


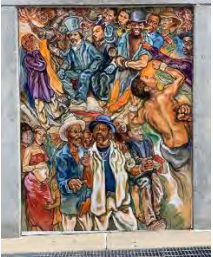

PHILADELPHIA MURAL HIKE


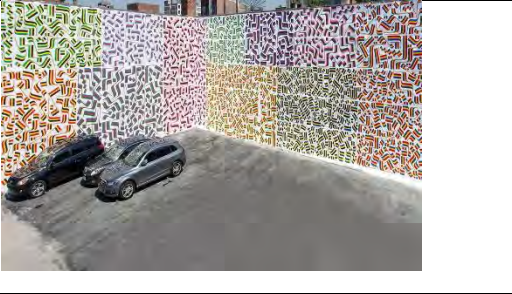
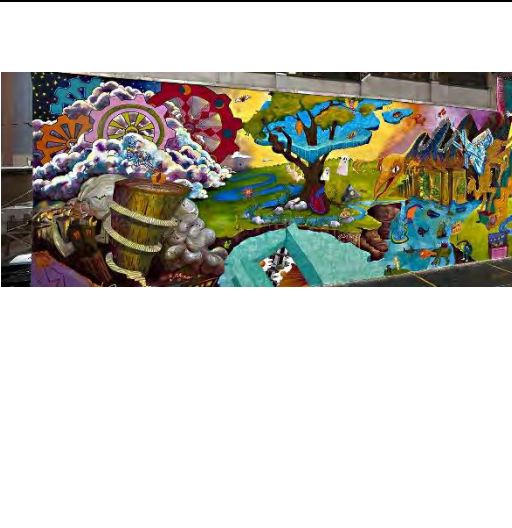

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PHILADELPHIA - The “Mural Capital of the World”

Started in 1984 by Jane Golden and Mayor Wilson Goode, the program has overseen over 4,000 murals throughout the city. It initially started as an anti-graffiti campaign which encouraged illegal taggers to focus their creative energy on city-sponsored murals. Today, Mural Arts also sponsors an after-school program, allowing young artists to contribute to Philly’s creative landscape. The projects are driven by the residents who are involved in the development of neighborhood murals from conception to culmination. About 50-100 new pieces are commissioned each year.





In contrast to other cities, many of Philadelphia’s more notable works remain up for years and years. Some of the murals featured down below, in fact, are approaching their twentieth birthday! Philadelphia’s street art is also unique for the sheer size of its murals. While most cities have at least a few humongous pieces, in Philadelphia it’s pretty much the norm.

Map #	Title / Address	Picture	Info
1	COMPASS ROSE <i>1400 Market Street</i>		Located at the very center of the city – right in the middle of City Hall is a compass rose.
2	Unifying the Neighborhoods and Cultures of Philadelphia <i>15th Street between Arch Street & JFK Blvd., Municipal Services Building</i>		Unifying the Cultures of Neighborhood in Philadelphia” is a series of small murals that sit along the base of the Municipal Service Building across from City Hall. These murals were painted by father and son duo Joe and Gabe Tiberino. There are 5 murals in the series and each with a distinct representation, all come together to fit the overall city theme of Brotherly Love. Each mural represents a different neighborhood and a different culture. Using the style of a series, the artists were able to capture the uniqueness of each culture while all being tied together and linked to the Philadelphia and American culture and history.
3	FREEDOM <i>15th & Arch Streets on west side of hotel</i>		Holding up the Declaration of Independence




