

on the HOUSE

The Newsletter of
Hopkinson House • Fall 2020



What's Inside

Lynn Miller, www.lynn-miller.net

CCOVID-19 continues to upend our lives. But your intrepid reporters again consider aspects of its impact on our community while they also entice readers to engage in and recall experiences that can help make us whole again. To begin, our Council president, **Theresa Kowalski**, provides updates on our HVAC project, potential changes to our condo rules, and much else that will be occurring in the weeks ahead. **Erica Alles**, Hopkinson House manager, introduces us to new staff personnel, reminds us of the benefits of using our BuildingLink, and calls attention to our renovated library off the solarium.

With one of the nation's most critical elections in our history just around the corner, **Larry Meehan** gives us an essential report on recent changes in election procedures, including what to expect as the result of greatly expanded mail-in balloting.

Robert Hauser, a relatively new resident, is the subject of a charming portrait by **Concha Alborg**. Dr. Hauser's career keeps thriving in new ways at a time when he might have slipped into retirement. He came to us when he became CEO of the American Philosophical

Society, the oldest learned society in the U.S. and our near neighbor to the east.

Lisa Schwab shows how our landscape committee is working to assure the continued health and beauty of our planted spaces, both in front of our house and in the courtyard.

Did you ever work on a student newspaper? **Martha Cornog** explores the formative role of such activity, which many who've experienced it are grateful for throughout their lives.

We are surrounded by public art in Philadelphia. **Joseph Quinn** leads us on an illustrated walking tour of more than twenty such works of art within our neighborhood. It's hard to think of a more rewarding activity while the pandemic continues—or afterwards.

Speaking of public art, my own article examines the ongoing backlash against the city's honoring of controversial figures in its public statuary.

Jane Hickman, in her Chef's Corner, presents another mouth-watering recipe, an arugula and steak salad that's a main course.

Thanks to Robin Siddall of Parallel Design, Inc., for designing this issue. ■

Washington Square Affair Postponed

The Washington Square Affair has again been postponed due to COVID-19. It is now scheduled to take place in June of next year on a date still to be announced. The event was originally planned for this past June, then postponed until October. But in August, the Society Hill Civic Association, sponsor of this popular event, announced another delay as the result of advice from health officials.

As many readers will know, the Washington Square Affair is our neighborhood's principal fund-raiser to help the National Park Service maintain

Washington Square. Tickets are sold for an evening of dining and socializing under a giant tent set up on the lawn on the Square's south side, just across the street from Hopkinson House. A variety of food is provided by area restaurants, and dining is accompanied by musical entertainment. Watch for an announcement next spring since the space, though large, is limited.

If the Affair can finally take place next June, it will turn what has usually been a biennial into a triennial event for the first and—we should hope—the last time. ■

Occasional Photo by Joseph Quinn



Take time to enjoy neighborhood art. See article on Page 14.

Message from Council

Theresa Kowalski



Catching Up

In late October, the HHOA will be having a town hall meeting to bring everyone up to speed on what's going on with the

HVAC project, financing plans for it, the readying of the mezzanine for that project, and other matters that Council is overseeing. There'll be a lot to cover, so I'll start laying the groundwork now.

Project Manager – We've hired an HVAC project manager, Ronald Street, a mechanical engineer from NorthStar Owner's Representation. He started a few months ago and has already led our effort through development and issuance of RFPs for the catwalk design and building, the HVAC system design and the HVAC project mechanical contractor. The first two will be selected by the time we go to print, and the last will be soon after.

Financing for HVAC System – Several possible lenders have made different proposals offering to lend different amounts, at different rates, different terms and different closing costs for the HVAC revitalization project. We have started the process of trying to compare them despite their differences, guided by the wish to keep the effect on the homeowners as reasonable as possible.

HVAC Design – The HVAC project will be designed using an approach known as Design Assist. This is a project delivery method in which the **construction** team is engaged by the owner (HHOA) to collaborate with the architect or engineer during the **design** phase. It is intended to

reduce the cost and time for construction, and improve constructability.

Requests for Proposals (RFPs) for design of the HVAC project were sent out, and six different MEP (mechanical, electrical and plumbing) engineering firms responded. The HVAC steering committee met to review their proposals, narrowing the choice down to two firms. The two presented their proposals in person during the last week of September to both the steering committee and the council. Some negotiation is bound to take place, but we expect a final statement of work and contract to be signed in late October.

HVAC Construction – RFPs for a mechanical general contracting (GC) firm will be sent out as soon as the Design Assist firm (above) has been chosen.

Other Issues

The governing documents of the HHOA have been reviewed and are being revised in order to make them more in keeping with current condominium law. When the revisions have been incorporated and accepted by the entire council, they will be distributed to and discussed with the HHOA. A vote equal to 80 percent of the weights of all votes will be needed to incorporate the suggested changes.

Budget preparations are underway for the fiscal year 2021. This may be the first fiscal year in some time in which we may have to make

significant adjustments because of higher expenses (COVID-19) and lower revenue (unrented commercial space, other commercial clients forced to close).

The beginning stages and planning of an environmental analysis will get underway, as preparation for development of a strategic plan for Hopkinson House next year. Information such as demographics for both owners and renters, competitor analyses, buying prices and rentals rates, amenities and homeowner association rates, financial strength and the like will be collected and analyzed to develop a picture of where Hopkinson House stands in relation to its competitors.

Reminders

Since the next issue of *on the House* will not be out until the beginning of 2021, let me end with a few reminders.

Remember that you can now sign onto Vantaca to pay your monthly homeowner association fees, charges for your work orders, keys and the like with either electronic check, ACH or credit card.

Don't forget to vote next month whether you do it by mail or in person.

Have a wonderful Thanksgiving and happy winter holidays, regardless of which ones you celebrate—and here's hoping that 2021 will bring us an end to COVID-19, social distancing and isolation! ■

on the HOUSE

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Find past issues of
on the House at
www.thehopkinsonhouse.com

Message from Management

Erica Alles



Fall has come so quickly this year.

I am pleased that PECO was able to re-schedule their free LED bulb program for the building, and will be here Monday through Wednesday, October 12th, 13th and 14th installing bulbs at no charge for our residents. Their original plan had been interrupted by the pandemic but they are back in action and will be taking precautions for our residents as well as for their employees. If you signed up last year and have not heard from PECO, or did not sign up before and would now like to participate, contact Jim Sein-Lwin at jlwin@franklinenergy.com. He will help you get set up!

We have had several new additions to our team over the last months. Our new Assistant Manager Fred

Deal has jumped in and is a great support in the office. With his background in human resource management, Fred will be reviewing our policies and procedures. Ryan Chilkotowsky (maintenance) has undertaken several painting projects, and Eliseo Perez with his HVAC background is learning the building's systems along with Ryan. Damon "D.J." Dunn is a friendly addition to the front desk. We also welcome Louise Smith back to her role at the front desk.

On behalf of the whole team and all departments, thank you again to all residents for your participation in the COVID-19 employee fund and also for your ongoing notes and appreciation toward employees. Thank you to our residents Megan, Betta and Laura who organized the fund for the employees! Your effort was such a nice way to recognize all who are happy to be here serving you through a challenging time. Getting through the pandemic is surely a group effort and takes compassion and understanding from all sides.

