



Newsletter of the Center City Residents' Association

Vol. 3 No. 2 June 2013

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Up with Walkability, Down with Traffic Studies (and Take Another Look at Minimum Parking Requirements)

By Virginia K. Nalenz

The skyline dazzles, green parks refresh, streets thrum with busy shops and restaurants, housing offers options high and low—congratulations, says Jeff Speck, but if you want to do just one thing to allow your city to thrive in the 21st century, make it possible to live there without a car. "Cities support either driving or everything else," Speck writes in *Walkable City: How Downtown Can Save America, One Step at a Time*. An architect who oversaw the Mayors' Institute on City Design, Speck shows how cities often work against their own best interests. For starters, urban projects typically begin with traffic studies.

Says Andres Duany, co-author with Speck and Elizabeth Plater-Zyberk of *Suburban Nation*, "[The] single-minded pursuit of traffic flow has destroyed more American towns than General Sherman marching through Georgia." Under the banner of "ease of flow" and "ample parking," planners are not simply doing the job as they learned to do it, although inertia and failure to see the big picture are both part of the problem. But really, Speck writes, traffic studies are too often a case of the fox guarding the henhouse. The studies are typically performed by firms that do traffic engineering. The results are based on

Continue on page 2



Fran Levi

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Urban advantages begin, says the author of *Walkable City*, when density reaches 10-20 habitations per acre, as on many row house-lined streets of Center City. Architect/planner Jeff Speck asks the mayors of America to "stop letting traffic engineers design your city."

computer models whose inputs, unchanged over the years as downtowns wither, lead relentlessly to the same conclusion: a need for more and/or wider roads, to be built by the selfsame firms that employ the traffic engineers who performed the study.

The phenomenon of induced demand is built into these discredited standards and practices. In the half-century since urban historian Lewis Mumford named “the concrete cloverleaf” as our national flower, numerous studies have shown that if we build more roads, more people will drive on them. Speck hears a few voices crying out above the thunder of passing traffic: a new generation of traffic engineers is beginning to decry the protocols that call for paving over the as-yet-unpaved portions of American cities.

Instead of induced demand, try reduced demand, Speck urges, as San Francisco did when it replaced the Embarcadero Freeway with a boulevard where streetcars run and pedestrians stroll along seaside paths; dire predictions that traffic would clog nearby streets drifted away like the fog over the Pacific. Is this a vision for Philadelphia’s I-95? Columbus, Ohio, found a way to revitalize its downtown without going to the expense of a Big Dig: it built an extra-wide bridge over its divisive highway and turned it into a neo-Ponte Vecchio. Business is booming in the shops that line the bridge, and the two districts connected by the bridge have sprung back to life. The truth of the concept of induced demand has been a long time coming, but it appears to be on its way, clearing from its path such embedded untruths as “Congestion wastes fuel.” On the contrary, says Speck, in congested cities, cars can’t go fast. Speed, not congestion, spends the most fuel.

The problem of cars in motion is matched by that of cars at rest. “Minimum parking requirements” [mpr’s] flash as another danger signal in the account of the walkable city. Speck, giving full credit to Donald Shoup, an engineer who first identified the problem, deconstructs mpr’s in a long dense chapter whose message to cities might be summarized as: Don’t do that. Don’t enforce minimum parking requirements. Instead, peg street parking to market value and build or maintain excellent public transit and bike lanes. Transit and walkability are co-dependent. The city of Paris has committed to



Coexistence of pedestrians, drivers and cyclists is evident here on Walnut Street (above). The author of *Walkable City* advocates investment in downtown “because it is the only area of the city that belongs to everyone.”

reducing parking spaces by 55,000 per year for the next 20 years and to expanding the Metro and the bike share program. Des Moines might throw “freedom fries” at the idea, but in Francophile Philadelphia, it could inspire imitation. In fact, Philadelphia released the kickstand on its bike share program in May of this year.

In general, the millennial generation has not shown a bent for life in the suburbs, the “creative class” prefers a scrum in which to create, and many empty nesters want to jettison the suburban house and lawn. In combination these desires may lead to great opportunities for a walkable city, a city like Philadelphia.

Building Improvements at The Philadelphia School’s Early Childhood Learning Center



On Thursday, April 11, Amy Vorenberg, The Philadelphia School Head of School, explained the planned improvements to the new Early Childhood Learning Center at 25th and South streets to attendees at a meeting for neighbors.

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President's Report



Jeffrey L. Braff, CCRA President

In my first President's Report, I outlined seven goals for CCRA that I hoped to accomplish during my two-year term. One of these goals was to enhance CCRA's visibility with the hope that doing so would pay dividends in recruiting new members and corporate sponsors, which, in turn, would help place the Association in a position of financial stability.

One means of enhancing CCRA's visibility is through the delivery of public programs and activities. And this route has the added virtue of supporting our mission: the preservation, enhancement and celebration of urban living. In this fiscal year, our programs/activities have included:

- October 10: Celebration of Center City Living and CCRA's 65th Anniversary (cocktail party and auction honoring architecture critic Inga Saffron)
- October 17: School Fair showcasing 21 area public, private and charter schools
- October 21: 54th Annual House Tour
- December 12: Town Hall Meeting with Philadelphia School District Superintendent Dr. William Hite
- December 16: Sacred Spaces Open House of 12 neighborhood sanctuaries
- January 23: Release of CCRA monograph "A Primer on Philadelphia Real Estate Taxes"
- February 6: "Nut & Bolts" of the Actual Value Initiative (AVI) reassessment of property values with representatives of the Office of Property Assessment and the Board of Revision of Taxes
- February 10: Annual Chili Challenge/Community Supper
- April 17: Pedal Power – Safe Cycling in Center City
- April 24: Meet the Controller Candidates
- May 8-9: Herb Booth at Rittenhouse Square Flower Market for Children's Charities
- May 16: Members Only cocktail party with Judy Wicks (in her home) in conjunction with the release of her book *Good Morning, Beautiful Business*
- May 22: Annual Meeting (featuring Sharon Pinkenson of the Philadelphia Film Office, with film clips provided by the Philadelphia Film Society)

* * * *

After paying for our Executive Director/office support, CCRA's largest expense by far is our \$29,000 contract to pay for sidewalk and ginkgo berry clean-ups after weekly trash collections. By now you should have received a solicitation for the 2013 Neighborhood Beautification Campaign, CCRA's annual giving program to help pay for this and other beautification measures. Please make your tax-deductible contribution today by going to www.centercityresidents.org and clicking on the link in the upper right hand corner of the home page. And be sure to let your friends know that this service is provided by CCRA. (Many in the neighborhood think that this is a city service. We are hoping that the bright yellow vests now being worn by the sweepers, emblazoned with the phrase "CCRA Funded Cleaning," will help to correct this misunderstanding.)

Thanks for your support!

Jeffrey L. Braff,
 President

Justine Hoffman: New TPS Head of School

By Sophie Berg, 8th grader, *The Philadelphia School*

Amy Vorenberg will retire from her seven-year tenure as Head of School at The Philadelphia School (TPS) at the end of June, when she will become head of Beauvoir, a pre-K through 3rd grade school in Washington, DC. Justine Hoffman, currently the Head of Middle School at the Hewitt School in New York City will take Amy's place on July 1. The Hewitt School is an independent school for girls in Kindergarten through 12th grade.

Naturally, the TPS and greater Philadelphia communities are curious about what the future Head of School will be like. No one is more inquisitive than the students themselves, and Justine was generous enough to answer questions generated by students at The Philadelphia School.

What is your favorite color?

-Sadie, pre-schooler

I love all bright colors, but if I had to select a favorite, it would be hot pink. I love how energized it makes me feel. Hot pink is a happy color!

What's your favorite book? Your favorite author?

-Zoë, 8th grader

I have many favorite books and authors as I have always been an avid reader. This is a challenging question, but if I had to select a favorite book, I would have to choose two childhood classics, *Charlotte's Web* by E.B. White and *Make Way for Ducklings* by Robert McCloskey. Both books express the importance of family, friendship and community. I love that both Charlotte and

Mrs. Mallard have a goal to achieve and go "above and beyond" to make their goals a reality.

Will you be living in Philadelphia?

-Sarah, 1st grader

I will indeed be living in Philadelphia. I plan to move from New York City to Center City in mid-June. Philadelphia is a city that I have always wanted to get to know, and I am eager to begin exploring!

How did you learn about this job?

-Sammy, 1st grader

I have known about The Philadelphia School for many years. I was and continue to be very impressed with the program, the students, the faculty and the community as a whole. When I heard that there was an opportunity to become the Head of School, I enthusiastically applied. As you can imagine, I am thrilled to be joining this community!

What drew you to this job at TPS?

Why this school and not another?

-Leo, 6th grader

I have always envisioned working at a school like TPS. The school's mission is one that I truly believe in. I am a strong advocate of an integrated curriculum, and I fully support and celebrate the idea that all students should stretch themselves throughout the school day as readers, writers, mathematicians, scientists, artists and athletes.

What's the most positive interaction

you've had with a student? -Ava, 8th grader



New TPS Head of School Justine Hoffman with three of the Hewitt students she will be leaving.

What a wonderful question! Students are the best part of my job! I love spending time with students, and I learn something new from them each and every day. I think the most gratifying interactions are when I can assist with an idea or a plan of action. My goal is to help everyone reach his or her personal best, and when I can make this happen, I am always humbled.

Are you going to change anything about the school?

-Peter, 5th grader

My goal for the first year is to spend time getting to know everything I can about this special place. I plan to meet and talk with students, families, faculty, alumni and community members. Together, we will be able to celebrate all of the terrific things that are happening and set goals for our future. I look forward to your input, Peter.

Article author Sophie Berg is an 8th grader at The Philadelphia School. She will attend Central High School in the fall. Although she is graduating from TPS in June, she looks forward to visiting the school next year to see Justine in action.

The Prince Music Theater: Alive and Well

By Bonnie Eisenfeld

Fans of the musical performing arts will be delighted to learn that, thanks to a group of investors and philanthropists headed by Herb and Karen Lotman, the Prince Music Theater emerged from bankruptcy. The arts organization plans to operate next year as a multi-discipline performance center showcasing world performing arts, touring shows, concerts including indie rock, jazz, blues and classical music, a comedy series and the popular Morgan's Cabaret series. The theater will again be a home to the

Curtis Opera Theatre and the Philadelphia Film Festival.

What we know today as the Prince Music Theater was originally The American Music Theater Festival, founded in 1984 for the purpose of "nurturing and developing the unique American art form of music theatre of the highest caliber over a wide aesthetic range." This arts organization spent its first 15 years performing a variety of musical

works from Broadway revivals to avant-garde opera in different venues throughout Philadelphia. In 1999, Marjorie Samoff, the organization's founder, former president and producing director, moved the Festival to the newly renovated Prince Music Theater named for Broadway producer and director Hal Prince. *Time Magazine* called the Prince Music Theater "the foremost presenter of new and adventurous music theater works in the country."

The Prince Music Theater is housed in an historic building that has opened several times in past years in various incarnations. The original theater, opened in 1921 at 1412 Chestnut Street, was named the Karlton Theater and showed second-run movies. It was acquired in 1943 by William Goldman who re-opened it as a first-run movie theater. It again re-opened in 1950 with the new name, Midtown. Again, in 1980, it re-opened as a twin theater, closing in 1995. In 1999, it opened as a live theater for the American Music Theater Festival. The interior included a new 445-seat main auditorium, a second-floor 150-seat theater and a mural by Al Hirschfeld in the lobby.



