right guaranteed by the PA Constitution. Let's work together to protect it for everyone.

## SEPTA: Art in Transit

By Kristin Geiger, Press Relations Officer, SEPTA - Media Relations

Life is hectic. Many of us race through Center City Philadelphia running errands, rushing to work or hurrying to meet friends without noticing anything special about our SEPTA trips.

Have you ever thought about SEPTA... and art? Yes, art. Twenty-one unique art installations are scattered throughout the Authority's multi-modal transit system as part of SEPTA's Art in Transit Program.

Three of these projects are located right in Center City. Barbara Grygutis created the "Lifelines" sculpture at SEPTA's Suburban

Station concourse at 16<sup>th</sup> Street and JFK Boulevard in 2006. Your first peek at the massive work of art is at street level. Here, the tips of five glass "leaves" peer out from their underground plaza. An observation rail around the space provides an ideal birds' eye view of the aluminum, glass, light and granite work. Steps are located nearby to take you downstairs. Once downstairs, sit on one of the benches and you can't help but feel like you're in a secret garden.

After viewing "Lifelines," happy thoughts will pop into your mind when you're "Walking on Sunshine."

*Continue on page 17*



Artist Robert Woodward leans over the "Looking Glass" artwork he created at SEPTA's Girard Station.




Heather Redfern



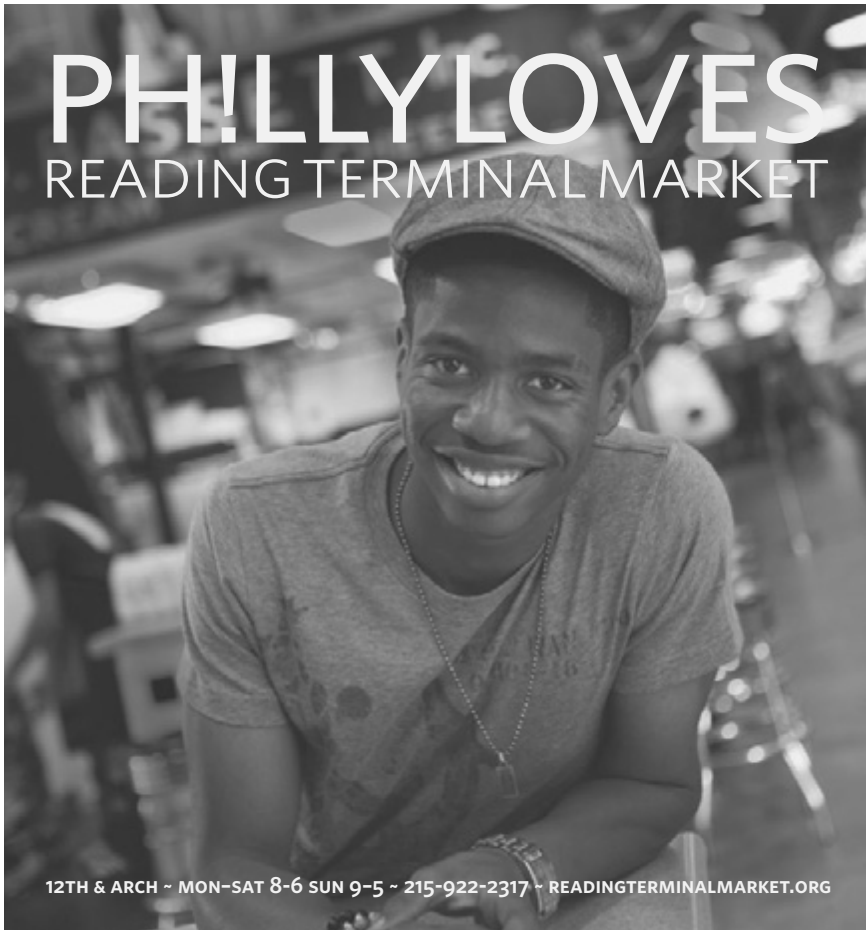
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Located at the newly rehabilitated Spring Garden station along the Broad Street Line, the amazing work of art on the platform floor was created by Margery Amdur. Instead of a concrete platform you notice the brightly colored, 4,000-foot walkway bursting with tropical colors and shapes created with poured resin and fabric.

Girard station, just two stops away from the Spring Garden station on SEPTA's Broad Street Line, features Robert Woodward's "Looking Glass." You can examine this work of art as you head down the steps to the platform. "Windows" were inserted below the stair railing on either side of the staircase. Photos, metal washers, mirrors and other items were gathered from the neighborhood and embedded in a colored resin creating a mesmerizing walk downstairs.

Officially implemented in 1998, the Art in Transit Program incorporates artistic elements into renovation and construction projects at select stations and public transportation facilities. The art projects are made possible through funding from the Federal Transit Administration (FTA). Under this initiative, one percent of the construction budget of selected capitably funded projects is set aside for the design, fabrication and installation of permanent artwork. With each completed project, the goal of the program is

to create a more inviting and dynamic transit environment for SEPTA riders.

While you're traveling, take a look around. SEPTA's art installations vary at each station and you just might miss something amazing if you aren't paying attention.

For example, in the lobby of SEPTA headquarters at 1234 Market Street, an exhibit chronicles the 100-year history of the Market-Frankford Line and showcases the history of trolleys in the Philadelphia area. Feeling thirsty? Take the stairs or escalator down to the concourse level to take in some "Water." Created by Robinson Fredenthal in 1973, the massive abstract sculpture is one of three featured at SEPTA headquarters. Fredenthal also created the "Ice" sculpture in the concourse stairwell on the southeast corner of 13<sup>th</sup> and Market and the "Fire" sculpture behind 1234 Market Street east of 13<sup>th</sup> Street. SEPTA's concourse level also features a vintage Philadelphia Transportation Company (PTC) trolley that ran along Girard Avenue in the 1900s prior to its retirement.

Many of SEPTA's great works of art are located within the public transit system, meaning some are only accessible to paying customers, so it may be wise to purchase a one-day convenience pass or independence pass. The convenience pass will allow you eight rides on any bus, trolley or subway route

in one calendar day by one person for \$7. An independence pass costs \$11 for an individual and \$28 for a family. Independence pass holders benefit from unlimited one-day travel aboard SEPTA's bus, regional rail, subway, trolley and Mann Center summer bus services.