Our homeowner Diane GaNun has graciously been laboring in the HHOA Library over the last months. She has sorted, labeled and organized the books. If you have not visited this quiet, relaxing amenity recently, please do visit as you may find something that interests you. A big "Thank You" to Diane for your efforts!

Speaking of "Library," please remember to check out the library on Building Link from time to time for new postings and information. We will continue to add and update forms and documents which you may find useful. If you are looking for something and do not see it, please contact the Management Office.

BuildingLink is a great resource for residents and we encourage you to make full use of your resident portal, which includes such features as classified ad postings, work order submittals, amenity reservations, community calendar, document library and others. As you are aware, CAMCO launched new owner portals on Vantaca.Net.

The Vantaca portal allows owners to sign in and see their accounts, including charges and payments, and offers several ways to make payments. If you would like help setting up your Vantaca portal, please contact the Management Office. Continue to use BuildingLink as your go-to resource for everything except for account and payment information.

As a reminder, window washing began on September 29th. Please move items from your balcony doors. Garage coating and repairs are underway. The garage will look nice when this is complete. Thank you again for your patience and understanding while we complete this necessary work. Stay tuned for dates for the upcoming shredding and electronic recycling event!

Take care; please stay healthy and well. Wishing you a beautiful fall season. ■



*Wishing you
a beautiful
fall season.*

Residents Corner

Residents wishing to make comments or observations on the current issue may send them to: "The Editor," lynnm3@comcast.net. Those who do not have a computer can place their comment in an envelope addressed to "Editor,

on the House" and give the envelope to the employee at the Resident Services Desk. Your comments will be published in the next issue of the newsletter. Anonymous comments will not be accepted.

The editor reserves the right to reject opinions/comments, etc., if they are deemed inappropriate or can involve the association in legal troubles.



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New Procedures for the November Election

Larry Meehan

The Pennsylvania Supreme Court issued the following rulings on September 17th regarding the November 3rd election:

- Mail-in ballots will be counted if they are received by 5 p.m. on the Friday after the November 3rd election. According to the *Philadelphia Inquirer*, "... ballots arriving after Election Day must either be postmarked by November 3rd or have no proof they were sent afterward. Ballots that arrive by the new deadline with missing or illegible postmarks would still be counted."
- Counties may use drop boxes for hand-delivered mail ballots. In order to prevent "vote harvesting," voters must deliver their own ballots.
- "Naked ballots" (mail ballots that arrive without a separate secrecy envelope within the mailing envelope) will not be counted.
- Poll watchers must be registered in the county where they work at the polls.
- The Green Party presidential candidate will not appear on the ballot.

The Supreme Court ruling has cleared the way for county election commissions to print and distribute mail-in ballots to those who have applied to vote by mail. The Philadelphia Commissioners have indicated that they would begin to send mail-in ballots to voters before the end of September.

Voter Registration

The deadline to register for the election is October 19th. Any still unregistered voters at Hopkinson House who missed the opportunity to register in our lobby on September 25th and 26th may still register in person, by mail, or online. The Philadelphia Commissioners website sets forth the procedures at www.philadelphiavotes.com/en/voters/registering-to-vote.

Where to Vote

Residents of our division (the 3rd Division of the 5th Ward) will be able to vote at Hopkinson House. However, the Election Board will set up voting machines in the south lobby, not in the solarium, because of COVID-19 concerns. There will be plenty of personal protective equipment and sanitizer on hand for poll workers and voters. However, both the members of your Election Board and the building management urge residents to consider voting by mail.

The Better Option – Vote by Mail

Voting by mail is clearly the safest and easiest option, and it provides the opportunity to make selections carefully and avoid the errors that are all too common when using a voting machine. Furthermore, there will be four ballot questions this time, and mail-in voting offers a more appropriate environment for considering the issues. Note that more than 80 percent of 5th Ward voters in the June 2nd primary did so by mail.

To vote by mail, you must be registered to vote. Unsure of your status? Check it here: www.pavoterservices.pa.gov/Pages/SurePortalHome.aspx.

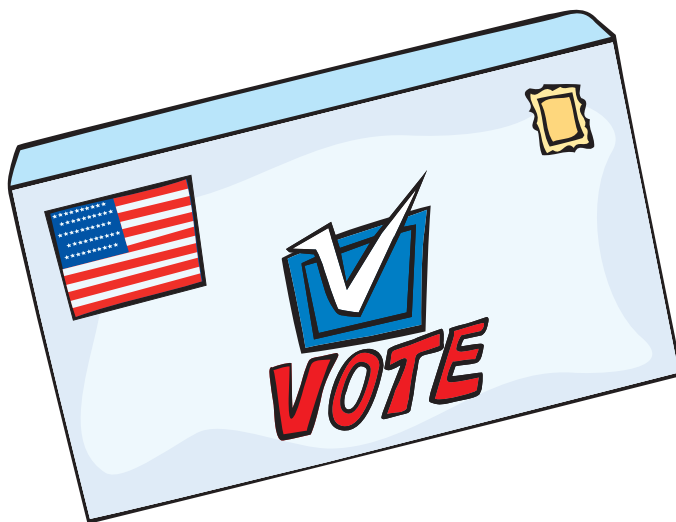
All residents received a detailed memo about mail-in voting on September 15th, so I won't repeat that information here except to note that all details may be found at <https://www.votespa.com/MailBallot>, and that the

deadline for requesting a mail-in ballot is October 27th. However, election and postal officials urge voters to request their ballots well before the deadline, and to fill out and return them as soon as possible.

Early Voting Sites?

Philadelphia election officials have used a \$10 million grant to open 15 satellite offices in addition to the two permanent election offices (City Hall and Riverview Place). These offices are open seven days a week beginning on September 29th and will provide an opportunity to request, receive, fill out, and submit a mail-in ballot—all in one stop. After the October 27th request deadline, one could still drop off a completed ballot at a satellite office instead of mailing it in. The closest election office to Hopkinson House? Room 140 in City Hall. ■

NOTE: If you have questions about voting procedures, you may reach the author at lawrencefmeehan@gmail.com or our Judge of Elections, Linda Ellsworth, at lvellsworth@yahoo.com.





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Getting to Know Our Neighbors

Robert M. Hauser: Executive Officer of the American Philosophical Society

Concha Alborg, www.conchaalborg.com

Robert Hauser likes to say that in 2017 he became the Executive Officer of the American Philosophical Society in Philadelphia after trying and failing at retirement twice. His first retirement took place in 2010 after 41 years as the Vilas Research Professor of Sociology at the University of Wisconsin-Madison, and it lasted one day. He then moved with Tess, his late wife and collaborator of almost fifty years, to Washington D.C. where he became the Executive Director of the Division of Behavioral and Social Sciences and Education at the National Academy of Sciences until retiring again in 2016. In 2017 he applied for the job at the American Philosophical Society, moved to a small apartment at the Hopkinson House and hasn't thought about retirement since.

Dr. Hauser loves his job at the APS because it allows him to engage with history, the arts and the sciences. He sees himself as a facilitator for its members, who are the ones really running the organization. He has focused on continuing the tasks started by his predecessors: Mary Patterson McPherson, Clyde Barker, and Keith Thomson. He often confers with them.