City of Philadelphia Department of Records

The Karlton Theater, which opened in 1921, was the original theater at 1421 Chestnut Street. The photo above dates from 1935.

The group of investors, known as the 1412 Chestnut Street Corporation, saved the Prince by purchasing the building at a bankruptcy auction and finalized the sale in the fall of 2012. The performing arts organization will continue to occupy the building under a 25-year lease. According to Chairman Herb Lotman, the 14 new members of the board represent the core of “heroic support from the Philadelphia community to revitalize the Prince Music Theater.” The board has named James E. (Jamey) Hines, former artistic administrator of the Mann Center for the Performing Arts, to be the new executive director. Hines was quoted as saying “The Prince made music theater history in its first 25 years. We aim to continue that

tradition on a broader scale.” The board also recruited as advisors Lawrence J. Wilker, former president of the John F. Kennedy Center for the Performing Arts and president of TheatreDreams, and Edward R. Kasses, President and CEO of Princeton Entertainment and the Mann Center’s Executive Producer.

Currently, the Prince Music Theater is being renovated with the installation of the latest digital technology in high definition 3D movie projection, improved sound systems and new lighting consoles. New carpeting, flooring and improvements in the concessions are underway.



Bonnie Eisenfeld

The Prince Theater today looks much different from when it was the Karlton.

This season the Prince still has two great events coming up. Another opera in the Landmarks of Creativity Opera Cabaret series will be presented: *Satan’s Bride* on June 6, 7, 8 and 9. In the Opera & Ballet in Cinema series, the Prince will present *Alice’s Adventures in Wonderland* on June 2 and June 4.

The Prince Music Theater’s three performance venues have offered more than 400 performances and screenings each year, attracting 100,000 attendees. AMTF/ Prince Music Theater has mounted 175 productions including 92 world premieres. Check the website for information about current and future programs: www.princemusictheater.org

From Broadway to off-Broad Street, the Art of Al Hirschfeld

By Bonnie Eisenfeld

When the Prince Theater moved to its permanent home in 1999, the theater commissioned for its lobby a four-panel mural by Al Hirschfeld, an American caricaturist famous for his black and white drawings of theatrical figures. The mural, the last of Hirschfeld’s career, consists of 51 famous figures from 20th century American musicals.

Hirschfeld was well known for his pen-and-ink drawings, which appeared in *The New York Times* for 66 years each time a Broadway show opened. For more than 70 years, while sitting in an antique barber chair in his Upper East Side townhouse in Manhattan, he drew caricatures of more than 7,000 Broadway personalities, film stars and jazz and rock musicians. He worked seven days a week and attended almost every Broadway opening from the late 1920s until his death at age 99. Hirschfeld would hide his daughter Nina’s name in his drawings and place a small number next to his signature indicating how many NINAs were in the drawing. Fans in the know would spend hours trying to find all the NINAs. His work appeared in many other publications and in movie posters, album covers and even postage stamps and is in the collections in the Metropolitan Museum of Art and the Museum of Modern Art in New York.



Above is one of the four panels of the Al Hirschfeld mural at the Prince Theater. All of the panels can be viewed at the Al Hirschfeld Foundation’s website <http://www.alhirschfeldfoundation.org/news/musical-monday-american-musical-theatre-mural>

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“Eating Local” with Neighborhood Foods

By Jen Datka

Neighborhood Foods (NF) is redefining the idea of “eating local” with their community supported agriculture program (CSA) offering vegetables grown by local rural and urban farmers as well as coffee, jam, bread and honey produced and/or processed in Philadelphia. In addition to eight pick-up locations around the city, NF has teamed up with Wash Cycle Laundry at 1611 South Street to offer Philadelphia’s first ever bicycle home delivery option for CSA. The 22-week CSA began on May 24 and will continue through October 25.

Individuals who participate in the Neighborhood Foods CSA receive weekly “shares” of some of the freshest food in the city. The profits from Neighborhood Foods subsidizes produce at their low-income farmers markets as well as partially fund community events and educational programs for people of all ages. Neighborhood Foods also represents a sustainable method for managing Philadelphia’s vacant lots. If a vacant lot could be converted into a farm that could financially support itself, the city and other organizations would not have to annually invest money in it. It would also provide jobs, taxes and safe open spaces that contribute to a better Philadelphia.

“Neighborhood Foods is a big first step toward building a multi-stakeholder cooperative that will generate shared wealth within Philadelphia,” said Dylan Baird, Neighborhood Foods business manager. “We believe that urban farming combined with

civic action will unify our neighborhoods, helping farmers, customers and community members to achieve their goals together.”

Community supported agriculture programs are designed to build strong relationships between growers and eaters and between urban and rural communities. CSA members provide special support to farmers by sharing in the risks of farming and by guaranteeing a steady source of income throughout the growing season. In an urban farm share program like Neighborhood Foods, these connections and economic benefits can be particularly powerful because the money stays local. Meanwhile, CSA members feel a deeper connection to their food and enjoy the benefits of farms in their neighborhood.

Neighborhood Foods has also formed an advisory group that consists of neighbors from the community. These individuals hold Neighborhood Foods accountable to the needs of the community and help NF navigate the balance between being both a business and a community organization. “Neighborhood Foods is all about taking ownership over these vacant lots and our communities,” said Lisa Barkley, a member of the Neighborhood Foods Advisory Group and lifetime resident of the neighborhood. “It helps to raise awareness around nutrition and has made it possible for us to eat healthy. Just being a part of Neighborhood Foods and seeing the change that is possible is incredibly empowering.”



Raheem White prunes tomatoes in the high tunnel at the Neighborhood Foods Farm on an early summer morning.

By partnering with urban producers, restaurants and companies like Wash Cycle Laundry, Neighborhood Foods is taking crucial steps towards building a hyper-local distribution system that makes some of Philadelphia’s diverse and delicious food scene more convenient for residents. It is also the first step in forming a system based in cooperation that would help support small businesses by pooling their resources and competing with larger non-Philadelphia based companies.

A full vegetable share, approximately 10 pounds of produce, consists of enough vegetables for a family of four for one week, and a half share is approximately five pounds of produce. Shares may be purchased after the season starts, and the cost is prorated depending on time of purchase. The produce includes a wide variety of seasonal items and customer favorites, such as tomatoes, are emphasized. Pick-up locations for the Neighborhood Foods CSA are Fridays and Saturdays at Rittenhouse Square, 47th Street and Baltimore Avenue, the 400 block of Dudley Avenue in Narberth, Northern Liberties (Café Chismosa), Queen Village (Red Hook Coffee and Tea), the Overbrook Farmers Market and 37th Street and Lancaster Avenue.

To learn more about the Neighborhood Foods CSA or to sign up, visit Neighborhoodfoods.org or call Dylan Baird at 240-350-3067.



Ryan Witmer teaches carpentry during the Neighborhood Foods summer teen program at Neighborhood Foods Farm at 53rd Street and Wyalusing Avenue in West Philadelphia.



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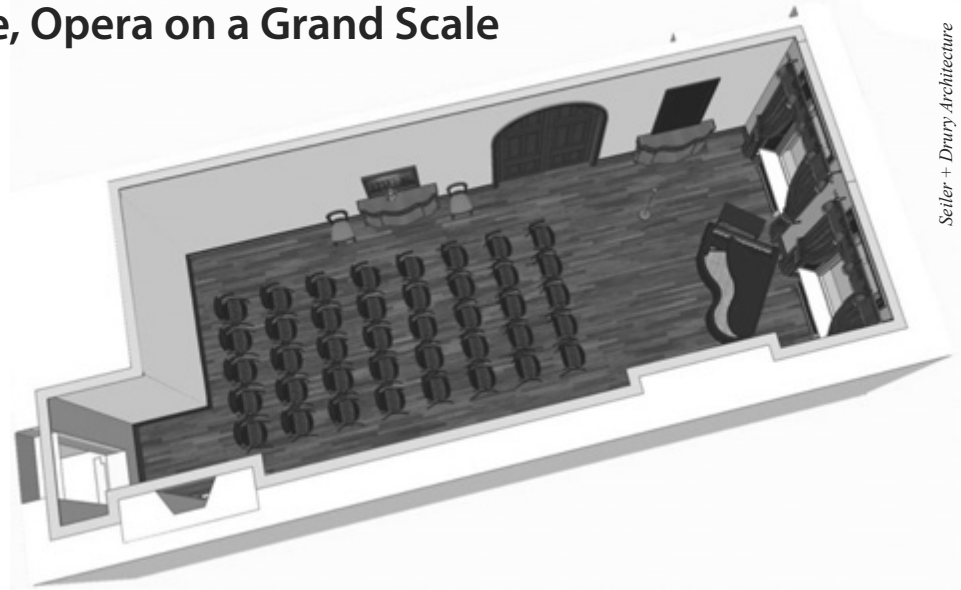
On a Street Where We Live, Opera on a Grand Scale

By Kristin Davidson

This winter opera-goers at the Met were dazzled by Joyce DiDonato's portrayal of the tragic queen, Maria Stuarda, in Donizetti's opera of that name. Critics saluted DiDonato as "simply magnificent, singing with plush richness and aching beauty" (*The New York Times*). DiDonato was a student at the Academy of Vocal Arts (AVA) in the mid-nineties.

Michael Fabiano (tenor 2009) and Angela Meade (soprano 2009) both won the Metropolitan Opera National Council Auditions in 2007, an experience recorded in the feature-length documentary film *The Audition*, dubbed by one critic "the real American Idol." Fabiano and Meade sing major roles in leading houses in Europe and the United States. Just this spring, Sidney Mancasola (a second-year soprano) and Musa Ngqungwana (a third-year bass-baritone) were winners in the Met National Council Auditions. Ngqungwana is from South Africa, and he is among the promising young singers from around the world currently studying at AVA. Other countries represented include Angola, Canada, France, Lebanon, Mexico, Russia as well as the United States.

The incubator for all this talent lies behind brownstone facades on a quiet block of Spruce Street. Since its founding in 1933 by Helen Corning Warden, AVA has been offering tuition-free specialized training in opera. It moved to 1920 Spruce in 1938 and was able to expand into a matching building, 1918 Spruce, just over 10 years ago in order to provide more studio space for classes and individual coaching sessions. Recently, the opportunity presented itself to buy a third matching building at 1916 to create a recital room and a library for AVA's extensive collection of scores, books, and electronic media. The organization has embarked on a capital campaign to fund the renovations,



Seiler + Drury Architecture

The Academy of Vocal Arts will create a recital room and library in the recently acquired adjacent building at 1916 Spruce Street.

the major part of which will be completed this summer. The purpose of this expansion is to provide the facilities for AVA to be the world's premier institution for training young artists as international opera soloists.

Other alumni with international careers who have recently gained recognition at the Met include Bryan Hymel (tenor 2009) who has had extraordinary success in the last year. He made two high-profile debuts: the first at Covent Garden in London last summer, substituting for another singer in *Les Troyens*, and then he debuted in the same opera at the Met in January to great acclaim, again substituting for another tenor. In between, he was back in Philadelphia to sing Rudolfo in *La Boheme* for Opera Philadelphia—again a major success. Another young alum having a breakthrough at the Met is soprano Latonia Moore (2004) who took over the demanding role of Aida at the last minute for a Met Saturday afternoon broadcast performance last year. Moore has had great success as Aida, having sung the role in Sydney, Australia, as well as in Los Angeles, Dallas and San Diego, but her performance last March was her Met debut and received raves from audience members and critics.