4	WATER Gives Life <i>1320 Arch Street</i>		<p>A new mural from artists Eurhi Jones and David McShane celebrates the connection between Philadelphia’s rivers and local flora, and between the Philadelphia Water Department and the Pennsylvania Horticultural Society. <i>Water Gives Life</i> reimagines the 1998 mural painted by McShane in the same location, building on a history of work with PHS to open up discussions of sustainability and the urban landscape. Inspired by Japanese–American sculptor Ruth Asawa’s hanging wire sculptures, the design features botanical arrangements suspended above an aerial view of the city, showing the complex network of pipes that deliver clean water from the Schuylkill to the Delaware.</p>
5	Start From Here <i>1315 Race Street (at Juniper Street)</i>		<p>Start From Here is a deconstruction and distillation of Isaac Tin Wei Lin’s previous abstract work which used calligraphic brush marks in single colors. In this piece similar marks were layered in different colors creating a chaotic tapestry. The layered marks are then presented individually like Lego pieces laid out before assembly, allowing them to be seen as parts of a whole. Start From Here is a reference to operational and instructional manuals for building something. The colors of the marks were chosen based on color theory, what looked good to the artist and national flags. The title plays into the idea of newness and beginnings, while the use of colors of national flags speaks to the idea that (unless you are Native American) we all come from somewhere else as immigrants or refugees, and as the artist’s parents did, are here to start a new life.</p>
6	How to Turn Anything Into Something Else <i>207 N. Broad Street</i>		<p>The mural project paired 13 artists with roughly 31 Mural Arts art education students ages 10 to 15 over the summer. This team of artists taught the students creative exercises to help them access their vast imaginations. Each student took a piece of paper and drew the head of an animal at the top. When the head was finished, they folded the paper down until only the neck of their drawing was visible. Then the paper was then passed to the next student to draw a torso and the folding and passing was repeated until an entire invented creature was drawn on the paper. This exercise was meant to show students that not everything has to end the way it began. “Through the workshops, the artists wanted to teach students to view obstacle as opportunity. The hundreds of images created by students over the summer were directly incorporated into the mural. A dragon’s back turns into tracks and supports a freight train, a lemon transforms into a bird taking flight, a boat becomes a whale, and scissors’ arms break apart to sprout separate individuals. This was aptly summarized by 10-year-old Marquis Fabii, (ultimately becoming the title of the mural), How to Turn Anything Into Something Else. Towering over everything in the top-right corner is the many-musled Kira, a direct representation of a drawing by Big Picture student Shakira Lowery. Kira is the strongest woman in the world, has flashlight eyes and sees through darkness. She casts a guiding light on this new, uncanny place.</p>
7	The Evolving Face of Nursing <i>Broad & Vine Streets</i>		<p>To celebrate nurses and commemorate their contributions, Mural Arts Philadelphia commissioned Meg Saligman to design an innovative masterpiece that changes the way we look at public art and the nursing profession. Replacing the A Tribute the Nursing mural at the intersection of Broad and Vine Streets, the new mural – The Evolving Face of Nursing – will incorporate LED lights, creating one image by day, and a different one by night under the glow of the lights. The 6,500 square foot mural integrates the portraits and words alongside historical nursing imagery and modern medical symbols. Enhancing the magnificent design, the previously</p>






			unexplored relationship between paint and LED light will generate remarkable effects. The elegant imagery, lit and changing color from day to night, transform on the wall, glowing and shifting to draw in passing viewers.
8	How We Fish <i>125 N. 8th Street (at Cherry Street)</i>		North of City Hall is the Chinatown district which is also home to a few interesting murals. 'How We Fish,' on the side of the Archworks Building, is based on the proverb 'Give a man a fish and he only eats for a day, teach a man to fish and he eats for a lifetime.' The top portion features depictions of various trades, while the bottom part in blue is oddly reminiscent of old propaganda posters.
8A	Acknowledgement <i>5th & Market (inside Independence Visitor Center)</i>		Painted in 2011. This mural tells the story about the 1788 July 4th procession in Philadelphia to celebrate the ratification of the new constitution. This is based on the quote from Francis Hopkinson, describing a procession in 1788 where he writes that the Christian clergy including the Rabbi of the Jews are walking arm in arm. They're all feeling really good about themselves, but they left out a big part of the people in this country! And Reverend (Richard) Allen was not allowed to march in that parade. Richard Allen, co founder of the AME Church, watches as his clergymen peers walk arm in arm in the parade. African Americans and women were not allowed to participate. BATHROOM BREAK
8B	Apprised <i>5th & Market (inside Independence Visitor Center)</i>		Painted in 2011. This mural shows the High Street market on September 19 1787, where marketgoers are hearing details of the new constitution. This version of our constitution did not allow women to vote or to divorce. It would be 120 years before women got the right to vote, and 145 years until African-Americans got that right.
9	A People's Progression Toward Equality <i>8th & Ranstead Streets</i>		Created to challenge the notion that it was Abraham Lincoln alone who ended slavery in the United States. Rather, there were also plenty of ordinary citizens who pushed hard for abolition for many years. The mural painted in 2007 depicts workers constructing a giant statue of Lincoln across three levels. This mural is intended to explore the notion of Abraham Lincoln as a figurehead for ending slavery and starting equal rights. Within this theme is the idea that although Lincoln issued the Emancipation Proclamation and later, with Congress, passed the 13th Amendment abolishing all slavery it was the effort of countless abolitionists and civil rights advocates who created the <u>atmosphere where abolition could be considered and enacted</u> . The composition of the mural is divided into three parts as designated by the scaffolding that supports the giant statue. The workers help to construct the "Colossal Lincoln" but also act out an allegory of the people's struggle to end slavery and form equal rights. The lighting and brightness also increase as you move towards the top of the mural -- illuminating the idea of people struggling for higher, more enlightened ideals the closer they are to the top of the mural.