The American Philosophical Society was founded in 1743 by Benjamin Franklin, who became its first president,

and Francis Hopkinson (for whom Hopkinson House is named), among others. It is the oldest learned society in the United States. The Society holds four historical buildings, all on or near 5th and Chestnut Streets: Philosophical Hall, its museum and exhibition venue; Library Hall, which houses an extensive library of manuscripts and books; Benjamin Franklin Hall, which serves as a lecture hall for its events and meetings; and Richardson Hall, which contains staff offices. The APS also has had a publication department since 1771, and it publishes monographs and a quarterly journal. It awards more than 200 grants and fellowships each year.

Dr. Hauser is particularly proud of the library's collections and fellowships supporting research on Native American languages and culture. The collection was initiated by President Jefferson, the third president of the Society. Jefferson collected and had planned to study a compendium of common words in indigenous languages in retirement, but some thieves stole a heavy trunk holding the collection, thinking it must be valuable. When they saw that it was just paper, they dumped it in the James River. Fortunately, a younger scholar, Peter Stephen DuPonceau, renewed Jefferson's initiative,



which remains active. The APS library also has created the David Center for the American Revolution, which has added more than 8000 books as well as valuable manuscripts, such as letters from George Washington and other participants in the Revolution.

Interestingly enough, the current situation with the COVID-19 pandemic has opened some doors for the American Philosophical Society. Many people who were not previously able to attend events or participate in seminars can now join via Zoom, and this has created an opportunity for wider outreach. For example, the new exhibition, "Dr. Franklin: Citizen Scientist," focuses on the inequalities in gender that kept women out of the sciences. It has been rescheduled for 2021. However, a virtual exhibition has been mounted and videoed with two soundtracks, one for children and another for adults. The November meeting of members will, of course,

also be virtual. However, the keynote session on the evening of November 11th will be open to the general public. It will feature Lawrence Bobo, Dean of Social Science and W. E. B. Du Bois Professor of the Social Sciences at Harvard University, speaking on "A Failure to Heal: Race and Politics in the United States." See www.amphilsoc.org for information about this and other events and resources of the APS.

Although Robert Hauser has missed the Philadelphia Orchestra and the Philadelphia Chamber Music Society concerts during these uncertain times, he continues to enjoy the cityscape and walks two and a half miles a day. He has also relocated to a spacious, double apartment on a higher floor with breathtaking views of South Philadelphia, a fireplace, and a wet bar that he hasn't had a chance to use yet. He is hoping to give a big party to celebrate his move when it's safe. Stay tuned! ■

What Our Most Recent Clients Are Saying....

Johanna and Jody are **extraordinary** and the very best realtors ever! They are incredibly focused and know the market. We used them to sell a property and it felt like we were their only clients-although we were by far only one of many-because they were always available and accessible. Sometimes it felt like they had answered my emails or text before I pushed the send button. They are very smart, talented and capable. I would highly recommend Johanna and Jody without reservations.

Sara and Elihu Goren

Jody and Johanna are **without a doubt** the best real estate brokers in all of Philly. They took the time to answer all my questions and worked directly with building management, carpet and paint contractors to renovate my condo as soon as the COVID 19 real estate shutdown was lifted. I would definitely work with them again.

Allan Horwitz

Jody and Johanna **were a delight to work with.** We used them to facilitate renting our center city apartment—to three different renters—as well as to sell this property. They are extremely professional, responsive and caring. They anticipated our every need and attended to all the myriad details. We will miss working with them.

Michael and Andy Rieder

Johanna and Jody- they are the best. They responded very quickly to my questions/request. They were very efficient and orderly. As a first time buyer, I felt comfortable and hope to work on my next one with them too. **(Sometimes they worked too hard-day and night, weekdays and weekends).**

Hyeron Helen Jeon

What a great job Jody Dimitruk and Johanna Loke of BHHS Fox & Roach Realtors did selling our Dad's apartment during the COVID Shut down. We sold the apartment **sight unseen**, due to the excellent online presentation of the property. They also helped us get through the remote paperwork and needed repairs. They were very responsive and helped moved the closing along. As an executor for my Dad's estate and living in another state. I found them an excellent presence.

Susan Monteverde

It was a pleasurable and profitable experience with Jody and Johanna. They assisted in every aspect of the rehab of a center city condo which I purchased with the intent of reselling. They worked hand in hand with the contractor selecting materials and overseeing construction. They performed an **outstanding job** and were able to secure a buyer within a month of the listing. If you're looking for a knowledgeable team who are dedicated and responsive to your needs, I highly recommend these ladies.

Robert H. Levitt



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How Does Our Garden Grow?

A Report from the Landscape Committee

Lisa Schwab, Chair

First for Hopkinson House—we are being gifted a red-leaf Japanese maple plant to replace one which died in the Adam and Eve raised planter in our courtyard three years ago. Rosina Coltellaro, who has enthusiastically volunteered for ten years on the Hopkinson House Landscape Committee, (the longest tenure of the current committee members), has graciously made it possible for us to select and plant a new Japanese maple this fall. Over time, we expect this plant to grow and prosper into a small tree, becoming a lovely visual accent in this important garden focal point.

Additionally, because of excellent maintenance and climatic conditions, some of the courtyard plants have grown so well that they have outgrown their original space in the planter. Specifically, there are six tall Viburnum shrubs, growing in a straight line behind the Adam and Eve sculpture, which are now too tall and block the view past the sculpture where other plants are currently hidden. Their removal will coincide with the replacement of the Japanese maple, so that it has room to grow, thrive, and be seen. Other modest corrective removals and shrub trimming will be done to open views through to other plantings now hidden, to allow neighboring plants room to grow, and to provide open areas for the planting of new native species of perennials

and spring bulbs, (tête-à-tête daffodils), to give the garden more botanical, sustainable, and visual interest.

In the courtyard's west raised planter, nothing is being removed this fall, just trimmed to allow better viewing of the witch hazel shrubs which bloom in the early spring (January-March), a time when flowers are very much appreciated. This coming spring, some of the overgrown Viburnum shrubs will be removed to open views to the rest of the plantings. Other than the regular trimming and maintenance, the perimeter planting will remain unchanged.

As for the planters on the north side of the building, they will continue to be maintained with seasonal change. The two large raised planters on either side of the drive-up entrance, will be planted with tulips for the spring, followed by colorful annuals for summer and fall, and a cover of greens and berries, and decorative twigs for the holiday and winter (as was presented last year). We are awaiting a proposal now from our landscaping vendor to see what type of extra holiday effects could be added, but as of this writing that is yet to be determined.

As the HVAC project is omnipresent in all budgetary considerations and landscape improvement recommendations, it is our goal to support and maintain our grounds with consideration of both costs and appearance.



Six shrubs to be removed to open view through planter.



Red leaf Japanese maple to be planted here.

Therefore, especially within this context, the gift from Rosina Coltellaro is enormously appreciated. ■

Growing Up on the Masthead

Martha Cornog

Across the country, thousands of students are slugging down coffee way past midnight. Scribbling term papers? Tending to a virus-stricken roommate? Posting one last outburst to Twitter? No—they're writing newspaper stories, on deadline.