The artworks listed above are just a few of the artistic treasures that can be found throughout Center City via SEPTA. Take a moment to look around while you're riding here, there and everywhere in between. You just might discover that your regular station is actually an artsy destination.



Proving that you can be "Walking on Sunshine," Artist Marjorie Amdur poses above her colorful creation at SEPTA's Spring Garden Station.

## Graffiti Removal: The Faster the Better

Jeffrey Braff, CCRA Streets Committee Co-Chair

Over the past six months or so, the neighborhood has experienced an increase in graffiti attacks, many of which generate emails and calls to the CCRA office. These emails/calls are referred to the Streets Committee, which in turn coordinates with the resident and the Anti-Graffiti Network to get the graffiti removed.

Social scientists say that time is of the essence in containing and eradicating this eyesore, as the very existence of graffiti begets additional graffiti. While the Streets Committee will continue to deal with this issue, to speed up the clean-up, we encourage you to contact the city directly. This can be done by telephone or over the Internet:

1. Call the city's Neighborhood Hotline at 215-686-0000 and follow the prompts; or

2. Go to [www.phila.gov/antigrffiti](http://www.phila.gov/antigrffiti) and click on the link under Graffiti Abatement Team.

The service is free and, as represented in the city's literature, the graffiti generally is removed (by power washing of unpainted surfaces and painting of painted surfaces) within four to five business days after it is reported. However, you will need to affirm that you are the owner of the property at issue and, especially if you are using the Internet, you will need to agree to the terms of a Graffiti Removal Release Form. (Our experience has been that the Release Form is not uniformly required in connection with reports that are called in.)

If you do report graffiti as suggested above and encounter any problems, please let the CCRA office know. Thanks.



Graffiti is visible on the wall above the recently opened Shake Shack.





# KLEIN'S KORNER

## The State of Center City

By Jared Klein

I need to start with a disclaimer: There are many wonderful things about Center City living—a thriving restaurant scene, vibrant and bountiful cultural options and first class shopping.

However, the outbreak of violence in and around Center City over the past year, and especially over the summer, is unacceptable and has me questioning, for the first time, whether Philadelphia is a safe place to raise a family.

In a six-day period surrounding the July 4<sup>th</sup> holiday, there were two shootings and three stabbings in Center City. On July 4<sup>th</sup>, amid the thousands who descended on the Parkway for the July 4<sup>th</sup> concert, two teens exchanged gunfire with police. The next day shooting broke out near City Hall—a dangerous situation quelled thanks to the quick action of police. On July 9<sup>th</sup> and 10<sup>th</sup>, three stabbings took place on Walnut Street—one at 16<sup>th</sup> Street and two outside the Whisper Nightclub on the 1700 block of Walnut. Recent weeks have also seen an additional stabbing and a string of home robberies in our beloved Fitler Square neighborhood.

Sadly, while the above outbursts capture the spirit of violence in CCRA's area, they are merely a sampling of a larger city problem. On July 1<sup>st</sup>, a man was shot and killed on the corner of 4<sup>th</sup> and Lombard streets. And in North Philadelphia two men were shot in full view of their toddler children on July 11<sup>th</sup>.

I took a look at the 2011 FBI Uniform Crime Report, and learned that in 2011 Philadelphia logged 324 murders. By comparison, other cities of similar population logged far fewer murders: Dallas (133), Houston (198), Phoenix (116) and San Diego, (38). Even several first-class cities far larger than Philadelphia posted lower murder numbers per household: Los Angeles (297 murders) and New York (with 8.2 million people and 515 murders). What cities, you may ask, are more dangerous? New Orleans, Detroit and Baltimore provide a sampling—not good company for the City of Brotherly Love.

Of course, I do not expect the mayor, police commissioner, or city government to develop the powers of foresight and prevent crime as in the movie *Minority Report*. Rather, it is our collective response to the violence that is the problem. It saddens me, deeply, that I live in a state where it is more challenging to obtain an ID for voting than it is to obtain a firearm. On this issue, I sympathize with our mayor who has pleaded for new gun control measures and has been stymied by Harrisburg. However, that does not mean there are not steps to be taken to make the city safer.

First, celebrations on the Parkway need to end, immediately. We simply do not have the resources to properly police the



In July there was a stabbing at 16<sup>th</sup> and Walnut streets.

crowds that attend such events, and if people cannot behave themselves, then the celebrations themselves must end. No economic benefit the city realizes from such events is worth back-to-back years of Parkway violence. The tax dollars and manpower hours saved by discontinuing Parkway celebrations can be put toward additional community policing and victim services—efforts that will actually decrease crime. Simply put, further Parkway celebrations, in our current violent climate, are nothing more than a petri dish of further violence—a sad but stark reality.

Second, on a community level, CCRA must do more to support violence education and prevention. While I recognize and appreciate that home sales and economic development in Center City rely on the notion that Center City is a safe place to live, and by and large it is, we cannot continue to take the ostrich approach and stick our heads in the sand with regard to neighborhood crime. Members can and should be alerted to strings of related crime, such as the Fitler break-ins, and CCRA should be an organization members can turn to for support in their own town-watch initiatives.

In that vein, I commend the CCRA's liquor committee, of which I am member, for the work they are doing to rid CCRA's area of dangerous dance clubs where violence is prone to break out. The committee spends considerable effort drafting Conditional License Agreements with club owners that include provisions to ensure crowd control and improve safety.

Finally, even in these tough economic times, we need to do what we can to continue to support local arts and business. More eyes on the street equals safer neighborhoods, and that only happens when businesses have a reason to have evening hours and people come into the city for arts and dining.

As I said at the article's opening, Center City has many high points. I hope that we, as a city, can reverse the tide of violence and ensure Philadelphia remains livable. I believe that if we do not take steps to reverse current crime trends, our recent population and economic growth will be fleeting.

# Be a House Detective: The Block that Never Changes but Always Adapts

By Pip Campbell

Despite the large-scale movement of people from cities to suburbs during the 20<sup>th</sup> century and the natural fluctuations in neighborhoods, our west-of-Broad Center City neighborhood has remained relatively stable since the mid-1850s when initial building speculation began. The 2100 block of Delancey Place tells a story of continual family residential living. The elaborate architect-designed houses on nearby blocks were grander, bigger and eventually too expensive to be maintained as single-family homes. Few of these fancy properties stand today, but the 2100 block of Delancey is physically and functionally unchanged since 1854, when the block was investor-developed as single family rental properties.