<p>10</p>	<p>Legacy 707 Chestnut Street</p>		<p>The mural measures almost 10,000 square feet and is made from over 1 million 3/4inch glass tiles from Italy and France. Five public schools and dozens of individuals helped create the monumental work. Using the TilePile program created by Josh Sarantitis, Will Wilson and Greg Barton each tile was laid by hand using a palette of 108 colors. Legacy is a true collaboration. It is also the largest glass-tile mosaic in Philadelphia.</p> <p>Eric Okdeh and inmate artists from the mural class at SCI Graterford painted the cloth portion (photo transfer on parachute cloth) of the mural, which depicts a map of Africa viewable through the wooden planks of a slave ship.</p> <p>The text that you see in the lower right of the frame is taken from the last of the 1858 Illinois Senate debates between Abraham Lincoln and Steven Douglas:</p> <p><i>It is the eternal struggle between these two principles - right and wrong - throughout the world. They are the two principles that have stood face to face from the beginning of time; and will ever continue to struggle. The one is the common right of humanity, and the other the divine right of kings. It is the same principle in whatever shape it develops itself. It is the same spirit that says, "You toil and work and earn bread, and I'll eat it". No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle.</i></p> <p>-- Abraham Lincoln</p>
<p>11</p>	<p>Variations on the Theme of City Narration 9th & Sansom Streets</p>		<p>Sponsored by the Interpark company, this mural was fully computer generated. The theme collaged historical and modern images from Philadelphia.</p> <p>2006, 60' x 80', Computer generated printed vinyl banners</p>
<p>12</p>	<p>Garden of Delight 203 S. Sartain Street</p>		<p>Garden of Delight by David Guinn, celebrating community gardens, overlooks one such garden in the 200 block of South Sartain Street. The address is obscure, but it's just off Locust Street about half a block east of South 12th Street.</p> <p>On the left side of the mural, rendered in line drawings, are three vignettes from the immediate neighborhood. Two trees in the center lean into each other, symbolic of an embrace. The garden spills out from the space between them. This is to symbolize the spirit of community gardens and the people who work together to nurture these gardens. Guinn created the mural with transparent colors, to simulate the feel of a watercolor painting. The bottom extends the actual garden's space up onto the wall and vice versa.</p> <p>In this mural, the neighborhood around the mural site is incorporated into the mural. The blue door to the left represents a Portal into the world that we see (or would like to see) around us. Irrespective of the season or the time, the Portal symbolically connects you to back to where you stand, but to a period when the Garden of Delight flourishes.</p>