Wherever you went to high school or college, you probably had a school paper. At my high school, we all read the *Radnorite*; at my college, the *Brown Daily Herald*. And at graduate school, it was Drexel's *The Triangle*. Besides the Drexel paper, Philadelphia boasts the *Temple News*, the *Daily Pennsylvanian*, and Community College's *The Vanguard*. Apparently, the only local public high schools with papers are Central High (*The Centralizer*) and Masterman High (*Voices*). But last fall, students from 15 schools banded together to found *The Bullhorn*, staffed by kids from across our city. Private schools have papers, too—*The Falcon* at Friends Select; *The Cahillite* at Roman Catholic High.

What's with school papers, anyway? Doesn't the Internet make newspapers irrelevant to our media-savvy junior citizens? And don't students already have those dreaded term papers? You'd think that if they want to express themselves, it would be via Twitter, Instagram, Facebook, and personal blogs. Why on earth do kids write for these rags?



Staffers at Drexel University's *The Triangle* appeal for donations.

One answer could be that school administrations have allowed and supported such papers for over two hundred years—there are more than 800 college papers in the United States as well as over 1,300 high school and middle school papers. For all of the student staffers, student newspaper work offers a course in writing, editing, interviewing, public relations, political science, and municipal affairs, all rolled together. Getting out a paper also requires photography, design, and layout skills, training potential artists and designers in all media. Printing and financial issues, too, come into play—all offering good educational experiences for youthful minds. Moreover, general life skills like persistence despite adversity can be nurtured through school journalism. A June 2020 survey of college

media outlets by *College Media Review* found that 94 percent have continued production virtually, despite COVID-19 campus shutdowns.

Many well-known, highly accomplished people wrote for their student papers. U.S. Presidents John F. Kennedy and Franklin D. Roosevelt both served as editors of *The Harvard Crimson*, while Woodrow Wilson contributed to *The Daily Princetonian*. Other former staffers at *The Daily Princetonian* include Jazz Age writer F. Scott Fitzgerald and SCOTUS justice Elena Kagan. Civil rights icon Martin Luther King Jr. was an op/ed contributor to Morehouse College's *The Maroon Tiger*.

Two quite different notables wrote for *Columbia Daily Spectator*: Harlem Renaissance writer/activist Langston Hughes (who wrote for

his high school paper also), and Kagan's fellow justice Neil Gorsuch. Gorsuch co-founded in addition a second Columbia paper, *The Fed* (after *The Federalist*), to debate topics considered "politically delicate" at the time. Author/anthropologist Zora Neale Hurston co-founded *The Hilltop*, "the student voice of Howard University." Novelist/essayist Flannery O'Connor drew cartoons for the student paper at what was then Georgia State College for Women, as did Gary (Doonesbury) Trudeau for *The Yale Record* and *Yale Daily News*.

With less glamorous career success, M. Charles Bakst, editor for *The Brown Daily Herald* when I was a student, went on to be a leading political commentator for *The Providence Journal* and so popular

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Growing Up on the Masthead

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that a local couple named a racehorse after him. Charles Crawford, co-editor for the *Radnorite* in 1962, grew up to write *New York Times*-acclaimed young adult fiction and, as a teacher for three decades, helped create a humanities program for his middle school.

Several *on the House* staffers worked on school publications. Says our food writer Jane Hickman, “At Towson University, I majored in Mass Communications/Journalism. I edited my yearbook and wrote stories for the student newspaper, the *Towerlight*.” Today, Jane edits and writes for the Penn Museum’s *Expedition* magazine. Judy Lamirand, at Indiana’s Paul Harding High School, was more interested in printing. “I made the film negatives of the page layouts [but] my interest was primarily design. I designed the programs and posters for all of our band concerts and the cover of my school’s yearbook my senior year.” Now a senior designer at Parallel Design, Inc., which produces *on the House*, she loves working on newsletters, including ours. “I like organizing information and stories into an attractive and readable format, making beautiful and informative publications to share with lots of readers!” Myself, I wrote—reluctantly, I confess—for the *Brown Daily Herald’s Herald Review* magazine.

Students themselves associate working on a school paper with being successful at a job—they

tout training in writing and editing, time management, and how to meet people, including people with opinions they disagree with. Those interested in journalism as a career mention that on a school newspaper they can immerse themselves in all parts of the industry: reporting as well as design, layout, printing, photography, and sales. Some stress the benefits of making person-to-person contacts as useful in a future career. Many point out that as students they can make mistakes in a “safe” environment yet must still deal with negative fallout if they mess up or displease readers. But the final test is whether people want to read the newspaper, whether they love an article or hate it. Headlines had better have eyeball traction, and the writing had better be good enough to keep the readership’s attention.

Personally, I think these try-out journalists have decided to take that journey because they find the internet unsatisfying, like a fun-house hall of mirrors reflecting the self into infinity. Writing for a school paper is genuine real-world reporting, with a captive readership of the entire school—first year students through the institution’s principal or president. These grandchildren of 1960s rebels and now witnesses to today’s “fake news” are likely just itching to dig for real stories, like the fishy background behind a bigwig’s decision. Journalism gives them the



The Daily Tar Heel reporters at the University of North Carolina reveal behind-the-scenes administration messages about COVID-19 on campus. (Elissa Nadworny/NPR)

tools and the support to do just that, to say “*Don’t lie to us!*” Bob Woodward and Carl Bernstein (who worked for both his high school and college papers) are still *The Washington Post* heroes who brought down a corrupt president, and Woodward has been back in the game with several tell-all books about the current Washington brouhahas.

At a result, school administrations may find themselves a target of student writers they enabled in the first place, who may contradict an official pronouncement, tear it to pieces, or release it as a scoop before the institution does. After the University of North Carolina announced last spring that there were COVID-19 clusters on campus, *The Daily Tar Heel* asked for the specific number. At first, the university refused, but increased pressure from the paper led to the UNC to release the case numbers. Reporters say their goal is to keep

the university accountable: “What is the university not telling us? What should they be telling us?” In criticizing this fall’s reopening plans at the tri-campus encompassing the University of Notre Dame, Saint Mary’s College, and Holy Cross College, student reporters for *The Observer* deemed it premature and badly planned. “Don’t make us write obituaries,” urged the paper’s Editorial Board. In fact, maintains NPR, “Student journalists are owning the college reopening story” because, as they say, “We’re living the news” as COVID-19 looms over their future.

It helps that some student papers are not just editorially independent of their schools but financially independent too, surviving off advertising revenue and donations. Relying only on advertising, Drexel’s *The Triangle* was facing a shortfall last year but an appeal for donations overshot its goal and put continued on page 13



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Growing Up on the Masthead

continued from page 11

the paper in the black again. *The Daily Pennsylvanian* is also financially independent. But other student papers, like the *Champion* at Liberty University, live under the shadow of complete editorial and fiscal control by their administrations.

