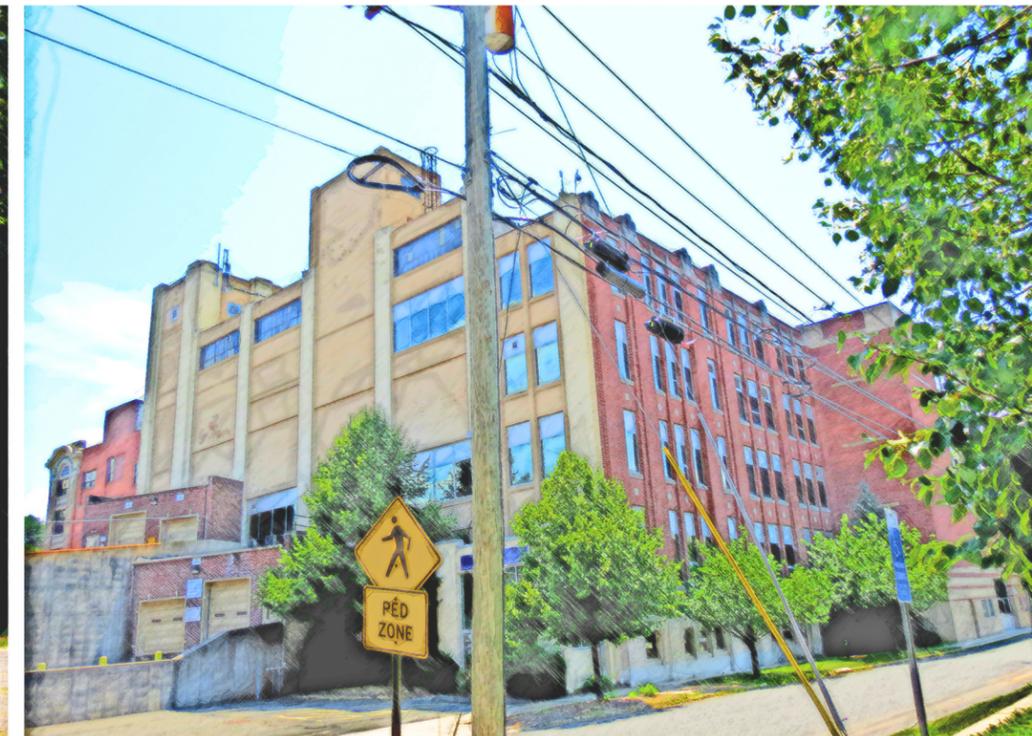


# REVIEW OF RENAISSANCE DOWNTOWN AT BRISTOL

- Proposal for Depot Square
- Depot Square Phase 1 Financial Proposal



Prepared for **CITY OF BRISTOL**

August, 2014



This report and plan was prepared for the **City of Bristol, Connecticut.**

#### **KEY STAFF**

Mike Goman - Principal, Advisory & Development Services

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# C O N T E N T S

## **EXECUTIVE SUMMARY**

The Project

The Assignment

Review of the Related Documents and Information  
Physical Site and Trade Area Characteristics

Review of the Overall Market & Specific Trade Areas

Review of the Renaissance Downtowns at Bristol Project  
and the Developer's Related Work

## **DISCUSSION OF POSSIBLE ALTERNATIVES**

Recommendations & Considerations Regarding  
"Placemaking"

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# EXECUTIVE SUMMARY

## THE PROJECT

Bristol, Connecticut is located less than 20 miles from Hartford and has a population of approximately 61,000. The median household income in 2011 of approximately \$60,000, while less than the average for Hartford County, is above the national average. The re-development site itself is approximately 17 acres located on the east side of North Main Street between Riverside Avenue and Center Street.

In May 2010, Bristol engaged Renaissance Downtowns at Bristol LLC, a New York-based firm, as the Preferred Developer to revitalize the center of the community with a mixed-use project. This public-private partnership was to work in conjunction with the community and integrate with other local efforts such as the Bristol Downtown Development Corporation and Bristol Rising to achieve the long-term aspirations for the Center of Bristol to once again be a vibrant commercial and residential hub in the region. As Bristol plans for the future of the town and its residents, it hopes to find new ways of attracting business, industry and investment into the community. This downtown site is one such opportunity.