<p>13</p>	<p>Gimme Shelter 1236 Lombard Street</p>		<p>This one, "Gimme Shelter" by David Guinn, covers a wall of the Morris Animal Refuge. To raise money for the shelter, the mural's creator sold raffle tickets. Fifty winners could have their pets painted as part of the mural.</p>
<p>14</p>	<p>The Atlas of Tomorrow: A Device for Philosophical Reflection 533 Juniper Street</p>		<p>The Atlas of Tomorrow: A Device for Philosophical Reflection is an interactive installation that translates the I Ching into a public tool to help people examine their lives. Instead of traditional coin-tossing to determine your I Ching hexagram, this process involves rotating a pointer. A painted dial displays the sixty-four characters like a clock face. Passersby are invited to think of a question or situation in their life where they seek clarity and then turn the wheel at the sidewalk level to rotate the dial. Once they stand back to see which specific character the dial points to, they can find the character and its guidance on one of sixty-four stories displayed at the sidewalk level.</p> <p>This installation injects a device for philosophical thinking into our public spaces and challenges the potential of what a mural can do. Permanently interactive, it is a tool for collective reflection, encouraging self-realization and communal kinship for the entire Philadelphia community. Inspired by simple machines, public clock towers, and tools for well being, The Atlas of Tomorrow is a magical, modern-day oracle in the public realm that encourages us to contemplate our inner struggles and improve our well being together.</p>
<p>15</p>	<p>Tribute to Edward "Chick" Davis 1412 South Street</p>		<p>Edward "Chick" Davis is commemorated as a billiards player and businessman by this mural located in the 1400 block of South Street. Created in 2006 by artist John Lewis, the mural depicts Davis and Willie Mosconi, whom he played in 1940.</p> <p>A notable black Philadelphia billiards player, basketball player and entrepreneur, Davis was born in South Philadelphia and learned to play billiards at the Christian Street YMCA, the first black YMCA in Philadelphia.</p> <p>Having experienced discrimination when he toured the country playing billiards, Davis opened a billiards parlor at Broad and Bainbridge Streets that was welcoming to players regardless of race or gender. He subsequently owned two other billiards parlors, one on Broad Street and one on South Street.</p>
<p>16</p>	<p>Legendary 512 S. Broad Street (at South Street)</p>		<p>In 2013, Mural Arts honored the homegrown hip hop trailblazers, cultural icons, and GRAMMY® Award winners, The Roots. From founders Tariq "Black Thought" Trotter and Ahmir "Questlove" Thompson's humble beginnings at the Philadelphia High School for Creative and Performing Arts (CAPA), to their staggering thirteen recorded albums, to an endless overseas touring schedule, and their current position as house band on "Late Night with Jimmy Fallon" on NBC, The Roots have influenced generations of artists locally, nationally, and globally.</p>