High school papers are typically not so self-sufficient—except for Philly's new and fully independent *The Bullhorn*, established to allow these younger writers freedom from school oversight. *The Bullhorn* is meant to be both a mouthpiece and unifier of Philly's high school students, to "keep the [Philadelphia School] District accountable." "We don't have to be cautious about what we say about the District, and the PSU [Philadelphia Student

Union] isn't giving us money, so we don't have to push their agenda," Masterman senior Aden Gonzales told *The Philadelphia Public School Notebook*. "We can just say what we feel."

With only bare-bones expenses, *The Bullhorn* has a GoFundMe page and is applying for grants.

Bottom line: As a student newsie, "[y]our writing becomes a part of something greater," declared Northern Illinois University student Tatianna Salisbury on studybreaks.com. You get to see your name in print, to see people reading something YOU wrote. You have an audience who takes you seriously. A professor of mass communications at North Dakota State University, Ross Collins,

ties it all together: "No students on university campuses have more influence than those who work for the student newspaper. Your work can make a difference. It can change the lives of students on campus."

Why should we care, here at Hopkinson House? Other than grasping the obvious altruism of wanting to help the next generation grow and learn, we must understand that student newspaper work is training an army of resisters to the fake news epidemic and to the tangle of conspiracy theories leading fellow Americans into unwise behavior. And, right now, student reporters are mustering out the vote among their classmates. According to *New York Times* reporter

Tina Rosenberg, peer pressure is one of the most important influences on who we are and what we do. So just perhaps in November we'll see a healthy turnout among 18-22-year-old voters. These student journalists are helping change their own future—and ours.

Now you probably remember a school paper from where you were educated. Is it still around? Could it use a donation? Compared to commercial media, these papers run on a shoestring, and small contributions carry much weight. Consider a holiday or New Year's present to a small group of newsie kids who are learning to have big mouths—and put them to good use. ■

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Public Art in Our Neighborhood

Joseph Quinn

It's impossible to walk more than a few blocks through almost any Philadelphia neighborhood without coming across some form of public art. Anyone with time to stroll and good powers of observation will find that our urban and green spaces are veritable open-air galleries, with built-in social distancing.

As the restrictions of the COVID-19 pandemic began to ease, I started taking daily walks through the Washington Square neighborhood. Once liberated from indoor confinement, I found myself experiencing sights and sounds in new, fresh ways. I rediscovered, or discovered for the first time, street art I had passed dozens of times yet barely noticed.

For this selective tour, I define "public" as any work located outdoors and visible to the casual pedestrian, and "art" as something, either abstract or representational, designed to enhance a setting primarily through its aesthetic value. I have excluded statues and monuments of purely historical interest; outdoor murals, of which we have an abundance; and some notable artworks inside public buildings, but not necessarily visible or accessible to walkers, such as the Stonorov/Vivarelli sculptures here in Hopkinson House. Finally, I have limited my discussion to pieces that can be found within a short distance from 604 South Washington Square and visited in

a leisurely stroll of about an hour.

When you exit Hopkinson House and walk east to 6th Street, you can't miss the imposing, aptly-named **Total Environment** on the plaza of the Independence Place Condominium complex (now partly obscured by construction barriers). Barbara Neijna created a large-scaled suite of spires, arches, canopies and walls, parts of which reach a height of sixty feet. The medium is white-painted aluminum, "creating a unity from apparent diversity." Despite the uniformity in color, the various well-spaced elements bring vitality and welcome eye appeal to what could have been a boring, empty urban space.



Total Environment (1986)
Barbara Neijna (b. 1937)
Independence Place Condos,
6th Street and Locust Walk

Now stroll a few blocks north on 6th to the James A. Byrne U.S. Courthouse, located between Market and Arch Streets. There you'll find another broad plaza, this one graced by a large circular fountain containing the **Voyage of Ulysses** by David Von Schlegell. This minimalist

stainless steel water sculpture is especially refreshing to visit during the summer when sunlight reflects off the smooth skin and cascades of water wash over it creating a brilliant, dynamic display of sliver, blue and white.

A few steps further north on 6th you'll be confronted by Beverly Pepper's gravity-defying **Phaedrus**, sited between the Federal Reserve Bank, which commissioned it, and the WHYY-TV studios. Twelve tons of white-painted steel are planted solidly in the ground. The roughly triangular shape soars upward nineteen feet to a sharp cantilevered point, while maintaining what Pepper calls a "precarious balance."

Continue still further north and you can't miss the towering **Bolt of Lightning... A Memorial to Benjamin Franklin** on the opposite side of 6th Street. Fortunately, it's best viewed from a distance, as it sits on a concrete island surrounded by traffic making it treacherous to reach on foot. Isamu Noguchi's 58-ton stainless steel structure rises 100 feet and incorporates semi-abstract but recognizable images associated with Franklin's experiment—key, lightning bolt, and kite. Cables and a tripod base keep the piece anchored to the ground, but the height and asymmetrical arrangement suggest an off-kilter aerial ballet, creating a dizzying tension between earth and sky.



Voyage of Ulysses (1977)
David Von Schlegell (1920-1992)
Byrne Federal Courthouse,
601 Market Street Plaza
(west side of 6th Street)



Phaedrus (1977)
Beverly Pepper (1922-2020)
Federal Reserve Bank,
100 North 6th Street



Bolt of Lightning... A Memorial to Benjamin Franklin (1984)
Isamu Noguchi (1904-1988)
Base of the Benjamin Franklin Bridge, 6th and Vine Streets

Photos by Joseph Quinn



Nesaika (1976)
John Rhoden (1918-2001)
African American Museum in
Philadelphia, 7th & Arch



The Whispering Bells of Freedom: A Tribute to Crispus Attucks (1976)
Reginald Beauchamp (1910-2000) African American Museum in Philadelphia, 7th & Arch



Balance (2009)
Jill Sablosky (1954)
7th & Appletree

A few blocks away, at 7th and Arch Streets, sits the African American Museum of Philadelphia (AAMP) and two prominent outdoor sculptures by Black artists. **Nesaika** is a bronze nine-foot-high figure that abstractly suggests a traditional African female form with a mask-like head. But the name, according to its creator, John Rhoden, derives from the Chinook Indian language meaning “we.” His intention was to merge the spirits of African and native American minority cultures.

Standing twenty feet high at the entrance to the museum, is Reginald Beauchamp’s **Whispering Bells: A Tribute to Crispus Attucks**. It’s an open brass tower containing thirteen bells representing the original thirteen colonies. The bells whisper because, having no clappers, they are “rung” by the random movement of the wind. Attucks was a runaway slave who was killed by British soldiers in Boston in 1770, becoming one of the first Americans to die in the struggle for American independence.

Across Appletree Street from the AAMP you can step into **Balance**, Jill Sablosky’s “outdoor room,” commissioned by the Federal Reserve Bank. It’s a 500 square-foot arrangement of seating elements made of granite and marble in the shape of an infinity symbol. Two facing columns are inscribed with an appropriate motto for the

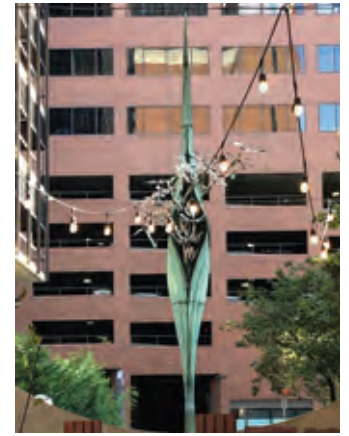
bank in Latin and English: *e pluribus unum* (out of many, one). It has a cool, abstract beauty, but its hard surfaces and lack of shelter from the elements result in an environment that does not invite casual lingering.