More recently, Renaissance Downtowns at Bristol joined forces with D'Amato Realty and Lexington Partners in an effort to expand the expertise and local knowledge of their group.

## THE ASSIGNMENT

Goman+York was engaged to conduct a comprehensive review of the work performed to date by the Renaissance at Downtowns team and provide the City of Bristol with our opinion regarding the sufficiency and accuracy of that work, as well as the feasibility of the Depot Square Phase I Financial Proposal. Among other tasks, this required that we independently conduct our own market and feasibility analysis for both the overall trade and market area.

Our work began with a review of the overall community, focusing upon, among other things, past development patterns, current uses, property conditions, property and site vacancies, as well as an examination of the physical site itself. We then reviewed a variety of documentation including the Preferred Developer Agreement and related Amendments, financial pro formas, multiplier studies, surplus/leakage reports, housing studies, design plans, appraisals and meeting minutes in connection with Depot Square. Other documents reviewed include relevant City Zoning and Planning regulations and the Plan of Conservation and Development.

Following our documentary and field reviews, we prepared our findings, opinion and recommendations regarding the Renaissance work. The conclusion of this assignment is for us to provide specific and actionable recommendations to the City as to how it can best proceed regarding this project, and those are contained herein.



## THE SITE: RECENT HISTORY AND CURRENT STATUS

**The acquisition and subsequent clearing of this site represent exceptionally forward thinking and remarkably bold action on the part of City leaders and the overall community.**

If the previous mall complex were to be present today, it would be a significantly negative influence on downtown Bristol and in all likelihood would be the source of numerous aesthetic, business development, security, blight and other issues.

Beginning with the acquisition and demolition of the mall complex, the actions taken by the City in recent years represent an important strategic investment in the future of downtown Bristol. Unfortunately, as with many projects undertaken at that time, the decline in the economy combined with the resultant severe constraints on investment capital and the halting of virtually all real estate development activity have left many such opportunities searching for viable development proposals.

In our opinion it is critical to recognize that the work that has been done to date has effectively established the right conditions for future success in revitalizing downtown Bristol. In this regard, we are impressed by the shared focus on the goal of doing what's best for Bristol.

## BACKGROUND: GENERAL TRENDS

### DEMOGRAPHY IS DESTINY

#### U.S.:

- Like many developed countries, the median age in the U.S. is getting older
- The expected increase in the U.S. population in the coming years will be mostly the result of immigration
- We will continue to see significant increases in the non-Caucasian segments, primarily Hispanic
- "Blue collar" jobs being replaced with jobs for "knowledge workers"

#### Connecticut:

- Will reflect overall trends in the U.S.
- Will continue to be older than U.S. median age
- The U.S. Northeast and New England, in particular, are in an extended period of slow or no growth in terms of population, job creation and business formation

## REVIEW OF THE RELATED DOCUMENTS AND INFORMATION, PHYSICAL SITE AND TRADE AREA CHARACTERISTICS

Our review included:

- a) The response to the Request for Qualifications submitted by Renaissance Downtowns LLC, dated September 11, 2009,
- b) Appendices to the Response:
  - a. Appendix 1:
    - i. 1A - Renaissance Downtowns LLC and Breslin Realty
    - ii. 1B - Urban Design Associates
    - iii. 1C - Clough Harbor and Associates
    - iv. 1D - Randall Gross Development Economics
    - v. 1E - Economic Research Associates
    - vi. 1F - Zimmerman/Volk Associates
    - vii. 1G - The CLUE Group
    - viii. 1H - Cooltown Beta Communities
  - b. Appendix 2: various letters of reference
- c) The Preferred Developer Agreement dated May 25, 2010, and Exhibits A, B-2, C, D, E, F, G and H.
- d) The Depot Square Phase 1 Financial Proposal from Renaissance Downtowns, D'Amato Realty and Lexington Partners LLC, dated April 24, 2014
- e) A variety of documents and information related to planning, zoning, and economic development matters in Bristol including the zoning map, zoning regulations, Plan of Conservation and Development, as well as information related to the Bristol Development Authority, Enterprise Zones, existing incentive programs and other material.