If you're interested in tracing the architectural and physical changes in neighborhoods, census records ([www.ancestry.com](http://www.ancestry.com)), maps ([www.philageohistory.org](http://www.philageohistory.org); [www.freelibrary.org/maps](http://www.freelibrary.org/maps)) and directories ([www.archive.org](http://www.archive.org)) are useful tools. You can use them to recreate and explain the changing neighborhoods by who owned the properties. This begins by completing a chain of title, a process described in previous newsletters. Once you know the owners' names and the time period of property ownership, you can delve deeper to learn about their families, occupations and lives. By combining information from more than one property you begin to develop a sense of the block and neighborhood.

Two examples of a mirror-reversed house pair are 2119 and 2121 on the north side of Delancey Place. Both properties initially were owned by middle/upper class Philadelphians, who according to city directories, had residences in bigger houses west of Broad Street. In 1864, 2121 was owned by Frederick Sylvester, a stockbroker living with his family at 18th and Walnut. After five years, he sold the house to Amos T. Newbold, co-owner of an insurance company. The Newbolds lived in the house for 13 years and were the first of many families who would live in the same house for the majority of their adult lives. The next owner was Thomas Edwards, another broker, whose son Richard sold the property in 1882 after the death of his parents. The socially prominent Charles Howell family followed. They undertook the first major updating by extending the shed kitchen, laying a modern narrow wood floor over the old pine planks and updating the bathrooms. When Mr. Howell, a vice president of an insurance company, moved his family to Delancey Place, the neighborhood was firmly entrenched with Blue Book families headed by successful professionals and businessmen. Like their more wealthy Rittenhouse neighbors early in the century, many families began deserting the area for Chestnut Hill or the Main Line, and Rittenhouse neighborhood blocks became less prestigious. Adelaide Howell, a spinster daughter remained at 2121 Delancey for most of her adult life. In the 40-year period

between 1923, when she died, and the 1960s renaissance only two additional families lived in the house. People who live on the 2100 block of Delancey love it there!

Beginning in the 1960s there was a resurgence of interest in city neighborhoods brought on in part by the highly publicized Society Hill redevelopment. Delancey properties were ripe for redevelopment due to their long-term single-family ownership, split-level design, location and lot size, which for some of the houses on the north side extended through to Cypress (which allowed for car parking). Both 2119 (Jamison, 1964) and 2121 (McNeely, 1967) Delancey were modernized — kitchens and baths were totally redone, first floor powder rooms were added and old-fashioned vestibules were removed to increase the size of the living rooms. The Jamisons' house was frequently used to illustrate how to construct additions, for example, to lengthen the house to add a "modern" family room, a necessity when raising small children. The block was a convenient location for the Jamisons who were both attorneys. Mrs. Jamison later served as a Philadelphia judge. The McNeelys almost immediately sold to Richard Boyle, for many years the Director of the Pennsylvania Academy of the Fine Arts. Both of these houses came on the market early in 2000 and, once again, underwent significant remodeling so that these century-old houses could continue to serve a new generation of families.



The 2100 block of Delancey Place was investor-developed as single family rental properties.



The block continues to be composed of single family dwellings with almost all of the exteriors remaining physically unchanged since 1854. However, the interiors of the houses have been modernized and remodeled over time.





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| 1st - 7th grades                             | Nov. 11, 1:00 pm |

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# First Baptist Church: Home to Religion, Theater, Music, Support Groups

By Roy Harker, Facilities Manager, First Baptist Church of Philadelphia

The first Baptists in the Philadelphia area came from Newport, Rhode Island, in 1684. They settled at Cold Spring, Bucks County, but did not survive as a congregation. Some of the Welsh Baptists who had founded the Pennepek Baptist Church in 1688 (now Lower Dublin Baptist Church) had begun to migrate southward to Philadelphia for better employment. Their Christian faith brought them together occasionally in Philadelphia for simple worship service, but in 1698 the nine charter members called on their pastor, the Reverend John Watts, to give them their ministerial leadership on a regular basis. They found space they could share with the Presbyterians in an abandoned storehouse of the Barbadoes Trading Company at the northwest corner of Second and Chestnut streets. Very soon thereafter, the Baptists moved to the Anthony Morris's Brewhouse at the intersection of Water and Dock streets.

In 1707 the congregation took over the Keithian Quaker Meeting House next to Christ Church Episcopal at Second and Market, and in this building the Philadelphia Baptist Association was formed that same year. Over the next 24 years the congregation grew, and in 1731 the Meeting House was replaced by a large brick building and was called LaGrange Place. This in turn was replaced in 1808 by a still larger and more imposing structure. In 1852 the church had outgrown its building on LaGrange Place and purchased property at the corner of Arch and Broad streets. In 1853, Dr. Ide laid the cornerstone for a magnificent building with a towering steeple.

By 1898 the church had outgrown the building at Broad and Arch. A charrette was established to solicit the designs of leading architects for a new building to be built on land purchased for \$180,000 at 17<sup>th</sup> and Sansom streets. The winning submission was designed by a promising young architect, Edgar V. Seeler (Curtis Publishing Building, original Bulletin Building at Juniper and Filbert streets). The building's general style is a free adaptation of the architectural forms of the Byzantine and Romanesque periods, with a sanctuary dome reminiscent of St. Sophia Cathedral in Constantinople. Windows by the renowned protégés of Tiffany, Heinike

and Bowen, picture stylized icons of the Apostles flanked by angels with various musical instruments. The formal dedication service took place on October 14, 1900 as the church began to celebrate its 200<sup>th</sup> birthday. The imposing dome of 12 leaded-glass panels was destroyed by fire in 1949, along with the original organ and pulpit furniture. The glass panels were sealed with plaster in the reconstruction effort and a new Moeller organ replaced the old Haskell instrument.

During World War II, the church opened its doors to thousands of servicemen and women who were entertained with food and fellowship and welcomed at Sunday services. After the war there was another exodus to the suburbs, but the church struggled to maintain its services and established a community center for children after school and on Saturdays for recreation and Bible Study, and Camp Venture in the summer. The years 1964–1969 saw a succession of pastors and associate pastors with the church continuing to decline in numbers, but by 1969 there were signs of revitalization in the city and optimism that this trend might

be reversed. Some progress was made and outreach projects like A.A.R.P. and Alcoholics Anonymous found a home in the church.