Paul Sirochman

Sydney Mancasola and Musa Ngqungwana sing *The Barber of Seville*.

As neighbors, we have the opportunity to hear the opera stars of the future before they are launched on international careers. We may hear opera performances in the Helen Corning Warden Theatre or attend free recitals in the new recital hall. For details on the 2013-14 season visit <http://www.avaopera.org/> or call 215-735-1685. You can also hear the newly arrived first-year artists in concert at a date to be announced in late September.

Cupid Sings at AVA

By Kristin Davidson

AVA has had its share of resident artist marriages. These include Eglise Gutierrez (soprano, 2004, from Cuba) and Burak Bilgili (bass, 2004, from Turkey). Gutierrez has sung leading roles in Paris, Barcelona and Washington, DC among many other locations while Bilgili has sung at the Met as well as in Beijing, Auckland and Montreal. Ailyn Perez (soprano, 2006) and Stephen Costello (tenor, 2007) sing major roles singly and together with many of the leading opera companies in Vienna, Berlin, London, Hamburg and the U.S. In fact, both have been winners of the Richard Tucker Award for outstanding singers, and both are just launching international careers: Costello in 2010 and Perez in 2012.

Flight Crews: Making Long Flights Easier

By Bettyruth Walter

Every day of the week, a small and well-dressed army arrives at the Philadelphia International Airport. These men and women, who arrive in small platoons walk quickly away from their respective airplanes, and almost to a man — or woman — head directly into Center City Philadelphia. Their uniforms are smart and, as far as I know, they are unarmed, carrying no weapons in their rolly bags, which they smartly pull behind them.

These are the air crews — many international — who stay a night or two in Philadelphia hotels, or with local friends or family, eat in the local restaurants and shop along Center City streets.

My daughter lives in Israel, and this means eight to 10 journeys a year on — for me — the US Airways' Philadelphia to Tel Aviv flight. Over the years, I have had the good fortune to get to know some of the crew members who go back and forth across this part of the world many times a week, month or year.

Stuart Levine is a member of the flight crew, which bounces back and forth between Philadelphia and Tel Aviv, and works this flight so often that he is called “Mr. Tel Aviv.” I saw Stuart on board many times, and he always seemed to be in an “up” mood. I confess that I wondered why a person would want to work a job that kept him airborne many day and nights a month, since I would consider having to spend so many hours a month on a plane to be something akin to punishment.

I decided that I wanted to know more about air stewards in general and Stuart in particular, so I asked him many questions, and he was quite forthright in sharing his career experience. Stuart was born on Long Island and grew up in New York State, moving to Potomac, Maryland, when he was 15. He attended the University of Maryland, and while still a student worked for a company called the Travel Game. In 1979, he started working for Allegheny Airlines as a flight attendant. That same year, Allegheny became US Airways.

I asked Stuart if he ever wanted to be a pilot, and he replied that he never gave two thoughts about being one. “What this job has given me is the opportunity to travel

and see the world, and give my parents all the travel benefits that come with the job.”

Stuart has flown international routes with US Airways for 25 years and was aboard their inaugural Philadelphia to Tel Aviv flight on July 1, 2009. Approximately six international carriers land a flight a day into our Philadelphia Airport. US Airways lands about 12 international flights a day, in the off-season. During the summer season, they add another five, such as to Venice, Glasgow and Barcelona.

It seems that Philadelphians, or those who live nearby, do indeed see the world, especially during the summer. And Terminal A at our lovely airport is really a gem.

Each and every flight I have taken over the years was either made better or worse by the crew attending to the passengers, and I am always appreciative of good professional care by those who work my flights. I am well aware that all passengers are not easy, and the crew members often have their hands full. I am also aware that crew members, like all of us, have a life and sometimes have a bad day.



US Airways Flight attendant Stuart Levine is known as Mr. Tel Aviv.

The next time you are welcomed aboard an airplane with a smile, return it. Although I would never choose to work up in the skies, I know that those who do are usually people who take seriously their responsibility to keep you safe and comfortable as they escort you to your destination. And for those of you who doubt the value of your crew, imagine a flight with no one in attendance. An overnight flight could be a very long night indeed.

From ICS to Jurate Krokys, Thank You



Cynthia Kwan

Jurate Krokys, the founding Principal and CEO of Independence Charter School (ICS), received the ICS 2013 Dream Maker's Award at the Racquet Club of Philadelphia on March 7th. She received this award because of her tireless dedication to providing ICS students and families a unique global education experience. Krokys left ICS the summer of 2012 to become the Executive Director of Philadelphia Schools for American Paradigm Schools.

Gray's Ferry: Gateway to Philadelphia

By Zoe Axelrod, Schuylkill River Development Corporation

Two years ago, Gray's Ferry Crescent, the newest segment of Schuylkill Banks, was an overgrown, post-industrial no-man's land. The Schuylkill River, winding through South and Southwest Philadelphia, was completely inaccessible to neighboring residents. But it wasn't always that way. Before settlers arrived in Philadelphia, the land was wild marsh, meadows and woods. By the American Revolution, it had been tamed for country estates and farm land. And during the late 18th century, Gray's Ferry was considered to be the most important entrance to the city of Philadelphia.

Gray's Ferry is named for George Gray, a Yorkshire man who maintained his colonial ferry there beginning in 1747. A bridge over the river once served as the outlet for the King's Highway to the south. Gray's Garden, mentioned in a previous installment of this series as a favorite destination of Benjamin Franklin, opened shortly after the Revolution. The Garden, modeled after London's public gardens, quickly gained popularity. Visitors enjoyed "greenhouses, [a] box-wood maze, graveled walks, and pavilions." According to *Columbian Magazine*, poets "have grown delirious" over its beauties. The Garden's splendor, wrote *Columbian*, would placate even "rude minds."

William Hamilton, a lover of beauty and one of the earliest patrons of art in America, also lived along the Schuylkill. Above Gray's Ferry, The Woodlands, Hamilton's country estate, echoes the romance of the era. Below Gray's Ferry

on the west bank stretch the grounds of John Bartram, America's first botanist. Eighteenth century Philadelphians would marvel as they strolled along winding pathways, surrounded by rare plants from across North America. Today, Bartram's Garden is a National Historical Landmark and an invaluable connection to Philadelphia's past.

During their occupation of Philadelphia in 1778, the British built a floating log bridge at Gray's Ferry in order to oversee shipping. The bridge's large hinges allowed it to rise and fall with the tide and open for passing vessels. This crossing was also the entry point of John Penn, "The American," the only one of William Penn's sons to be born in the New World.

Most notably, General George Washington crossed this bridge in 1789, to be inaugurated as the nation's first President. Triumphal arches, 20 feet high, were erected on each bank, decorated with laurel branches. Eleven flags lining the bridge symbolized the states that had ratified the Constitution. A laurel crown, suspended from a line, was held in tension by a young boy. When Washington crossed the bridge in his horse-drawn carriage onto the western bank, the boy lowered the crown. As is famously written, the crown then "descended on his venerable head."

A few weeks after President Washington's arrival, Mrs. Washington made the same crossing. Amongst blaring trumpets and booming cannons, she was escorted to Gray's Garden for a celebratory banquet.

Gray's Garden became a frequent destination for the presidential couple.

Throughout the 19th century, however, Gray's Ferry dropped out of the limelight, as the natural landscape gradually gave way to industry. At the century's close, "the 'classic stream,' which once echoed with festivity and mirth, [instead] re-echoe[d] to the hoarse trumpet of the locomotive." Brick streets and row homes replaced gardens and fields; a close-knit community of working class Irish-Americans quickly populated these neighborhoods, most working at the Gray's Ferry Chemical Plant run by Harrison Brothers & Company. As industry grew, chemicals, coal residue and sewer runoff contaminated the river, compounded by additional waste flowing downriver from the city. The Schuylkill and its banks became uninhabitable by people, fish and other wildlife. Looking at the trash-filled river, it must have been hard to believe that the presidential couple had frequented such a place.

Today, thanks to improved water treatment systems, watershed education programs and other clean-up measures through the years, the tidal Schuylkill is becoming an idyllic landscape once again. Fish and wildlife have returned to the river. The Schuylkill River Development Corporation (SRDC) has partnered with the City of Philadelphia to transform Gray's Ferry Crescent into a trail and greenway, where neighbors can fish, picnic and attend outdoor movie nights. The Crescent offers a quiet retreat from the city, just as it did in centuries past, for Philadelphians and visitors alike.



An artist's engraving depicts the original crossing to the attractive banks of Gray's Ferry.



Today, Gray's Ferry Crescent is a beautiful trail and greenway.

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A Jewish Congregation with a Difference!

By Beverly Hayden



J. Maria Mackey

Rabbi Julie Greenberg has guided Congregation Leyv Ha-Ir since 2001.

Congregation Leyv Ha-Ir (Heart of the City) was formed in 1990 by a group of people who wanted to establish a more spiritual and intellectual urban community committed to Jewish learning, ethics and social justice under the umbrella of Reconstructionist Judaism. Twenty-three years later, the congregation offers very popular High Holiday services at the Ethical Society on Rittenhouse Square and Shabbat and holiday observances, classes and educational brunches at the Ethical Society, members' homes and other locations. Although it is a small congregation, they have a big heart (*leyv* in Hebrew), and everyone is welcome at all of their services and events.

As a Jewish Reconstructionist congregation, they are egalitarian and include people from a variety of demographic and household types, levels of Jewish observance and sexual orientations who hold dear the importance of Jewish community, history and religion. Membership dues are on a sliding scale system so no one is excluded for financial reasons.

Here is an introduction to some of their members (names are changed): Sam, the son of a kosher butcher, is their mainstay for ritual. Frank and Sylvia joined recently and turn out to be good at leading the lay-led Shabbat morning services. Lily is most grateful for the congregation's support after the death of her husband. Sandra edits the newsletter, sings in the choir and helps serve meals to the homeless at Trinity

Church along with her non-Jewish husband. Sarah's stories of surviving in Nazi-occupied Europe add an extra dimension to discussions. Leah loves to open her gorgeous apartment for lay-led Friday night services and potluck dinners. Nancy and Louis made a wonderful mosaic-covered ark for the congregation's Torah scrolls. These are just a few stories. What matters is that members and friends have a feeling of belonging and a place to celebrate *simchas* (joyful events), as well as being supported in difficult times.

Rabbi Julie Greenberg, a graduate of the Reconstructionist Rabbinical College, has guided the congregation since 2001 and plans to stay for many years to come. The congregation feels blessed also to have Cantorial Soloist and Choir Director Jessi Roemer, composer, poet and spiritual leader, whose wonderful voice and knowledge have added to the musical and spiritual experience.

Working for social justice is a major focus of the congregation's activities and the emphasis is on the importance of caring for each other and "healing the world" (*tikkun olam*), as they engage in participating and supporting social justice action. Currently, social action efforts focus on P.O.W.E.R. (Philadelphians Organized to Witness, Empower and Rebuild). An interfaith organization, P.O.W.E.R. promotes good jobs that pay a decent wage, great schools and immigration rights, with a pathway to citizenship.