## REVIEW OF THE OVERALL MARKET & SPECIFIC TRADE AREAS

As part of our research, we created three trade areas around the subject site using drive time parameters of 2, 3 and 4 minutes. These narrowly drawn drive times provide trade areas that allow us to have a reasonably detailed look at the immediate neighborhood. Many of the comments contained herein are focused upon the drive time trade area of 2 minutes. At average speeds on local roads this drive time would represent a distance of approximately 8/10 of a mile. Although the block sizes aren't consistent within this trade area, this equates to approximately 12 to 14 blocks.

- a) The rental residential market within the immediate trade area has a reported vacancy rate of approximately 14% and this has been the case for several years. This is substantially higher than the statewide average of 7.3% and the current projected Bristol multifamily rental vacancy rate of 6.37%.
- b) Approximately 70% of the residents within this immediate trade area are renters.
- c) Average contract rents in the immediate area are approximately \$640 per month.
- d) A large percentage of the renters pay their rent in cash, reflecting the overall moderate income levels in the area.
- e) The overall population in the immediate area has been declining and is projected to continue to decline in the near term.
- f) Despite the overall decline in population, the Hispanic component will continue to show significant growth.
- g) The housing stock in the immediate area is older, with 61% being built before 1950.
- h) Approximately 73% of the people in the 2 minute Drive Time Trade Area have an Average Household Income of less than \$50,000, with almost 30% reporting that they make less than \$15,000 annually.
- i) More than 20% of the vacant rental housing units in the immediate area are reported as not currently being offered for rent, likely indicating that they are not in a physical condition to be rentable.
- j) Like many markets in Connecticut, the majority of future population growth in Bristol is likely to occur within non-Caucasian ethnic groups.

## REVIEW OF THE RENAISSANCE DOWNTOWNS AT BRISTOL PROJECT PROPOSAL AND THE DEVELOPER'S RELATED WORK

### COMMENTS AND RECOMMENDATIONS:

We are favorably impressed by the work performed by the Renaissance Downtowns at Bristol team. They have demonstrated a strong and professional commitment to the community and this Project, expending an extensive amount of financial and organizational resources to bring the project to the current stage. Additionally, the Renaissance Downtowns at Bristol team includes appropriately experienced professionals who are suitably qualified in their areas of discipline.

Given the current status of this project, the following comments and recommendations are focused upon the Depot Square Phase 1 Financial Proposal:

- a. We reviewed the written material provided by the Renaissance Downtowns team and, in general, believe it represents a fair assessment of the current market conditions,
- b. We reviewed the preliminary construction estimates in the Proposal and believe that they reasonably reflect current construction and development costs,
- c. We conducted an independent study of the housing market in the immediate trade area, including vacancy rates, absorption rates, property condition, market rents and other factors. Our conclusions are largely consistent with those presented by Renaissance Downtowns regarding the current market conditions.
- d. We have the following recommendations if the City should choose to proceed with the Project as outlined in the Financial Proposal:
  - i. With respect to the information contained in the Phase 1A Pro Forma Model dated April 23, 2014 and the Stabilized Operating Period Cash Flow Projections dated April 23, 2014, as presented on pages 25 and 26 of the Financial Proposal:
    1. While not specifically called out in the Financial Proposal, we assume that it is the intent of Renaissance Downtowns to recover their Project Costs Incurred to Date in the amount of \$2,066,926, as shown on page 10 of the Financial Proposal. We would recommend that Renaissance Downtowns be asked to clarify their expectations in this regard.
    2. Soft Costs and Financing Costs as shown in the Pro Forma Model total approximately 18% of Total Hard Costs. Based upon our experience, we believe that assumption may be inadequate. We would recommend the development of a Sensitivity Matrix which would include several additional sets of Soft/Financing cost assumptions, increasing in incremental steps up to 25% of Total Hard Costs.
    3. We were unable to review any geotechnical information pertaining to the site. Unanticipated site costs can quickly overwhelm a development pro forma; therefore, we would recommend a further review and in-depth analysis of the site cost estimates be included in any final project proposal. This may be of particular importance given Renaissance Downtowns' comment regarding the "poor soil quality from a constructability standpoint".