The church has had a long-standing relationship with the Curtis Institute of Music, relying on graduates there to staff the music program since 1934. One of the most outstanding and long-tenured of those directors was J. Earl Ness who joined the staff in 1951. He transformed the existing chorus into the Philadelphia Oratorio Choir, a professional group whose music drew large crowds to the church on Sunday evenings. Dr. Ness was responsible for the image of First Baptist Church as the center for Philadelphia's finest sacred music until his death in 1987.

Currently, the building houses seven self-help support groups, The Azuka and Inis Nua Theater companies, offices of Singing City Choir, the Victorian Society and Liberti Church (part of the Reformed Church in America). Excellent acoustics and musical instruments make the venue a popular favorite for concerts by most of the local performing arts groups.



Heinike and Bowen, renowned protégés of Tiffany, made the stained glass windows of First Baptist Church.

# Happy Birthday to The Philadelphia School

By Lois Traub West, Director of Communications and Alumni Relations, The Philadelphia School

This year marks the 40<sup>th</sup> anniversary of the founding of The Philadelphia School (TPS), an independent progressive school located at 25<sup>th</sup> and Lombard streets and serving 395 children in preschool through eighth grade. Ninety of these students—preschoolers and kindergartners—will be the first to cross the threshold of the school's new Ellen Schwartz & Jeremy Siegel Early Childhood Education Center.

This is a far cry from the 14 children who on September 19, 1972, climbed the stairs to third-floor rented classrooms at Rodeph Shalom Synagogue on Broad Street. Accompanied that day by three teachers and one administrator, these children represented the conversion of a two-year dream into reality.

The birth of The Philadelphia School actually began at a funeral. In October 1970, two Center City residents and lifelong friends, Caroline Simon and Lynne Berman, attended the funeral of John N. Patterson, a well-known champion of public education in Philadelphia. Afterward they had coffee with their former civics teacher, and the conversation focused on education generally and the founding of a new school specifically.

Caroline, a lawyer, and Lynn, a social worker, both working mothers with five children between them, dreamed of an urban nonsectarian school where children would develop their abilities to learn independently,

would be ecology trained, would use the city as a classroom and would be sensitized to human needs and social goals. They hoped that such an alternative school might help to reverse the trend of young families leaving the city for the suburbs and provide the downtown community with families dedicated to urban living.

Their initial conversation was followed by many others, attended by Center City residents whose interest in the education of their own young children now brought them together. A philosophy committee was formed, various school models were investigated and a prospectus was prepared. Greatly influential was a visit to the Manhattan Country Day School in New York City, whose open classrooms, urban site complemented by a farm and racial and ethnic diversity were closely aligned to what the Philadelphia group hoped to attain.

After opening in September 1972, The Philadelphia School soon outgrew the space at Rodeph Shalom and moved to 2501 Lombard Street in 1976, with an enrollment of 107 children. A renter for more than a decade, the school was able to purchase the building in 1989. Interior renovations and expansion became somewhat of a tradition, responding to growing enrollment and programmatic needs.

The founding families' hope of obtaining a farm to supplement the basic urban



The Philadelphia School's first country classroom was at Sycamore Farm.



Caroline Simon (l) and Lynne Berman conceived the idea for The Philadelphia School in October 1970.

experience of the school was fulfilled more than a year before the school opened. Christopher and Madge Donner owned a 30-acre property, Sycamore Farm, in Ambler, PA. After reading an article about TPS in *The Sunday Bulletin* in May 1971, the Donners generously offered to have the school use the farm as part of its educational program.

TPS students still go to the country once a week in the spring and fall. The Schuylkill Center for Environmental Education is now their country classroom, where they experience hands-on science classes in the woods and fields.

In 2005, aware of the growing number of young families in downtown Philadelphia, TPS began planning for a gradual increase in enrollment from 375 to 450. Purchase in 2009 of a city-owned property at 25<sup>th</sup> and South streets, formerly used by the Department of Licenses and Inspections as a vehicle maintenance facility, enabled the school to go forward with its school size model. Development of the site began in summer 2011.

This month, on September 21<sup>st</sup>, The Philadelphia School will begin a year-long celebration of its first 40 years with a ribbon-cutting at the new Ellen Schwartz & Jeremy Siegel Early Childhood Education Center. The building opens onto learning gardens and an outdoor play



There will be a ribbon-cutting at the Philadelphia School's new Ellen Schwartz & Jeremy Siegel Early Childhood Education Center at 25<sup>th</sup> and South streets on September 21.



space. Later this year, the industrial garage on the property will be recycled into a multipurpose performance space.

Since its founding, the school has grown from 14 children to 395; from rented rooms at Rodeph Shalom to its own home on Lombard and South streets; from three full-time teachers to 49; and from a couple

of Apple II computers to 240 laptops and 40 SMARTBoards.

Yet its founders' vision of a City Country Classroom endures. There is no doubt that they would recognize the school they started 40 years ago. In fact, Caroline Simon and Lynne Berman now have grandchildren attending the school. Today's TPS—its

commitment to environmental education, its faculty's passion for teaching and learning, its respect for children and childhood, its celebration of creativity and innovation—harkens back to the dreams of its founders.

For more information about The Philadelphia School, please visit [www.tpschool.org](http://www.tpschool.org) or call the school at 215-545-5323.

## Take a [Guided] Walk, Philadelphia

By Dane Wells

If you are interested in Philadelphia and want to learn more about its architecture, history and neighborhoods, take a walk. The Preservation Alliance of Greater Philadelphia offers a wide array of walking tours covering diverse areas of interest. *Philadelphia* magazine honored their volunteer-guided walking tours with a "Best of Philly 2008" Award, noting they are "the best reason to take a walk." The architectural walking tours are led by a lively group of highly-trained volunteers from a wide range of backgrounds who share a passion for architecture, urban design and social history. It is probably Philadelphia's most comprehensive tour program.

This tour program is over 26 years old and is stronger than ever. In 1986 The Philadelphia Foundation for Architecture started the walking tours. The Foundation failed after a few years, but the popular tour program lived on with different hosts: first the Center City District, later the Philadelphia Society for the Preservation of Landmarks, and since 2009, the Preservation Alliance of Greater Philadelphia. These walking tours fit perfectly with the Preservation Alliance's mission to actively promote and protect the Philadelphia region's historic buildings, communities and landscapes. The tours also complement their self-guided tour offerings, which can be downloaded to a mobile phone ([www.preservationalliance.org/tours/index.php](http://www.preservationalliance.org/tours/index.php)).