Recently, the congregation partnered with Congregation Rodeph Shalom and St. Paul's Church in assisting parents of students enrolled at the Spring Garden School, which is located close to Center City. A committee is working closely with the parents to aid the school in various functions. Spring Garden School is one of the many in Philadelphia without a functioning library. The three institutions went into action, helped clean out the old, broken furniture and made it presentable for use. Congregation Leyv Ha-Ir also worked closely with the school principal to provide books for its library as well as books the students could borrow for summer reading since many of them don't have access to books in their homes. The congregation asked for donations, and along with the other two congregations, they were able to purchase books for each student to take home for the summer.

For more information, see their website www.leyvhair.org, write them at info@leyvhair.org, or call voice mail at 215-629-1995. The congregation welcomes your queries. Information about Reconstructionist Judaism can be found at www.jewishrecon.org.

Cheesesteaks Enable Walkability. Who Knew?

By Virginia K. Nalenz

If you want a walkable city, you need to make driving less pleasant, not more so. Instead of simplifying roads, keep it complicated, writes Jeff Speck in *Walkable City*. Speck's example of useful complication is the triangular intersection at 9th and Passyunk, famed as the jousting ground of cheesesteaks, Pat's vs. Geno's. What with the tangle of lines of people backing up into the street, cars coming every which way and the positioning of the buildings themselves in non-grid formation, like opposing slices of pizza, cars habitually move very cautiously. The intersection, like others in cities where cars, bikes and pedestrians mix in the same space, remains comparatively safe for drivers and walkers alike. For comparison, think Roosevelt Boulevard. If drivers see a clear stretch ahead, they speed up and have more accidents.



Fran Levi

The pedestrians and their dog, the cyclist and the cars, all demonstrate the traffic-calming effects of complex city intersections, like the one above at 9th and Passyunk. The author of *Walkable City* asks why, despite the benefits, "[this type of intersection] is still illegal in most of America."

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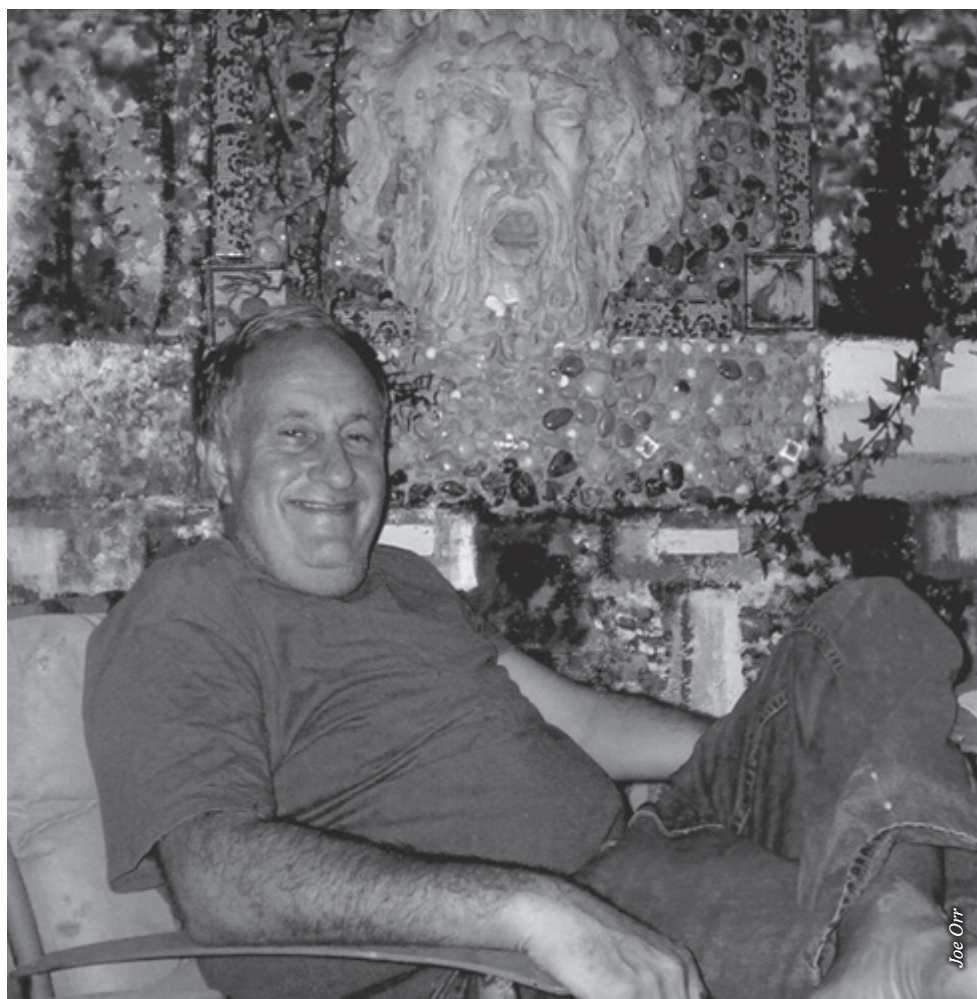
Center City Artist Brings Art to Life

By Bonnie Eisenfeld

Bill Silver likes “to live in art.” Oil paintings, murals, mosaics and painted furniture, all created in his impressionistic style, fill his row home studio on the 1500 block of Lombard Street. Contributing to this artistic environment is an Italian garden Silver created composed of plantings, mixed media and statues. Silver’s philosophy is “... art rather than being precious, needs to surround us in everything we do — in our houses, on our tables, in our conversations. It needs to be an approach to living.”

Silver was inspired to become an artist when he spent a couple of summer vacations in Florence in the late 90s and started sketching what he saw. “I came to painting later in life through my travels, considering how to look at subjects and objects I’ve seen before. Drawing and painting then became the way to spend glorious hours noticing facets beyond the surface.” He learned oil painting at an English art school that emphasized precision; another summer he painted from models at an Italian art school where he discovered he preferred a more spontaneous style. Back in Center City, he painted outdoors in Rittenhouse Square, where he met other Center City artists and at his home studio. He particularly likes to do murals because he enjoys “painting big.”

A university instructor and psychotherapist for over 25 years, Silver specializes in family and couples therapy at his practice in Centerville, PA. He holds a doctorate in social work from the University of Pennsylvania’s School of Social Work and has been teaching an introductory course at Penn’s School of Social Policy and Practice for over 25 years. At Drexel University, he teaches a doctoral level course on global families and comparative family theories



Artist Bill Silver enjoys the Italian garden he created in his Lombard Street home studio.

that is based on anthropology, evolutionary psychology and neuropsychology. Silver teaches therapists how to deal with different cultural styles of family life. According to Silver, we have a wide diversity of family types in this country, and the “typical” nuclear family now represents only a small portion of households.

Silver has shown his artwork on the Philadelphia Open Studio Tour, October

2012, at the Penn Faculty Club, at Ten Stone Restaurant and Bar at 21st and South streets and in a gallery in Florence. He sells his artwork by appointment at his home studio and will create customized murals or painted furniture for homes, restaurants or other businesses upon request. You can see his artwork on his website: <https://sites.google.com/site/billsilversurroundedbyart/>. He can be reached at billsilver1537@gmail.com.

CCRA Elects New Board Members

The following individuals, currently not on the CCRA board, were elected as directors and/or officers.

Elena A. Cappella (3-year term) Cappella has enjoyed life in Center City since moving here with her husband in 1990 from Madison, Wisconsin. Her professional and volunteer activities have centered

on law reform, women’s and prisoners’ rights, judicial conduct and ethics and administration of a national nonprofit organization. Now retired, Cappella frequents the Schuylkill River trail and small-dog park with her sweet Sheltie, Nessie, whom she’s currently training to become certified as a “comfort dog.”

Daniel J. Dougherty (Assistant Treasurer) Dougherty has lived and worked in Center City since the early 80s. He is a director in the finance area at Independence Blue Cross. Over the years, he has lived in Queen Village and Washington Square West and now lives in the Rittenhouse area. He is interested in

Continue on page 16

sustaining and improving the awareness and benefits of Center City living.

Donna Marie Strug (3-year term) Strug, born and raised in Philadelphia, moved to Center City with her husband six years ago after raising their family in Bucks County. Currently a wedding consultant and owner of Married By The MOB (Mother Of The Bride) in Philadelphia, Strug also does special event and family photography. Being active in community affairs led to her current interest in CCRA and her commitment to the neighborhood and Philadelphia.

Michael Radbill (2-year term) Radbill, a registered professional engineer in 11 states, worked for 44 years in construction and design-related positions in the US Army and for local and international design, construction and construction management firms. He has been an arbitrator of construction disputes for over 15 years. Radbill and his wife, Catherine, have four children scattered across the United States and the world.

Dilek Karabucak (2-year term) Karabucak, her husband and two daughters have been Philadelphia residents for 20 years. Throughout her career working with global companies — L'Oréal, HayGroup and currently with LionsRoar, a media strategy company, she has developed an expertise in concept development, implementation and market strategy. Karabucak is excited to offer her professional expertise and enthusiasm in order to support the mission of CCRA and make a difference.

Patti Ierardi (3-year term) Ierardi was born and raised in Philadelphia. For 28 years she has been a resident of Center City and has been a dentist in Society Hill for most of that time. She and her husband have raised and educated three children in Center City and lament the loss of many neighbors who move to the suburbs as their children approach school age. Ierardi is completely invested in Center City and wants to see it continue to grow and prosper with residents of all ages.

Bill Faust (1-year term) Faust has lived with his family in Rittenhouse since 1999. A former CCRA board director, he served on its zoning committee for a number of years and on real estate development task forces that reported to the board. Faust works as a senior risk analyst in the Enterprise Risk Management unit at the ACE Group, a Bermuda based multinational insurance group.

Matt Schreck (3-year term) Schreck and his wife, Kristen Phillips, moved to Philadelphia in August 2011. They live near Fidler Square and love Center City, particular its walkability, abundant culture, and how dog friendly the city is. He is an attorney engaged in private practice and also serves on the board of the Mendelssohn Club of Philadelphia.

Effie Babb (2-year term) Babb is an attorney specializing in tax-exempt organizations in the Morgan Lewis tax department. She moved with her husband to Center City six years ago. They were eager to return to the area having previously attended college in Philadelphia. She serves on the Young Friends of the Penn Museum Advisory Board and as a weekend tour guide at the Philadelphia Museum of Art.

Phil McMunigal (1-year term) McMunigal and his wife, Laura, have lived in Center City for more than 25 years. They renovated a home on the 1800 block of Pine Street and raised their children in the Rittenhouse neighborhood, participating in and benefiting from many of the organizations and activities that have developed in this community.

Philippa Campbell (2-year term) Campbell has lived off Rittenhouse Square for 20 years. She is a professor of occupational therapy at Thomas Jefferson School of Health Professions who conducts research with infants and young children, their families and child caregivers. A member of the CCRA historic preservation committee, Campbell has written articles for the CCRA newsletter and other publications about the importance of respecting and learning from the past.

Barbara Halpern (3-year term) Halpern is Chief of Staff for the President of the William Penn Foundation. She has practiced law in Center City since 1977. Halpern and her husband, Carl, moved to Filter Square from Abington. Halpern has been active in CCRA as a volunteer at the Chili Challenge, the Center City House Tour and as co-chair of the 2013 Center City Living event.