#### 4. With respect to the Stabilized Operating Period Cash Flow Projections:

- a. An important component of successful development programs involves having a clear understanding of the risks involved and having an appropriate methodology in place to assist in assessing, managing and mitigating those risks. To that end, we typically recommend that various Sensitivity Matrices be developed for any given development program. These matrices allow investors and sponsors to better understand the potential risk profiles of the development and, through that better understanding, put appropriate plans in place to assist in managing and mitigating those risks. In this case, we would recommend the development of the following Sensitivity Matrices:
  - i. Revenue growth rates of 0%, 1.5% and 3%.
  - ii. Interest rates of 5.0%, 5.5%, 6.0%, 6.5% and 7.0%.
  - iii. Rental rates based upon the low, mid-point and high rents cited by Zimmerman Volk and The CLUE Group.
  - iv. Annual Operating Expenses at 5% and 10% higher than those projected.
  - v. Valuations at Stabilized NOI based upon Capitalization Rates of 6.75%, 7.25% and 7.75%.
  - vi. We believe that the projected Vacancy Rate of 5% for the residential component represents a best-case scenario. We would recommend that a Sensitivity Matrix be developed based upon less aggressive projections, for example, a 30% vacancy in Year 1, 15% vacancy in Year 2, and 10% vacancy in Years 3 and 4. We would recommend a similar analysis for the retail component.
- b. We are concerned that the assumed overall residential rental rate of approximately \$1.85 per square foot is not achievable in this specific trade area. We advise caution when using current residential rents in the greater Bristol and area market as a benchmark for this precise location. Using the figure of \$1.85 per square foot, a 600 ft.<sup>2</sup> studio apartment would rent for \$1,110 monthly and an 850 ft.<sup>2</sup> 1 Bedroom would rent for over \$1,500 per month. Within the 3 minute Drive Time Trade Area of the Project site, less than 5% of the Renter-Occupied Housing Units By Contract Rent are currently paying above \$1,000 per month. Approximately 58% are paying less than \$700 per month while 75% are paying under \$800 per month. In summary, we aren't convinced that this Project, as currently envisioned, can be leased up at these price levels.

#### **CONCLUSIONS OF OUR REVIEW OF THE MARKET AND THE PROPOSED PHASE 1A PROJECT:**

We recommend that the following criteria be utilized to assess the Proposed Phase 1A Project, as presented. The City should be confident that:

1. there is clear market demand for new apartment units in the immediate trade area.
2. the new apartment units in this location be leased at the forecasted rents.
3. the new apartment units will successfully serve as the catalyst for additional development within the trade area.
4. the project as outlined in the Proposal is the best option for achieving the city's goals for this site.

### **IS THERE CLEAR MARKET DEMAND FOR NEW APARTMENT UNITS IN THE IMMEDIATE TRADE AREA?**

Based upon the current vacancy rate, the number and condition of available residential rental units in the immediate trade area surrounding the Site and the number of existing buildings which may be candidates for conversion to residential rental apartments, we believe it is difficult to justify the “ground-up” construction of any new rental residential units at this time.

### **CAN +/-100 NEW APARTMENT UNITS IN THIS LOCATION BE LEASED AT THE FORECASTED RENTS?**

As described in more detail in section d.4.b. above, our conclusion is that the residential rents as set forth within the Proposal will meet with significant market resistance. In addition to the expressed concern regarding the ability to achieve adequate levels of lease up, it should also be noted that successful development of the proposed Project would necessitate the attraction of a market segment currently present at very low levels within the trade area. Our review leads us to conclude that it will be very difficult to attract the requisite market segment given the current trade area characteristics. Accordingly, we believe that it is likely that this project would face an extended lease up period and significant ongoing vacancy.

### **WILL +/-100 NEW APARTMENT UNITS SUCCESSFULLY SERVE AS THE CATALYST FOR ADDITIONAL DEVELOPMENT WITHIN THE TRADE AREA?**

While we endorse the addition of new, multifamily residential units within the trade area, the City should not expect that such a project will have a significant catalytic effect, in and of itself.