Just around the corner on the south side of Market Street, between 7th and 6th, look for Clark B. Fitz-Gerald’s tall, skinny **Milkweed Pod**. It looks somewhat lost and neglected and definitely out of place in the unsightly service area behind the Independence Beer Garden. According to Fitz-Gerald, the stainless steel seeds bursting out of the central copper pod represent “the dissemination of democratic ideas.”

On your way to the Post Office at 6th and Chestnut, you’ve no doubt passed the unsettling gaze of George Segal’s **Woman Looking Through a Window**. Segal’s figures are strikingly realistic, but their ghostly white patina creates an aura of mystery and alienation. You might be tempted to start a conversation with this enigmatic life-size figure, but if you try, you’ll find yourself engaged in a silent dialogue.

Travel a block over to Walnut and head west toward 9th Street, where you’ll find Brower Hatcher’s striking assemblage, **Starman in the Ancient Garden**. It used to be part of a larger environment (the Ancient Garden), since replaced by the expanded entrance to Wills Eye Hospital. What remains, anchored on a

continued on page 16



Milkweed Pod (1966)
Clark Fitz-Gerald (1917-2004)
100 Independence Mall on
Market between 6th & 7th



Woman Looking Through a Window (1981)
George Segal (1924-2000)
615 Chestnut



Starman in the Ancient Garden (1990)
Brower Hatcher (b. 1942)
9th & Walnut

Public Art in Our Neighborhood

continued from page 15

massive brick and concrete base, is a soaring 40-foot steel mesh “star trail,” containing a slew of random objects—car, fish, pineapple, and the tumbling, bright-red starman—whirled around in a mixed media blender. An unlikely place for a meteor landing, but it does add a nice touch of whimsy to a drab streetscape.

Continue a few more blocks west on Walnut to discover some medically-



Winged Ox, Symbol of St. Luke the Physician (1976)
Henry Mitchell (1915-1980)
south side of Walnut at 10th



Ars Medendi (cylinder) (2009)
Jim Sanborn (b. 1945)
Thomas Jefferson University,
south side of Walnut at 10th

themed public art on Jefferson University’s urban campus. The dominating piece is Henry Mitchell’s **Winged Ox, Symbol of St. Luke the Physician**, perched on a 16-foot column, wings majestically unfurled. The names of influential healers—Hippocrates, Pasteur, Rush, and Nightingale, among others—are inscribed on the pillar. (Tucked into the center of the campus, Mitchell’s fountain sculpture of playful bronze otters doesn’t fit in with the medical theme but is a delightful surprise nonetheless.)

Ars Medendi (Latin for Medical Arts), in the same block of Walnut, is a double installation by Jim Sanborn consisting of a screen and a tall metal cylinder incised with quotes from medical texts in various languages. The cylinder is best seen at night, when interior illumination projects ghostly images of the texts in concentric circles on the ground, an effect typical of many of Sanborn’s public projects.

If you need a break, find a place to relax at the northeast corner of Locust and 10th in Alice Adams’ site-specific, one-acre landscape installation, **The Roundabout**. She has artfully arranged a mix of elements—walkways, seasonal plantings, sculpture, rugged stone walls, architectural references, and a water wall (when it’s working)—into a peaceful, casual outdoor meeting space for the university community and the

public. It’s a setting that does not shout “art!” but blends almost inconspicuously into the fabric of urban life around it.

Also part of Jefferson’s collection is George Sugarman’s sprawling installation of **Wall Reliefs** on the north side of Locust Street toward 9th. The abstract metallic shards and ribbons in vivid primary colors create an illusion of airy, lacey cutouts. Like the late works of Matisse, these unpretentious, almost childlike scribbles are clearly designed to entertain and delight.

If you’re a fan of art with mythological associations, stop at the southeast corner of 9th and Locust and ponder **Eros/Psyche** by American-born Greek artist Michael Nicholas Lekakis. The smallish abstract work sits rather forlornly on a pedestal in the tiny corner garden of the George Anthenagoras Manor. Look very hard and you may be able to discern Cupid reviving Psyche with a kiss in the dramatically intertwined bulbous forms.

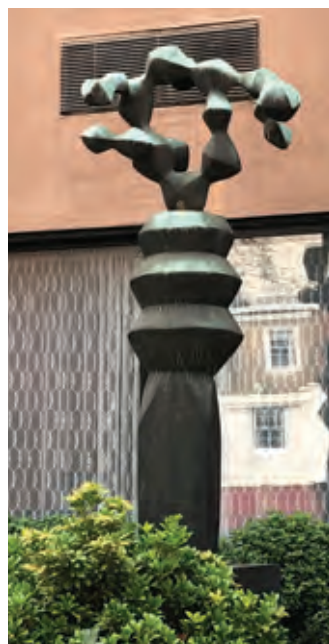
One block further east at the northwest corner of 8th and Locust is another piece that, like Sugarman’s Wall Reliefs, seems to exist just for the sake of visual pleasure. Charles Fhalen’s **Major** is public art reduced to its simplest possible form—a giant stack of colorful cement blocks, tapering toward the top, suggesting an armless Lego figure on steroids escaped from a child’s toy chest.



The Roundabout (1992)
Alice Adams (b. 1930)
Thomas Jefferson University,
NE corner, 10th & Locust



Wall Reliefs (1980)
George Sugarman (1912-1999)
Thomas Jefferson University,
NW corner, 9th and Locust



Eros/Psyche (1980)
Michael Nicholas Lekakis
(1907-1998)
SE corner, 9th & Locust
(George Anthenagoras Manor)



Major (1983)
Charles Fahlen (1939-2010)
NW corner, 8th & Locust



Unity (1969)
Richard Lieberman (1913-2006)
Bingham Court, east side of
4th at Locust



**Old Man, Young Man, the
Future (1966)**
Leonard Baskin (1922-2000)
Society Hill Towers,
2nd & Locust

Continue east through Washington Square to 4th Street and enter the quiet precinct of I. M. Pei's Bingham Court. Dominating one corner is Richard Lieberman's abstract **Unity**. Its name reflects Lieberman's commitment to "developing artistic talents as a means to unify a neighborhood." It carves that notion into space by merging planes, curves, and sharp angles into a powerful geometric composition that projects both stillness and motion.

Exit Bingham Court and continue walking east and you'll soon find yourself in the manicured courtyard of the Society Hill Towers complex. You can't miss the prominently placed **Old Man, Young Man, the Future** by Leonard Baskin. The installation consists of three spaciouly arranged realistic bronze figures. The old and young men are easy to spot, but Baskin chose to visualize the "future" as a predatory-looking winged creature looming above the men on a brick pedestal. It looks like a cross between a vulture and an eagle, and symbolizes, according to Baskin, the human condition, "which is good and bad, promising and ominous."