Andy Nicolini (3-year term) Nicolini lives in the Rittenhouse Square area with his wife, Karen, and together they are block captains. He is an experienced international marketing consultant and an avid world traveler, photographer and cook. As a new board member he is dedicated to taking CCRA activities such as the Chili Challenge to new levels and welcomes volunteers to join him.

Walk Like a [Three-to-Five-Million-Year-Old] Man: The Savannah Hypothesis

By Virginia K. Nalencz

Says Jeff Speck in *Walkable City*, a walk needs to be an everyday thing, not a form of exercise or a special excursion into nature; it needs to be useful, safe, comfortable and interesting. We humans like to walk in a place that combines a feeling of enclosure with a prospect, a vista. Remote hominid memory may be at work in the preference, say many paleoanthropologists; our prehistory in Africa taught us that an enclosure is safe, and we prefer an enclosure from which we can see what's going on. The hominids who appeared millions of years ago on the proto-human family tree inhabited an "edge," a place where the jungle gave way to the open land of the savannah in Africa's Great Rift Valley. There they could capture animals of the plains for food and retreat to the jungle for safety.

Fast forward to city-dwellers of the 21st century, some of whom were interviewed by Fran Levi for an article in the December 2010 *Center City Quarterly* about growing up in our neighborhood. Said Zak, then 10 years old, "I love living in town. The suburbs are too spread out. I like the feeling of walking with houses on both sides of the street and next to each other." He prefers a sense of enclosure with the prospect of openness. Later in the interview Zak mentions that he likes the parks and skyscrapers and "having access to everything." There it is in a nutshell, more evidence for the savannah hypothesis, from prehistory to the present day, evidence that we prefer living in a walkable city.

CCRA Annual Meeting: Importance of Films in Philadelphia

By Fran Levi

On Wednesday, May 22, CCRA held its 2013 annual meeting at the Academy of Vocal Arts (AVA), 1920 Spruce Street. Maggie Mund, a CCRA vice president and event committee chair, welcomed members and guests. She introduced CCRA President Jeffrey Braff who was wearing a neon green vest that Center City District street cleaners wear when cleaning neighborhood streets on trash days. The vests have a message on the back stating that CCRA pays for this service.

Braff introduced John Divis, Executive Director, External Affairs-MidAtlantic Region, AT&T Services Inc., who represented the primary sponsor of the annual meeting. PECO was a secondary sponsor. Braff gave his president's report outlining the organization's many activities and accomplishments. (See the *President's Report* on page 3.)

Fred Murphy, strategic planning committee co-chair, was called by Braff to the podium to explain the proposed amendments to the CCRA bylaws which members received via email or regular mail in advance of the meeting.

CCRA Executive Vice President Wendy Weiss, chaired the nominating committee. She presented the names of the nominees for board officers and directors. (For those candidates not currently on the board, biographical information is provided on

pages 15 and 16.) The slate of all candidates is on the right.

CCRA attorney Stanley Krakower, conducted the vote on the bylaw revisions which passed. He then asked if there were any nominees from the audience for the board positions listed on the ballot. None were nominated, and Krakower called for the election of the nominees presented. All nominees were elected.

Mund informed the audience, "The business portion of the meeting was over, and it is time for the fun to begin." Rebecca Cain, Development Director, Philadelphia Film Society, spoke about the society's new home, the Roxy Theater, 2023 Sansom Street. She said, "The Roxy will be used to link people of all ages to film." Following her comments, clips of movies filmed in Philadelphia were shown.

Sharon Pinkenson, Executive Director, Greater Philadelphia Film Office, was the keynote speaker. Her topic was "Cinema City – Where the Action Is." According to Pinkenson, "Since 1992, over \$4 billion has been added to the economy of the Southeastern Pennsylvania as result of film making." She also spoke about the importance of uncapping the limit in Pennsylvania on tax credits for filming in the state. The limit has and will continue to discourage the number of films being made in the state.

Following the meeting, members mingled in AVA's beautiful theater and enjoyed refreshments ordered from Di Bruno Bros.



film.org/Philadelphia/public/gpfo/contactus/3 filmadelphia.org/about/staff

Above left: Sharon Pinkenson, Executive Director, Greater Philadelphia Film Office, spoke about "Cinema City - Where the Action Is" at the 2013 CCRA Annual Meeting.

Above right: Rebecca Cain, Development Director, Philadelphia Film Society, explained her organization's plans for the Roxy Theater and showed film clips of movies filmed in the city.

OFFICERS: Two-year term, July 1, 2013 – June 30, 2015

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Executive Vice President: Maggie Mund
Vice President: Charles Goodwin
Vice President: Judy Heller
Vice President: John Maher
Vice President: David Rose
Secretary: Dawn Willis
Assistant Secretary: Virginia Nalencz
Treasurer: Walter Spencer
Assistant Treasurer: Daniel Dougherty

DIRECTORS: Three-year term, July 1, 2013 – June 30, 2016

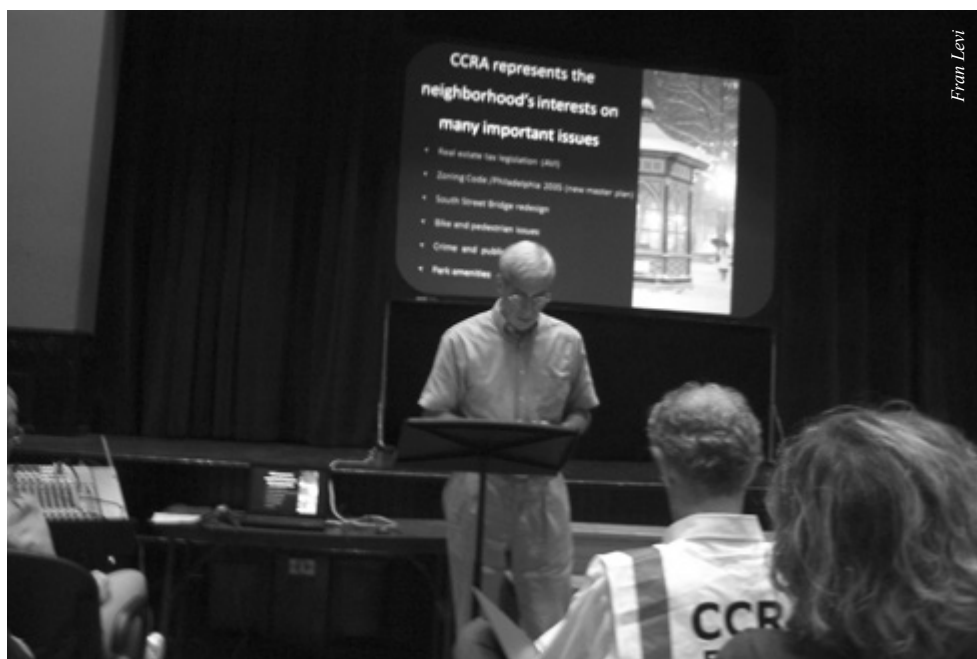
Guy Aiman
Elena Cappella
Barbara Halpern
Patti Ierardi
Andy Nicolini
Matt Schreck
Donna Strug

DIRECTOR: Two-year term, July 1, 2013 – June 30, 2015

Effie Babb
Philippa Campbell
Dilek Karabucak
Michael Radbill

DIRECTOR: One-year term, July 1, 2013 – June 30, 2014

William Faust
Frances Levi
Philip McMunigal
Charles Robin
Wendy Weiss



Fran Levi




Fred Murphy, co-chair of the strategic plan committee, addressed the audience on the proposed changes to the CCRA bylaws.



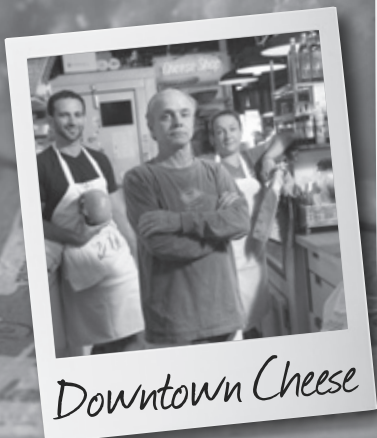
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Rit-Fit: A Right (if a bit tight) Fit

By Mary Brady

Fran was walking her dog in front of my mansion on Pine Street one gray and wintry afternoon. She barked (happily) and the dog smiled (grumpily). “Hello, we met at the Rosenbach.” They were like a Maurice Sendak tale come to life.

That’s one of the best things about residence in Rit-Fit, a quaint village within a quaint city. I run into people I know (or am about to know) in my ’hood all the time. I left my hometown in the Midwest 40 years ago to get away from that sort of thing, but in Philly I love it. In the places I’ve lived in the interim, where people are compelled by auto-centric design to drive everywhere, even extroverts can live in a neighborhood for years without ever knowing their neighbors. Of course, having a dog helps.

Although currently living in an (otherwise perfect) “no-pets” place, I walk shelter dogs and neighbors’ dogs, and together we have explored the parks, the river path along the Schuylkill, and all the gorgeous little side streets and alleys that give Rit-Fit the feel of an old English village. Without my canine American friends, I would not have discovered our local swimming hole (South Street), the two equally delicious and delovely cupcakeries, or the last free parking spot in Center City. (I’m definitely not telling you; some things are just too personal.) Anyway, who needs a car in Center City?

A little over a year ago I moved to Philadelphia under protest and instantly fell in love, still am. I was gobsmacked by the Frenchyness of Rittenhouse Square, first.

A vegetarian (and a temporary size 6) at the time, the meaty grilled aroma that arose every day around 5:00 p.m. from the Rittenhouse Square eateries led me to rediscover the guilty pleasures of charred beef, real pommes

frites, and the take-away breadbasket, all for a crazy low price of 30 bucks, including ridiculous liquor tax, generous tip and a (rather stingy) glass of red. I soon discovered that Philly’s notorious foodiness was a real thing, as people at the office didn’t just ask, “Where did you have lunch?” they wanted a precise description of the entire menu, your choices and a critique. Cost was never really mentioned. I can now just barely squeeze into a size 12 (with spandex), but am proud to say I’m still a cheesesteak virgin.

With two new eateries within two blocks (FDR and Honey’s) I doubt I’ll ever see a six again in this life. Fortunately, Buffalo Exchange exists to address the problem of excess wardrobe. My taste may be dated enough to qualify as “funky” when paired with enough layers, tattoos and mascara...

I love looking out the window and seeing the lights come on in neighboring row houses. Even the relentless march of time seems friendlier when accompanied on the PECO tower by daily temp and admonitions about the evils of wasting energy. Thanks to PECO’s advertisers, I get a healthy dose of information about Philly’s multifarious celebrations of art, history and arcane events even before getting out of my p.j.’s.

There’s something about living in a city that gives me a feeling of community I never experienced in Madison, Wisconsin or Seagrove Beach, Florida. It’s what I call foxhole syndrome. As we all face the down side of city life — insane bicyclers, high rents, pollution, crime and grime together, we have a little more compassion for the next guy stepping off the curb. Well, often we do, that is, if not usually...

What else do I love about Rit-Fit? (I refuse to call a neighborhood a hospital, even a



Mary Brady at Rittenhouse Square with one of the shelter dogs she walks.

“graduate” hospital, whatever that is.) I love the beautiful window boxes and tree boxes and wild potted extravaganzas that grace every block. I love the tiny trinity houses, the elegant brownstones and the modern adaptations of commercial buildings to house residences, studios and businesses. I love the Mutter, the Rosenbach and Doobies, the farmers market, the proximity to Rittenhouse Square and South Street boutiques. I love the wild diversity of dogs in our neighborhood — from Bernese Mountain Dogs to fluffy little mutts.