### **WILL THE PROPOSED 1A PROJECT AND ANY ADDITIONAL DEVELOPMENT RESULTING FROM THE 1A PROJECT GENERATE TAX REVENUE SUFFICIENT TO SERVICE \$6 MILLION OF GENERAL OBLIGATION BONDS, ISSUED UNDER A TAX INCREMENT FINANCING STRUCTURE?**

Using the information shown in the Phase 1 Financial Proposal and reasonable assumptions regarding the terms of a bond issuance, the Project itself cannot generate enough tax revenue to service the debt on \$6 million in General Obligation bonds. Approximately \$6.4 million in additional development would have to occur within the Tax Increment Financing district to make up the shortfall. It should be noted that this assumes that the Project is able to achieve the financial performance as described in the Stabilized Operating Period Cash Flow Projections in the Proposal, which we believe is unlikely.

### **GIVEN THE RISKS INVOLVED, IS INVESTING IN THE PROJECT AS OUTLINED IN THE PROPOSAL THE BEST OPTION FOR ACHIEVING THE CITY'S GOALS FOR THIS SITE?**

As outlined in greater detail below, we believe that the City should examine other options for utilizing this Site as a key component in the process of achieving the desired goal of creating a vibrant and active downtown area. Aside from the possibility of not achieving the financial goals associated with an investment in this Project, the City should consider the potential negative impact on the City's redevelopment efforts in the event that the Project is not successful and experiences significant vacancy.

# DISCUSSION OF POSSIBLE ALTERNATIVES

We include the following discussion of the possible alternatives available to the City. This is not intended to be a complete list; however, we believe it represents the major alternatives and include it herein in the hope that it is a useful discussion.

- a) Proceed with the Project, including the financial participation, as currently presented.** As presented in the Phase 1A alternative, we do not believe that the Project is likely to be successful and therefore we recommend against proceeding on that basis.
- b) Decline to proceed with the current Proposal and issue a new Request for Proposal using the same criteria.** Given the time that has passed since the issuance of the original Request for Proposal in 2010, a case can be made that the economy has seen modest improvement, and therefore there may be a greater number of active developers who have renewed access to more capital. While it's correct to say that the modest improvement in economic conditions is resulting in renewed interest in real estate development, it is also true that new real estate development activity continues to be well below historic levels and, where it is occurring, it is concentrated in large and growing metropolitan areas primarily in the southern states and "Gateway Cities". In summary, we believe that this alternative presents little opportunity for an improved result from a re-issued RFP.
- c) Decline to proceed with the current Proposal and issue a new Request for Proposal using different criteria.** This alternative envisions changing the previous RFP with the goal of attracting new proposals. Such changes to the RFP could include, among other things, expanding the geographic area being covered or changing the assessment criteria. We do not believe that any such changes would materially impact the conditions described in item c) above, nor would they alter the overall market and trade area characteristics described elsewhere herein. Therefore, we believe that this alternative presents little opportunity for an improved result.
- d) Decline to proceed with the current Proposal and await further improvement in the economy.** As noted above, the economy has seen modest improvement in recent months. Historically, Connecticut's economy tends to lag a national recovery. Additionally, improvement in real estate development activity typically lags behind a recovering economy. The combination of these overall historical trends means that this market may not see significant new real estate development activity for 3 to 4 years. Given the foregoing, a viable strategies may be to "bank" the site until such time as we see significant interest in new commercial real estate development activity. Such a market, with many more active developers having access to substantially more investment capital, may result in an entirely new level of interest in the subject Site. It should be noted that this alternative would not preclude the City from considering unsolicited proposals at any time.
- e) Decline to proceed with the current Proposal and develop the Site into a public park.** This alternative envisions developing the Site into a general-purpose park and area of open space. Typical uses for facilities of this type include athletic fields for children's sports leagues, playgrounds, public swimming pools, walking/biking paths and a variety of similar amenities. While facilities of this type are welcome and important parts of any community, they are generally not accretive from an economic development standpoint. Developing the subject Site into a facility of this nature is unlikely to induce significant new development or redevelopment activity in the surrounding trade area.

f) **Decline to proceed with the current Proposal and develop the Site into an authentic “Place”, in this case a specialized public place which would accommodate a variety of recreational and entertainment uses.** This alternative envisions the City developing the Site into a notable public venue that would effectively serve as an “anchor” for the downtown Bristol area and that, by doing so, the Site would act as the catalyst for new development and redevelopment activity in the existing blocks surrounding the Site. This approach has been used successfully in a number of similar situations, several of which are presented in the Appendix attached hereto. The term often used to describe this approach is “**placemaking**”. Several definitions and descriptions of placemaking follow:

- **“Great public spaces are where celebrations are held, social and economic exchanges take place, friends run into each other, and cultures mix. They are the “front porches” of our public institutions—libraries, field houses, neighborhood schools—where we interact with each other and government. When the spaces work well, they serve as a stage for our public lives.”** – *Placemaking Chicago*
- **“Placemaking is a multi-faceted approach to the planning, design and management of public spaces. Placemaking capitalizes on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and well-being. Placemaking is both a process and a philosophy.”** - *Wikipedia*
- **“Placemaking is the process of creating quality places that people want to live, work, play and learn in. Placemaking is a people-centered approach to the planning, design and management of public spaces.”** – *Mark A. Wyckoff, Professor, MSU Land Policy Institute*
- **“‘Placemaking’ is both an overarching idea and a hands-on tool for improving a neighborhood, city or region. It has the potential to be one of the most transformative ideas of this century.”** – *Project for Public Spaces*

**We believe that a placemaking approach centered around developing the entire Site into a notable public venue may present the most viable alternative for the successful development of the subject Site.** With proper design and execution, this approach will allow the Site to become the “anchor” which will be the catalyst for substantial economic development in the blocks surrounding the Site. The concept of anchoring a given project or area with a use which generates substantial pedestrian activity is a well-established, proven path for success. There are many examples where notable public spaces have successfully served as the catalyst for surrounding residential development, serving nearby residents who perceive the public space to be a significantly attractive lifestyle amenity. In turn, the resultant increased residential development attracts new commercial development in the form of restaurants and retail, as well as offices for service businesses such as medical, dental, banking and similar uses.

We know that, in general, residential decisions are driven primarily by school quality and proximity; however, with respect to this specific location we believe that the core of the market for potential occupants will be largely drawn from the following market segments;

1. couples who are retired or who are close to retirement and who do not have children at home (“Empty Nesters”),
2. working couples who do not have children (“DINKS” - “Double Income, No Kids) and,
3. younger, professional singles.

Using that assumption regarding the pool of likely occupants, the decision about where to live becomes increasingly driven by a largely qualitative evaluation of the “feel” of the immediate neighborhood, followed closely by the price, project quality and amenities. In these circumstances, our experience is that the essential question that potential renters ask themselves is:

**“Can we see ourselves living in this area? If we leave our apartment and walk into the neighborhood, are there places for us to eat, places where we can find entertainment and other after-work activities, places where we can pursue and share our interests and our choice of recreational activities?”**

This question goes to the heart of what placemaking is all about. Further, the importance of place making is the “lens” through which this site should be viewed. This site is a remarkable asset and, perhaps more importantly, it provides the key opportunity to create a lively and vibrant downtown neighborhood in the center of Bristol.

### **Recommendations & Considerations Regarding a “Placemaking” Public Space**

This is a unique and remarkable Site in many ways. Its natural setting is striking in that it is a 17 acre tabletop tilted slightly towards the sun, facing the 700 foot rise of South Mountain with the Pequabuck River flowing, albeit now invisible, west to east along its base. The elevated rail line loops the site and downtown, hugging the eastern and northern sides of the tabletop.

Should the City choose to pursue developing the Site into a “placemaking” public space, we believe that the central focus of any such effort should be upon achieving the optimal combination of design and uses. We suggest that the following recommendations be considered in that design process:

- 1) The overall design of any such public space at this Site should be targeted to appeal primarily to the adult user. Creating a place that will be highly attractive to the market segments described above will be critical to maximizing the overall positive economic impact of a new facility.
- 2) In similar fashion to the preceding comment, careful landscape architecture may allow the existing topography and soils to be integrated into interesting features within the overall design of the public space. Further, it may be possible to construct the public space without importing or exporting fill to/from the Site.
- 3) Bicycle and walking paths should be integrated into the design and topography in a way which is visually interesting and which maximizes their recreational utility. Straight pathways designed to simply facilitate transiting the Site should be avoided.