While you're on the grounds, visit the **I.M. Pei Garden**, another "outdoor room" by Philadelphia-based Jill Sablosky, creator of *Balance*, which we visited earlier on Appletree Street. This tiny space, dedicated to the architect of the iconic Towers, consists of an irregular marble bench and a sundial fountain. The lush arrange-

ment of flowers and shrubbery, along with the dribbling water of the fountain (when its working), seem designed to soften the hard surfaces and create a space for quiet contemplation.

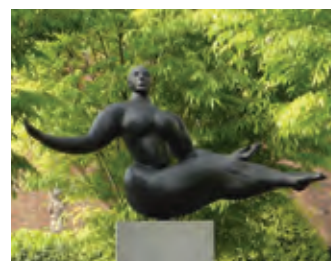
It's a bit tricky finding **Floating Figure** by Gaston Lachaise, famous for his sensual depictions of the female form. Look for a recessed driveway on the north side of Locust between 2nd and 3rd. From there you can only glimpse her standing within a gated private courtyard of townhomes. Unlike Baskin's earth-bound men, this voluptuous woman in bronze is captured floating freely in space above a marble base, her arms spread wide as if inviting a friendly embrace.

Descend the stairs behind the Towers toward Penn's Landing to find **Phoenix Rising** by Emlen Etting. This striking 20-foot-tall abstract figure of white-painted aluminum and baked enamel was originally named *Homage to Richardson Dilworth* and installed in Dilworth Plaza. In 2013 it was moved to its current location and christened with its new name in honor of "Philadelphia's rise from urban decay," which began during Dilworth's two terms as mayor in the late fifties and early sixties. The shape, vaguely suggesting a shield or flame, calls forth the imagery of the mythical rising phoenix with pointed segments that fan out and up in aspiration toward the sky.

continued on page 19



I. M. Pei Garden (2003)
Jill Sablosky (1954)
Society Hill Towers,
2nd & Locust



Floating Figure (1963)
Gaston Lachaise (1882-1935)
Locust between 2nd & 3rd
(inside a gated courtyard)



Phoenix Rising (1982/2013)
Emlen Etting (1905-1993)
East side of Society Hill
Towers facing Penn's Landing



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Butterfly (1970)
Harold Kimmelman (1923-2013)
Delancey between 2nd & 3rd



Driftwood (1981)
Harold Kimmelman (1923-2013)
Cypress between 3rd & 4th



Kangaroos (1970)
Harold Kimmelman (1923-2013)
Lawrence Court,
Cypress between 4th & 5th

Public Art in Our Neighborhood

continued from page 17

If you've got some energy left, go back to 2nd Street and head south into the heart of Society Hill where you'll find a cluster of three works by prolific Philadelphia-area artist Harold Kimmelman. Take a right on Delancey and look for an abstract **Butterfly** in a small alcove on the south side. Backtrack to Cypress and continue west to the small parking lot between 3rd and 4th on the north side. Tucked in the back is **Driftwood**, which is actually bronze. Continue on Cypress to the next block and look for **Kangaroos** loping through Lawrence Court. You are likely to find smiling children and adults clustered around this playful piece. All three works are shining examples of Kimmelman's artistic creed: "I work with metal, transforming it from a static, heavy mass to an animated presence pulsing with energy, alive with movement."

It's easy to put together a tour of public art based on your own interests using the resources listed below. If history is your passion, there are hundreds of works memorializing figures from every era and political persuasion. Keep in mind,

however, that the public display of figures associated with American political and social history is currently undergoing radical re-examination, with the result that some familiar statues could wind up defaced, in storage, or worse.

Are writers your thing? You'll find Shakespeare, Schiller, Whitman, Dickens, Goethe, Poe, and of course Franklin. How about musicians? Look for Haydn, Schubert and Verdi far from the Academy of Music, in the Fairmount Park Horticulture Center. Yes, it's true, we have more than our share of Dead White Men in our outdoor galleries. It takes some effort, but women and minorities can be found out there. (Create your own tour!)

We can be grateful for two organizations dedicated to commissioning and preserving public art in the city. The Association for Public Art (APA) is a "private, nonprofit civic organization dedicated to creating a 'museum without walls' by integrating public art and urban design." The City of Philadelphia's Office of Arts, Culture

and the Creative Economy (Creative PHL) administers two programs responsible for the existence and maintenance of the city's public art. For over sixty years, the pioneering Percent for Art Program has required the inclusion of "site-specific public art in new construction or major renovation projects, in the amount of one percent of the total budget." This program has resulted in the commissioning of dozens of prominent artistic landmarks. Creative PHL also provides ongoing professional repair and maintenance through their Conservation and Collection Management service.

At least that was true until the COVID-19 pandemic took its devastating toll on the city's budget. If you visit Creative PHL's website you'll find this alarming footnote: "Due to the COVID-19 health crisis and the city's resulting budget shortfall, the proposed elimination of Creative PHL will be in effect as of 6/1." Sadly, this elimination will deeply impact not only the public art in our urban landscape, but the entire spectrum of arts and cultural organizations across the city. ■

Additional Resources

The Association for Public Art (aPA) and the Creative PHL websites offer excellent resources, including photographic galleries, descriptions, and interactive maps and tours.

Association for Public Art (aPA): <https://www.associationforpublicart.org/>

Office of Arts, Culture and the Creative Economy (Creative PHL): <https://creativephl.org/a-guide-to-philadelphias-public-art/>

Philadelphia Public Art: <https://www.philart.net/>

Mural Arts Philadelphia: <https://www.muralarts.org/>

SEPTA Art in Transit Program: <https://septa.org/art-in-transit/art-in-transit-tour.pdf>

A Guide to Philadelphia's Public Art by Margot Berg (2015), Creative PHL. Available in print and online versions.

Public Art in Philadelphia by Penny Balkin Bach (1992), Temple University Press (out of print).

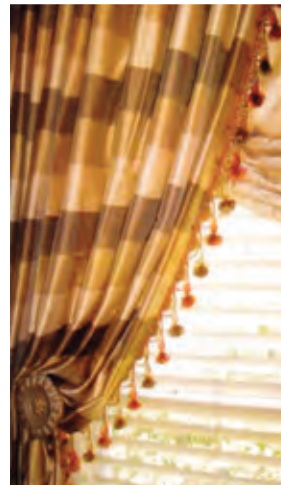
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Knocked Off Their Pedestals?

Lynn Miller

Among the upheavals in our lives these past months has been the widespread attack on public monuments honoring important figures from our nation's past. Statues of Confederate leaders have been obvious targets, since these were mainly raised, years after the South's defeat in the Civil War, to try to portray as a noble cause a rebellion that tore the nation in two over the secessionists' effort to maintain chattel slavery. In Philadelphia, the National Cemetery in West Oak Lane memorializes 184 Confederate soldiers and sailors buried there.

The city also named a street for Roger Taney (pronounced "Tawney," not "Tayney"), Chief Justice of the U.S. Supreme Court, who wrote the majority opinion in the 1857 Dred Scott case which helped trigger the Civil War. That Dre(a)dful decision maintained that African-Americans were not citizens and that Congress did not have the authority to prohibit slavery in U.S. territories. The killing of George Floyd last May prompted new efforts in Philadelphia to rename Taney Street, as well as the Columbus Boulevard section of Delaware Avenue.