I love that there are taxis, busses and bike paths everywhere. During my inaugural year as a Philadelphian I’ve volunteered for The Science Festival, The Fringe Festival, The Fidler Square Festival, The Gershwin Festival, the Mummies Parade and am now a Delaware River Ambassador. Without good public transportation and previously mentioned free parking, I’d be much more of a couch potato.

I once got stuck inside a dress I was trying on in a dressing room in St. Michaels, on Maryland’s Eastern Shore. (This was even before my currently swollen Philly self.) That’s what living in Rit-Fit is like: the streets are narrow, parking is a high stakes Rubik’s cube of a game and rents and taxes are simply ridiculous. But once you try it on, you’re stuck inside. Although I am still dating my old flame, Baltimore, I love coming home to Rit-Fit Philly.

Shocking News About Wiring in Philadelphia’s Older Homes

By Bill Lutz, Owner Generation 3 Electric | Licensed and Insured PA015898

Knob and tube wiring (sometimes referred to as K&T) was used for the first generation of homes in Philadelphia and was the standard in 1897. But K&T wiring is not safe. It is not compliant with today’s electrical wiring standards, and homeowners should be aware of the

potential problems caused by this wiring.

The dangers of K&T wiring are often hidden from a homeowner. Buildings settle over time and/or alterations are made, causing the wiring to come in contact with the wood structure, which increases the risk of fire.

Increased demand from electrical devices that were not available when K&T wiring was installed strains the system. K&T wires are not paired together like modern wires, and this creates opportunities for accidental cross wiring, which can become overloaded

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and may trip a circuit breaker, removing that layer of protection. Also, today's electrical equipment is designed with polarity and a grounded conductor to prevent accidental shock and electrocution. K&T wires are not color-coded and do not include a ground wire, which can create opportunities for reversed polarity.

K&T wiring decreases the value of a home because it is an old system and simply can't comply with the increased electrical needs of today's homeowner. Many insurance companies deny homeowners coverage, offer more expensive coverage or give the homeowner 90 days notice to replace the K&T wiring because it is viewed as a claims risk.

Three strategies are recommended for replacing K&T wiring:

Supplemental Circuits / Direct Lines: When it is not within a homeowner's budget to rewire, a house can be made safer by adding additional circuits or reducing the load on

older circuits. This strategy is most effective when lines are run for electrical needs that were not available when K&T wiring circuits were designed.

Core Rewire: When the long-term plan is to eliminate K&T wiring but a full rewiring is not budget or lifestyle-friendly, a core rewire lays the foundation for a whole house rewire over time. The home is divided into manageable sections, the hallways are rewired and a circuit is brought from the new panel to each section. After completion the homeowner can rewire one room at a time until every section has been updated.

Whole House Rewire: This is the best option for those whose homes are undergoing major renovations or are being prepped for move in. It also insures that all K&T wiring is de-energized and no longer poses a safety hazard.

It is highly recommended that you update your wiring so your home conforms to current code for the safety of the occupants. This also benefits you financially by raising the



Bill Lutz

Old push button light switches are indicators of old knob and tube wiring.

value of your home. To find out if your home has K&T wiring behind its walls, contact a licensed electrician. He or she can inspect for K&T wiring. Ask the electrician to explain the upgrade process and establish expectations before beginning the project. This will give you a glimpse of the reliability of the electrician and the quality of their work.

Dilworth Plaza Transformation Progresses

By: Kristin Geiger, SEPTA Media Relations

SEPTA and the Center City District are working in tandem to transform the former concrete-laden Dilworth Plaza into a premier community-oriented space that will also serve as the grand gateway to public transit with improved entrances and access to the Authority's Market-Frankford Line, Broad Street Line and Trolley Lines that are located beneath City Hall.

At the project's completion, city visitors and dwellers will enjoy tracing SEPTA trains in real time via artist Janet Echelman's signature work of art, "Pulse." The piece will feature moving columns of orange, blue or green mist that correspond to each of the three transit lines located below. New elevators will provide access from Dilworth Plaza to the upper concourses and SEPTA's 15th Street Stations on the Market-Frankford Line and Trolley Lines. The Authority's more than 77,000 daily riders who use Dilworth Plaza to access 15th Street will pass through sleek glass head houses, reconstructed stairways and new payment technology fare lines.

But before the new and improved Dilworth Plaza can make its debut a few things are be-



Kristin Geiger

SEPTA and the Center City District are working together to transform Dilworth Plaza and improve access to the public transit stations that adjoin it.

ing checked off of the project's task list. The collaborative effort between SEPTA and the Center City District has ensured that the project continues to progress.

Contractors for SEPTA and the Center City District have erected barricades and scaffolds in the 15th Street Market-Frankford Line and the Trolley Line stations. The barricades

shield passengers from the demolition and construction on the platforms, and the scaffolds protect passengers from work above the tracks and platforms.

Behind the barriers and scaffolds crews are working to construct new elevators at the east end of the 15th Street Station on the

Continue on page 23

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Market-Frankford Line; modify the roof over 15th Street Station to extend the upper concourse level southward to accommodate a reconfigured fare line and new elevator to the eastbound trolley line station; make structural repairs to existing steel framing; provide new waterproofing at the street level plaza to eliminate water infiltration into the underground concourses and stations; provide new utility lines to serve the planned new elevators and fare lines and relocate existing utility lines to accommodate the planned new elevators and fare lines.

To support the Center City District’s work, SEPTA is continuing to close one platform at a time in the Market-Frankford Line’s 15th

Street Station on selected weekends and late weeknights. These types of closures also affect the 8th, 11th and 13th Street Stations along the Market-Frankford Line. This allows contractors to perform work above the Market-Frankford Line.

And evidence of the underground work is finally visible at street level. Construction of the elevator shafts can be seen from a high-rise building adjacent to the plaza.

SEPTA has also utilized in-house forces to perform some of the work including removal of existing stairs, relocation of existing utility lines in the Market-Frankford Line’s 15th Street Station and relocation of the electrical

duct banks in the Plaza area to accommodate the Center City District’s work.

Both SEPTA and the Center City District are working to positively transform Dilworth Plaza and significantly improve the mass transit stations that adjoin it. For more information about the project visit the Center City District’s Dilworth Plaza web page at www.centercityphila.org/life/dilworth_plaza.php.

SEPTA passengers looking for information about platform closures should refer to the System Status page on SEPTA’s website at www.septa.org. Notices posted in the stations and announcements made on the trains also provide additional information.

Neighbor to Neighbor

By Kristin Davidson

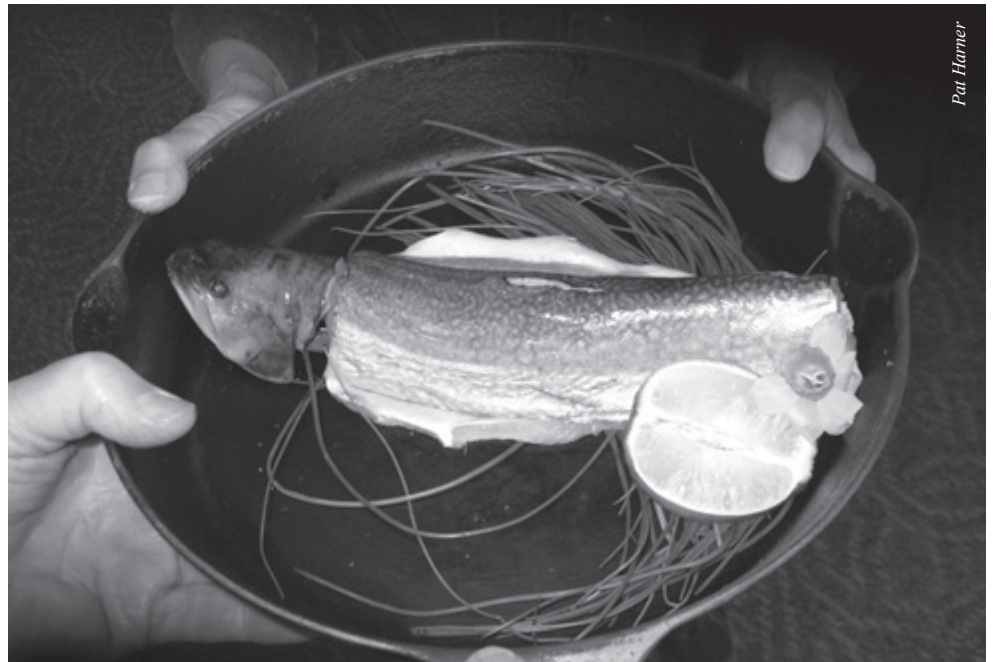
Penn’s Village is full of pleasant surprises. Recently, a volunteer — a fly-fishing enthusiast — and a member were en route to the member’s doctor appointment when they discovered a mutual interest in cooking fish. A recipe exchange took place, and that was just the beginning. Now that it’s trout season, our volunteer prepared and delivered a beautiful fresh-caught brook trout to our delighted member.

Neighborly connections are the fabric of daily life for Penn’s Village, a not-for-profit community organization that helps Center City residents thrive in their own homes as they age, and lends support when residents of any age have special needs. The list of possible services — a ride to the doctor’s office, grocery shopping, running errands, stopping in for a chat and/or providing computer support — tells only part of the story. The warm bond formed between members and volunteers means more than any one service alone.

Examples abound:

During chemotherapy treatments lasting several hours, a Penn’s Village board member developed a close friendship with one of our members. In the course of one of the treatments, our board member helped time pass by sharing photos and anecdotes from her recent trip to Turkey.

Another member has had a long-time desire to develop a Facebook page about



A Penn Village volunteer caught and prepared this brook trout for a member he was assisting.

Parkinson’s disease but didn’t know how to go about it. Enter a volunteer who set up “Parkinson’s Plus Pub: We’re Here without the Beer,” which will be used to share experiences and resources with Parkinson’s patients throughout the country.

Or consider our retired social worker who facilitates a telephone discussion group for caregivers or our volunteer who enjoys planning new and exciting social and educational events on our Program Committee.

At Penn’s Village, we are not limited to one role or a single service. Some of us need assistance on a regular basis. Others have an occasional need, such as someone to water

plants when we are away. Small needs or large, we are here for each other, neighbor to neighbor.

Please consider joining us. Member dues cover only 65 percent of costs. We are grateful to the Independence Foundation for providing us with a challenge grant. If we raise \$10,000 in new money, they will give us \$5,000, and we will be able to expand the services of Penn’s Village.

Visit us at www.pennsvillage.org, email us at info@pennsvillage.org or phone us at 215-925-7333 to learn more.

Children's Eco-Gardening Club at Markward Recreation Center

By Sandra Sokol

During the dreary months of February, March and early April, the children in the Markward Recreation Center After-School Program have had the opportunity to participate in the Eco-Gardening Club. Each Friday afternoon the children were busy propagating cuttings of cactus plants, sprouting beans in glass jars lined with paper towels and growing seeds in cardboard egg boxes or plastic yogurt containers, topped with recycled plastic bottles or repurposed clear plastic food containers, to create mini-greenhouses. The children have learned about reusing materials and reducing the impact they have on the environment, while experimenting with different methods of producing new plants.