Many of the founders of the tour are still involved, but many more have joined since, taking a two-month lecture course, now at the AIA Center of Architecture, to hone their architecture and history skills. New guides also train with existing guides to learn different tours and are encouraged to audit other tours and lectures to broaden their knowledge. The program encourages guides to do independent study and enhance an existing tour with their additional research.

This keeps the tours fresh and current, and makes it more interesting for the guides.

Today, there are 64 different tours being offered from May through October. Of particular interest for CCRA members are three tours about the Rittenhouse Square area, and another popular tour about the Littlest Streets around Fitler Square. There are 27 tours in the Center City area and also many tours in other sections of Philadelphia, such as Germantown and Fishtown and even in the outlying counties.

Some of the tours focus on aspects of architecture, while others explore sacred places, finance and industry and interesting neighborhoods. Each tour runs from one-and-a-half to two hours and costs only \$10 (\$8 for students and \$5 for Alliance members). Tour days are Wednesdays, 6:00 p.m. (May–August only); Saturdays, 10:00 a.m. and 2:00 p.m. (May – October); Sundays, 2:00 p.m. (and 10:00 a.m. September–October). For schedules and more detailed information, visit [http://www.preservationalliance.org/events/walking\\_tours.php](http://www.preservationalliance.org/events/walking_tours.php).



On the Benjamin Franklin Parkway tour, Steve Stamm, Preservation Alliance volunteer tour guide, discusses the City Beautiful movement that emanated from the 1893 World's Columbian Exposition held in Chicago.



# Zoning Committee Report

Pat Mattern and Brian Johnston, Co-Chairs

May, June and July 2012

**1901 Spruce Street (C-2).** Application for the erection of four flatwall signs, accessory to a proposed take-out restaurant with seating in space #264, in an existing structure with a previously approved retail bakery, with a retail shoe repair store, with a retail dry cleaner pick-up agency on the first floor, with previously approved five family dwelling on the second floor all in an existing structure. (size and location as shown on application). Referral: The proposed use, "take-out restaurant with seating" requires a certificate from the Zoning Board of Adjustment. Fast Track. **Not Opposed with Proviso.**

**1522 Walnut Street (C-5).** Application is for the erection of addition on the second story rear, for a third story addition (maximum height NTE 40'), to an existing two story structure, first floor existing retail sale of cigars and tobacco products, second floor for existing eat-in only restaurant, second story proposed cigar bar (no sale of tobacco), third story proposed accessory storage. (Size and location as shown in the application.) Refusal: The proposed use, "Cigar-Bar" is not permitted in this zoning district. **Not Opposed with Proviso.**

**2001 Waverly Street (C-1).** Application is for the erection of a second, third and fourth story addition, with roof deck above the third story, to an existing three (3) story structure. Refusals: Open Area (at level of construction): 20% (270 sf) required vs. 0% proposed Rear Yard Depth (at level of construction): 9' required vs. 0' proposed Rear Yard Area (at level of construction): 144 sf required vs. 0 sf proposed Stories (at level of construction): 3 Stories allowed vs. 4 Stories proposed Height (at level of construction): 35' allowed vs. 42' 9" proposed **Not Opposed.**

**249 South Van Pelt Street (R10-A).** Application for the erection of a 12'9" high 35'7" x 20' third story addition with a front and rear roof deck. Refusals: Height: 35' allowable vs. 37' proposed; Setback for roof deck front wall: 8' required vs. 0' proposed. **Not Opposed with Provisos.**

**247 South Van Pelt Street (R10-A).** Application for the construction of a third story addition with a rear deck. Renovation to interior and exterior, including the

replacement of windows, doors and a balcony. Refusal: Height: 35' allowable vs. 37' proposed. **Postponed.**

**2201 Chestnut Street – NWC 22<sup>nd</sup> Street (C-4).** Application for the erection of a deck on the 10<sup>th</sup> floor for use of Apt. #904, all in an existing structure with 39 previously approved dwelling units and other previously approved uses. Refusals: The proposed use, "deck in side yard at 10<sup>th</sup> story level" is not permitted in the zoning district. FAR: 34,650 (500%) Allowable vs. 54,494 (786%) Proposed. **Not Opposed.**

**1608-34 Sansom Street, Space 1632 (C-5).** Application for a take-out restaurant with seating, food served in disposable ware. Will be providing garbage disposal and trash storage area within the lot. No dispensing window in space 1632 on first floor with existing retail/commercial uses and existing parking garage as previously approved. Referral: The proposed take-out restaurant with seating requires a certificate from the Zoning Board of Adjustment. Fast Track. **Not Opposed.**

**1916 & 1918-20 Spruce Street (through to Delancey Street) (R-15).** Application for the relocation of lot lines to create one lot from two lots and for the extension of a school existing on 1918-20 Spruce Street into 1916 Spruce Street on the same lot with an existing single family dwelling (1917 Delancey Street). Refusal: The proposed use, extension of a school existing on 1918-20 Spruce Street into 1916 Spruce Street, a use previously granted by the ZBA. Any extension must also be granted by the ZBA. **Not Opposed.**

**2020 Rittenhouse Square (R-10).** Application for the partial demolition of existing garage and erection of six foot high fencing for the erection of a three story structure with cellar (NTE 35' in height), with pilothouse (footprint NTE 48 sf; height not to exceed 10') to access roof deck with 42" high guard rail for use as a single-family dwelling with one accessory interior off-street parking space. Referral: The proposed use, one accessory interior off-street parking space, requires a certificate under the off-street parking control district. FAST TRACK. **Not Opposed.**

**2201-03 Walnut Street, NWC 22<sup>nd</sup> Street (C-5).** Application is for the additional sign area on an existing accessory double faced free standing sign with LED gas sales insert and NASCAR sign insert maximum 20' high, increase in the number of signs on the canopy for a new total of eight accessory signs including NASCAR signs, 16 logos on fuel dispensers and directional signs on dispensers (self), for the erection of four accessory flat wall signs and four accessory window signs and two accessory light post signs 13' high each, five accessory cardboard advertising post signs all accessory to an existing gas station with retail convenience store with accessory preparation and serving of food for takeout and accessory parking spaces. Refusal: This has been previously reviewed by the ZBA, and any increase in sign requires additional ZBA approval. **Not Opposed with Proviso.**