Yes, Columbus has been honored since the beginning of our republic for having "discovered" America, never mind that millions of indigenous people had discovered and settled these lands many millennia

before Columbus first came ashore in the Caribbean in 1492. The view of European settlers since Columbus's own time has generally assumed that it was they and their forebears who brought civilization to the hemisphere, making them, not indigenous people, those who counted. They conveniently overlooked the fact that Columbus behaved brutally toward the native people he encountered. He murdered and enslaved them, sending hundreds back to Spain in chains. In the process, he and his contemporary conquistadors nearly eradicated those they didn't slaughter as the result of the new diseases they brought with them from Europe.

Some legacy.

Not until the late 19th century did honoring Columbus become connected to honoring Italian immigrants to America. (That is itself a bit ironic, when you consider that Columbus, though born in Genoa, worked for the Spanish crown, making Spain the leading colonial power throughout much of the New World.) Philadelphia's statue of Columbus was dedicated at the first world's fair in America, the Centennial Exposition, on October 12th—what came to be called Columbus Day—in 1876 in West Fairmount Park. Exactly one hundred years later, the statue was relocated to Marconi Plaza on South Broad Street.



Source: Matt Slocum (AP photo), June 15, 2020




Source: Charles Fox (*The Philadelphia Inquirer*), June 17, 2020

While that put it in the heart of a traditionally Italian neighborhood, it also marked a demotion of sorts, one that recognized growing opposition to keeping this figure in the heart of the American pantheon of heroes. In our recent summer of discontent, opponents and defenders of the Columbus legacy clashed repeatedly near the statue, which then was boarded up by the city for its own protection. Now, both Philadelphia's Historical and its Arts Commission have voted to remove the statue and relocate it to private property, a resolution now delayed because of reported legal issues.

In the words of the Art Commission's chair, "It's incumbent on the city...

to figure out how that story of the Italian-American immigration to this country gets told." It's not hard to think of other great Italians who might symbolize that nation's greatness—Galileo, Leonardo da Vinci, Michelangelo all come to mind—although the story of Italians in America might also be told without the likeness of a particular individual. It's not, after all, about specific men.

Days before the confrontations over Columbus at Marconi Plaza, the statue of Mayor Frank Rizzo was removed from its post cross from City Hall. That, too, was the result of protests, centering in Rizzo's case on his alleged racism, and if the contention continued on page 23



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Knocked Off Their Pedestals?

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this year was not quite so heated as that surrounding the Columbus monument (it has been very heated in the past) it's no doubt because Rizzo was never more than a legendary local figure whose legacy is fading over time. His reputation, for good or ill, didn't resonate across the nation, although it certainly resonated in Philadelphia.

Have you forgotten that last year the Flyers removed the statue of their beloved one-time chanteuse, Kate Smith, from the entrance to the Wells Fargo Center? Kate was increasingly derided for her songs such as "Pickaninny Heaven"

(which featured a magical place with "great big watermelons") and "That's Why Darkies Were Born" ("because someone had to pick the cotton").

Whew!

These episodes should remind us all of how our views of prominent figures can shift over time, often radically. One generation's hero may well be another's villain as the result of changing morals and new knowledge. Today, we regard slavery as abominable. So is it our obligation now to remove every monument in America to those very founding fathers who were slave-holders?

Should we erase every tribute to Washington, Jefferson, and Madison?

Wisdom on this subject surely must start by acknowledging that all our "heroes"—like every other mortal ever born—contained flaws in the way they lived their lives that require us to assess the whole of their character. Surely it is possible to salute the good they did while opposing the bad, including the bad that was driven by values that grew out of times very different from our own. Jefferson remains a hero for many because of the greatness of his ideas for our political life which, I would like to

think, guide us still. He seems never to have been a cruel man, even to his slaves. That is what redeems his character in my eyes even while I abhor his views on race.

So, make your own assessment of Columbus and the others. Will we be judged by our descendants for allowing racism and racial inequality still to fester? for threatening others with weapons of mass destruction? destroying the earth's environment?

Whether or not we judge ourselves, those who follow us will. ■

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A Quick and Delicious Main Course Salad

Jane Hickman

I first made the arugula salad with steak over 20 years ago, and it has been a favorite recipe ever since. The arugula must be fresh and the tomatoes firm. Skinning tomatoes for a salad like this is worth the

small amount of effort it takes: see below for an easy way to do this. The dressing is simple, and the capers and olives add bursts of flavor. Serve with a bold red wine such as a cabernet or, if you enjoy a sweeter wine,

a zinfandel. And of course, your favorite crusty bread. I usually make the dressing, skin the tomatoes, and measure the other ingredients in advance. Then, the salad comes together quickly. ■

Chefs' Corner

Note: If you have a favorite recipe, we would love to test it and put it in this column. Send your recipes or requests to jhickman@upenn.edu. Thank you!

Arugula Salad with Seared Steak, Capers, and Parmesan

2-3 entrée servings

total time to prepare: 20-25 minutes

Ingredients

For the dressing:

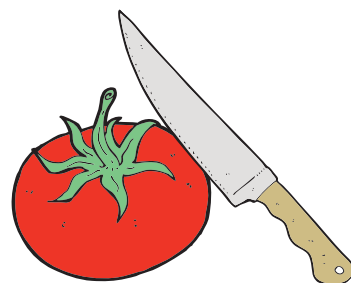
- 2 teaspoons grainy mustard
- ½ cup extra virgin olive oil
- 2-3 tablespoons fresh lemon juice
- 3 tablespoons fresh parsley
- Salt & freshly ground pepper

For the salad:

- 2 tenderloin or strip steaks
- 1 tablespoon vegetable oil
- 1 bunch arugula, cleaned and dried
- ½ cup pitted calamata or other briny black olives
- 2 tablespoons capers, rinsed
- 2-3 vine-ripened tomatoes, skinned,* cored, quartered
- Parmigiano-Reggiano or other good quality Parmesan cheese

Directions

- 1 In a small bowl, combine mustard and olive oil, and whisk to blend. Add lemon juice, parsley, and salt and pepper to taste; whisk together well, and set aside.
- 2 Sprinkle steak liberally with salt and pepper. In a large cast-iron or other heavy sauté pan, heat vegetable oil over medium-high heat until hot but not smoking. Add steaks and cook until exteriors are well-seared and interiors are done to your liking (2 to 3 minutes or more a side, depending on the thickness of the steak, for medium rare). Remove from heat. After the steak rests for a few minutes, remove any fat; slice each steak crosswise.
- 3 In a large bowl, combine arugula, olives, capers, and tomatoes. Stir dressing well. Add just enough dressing to moisten ingredients, and toss to coat. Place salad on serving plates, top each with steak slices (you will probably have leftovers), and shave or grate Parmesan over the top. Serve at once with extra dressing on the side.



**How to skin tomatoes: Bring a small pot of water to a boil. Lower tomatoes, one at a time, into boiling water. Let sit in boiling water no more than 15 seconds. Pull from water and rinse with cold water. Repeat with next tomato. The skin peels off easily with a paring knife.*



Measuring the ingredients in advance allows you to put the salad together quickly.





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