I am a long-time neighborhood resident and am now semi-retired as an administrator at Temple University. I volunteered my time to help provide the children with a fun activity during the winter months, when outside play is often not possible due to weather conditions. My one rule for the club is that everyone must have fun, while experimenting with gardening and learning about the environment.

The 12 participants are between 5 and 8-years old and are students at Greenfield Elementary School, Independence Charter School or The Philadelphia School. Most of the participants are already enrolled in Markward's After School Program, but the program is open to any young gardeners in the area. The Eco-Gardening Club is just one of the many wonderful activities that are planned for them at Markward.

Patty McCole, Recreation Leader and Facility Supervisor at Markward Playground, has been just as excited for this adventure.

"The kids loved playing in the dirt already, so it was natural to do a program like this with them. We hope to continue the activity next year, to incorporate what has been learned about running a garden club for young people, to expand what they have already learned and to produce a crop of flowers and herbs by the end of the 2014 class. Long-term, Markward has a dream of a Children's Garden somewhere in the park."



Children in the Markward Recreation Center After-School Program created mini-greenhouses for their plantings.



Sandra Sokol and the children participating in Markward's Eco-Gardening Club pose in their new shirts.

This first season has been a real education for everyone. The children are so enthusiastic and have really enjoyed learning how to grow things inside in winter, in less than ideal conditions. As they are learning, we are learning from them also. The children are impatient to get their hands in the dirt and very impatient for their seeds or cuttings to grow. I've tried to use seeds that sprout quickly, so that they can see results in a week or two at the longest.



The Eco-Gardening Club gardeners were excited about their projects.

The most rewarding part of the class for me is that the children are so excited about the activity. When I arrive, they rush up to me to tell me that their seeds have sprouted or to sadly report their demise. Seven-year old Adelia Wallace, representing her classmates, said about the Gardening Club, "It's fun to plant, and I wanted to make my own garden inside." We have all had a great time and learned a great deal to integrate into the planning of future classes and activities.

Andrea Clearfield's Musical Salon

By Bonnie Eisenfeld

Devotees of live and original music gather nearly every month at the Center City home of Andrea Clearfield, award-winning composer, to hear performances at her salon, a musical performance series which she curates in an intimate private setting. Modeled after 19th century European salons, Clearfield's salon includes music of all genres—chamber, opera, jazz, folk, choral and world music, as well as dance, visual arts and poetry. Clearfield invites performers and composers, nationally and internationally known, and she occasionally presents emerging artists. In 2008, *Philadelphia Magazine* awarded the salon Best of Philly for Best Highbrow Fun.

Clearfield, a vibrant and enthusiastic musician, feels her salon uplifts the spirit. "My salon in Philadelphia is a 26-year tradition. I started it in 1986 as a way of creating and building a vital and joyful community around music and the arts in the heart of Philadelphia. As a native Philadelphian, I want to give back something to the city I love."

The audience is diverse, intergenerational, open-minded and sophisticated. They listen enthusiastically to new performers, composers, instruments, or types of music. Clearfield says, "It opens their ears." She tells the audience, "You're on a journey of the eyes, ears, and spirit, an adventure into music of different countries and different times." *City Paper* wrote that salon performers have told Clearfield they enjoy performing at her salon because "the audience is truly listening."

In Clearfield's first salon in 1986 she and her friends performed for each other in her former apartment. Clearfield moved into her current space in 2003. *All About Jazz* said, "Clearfield's salon is a musical feast in a huge, high-ceilinged living room with a balcony and full stage lighting and sound equipment! What a treat!"

Clearfield plans her programs nine months in advance and often has many performers on the waiting list. Each salon consists of 10 ensembles or soloists, each playing for 10 minutes. Performers and composers say a few words to the audience about their work and creative process, and discussions



Andrea Clearfield, pianist and composer, holds performances in an intimate setting modeled after 19th century European salons.

continue after the performances. According to Clearfield, "The performances and conversations in this intimate space break down barriers and create a dynamic exchange."

Clearfield holds a doctorate of musical arts from Temple University, where she twice received the John Heller Memorial Award for excellence in composition and was the first composer to receive the Presidential Fellowship. She has composed more than 90 musical works for orchestra, chorus, chamber ensembles, dance and multimedia collaborations, works that have been performed in the U.S. and abroad. Organizations that want to start salons have hired her as a consultant. This year Clearfield hosted salons in Aspen, CO, Rye, NY and at the Main Line Reform Temple in Wynnwood, PA.

Her treks through northern Nepal, documenting Tibetan music, inspired her to write a cantata based on this fieldwork. This cantata, *Tse Go La (At the Threshold of This Life)*, commissioned by the Mendelssohn Club and the Pennsylvania

Girlchoir, premiered with the Chamber Orchestra of Philadelphia in 2012 and was subsequently performed in New York City and at the University of Texas at Austin. Her Himalayan visits inspired her to compose other musical works commissioned and premiered by the Network for New Music as well as her first opera, now in progress. The Philadelphia Orchestra and acclaimed flutist Carol Wincenc have commissioned her compositions.

The New York Times, *Philadelphia Inquirer*, *L.A. Times* and *Opera News* have praised Clearfield highly, and various foundations and academies in Italy, Spain, and the U.S. have given her awards and fellowships. She was a visiting composer at the International Conservatory Week Festival in St. Petersburg, Russia, and at several universities in the U.S. She served on the faculty of the University of the Arts, where she taught composition and interdisciplinary arts. More information about Andrea Clearfield and her salon is available at www.andreaclearfield.com/

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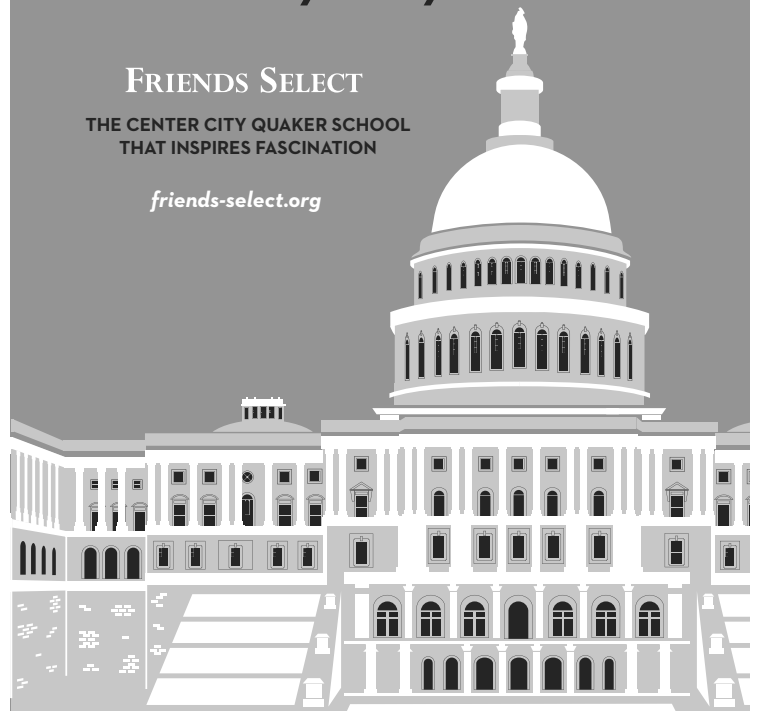
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One Block on Pine Street: A Changing Philadelphia Streetscape

By Pip Campbell

Philadelphians know that there are blocks and blocks and still more blocks of what we call row houses. A majority of the houses in the CCRA district were built between 1830 and 1900 but even today row houses are still being built. Like present-day Center City residents, the home owners of yesterday were anxious to have up-to-date properties. Houses were often modernized, particularly in the popular blocks of Pine, Delancey, Spruce, Locust, Walnut and Chestnut Streets. Knowing about the houses that are next to or near your house can often help you learn more about how your house contributes to the neighborhood.

How homeowners modernized, thereby creating less uniform streetscapes than when the properties were built, is illustrated by houses on the south side of the 2000 block of Pine Street. In 1836, 2044 Pine Street was surveyed for insurance by the then owner John Barr. Insurance papers describe the house as having three stories, 16 feet by 28 feet, two rooms deep with a side hall and steps to the upper floors. The inside was plastered. The first floor rooms each had a fireplace with elaborate pilaster mantels. On the second and third floors, each room contained closets and a mantel shelf over the fireplace. When built at the same time in the early 19th century, these four houses, numbered 2040 through 2046, were identical.

Architectural changes over the 50-years from 1890 to 1940 not only altered the appearance of each individual property but also of the streetscape on the south side of the block.

Little is known about the changes to 2044 Pine Street, but the house was enlarged around 1890 as a four story row house of typical Philadelphia vernacular style. Architect Mantle Fielding redesigned 2042 Pine Street for real estate speculator Nelson Ritter in the popular Queen Anne style by re-facing and changing the front façade to include twin second floor bay windows with stain glass panels. These 1893 changes added a fourth story gable, characteristic of this popular turn of the century style. Fielding, a prolific Philadelphia architect, designed hundreds of residential properties throughout Philadelphia but primarily in Germantown, Chestnut Hill and the Main Line suburbs. He practiced architecture from 1886 to 1938 but is best known nationally for his landmark dictionary of American artists, sculptors and engravers, originally published in 1926.

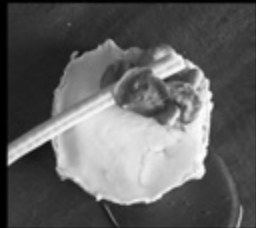


The four houses, 2040 through 2046 Pine Street, were identical when built in the early 19th century but are much different today in appearance.

In 1908, the adjacent eastern row house, 2040 Pine Street, was significantly altered by another Philadelphia architect, Henry E. Dehoff, who designed other residences but was most known for his churches and commercial properties. Dehoff refaced the front façade, adding a one story extension to create an unusual four story Early Classical style described as Free Regency. The fourth story portico with floor to ceiling windows is particularly atypical for Philadelphia row houses of any time period. In 1938, Dr. A. J. Ziserman hired architect David Medoff to convert the first floor of 2046 Pine Street into his offices, and the second and third floors into his home and to redesign the front façade in the then very modern International Style.

Strongly different architectural styles are represented in the Regency, Queen Anne, Vernacular and International styles of these four row houses but they work together to create an interesting streetscape because they

retain the same width and setback from the street and vary in height in logical fashion. The adjoining Regency and Queen Anne-styled houses are the same height and their western neighbors decrease in height in stepwise fashion. What lacks symmetry is the placement of the windows, which are different for each house. Streetscapes are generally seen as compatible and visually pleasing when adjoining properties retain the same setback from the street, height, massing and window placement. When these four properties were modernized, the Philadelphia Historical Commission had not yet been created nor were these houses in a historic district as they are today. When changes are only considered for an individual property without respect to adjoining properties, a hodgepodge may result that destroys the streetscape. Today, the Commission would consider how each individual property's changes would contribute to the streetscape and would look to ensure that house styles, height, massing and other factors worked well together.

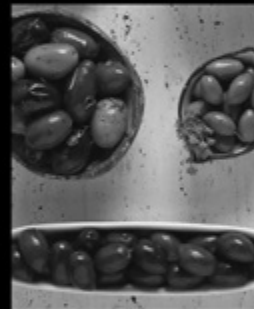


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Welcome Miss Liz!