**133 South 18<sup>th</sup> Street, NEC Moravian (C-5).** Application is for a take-out restaurant on the first floor of an existing two story, attached structure with an existing nail salon on the second floor. No signs in this application. Refusal: The proposed use, take-out restaurant, is prohibited in this zoning district. **Not Opposed with Provisos.**

**1737-1739 Chestnut Street (Unit 100) NEC 18<sup>th</sup> Street (C-5).** Application for the proposed use of waxing in space #100 on the first floor of an existing structure with other previously approved uses. Refusal: The proposed use, "waxing" is not permitted in this zoning district. **Not Opposed with Proviso.**

**1631 South Street, Unit #2 (C-2).** Application is for the erection of a one story addition (roof deck) with protective rail (not to exceed 42" in height) to an existing roof deck with existing pilothouse on a four story attached structure (five stories total, maximum height not to exceed 42'). For use as a single family dwelling on floor two through four and vacant commercial space on first floor as previously approved. Refusal: Number of Stories: four stories existing, five stories proposed. **Opposed.**

**2024 Spruce Street (Condo Unit #6) (R10-A).** Application for the erection of a rooftop deck at the fourth story level exceeding 30" above the roofline (addition)

of an existing four story attached structure with cellar containing an existing six family dwelling. No signs on this application. Refusals: The proposed addition, an extension of a use previously approved

by the Zoning Board of Adjustment, must also be approved by the Zoning Board of Adjustment. Height: 35' allowable vs. 46' 7" proposed. Stories: three stories allowable vs. four stories proposed. **Not Opposed.**

**2003 Delancey Place (R-10).** Application for a two-family dwelling in an existing structure. Refusal: Rear Yard Area: 244sf required vs. 0sf proposed. **Opposed.**



## THE EVOLUTION OF A MURAL

Jane Golden, Mural Arts Program Executive Director, met with neighbors on Thursday, July 11, at the Rosenbach Museum & Library to discuss the mural for the wall on the southeast corner of 21<sup>st</sup> and Lombard streets that was requested by some of the neighbors. A list of potential artists was distributed to the audience and samples of their work were presented. Golden said since the neighbors requested the mural, "it would be great if they help defray its \$30,000 cost by contributing a few thousand for the design fee for several artists." The artists would present to the community their concept of the mural. Some concerns about the mural were expressed by members of the audience.

## CCRA's 54<sup>th</sup> HOUSE TOUR • SAVE THE DATE • SUNDAY, OCTOBER 21<sup>st</sup>

Join us for CCRA's annual House Tour on Sunday, October 21<sup>st</sup> from 1:00 p.m. – 5:00 p.m. You will have the opportunity to spend an autumn afternoon viewing the spectacular homes of your Center City neighbors. Among the variety of townhomes and condominiums open to the public are a mini-mansion on Spruce Street, contemporary homes in Fidler Square and significant historic buildings in the Rittenhouse Square neighborhood. Our city gardens will amaze you.

Tickets purchased in advance: \$25. Tickets purchased day of tour: \$30. Ticket holders will receive day of tour discounts at designated area restaurants. A list of the participating restaurants will appear on the CCRA website and will also be published in the weekly e-newsletter.

Volunteers who host two hour shifts (1:00 p.m. – 3:00 p.m. or 3:00 p.m. – 5:00 p.m.) will receive a complimentary ticket. For more information contact Kathleen Federico at 215-850-3876.



*The size of some of the older homes in our neighborhood will wow visitors.*



*Some of the houses on the tour will look as they did when they were first occupied.*



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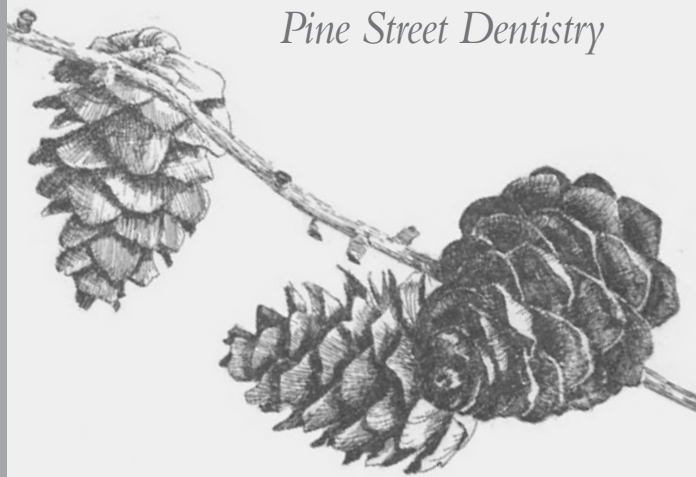
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# A Chat with David Schwartz of Sophy Curson

By Jacqueline F. Bershad

## The Sophy Curson store is an icon of Rittenhouse Square, how did it get started?

My great aunt Sophy started it in 1929. She was looking to buy clothes in her size and not have to have them custom made. She invented the junior size, which is what we call Petites today. She patented her slogan “Junior is a Size not an Age.” My grandmother Pearl Curson Goldner and my other great aunt Bobbie Curson Price joined the business to help my Aunt Sophy. Together all three sisters made the business successful at a time when women in business were not at all common. My mother, Susan, joined the business in the 1960s. In the 70s we transitioned out of Petites and now we carry all sizes from 2–18.

## The building itself is very 50s fabulous.

It was designed by Bobbie’s husband, Beryl Price. He was a well-known architect having designed the interior of Beth Zion Beth Israel on the square and various houses around the square. We have kept the essence of the original layout and coloring. In fact the dressing rooms are still extra large to accommodate the wide crinolines of the fifties.

## So what got you to join the family business?

I had grown up with “the shop.” I had planned to go to Hollywood but the big writers’ strike of 1988 changed my plans. I started to work temporarily and here I am close to 25 years later.

## What’s the best thing about working with your mom, Susan?

I was lucky to get to work with my aunts and grandmother, and I continue to work with my mother, Susan. Of course working with family can be a challenge but the reward is when you get to experience your mother or grandmother as an adult and as not as a parental figure. It goes both ways I am sure. We have to set aside our family roles and work together as colleagues.