17	<p>Theater of Life 507 S. Broad Street</p>		<p>We play many roles in life. This mural depicts some of the roles we play that define who we are. The mural is a complex work that features many embedded elements and woven materials. We are all actors according to the Social Role Theory. Each social role is a set of rights, duties, expectations, norms and behaviour a person has to face and to fulfill. This has the implication that we behave in predictable ways. Sometimes we experience "role conflict" or "role strain", when we take on roles with contradictory expectations or roles that we are socially pressured to take. We are lead to believe that we accumulate useful experience through the many roles we play and that this experience is transferable between roles. I tend to think that this may not be so true, and in some cases this transfer of experience may be limiting or even destructive. For example, we value the opinions of a medical doctor about the state of the economy more than that of a person who we perceive to have less of a social role. Life is truly a theater.</p>
18	<p>Spring 1315 Pine Street</p>		<p>'Spring' by David Guinn. It's part of Guinn's 'Seasons' series, another of which can be found by South Street. The large mural features an interesting contrast between the detailed and realistic trees and a heavily pixelated background. The work was first created in 2000 but has since been restored a couple of times.</p> <p>Part of his Seasons series of projects, Guinn designed the mural to connect the trees on either side of the wall, on Pine Street and in the backyard of the house, as if there were a park in front of the wall rather than a parking lot. The artist wanted to paint the trees crisply and in detail but at the same time have a soft and organic feel. He was inspired by the idea of making soft forms out of discreet, hard-edged blocks of color. His hope for the squares was that they would allow the mural to be seen simultaneously as a flat abstraction of color and as having depth and space.</p>
19	<p>Mural at Dirty Franks 345 S. 13th Street</p>		<p>The Washington Square West Civic Association approached Mural Arts with a request to do a mural to brighten up Dirty Frank's exterior -- a collage of famous people named Frank or who had the word Frank in the name. The artist chose those that had a connection to the city, or to him, or had interesting faces to paint The Franks depicted are (from left to right): Benjamin Franklin, Frankie Avalon, the floral architecture design from PAFA by Frank Furness, Aretha Franklin, a frankfurter, Barney Frank, Frankenstein's monster, Franklin Delano Roosevelt, Frank Zappa, Frank Sinatra, actor Frank Morgan in a scene from Wizard of Oz (written by L. Frank Baum), St. Francis of Assisi (for whom the artist used his twin brother, Frank, as a model), Frank Oz—who was a French puppeteer, Frank Perdue, Frank Lloyd Wright, Frank Burns from M*A*S*H* and Tug McGraw (whose real name is Frank). There were intentionally no words painted on the mural to identify the Franks, which makes it more interesting for the viewers to guess how they are connected. There was intentionally no signage to identify the bar as Dirty Franks to preserve the quirky anonymity that patrons love. McShane restored the mural in 2015. Pope Francis (who visited the city that year) and longtime Dirty Franks employee and one-time City of Philadelphia Poet Laureate Frank Sherlock, were added to the mural during its restoration.</p>
20	<p>Pride and Progress 1315 Spruce Street (at Juniper Street)</p>		<p>This mural was designed and created by artist, Ann Northrop, and her team of 15 assistants. The artwork occupies the entire west wall of the William Way Center, the Lesbian, Gay, Bisexual, Transgender community center in Philadelphia. The mural depicts a gay pride festival in the midst of nearby landmarks, including the Drake Hotel. On the left side of the mural is a man pasting up a poster depicting the gay civil rights march held in 1966. This gives an historic and political context to the piece. The rest reveals a sunny plaza with a crowd of celebrants.</p>

21	Taste of Summer <i>1312 Spruce Street</i>		<p>The mural is set in an idealized landscape – a combination of Lancaster County and Perugia, Italy. The people are outdoors on a terrace eating, drinking, arguing, flirting, climbing trees, and sleeping. There is an element of indulgent comedy, within a garden of earthly delights. The mural is on the side of Vetri Ristorante, owned by James Beard award winning Chef Marc Vetri. Northrup’s idyllic vision matched Vetri’s values as a chef and restaurateur. Northrup says that “[Vetri’s] philosophy is that a great food experience is all about the feelings and environment you are in at the time, so we were, in some ways, perfectly in sync.” Northrup’s hope is for visitors to “dive into the space and recall their own serendipitous and wonderful outdoor experience with food and friends.”</p>
22	Philadelphia Muses <i>1235 Locust Street</i>		<p>Philadelphia Muses has remained one of our most iconic projects since its creation in 1999. In the center of the composition is an arts machine spinning out spheres, symbols of the perfect art form. Each of the nine muses in the composition is associated with a sphere, and there are circular references throughout the composition, such as the compass. From right to left:</p> <ul style="list-style-type: none"> • the bearded man with the flute symbolizes sound; • the woman in the brown robe in front of a colored pencil is based on a figure from a Maxfield Parrish painting and symbolizes the visual arts; • the woman in the large sphere holding a sun represents the human spirit; • the singing woman in the green brocade is the muse of performance; • the ballet dancer, near a sphere enclosing the globe, represents discovery; • the seated man with a book is the muse of words; • the man in the contorted pose symbolizes invention; • the woman in the white robe is the muse of movement; and • the sculpture on the far left with the falling balls symbolizes craft. <p>The entire mural was created by the artist in her studio using large squares of a polyester fabric called non-woven media (or parachute cloth). These were then adhered to the wall with an acrylic gel, much like a giant decoupage. Saligman’s style is very painterly yet also very realistic and makes frequent allusions to classical themes and figures like the muses in this composition</p>
23	Women of Progress <i>1307 Locust Street</i>		<p>This mural depicts the progress made in women's rights. Although barely visible in this photo, the mural contains a watermark that reads, "Equal Jobs and Educational Opportunities". The masks worn by some of the women represent the social pressures and problems women have faced (and continue to face) in their progress towards equality. The mural decorates the wall of the New Century Guild building. New Century Guild, founded in 1882 by Eliza Sproat Turner, was one of the earliest, largest and most successful organizations that dealt with women's problems and rights as they entered the labor force.</p>