By Christine Carlson

We've all had someone, whether in our childhood or adolescence, who influenced who we are or the trajectory of our lives. Someone who led by example and cultivated a particular interest or talent and even the career path we chose. For me, it was my piano teacher, Miss Palmer. All these years later, I still remember how she encouraged my love of music and ignited my desire to be a music teacher.

For Liz Heideman this special someone was her school librarian. "I idolized her," says Liz, the new children's librarian at the Philadelphia City Institute (PCI) branch of the Free Library on Rittenhouse Square. "It was like magic — she always found just the right book for me to read."

Liz came from quite a distance to be here. She grew up in Iowa, and she always wanted to work in an urban library. So she headed to our big city and has lived in Philadelphia for a little over 10 years. Before moving to PCI, she was the children's librarian at the Fumo Family branch library in South Philadelphia.

What caused Liz to request a transfer to our library? She was attracted to our branch because she is "crazy about programming," and she knew that Miss Karen (our recently retired children's librarian extraordinaire) had developed a successful audience for programming. Liz is continuing with the ever-popular story hours, including the comfy pajama story hour, as well as LEAP, the after-school program drop off program that runs from Monday through Thursday. One of the things on her to-do list is to schedule family book groups: one for families with children in grades one through three and another for those in grades four through six, something I know I will up sign for! And she is excited to prepare for the library's summer reading program, where families meet at the library for programs and kids are encouraged to read throughout the summer. As she says, "it's a busy branch, and I like being busy!"

And what does Miss Liz think of our PCI children's room? She loves the aquarium themed design. She'd like to add more display space but is not sure if the logistics would allow it. She believes that the computers for very young children are a "blessing and a curse." She admits that kids do learn from educational software, and she



Miss Liz, the new children's librarian at the Philadelphia City Institute (PCI) branch of the Free Library, has prepared a great summer reading program for school aged children, and Carlson Lehman is looking forward to participating in it.

is sorry if they don't just sit and read books. The computers for the older kids are essential though, because they allow those without technology at home to conduct research and do their homework. And Miss Liz truly appreciates our terrific part-time children's librarians, Miss Terry and Miss Jill. We are lucky to have such a great team!

When I asked Miss Liz about our library's relationship with our local schools, she lamented that so many schools are without librarians because teachers and children need all of the support that they can get. And is there a difference between a public library and school library? "Yes," says Liz. As far as books are concerned, only school libraries have access to a large menu of scholastic materials. In schools, she believes, students should see a school librarian once a week, and these visits should coordinate with what they are learning in their classrooms. Miss Liz does her best to visit our area schools and welcomes classes of school children to the PCI library, but with so many schools in our area, it can be hard to coordinate PCI programming with each individual school curriculum.

If you want to keep current with what's going on at the PCI children's room, Miss Liz has set up a Facebook page. And, now our PCI branch has its own page on the Free Library website. Just click freelibrary.org and go to the branch library list. Select Philadelphia City Institute and you'll have access to all of the terrific programming in the children's room as well as the entire branch.

As a parent with children who love to visit the library, I'm thrilled to have Miss Liz here. She's already carried forth the tradition of selecting books she thinks individual readers would like, and she's helped keep my daughter's love of reading fueled by recommending books for her to read. It wouldn't surprise me if, somewhere, sometime, future librarians will look back and remember Miss Liz as the person who inspired them to follow in her footsteps.

Beethoven Alive! by Freire Musicians



Freire Charter School music students will perform with other POP (Play on Philly!) schools in a performance called Beethoven Alive! at the Target First Wednesday at the Please Touch Museum on June 5 from 5:00 p.m. to 7:00 p.m.

CCRA Neighborhood Summer Events

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Registration Not Required
Thursday, June 13, 3:00 p.m. to 4:00 p.m.

Conversations with Pennsylvania Ballet at PCI

Forsythe & Kylian
Monday, June 10, 6:30 p.m.

Free Films at PCI - The Free Library on Rittenhouse Square

Coco Chanel and Igor Stravinsky
Wednesday, June 5, 2:00 p.m.

Impromptu

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

Till the Clouds Roll By

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

Alexander's Ragtime Band

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

Night of the Grizzly

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

Flaming Star

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

The Proud Ones

Wednesday, July 17, 2:00 p.m.

Gunfight at the OK Corral

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

Broken Arrow

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

Rabbit Proof Fence

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

I Am Sam

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

Dogfight

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

The Big Sleep

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

Moonstruck

Wednesday, September 4, 2:00 p.m.

Summer Programs for Children at PCI Guest performers TBA

Mondays, June 17, July 1, July 15, and July 29, 6:00 p.m.

Family Book Club

Students entering grades three to six, and their parents, grandparents and other relatives will discuss four great books with Miss Liz. Titles TBA.

Mondays, June 24, July 8, July 22 and August 5, 6:30 p.m.

Please call Children's Librarian Miss Liz for more information and to pick up copies of the books.

Summer Reading Finale Party

The Summer Reading Game is over! Join us for our wrap party, complete with library scavenger hunt, pizza and treats and some final prizes. All kids are invited.
Monday, August 12, 6:00 p.m.

Music and Movement Storytime.

We'll read, sing, dance and wiggle our way through the summer. For babies and toddlers and their caregivers. Due to limited space, daycares are requested to make separate appointments for storytimes.
Tuesdays, June 18 to August 13, 10:00 a.m.

Family Storytime

For children three to seven and caregivers. More information TBA
Wednesdays, June 19 – August 14, 6:30 p.m.

Summer Writing Club

For students entering grades three to six. More information TBA
Fridays, June 21 to August 9, 2:00 p.m.

Curtis Institute of Music

Free student recitals and Wells Fargo Family Concerts.

1726 Locust Street.
See dates, times, and locations at:
www.curtis.edu/performances/

Philadelphia Young Pianists' Academy (PYPA)

A new music festival and academy in Philadelphia will be held at the Curtis Institute of Music. PYPA is established by the Yun-Hsiang International Foundation, in connection with the Yun-Hsiang International Music Festival in Taipei, following its successful 2012 debut. The

goal is to help young artists achieve their dreams of becoming concert musicians. For event schedule visit www.yunhsiang.org/PYPA/index_en.html July 27 to August 3.

Bloomsday at the Rosenbach Museum and Library

2008 Delancey Place
Dramatic readings from James Joyce's *Ulysses* by Philadelphia personalities.
www.rosenbach.org/learn/events/bloomsday
Sunday, June 16, noon to 7:00 p.m.

Little Friends of Rittenhouse Square Festival

Crafts, dancing, food, fun, games, rides.
June 19, 5:30 p.m. to 7:30 p.m.
www.FriendsofRittenhouse.org

Architectural Walking Tours with the Preservation Alliance for Greater Philadelphia

Tours run from May to October and last between one and a half to two hours
Saturdays, 10:00 a.m. and 2:00 p.m.;
Sundays, 2:00 p.m.; Wednesdays, 6:00 p.m.
www.preservationalliance.com/events/walking_tours.php
215-546-1146

Summer Fun on Schuylkill Banks

Schuylkill Banks Riverboat Tours are back and better than ever! Schuylkill River Development Corporation (SRDC) has partnered with Patriot Harbor Lines to offer a full season of fun and educational tours on the tidal Schuylkill.
To view a full list of tour dates and times and to purchase tickets, visit www.phillybyboat.com.

Explore the Hidden River on a Schuylkill Banks Kayak Tour!

Hop in a kayak and see the Schuylkill from a new perspective. Professionally guided Basic and Moonlight Kayak Tours return to the Banks this summer.
June 8 to September 28. For a full list of dates, times and more info visit www.schuylkillbanks.org.

Schuylkill Banks Movie Series

Thanks to the generous support of CSX, SRDC has expanded the series in 2013 to include monthly films at Grays Ferry Crescent and a movie at the new Paine's Park skatepark at the north end of Schuylkill Banks in addition to the six movies by Walnut Street Bridge that you have grown to love. Bring your friends, blankets and picnic baskets for a great time

watching movies under the stars.
June 13 through the summer.

Play On, Philly! Beethoven Alive!
Featuring the POP@Freire Charter Middle

School Orchestra
Target First Wednesday at the Please
Touch Museum
4231 Avenue of the Republic
www.playonphilly.org 215-729-1863

Parking is available on the street and in a
paid lot. No reservations necessary.
Wednesday, June 5, 5:00 p.m. to 7:00 p.m.

Zoning Committee Report

Brian Johnston, Pat Mattern (February) and Kevin Dunleavy (March) Co-Chairs
February, March and April 2013

2015 Delancey Place (RM-1). Application is for the expansion of a rear garage at ground level with a first floor rooftop deck above the garage and construction of a rooftop deck and a pilot house with access from an interior stair from fourth floor. Refusals: Required Minimum Open Area 30%, 632 sf, Proposed 12%, 261 sf; Pilot House Height 10' allowable, Proposed 11'-6". **Not Opposed.**


1901-19 Lombard Street, In concept review for a proposed development at 1901-19 Lombard Street including the demolition of multiple existing apartment buildings and subdivision of the property for the construction of 10 single family homes with 24 accessory parking spaces. **Applicant to Return for Official Meeting with Committee.**

1622 Spruce Street (Through to Cypress Street) (RM-4). Application for the extension to the third floor front and fourth floor front of two (2) existing business and professional offices on the first floor and second floor front in the same building with an existing two (2) family dwelling. Refusal: The proposed uses, business and professional offices, having been previously approved by the ZBA any extension must also be approved by the ZBA. **Not Opposed with Provisos.**

2013 Spruce Street, (RMX-1). Application for the increase the total number of apartments from 10 to 12 in an existing structure. Size and location as shown in the application. Refusals: Area of

lot (for 12 apartments) Required 5,284 sf, Proposed: 4,521 sf.
Not Opposed with Provisos.

259 South 17th Street and 261 South 17th Street (CMX-3). Application for the relocation of a lot line to create one (1) lot from (2) lots, for the legalization of a one story addition (total 86.1 sf) (8.2' x 10.5") to an existing structure for use as an existing restaurant (Branzino) with accessory storage on first and second floor in the same building and a reduction to a total of eight (8) apartments from twelve (12) apartments from the 3rd thru 4th floors. Refusals: Area of lot, Required 25%, 1092.5 sf; Proposed: 14.3% 624.9 sf. **Not Opposed.**



Pine Street Dentistry

Eric S. Cantor, D.D.S.

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DATES TO REMEMBER:

Wednesday, September 25, 5:00 p.m. to 7:00 p.m.
Elementary School Fair

Sunday, October 20, 1:00 p.m to 5:00 p.m.
Annual CCRA House Tour

November Date TBA
Public Meeting with Police Officials

centercity@centercityresidents.org
www.centercityresidents.org

Selling, Debating, Entertaining, etc. for the Community



Fran Levi



Fran Levi



Fran Levi



Fran Levi



Fran Levi



Bonnie Eisenfeld

Top left, Doris Stahl, retired Penn State Extension Horticulture Educator, spoke at the Schuylkill River Park Community Garden annual meeting. • Top center, CCRA sold herbs at the Rittenhouse Square Flower Market. • Top right, CCRA sponsored a debate of the candidates for City Controller. • Lower left, Chris and Lou perform at the Fitter Square Fair. • Lower center, CCRA members and guests socialized after the CCRA annual meeting. • Lower right, Judy Wicks holding her newly released book, *Good Morning, Beautiful Business*, and CCRA President Jeff Braff are at the members only cocktail party held at her house.