## You just returned from a Paris buying trip. What should we be wearing this fall?

Paris Paris Paris. Lots of color, and great prints. Feminine ruffles and luxurious trims. You will see a lot of fur trim but we were careful not to go overboard.

## Will that work in Philly?

Philadelphia marches to its own beat. We introduce the trends and sometimes they hit now and sometimes they take a while to catch on.

## So what do you say if a customer asks if an outfit makes her derriere look big?

We want you to look your best. If you like a dress, but it isn’t flattering, we can find one that is similar but makes you look fabulous. We also have tricks of the trade to fix almost any problem. Many times it is as simple as different undergarments.

## What’s it like being one block from Shake Shack?

It’s great to see more excitement on Sansom. I have lived in Philadelphia all my life and lived and worked in this neighborhood for more than 20 years. I love the renaissance that has happened here. All the merchants support each other. I get my coffee at La Columbe, my bread at Metropolitan Bakery, my eyeglass as Eyesite, haircuts at Vog and eat at Famous 4<sup>th</sup> Street Deli on 19<sup>th</sup> Street.



Richard Bauman

*The 1988 Hollywood writers’ strike changed David Schwartz’s career plans.*

## Shake Shack soft serve or Capogiro gelato?

Oh, Capogiro! But I really like Yogorino too.

## Any plans beyond Sophy Curson?

I always loved these certain tee shirts I buy on vacation so I contacted the manufacturer and started a custom line of Philly neighborhood tee shirts called Rittenhousetees.com. Great for Philly neighborhood pride with football jersey and chic fitted tees.

## So if Rittenhouse Square played Society Hill in touch football who would win?

Rittenhouse Square, definitely. And if they didn’t win, they would certainly dress better.



*Except for the style of the clothes in the window, the Sophy Curson store in 1953 looks very similar to how it looks today.*

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# CCRA Neighborhood Fall Events

## **Fitler Square Neighborhood Improvement Association Golden Jubilee**

Participants will enjoy light fare, beer and wine and dancing in Fitler Square as they celebrate the past 50 years of our neighborhood jewel on the 2300 block of Pine Street. [www.fitlersquare.org](http://www.fitlersquare.org)  
Saturday, October 6, 7:00 p.m. – 9:00 p.m.

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## **Philadelphia City Institute (PCI)**

1905 Locust Street  
215-685-6621

## **Children's Story Time Programs**

**Baby Lap Sit Story Time** is designed for babies aged 6 to 24-months and their caregivers to share and enjoy stories, songs and rhyme with Ms. Karen. Babies can be registered for their very first library card. Caregivers may preview new books and DVDs.

Tuesday, October 2, 9, 16, 23 and 30 (don't forget to wear your Halloween costume), and December 4, 11 and 18, 10:15 a.m.

**Toddler Story Time** is designed for children aged 2 to 4-years and their caregivers to participate in rhymes, stories and songs. Preview new books and DVDs and register your toddler for his or her very first library card.

Thursday, October 4, 11, 18 and 25 (don't forget to wear your Halloween costume) and December 6, 13, 20 and 27, 10:15 a.m.

**Pajama Story Time** where children aged 3 to 7-years wearing their pajamas and accompanied by their favorite stuffed animal and their caregivers enjoy stories, surprises, and tasty cookies and milk. Children should bring their library card to enter the raffle.

Wednesdays, September 26, October 31 (don't forget to wear your Halloween costume), November 28 and December 26, 6:45 p.m.

For more information on all children's programs call Ms. Karen at 215-685-6621.

## **Free Films at PCI - The Free Library on Rittenhouse Square**

### *Under the Roofs of Paris,*

Wednesday, September 5, 2:00 p.m.

### *Le Million,*

Wednesday, September 12, 2:00 p.m.

### *Divya,*

September 19, Wednesday, 2:00 p.m.

### *Delicatessen,*

Wednesday, September 26, 2:00 p.m.

### *Private Lives,*

Wednesday, October 3, 2:00 p.m.

### *This Happy Breed,*

Wednesday, October 10, 2:00 p.m.

### *Brief Encounter,*

October 17, 2:00 p.m.

### *In Which We Serve,*

Wednesday, October 24, 2:00 p.m.

### *Blüthe Spirit,*

Wednesday, October 31, 2:00 p.m.

### *Desert Fox,*

Wednesday, November 7, 2:00 p.m.

### *Sahara,*

Wednesday, November 14, 2:00 p.m.

### *Five Graves to Cairo,*

Wednesday, November 21, 2:00 p.m.

### *Casablanca,*

Wednesday, November 28, 2:00 p.m.

### *Coming Home,*

Wednesday, December 5, 2:00 p.m.

### *Being There,*

Wednesday, December 12, 2:00 p.m.

### *Harold and Maude,*

Wednesday, December 19, 2:00 p.m.

### *Bound for Glory,*

Wednesday, December 26, 2:00 p.m.

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## **Conversations with the Stars of the Pennsylvania Ballet at PCI**

*Giselle*, (guest speaker Arancha Ochoa in one of her final pre-retirement public appearances). Monday, October 15, 6:30 p.m.

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## **Schuylkill Banks Kayak Tours**

Take a Professionally guided kayak tour of the Schuylkill River between Walnut Street Dock and Fairmount Water Works, including ½ hour of instruction by Hidden River Outfitters. All tours depart from the Walnut Street Dock; prices include instruction, equipment rental and guided tour. Private tours for groups of 10 to 18 people can be arranged at the outfitter's convenience. To purchase tickets, call 215-222-6030 x103 or x100.

### **Basic Kayak Tours**

Saturday, September 8, 6:00 p.m.

Saturday, September 22

11:00 a.m. & 1:00 p.m.

Saturday, September 29

11:00 a.m. & 1:00 p.m.

### **Moonlight Kayak Tour**

Saturday, September 8, 8:00 p.m.

## **Philly Fun Fish Fest**

Enjoy a morning of free catch and release fishing and friendly competition on Schuylkill Banks! The Philly Fun Fishing Fest is perfect for anglers of all ages and levels of experience. No fishing license is required during the fishing competition, and fishing gear will be available for loan on a first-come, first-served basis.  
Saturday, September 8, 7:00 – 11:00 a.m.

More information about Schuylkill Banks events is available online at [www.schuylkillbanks.org](http://www.schuylkillbanks.org) or by calling 215-222-6030 x103 or x100.