24	<p>Sanctuary 208 S. 13th Street (at Chancellor Street)</p>		<p>James Burns' Sanctuary grows out of the Community Wellness Project, designed to raise awareness about mental and emotional health and to inspire conversation about what constitutes community health. Based on the Enso circle, a form of active meditation that involves clarity of mind and movement of the hand, Burns' design incorporates a number of natural elements, as well as striking imagery created by participants in workshops at Broad Street Ministry and around the city.</p>
25	<p>Tribute to Gloria Casarez 204 S. 12th Street (at St. James Street)</p>		<p>REMOVED IN DEC 2020 Gloria Casarez was the City of Philadelphia's first director of LGBT affairs, appointed in 2008. During her tenure as director, Philadelphia adopted the broadest LGBT rights protection in the nation and ranked as the number one city nationwide for LGBT equality. Prior to that, Casarez was the executive director of GALAEI from 1999-2008, as well as a founding member of the Philly Dyke March and a long-time activist for marginalized communities. She married her long-time partner Tricia Dressel in 2011 in New York City. Casarez passed away on October 19, 2014, at the age of 42, after a valiant battle with breast cancer.</p>
26	<p>Philly Chunk Pack 120 S. 13th Street, second level</p>		<p>One of the city's most iconic pieces. The colorful, cartoony look of 'Philly Chunk Pack' stands out among the realistic style of other nearby murals. It was created in 2011 by Brooklyn-based Kenny Scharf, who honed his skills the '80s East Village art scene. During his residency with the Mural Arts students, Kenny Scharf, shared his graffiti roots with students, teaching them the art of working with acrylic spray paint. Scharf's work first came to prominence in the 80s interdisciplinary art scene in New York's East Village. He is known for paintings that employ surrealistic imagery inspired by television, cartoons, and the club culture he experienced during his youth.</p>
27	<p>Personal Melody 110 S. 13th Street, second level</p>		<p>'Personal Melody' by How and Nosh. The abstract painting was added in 2012 by the New York-based artist duo who also happen to be twin brothers. Like Philly Chunk Pack, the abstract and playful nature of the mural set it apart from surrounding pieces.</p>
28	<p>Edmund Bacon 102 S. 13th Street, second level (at Drury Lane)</p>		<p>One of the most well-known pieces you'll come across is 'The Father of Modern Philadelphia,' painted by Gaia in 2012. The face in the mural is Edmund Bacon, an architect and urban planner who's largely credited with shaping Philly's urban landscape.</p>

<p>29</p>	<p>Rhythm and Diversity 1232 Chestnut Street</p>		<p>Youth program provides year-round, high-quality arts education to students in the juvenile justice system and in foster care. Through art and evidence based techniques, including Trauma Informed Care and Restorative Practices, students learn to express themselves in an atmosphere of curiosity, innovation, and safety. Classes strive to heal, unite, and change minds, empowering students to uncover their unique creative voices.</p>
<p>30</p>	<p>Tree of Knowledge 1301 Market Street</p>		<p>Michael Webb's mural near City Hall honors 50 years of the Eisenhower Fellowships. A large wall mural honoring Eisenhower Fellowships' 50 years was formally dedicated on October 2 in Philadelphia. The mural depicts a learning tree or Tree of Knowledge and hidden among the leaves are, in artist Michael Webb's words, "objects alluding to the breadth of human endeavor, knowledge, and perseverance." The tree has "fruits" made up of tools of knowledge: abacus, book, horn, sextant, scale, lamp, key, ruler etc.</p>