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## **Friends of Schuylkill Banks'**

### **Schuylkill Soiree**

Join Friends of Schuylkill Banks for their Third Annual Fundraiser in support of SRDC's maintenance of Schuylkill Banks! Admission includes all-you-can eat food and drinks, live music, and lawn games. Children age 12 and under are free with paid adult. More information and tickets: [friendsofsb.org](http://friendsofsb.org).

Saturday, September 15, 5:00 p.m. – 8:00 p.m.

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## **Rittenhouse Square Fine Art Show**

Friday, September 14, 11:00 a.m. – 7:00 p.m.  
Saturday, September 15, 11:00 a.m. – 6:00 p.m.  
Sunday, September 16, 11:00 a.m. – 5:00 p.m.  
[www.rittenhousesquareart.org](http://www.rittenhousesquareart.org)

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## **Philadelphia Open Studio Tour**

Artists' studios west of Broad Street will be open to the public at no cost.  
Saturday, October 6, and Sunday October 7  
[www.philaopenstudios.com](http://www.philaopenstudios.com)

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## **Curtis Institute of Music**

Field Concert Hall, 1726 Locust Street  
Student Recital Hotline 215- 893-5261 for program information  
Alumni Recital: Hsin-Yun Huang (Viola '92) and Friends  
Sunday, October 14, 3:00 p.m.

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## **First Presbyterian Church and Mercy Health Systems are sponsoring a symposium on the new Affordable Care Act and health insurance.**

Starting in October there will be a series of lectures at First Presbyterian Church, 21<sup>st</sup> and Walnut streets free and open to the public. Check [www.fpcphila.org](http://www.fpcphila.org) for details on dates and times.

*Continue on page 31*





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**The Osher Lifelong Learning Institute at Temple University (OLLI)**

Open to members age 50 and older  
**OLLI 2012 Fall Semester** begins  
Wednesday, September 19 and ends  
Thursday, December 6  
1515 Market Street, Suite 525  
www.temple.edu/olli

**Schuylkill River Park Fall Festival**

Saturday, October 20, 11:00 a.m. – 3:00 p.m.  
Rain date, Sunday, October 21, same time.

**Rosenbach Museum and Library**

2008-2010 Delancey Place  
215-732-1600  
www.rosenbach.org

**Open House**

Bring your friends and family to this free event to explore the Rosenbach Museum & Library. Rosenbach docents and staff will be on hand throughout the day to answer questions about the Rosenbach brothers' historic house and the two current exhibitions: Maurice Sendak: A Legacy

and Maurice Sendak and Stephen Colbert: Interviews, Objects...and Poles!

Saturday, September 29  
12:00 p.m.–6:00 p.m.

**Blocktoberfest 2012**

Blocktoberfest, sponsored by South of South neighborhood Association, South Street West Business Association and Bella Vista Beer Distributor, is returning to South Street West between Broad and 17<sup>th</sup> streets with live music, great food, seasonal beer and children's activities.  
Saturday, October 13  
12:00 p.m.–8:00 p.m.  
Rain date Saturday, October 20.

**Penn's Institute on Aging (IOA)**

**Penn's 5K for The IOA**  
The course runs through Penn's campus and is designed to highlight the university's green space and views of Center City. Register at 5K for The IOA on The Institute on Aging at the Penn website [www.med.upenn.edu/aging/](http://www.med.upenn.edu/aging/) or [Pretzelcitysports.com](http://Pretzelcitysports.com) under the online

registration link [www.pretzel.citysports.com](http://www.pretzel.citysports.com)  
Sunday, September 30, 8:00 a.m. for 5K race, 8:10 a.m. for 1 mile race.

**Fall 2012 Center City District Restaurant Week**

September 30 to October 5 and October 7 to 12  
<http://www.centercityphila.org/life/RestaurantWeek.php>

**Trinity Memorial Church**

2200 Spruce Street  
215-732-2515

**Will Stutts' Edgar Allan Poe**

Friday, October 5, 8:00 p.m.

**Trinity@22<sup>nd</sup> Street Party**

Saturday, October 6, 12:00 p.m.–3:00 p.m.

**Tibetan Mandala Creation**

Monday – Saturday, October 15– 20  
10:00 a.m.–2:00 p.m.

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**DATES TO REMEMBER:**

**Wednesday, 10/10 • Celebration of Center City Living**

**Wednesday, 10/17 • School Fair**

**Sunday, 10/ 21 • House Tour**

centercity@centercityresidents.org  
www.centercityresidents.org

## CCRA President Jeffrey Braff Addresses City Council

Jeffrey Braff, CCRA president, addressed Philadelphia City Council on June 5<sup>th</sup> and 14<sup>th</sup> about the organization's opposition to the Mayor's plan to set a new real estate tax rate based upon the city's Actual Value Initiative (AVI) under which all properties are to be assessed at full market value prior to the completion of the AVI reassessment process. Braff's testimony came hard on the heels of CCRA's annual meeting regarding Philadelphia real estate tax issues, and after he met individually with Councilman Kenyatta Johnson and Council President Darrell Clarke's Chief of Staff, Will Carter. Braff emphasized five points:

1. CCRA is not opposed to the AVI program, only the timing of its implementation. The present property assessments are inconsistent and unfair.
2. It is impossible to set tax rates without knowing the value of the properties that will be assessed across the entire city. This was made abundantly clear by the drastically different rates proffered by the administration depending on different hypothetical values of the city's real estate tax base.

3. Without knowing what the assessments are, it is impossible to address intelligently the likely harsh impacts for some homeowners stemming from the move to AVI and how to protect vulnerable homeowners through such measures as Homestead Exemption, smoothing, gentrification adjustments and/or payment deferrals.
4. Implementation of the AVI program is a completely different issue from the

city's share of school district funding, and the two issues should be addressed separately and on their own merits.

5. The city should be looking to sources of revenue other than real estate tax increases, which have been increased in each of the past two years. Most obviously, the city should redouble its efforts to go after tax deadbeats who, according to recent published reports, owe more than \$500 million in back taxes.



Jeffrey Braff emphasized that CCRA was opposed to the mayor's plan to set a new real estate rate based on the the Actual Value Initiative (AVI) but not to the AVI program when he addressed Philadelphia City Council on June 5<sup>th</sup> and 14<sup>th</sup>.

Ed Hille / Staff Photographer (Philadelphia Inquirer, Friday, June 15, 2012)