- 4) Creating a small hill as an observation point, at its base the hole from which the materials were dug, and utilizing this hill to serve as the pivot around which the whole landscape of Bristol center could be felt to turn.
- 5) Consideration should be given to incorporating:
  - a) exhibit areas for large-scale public art and sculpture,
  - b) large and small venues for music and arts performances,
  - c) multiple areas to accommodate food carts and food trucks,
  - d) locations for horticultural displays or exhibits,
  - e) areas specifically designed to host events such as art shows, food tasting festivals, antique fairs, the display of classic/antique automobiles and similar events,
  - f) a series of farm stands run by local operators,
  - g) areas that can be used for public activities, some of which may be able to be co-sponsored with local community groups or a community college. For example:
    - (i) tai chi, dance and yoga
    - (ii) outdoor chess and backgammon
    - (iii) outdoor art & photography classes
    - (iv) a small scale observatory
    - (v) outdoor movie nights
    - (vi) an outdoor skating rink
  - h) a shuttle service between the Site and ESPN.
  - i) free public Wi-Fi connectivity.
- 6) Examination of the practicability of re-opening the Pequabuck River along the southern edge of the Site,
- 7) Discussion with major employers in Bristol regarding their interest in sponsorship and participation in the creation and operation of a public space at the Site,
- 8) Examining the feasibility and value of incorporating some type of digital display and broadcast booth, to be used as a focal point around which to exhibit or showcase national and international broadcast events,
- 9) Design features, amenities and programming which will appeal to the growing non-Caucasian communities within Bristol.

# SUMMARY CONCLUSIONS & RECOMMENDATIONS

Based upon the entirety of our review, we recommend that the City:

- 1) **Decline to proceed with the Depot Square Phase 1 Financial Proposal.** At this point in the economic cycle, time works in favor of the City's interests. The overall market is likely to continue to improve and conditions for real estate development are likely to get better.
- 2) **Proceed with investigative and preliminary design work aimed at developing the Site into a placemaking public space that would act as a catalyst for new economic development activity in the blocks surrounding the Site.** One of the goals of this effort should be to create a project which represents the best of current research and design regarding the utilization of public spaces as a catalyst for economic development.
- 3) **Conduct a detailed inventory of surrounding buildings and sites to identify their viability for residential housing development.** The criteria for conducting this review should include an assumption that one of the City's goals is to achieve a mix of housing types, price points, ownership/rental structures and project types.
- 4) **Develop and implement a comprehensive investment strategy for Downtown and the surrounding residential blocks.** The strategy should target existing residential properties for renovations and improved standards of property maintenance. Such a strategy should include community outreach, code enforcement, a low interest home improvement loan fund, landscape and architectural design assistance, and block level strategies aimed at raising the standard of property maintenance. This strategy should also encourage the development and redevelopment of a mix of housing types in the blocks surrounding the Site, including affordable workforce housing.
- 5) **Create a notable and comprehensive set of regulatory and financial incentives aimed at encouraging the mix of housing types described in 3) above.** This effort should include a sweeping simplification of the land-use regulatory environment applicable to the subject area, aimed at creating an approval process which will clearly signal to investors that putting their investment capital to work in downtown Bristol will be quick, simple and financially rewarding. There are numerous initiatives that can be incorporated into such a program, including tax abatements on incremental increases in value resulting from housing renovations/improvements, financing for improvements/renovations to be paid back by increases in taxes, density bonuses, guaranteed 30 day site plan review, reduced or waived building permit fees, and similar strategies.

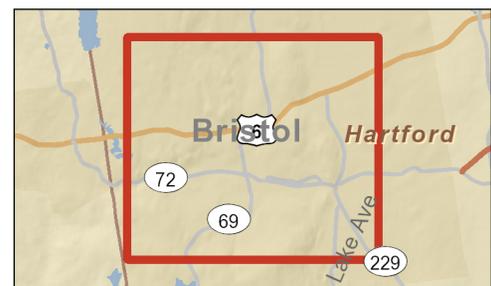
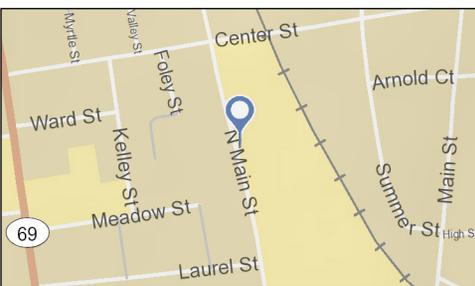
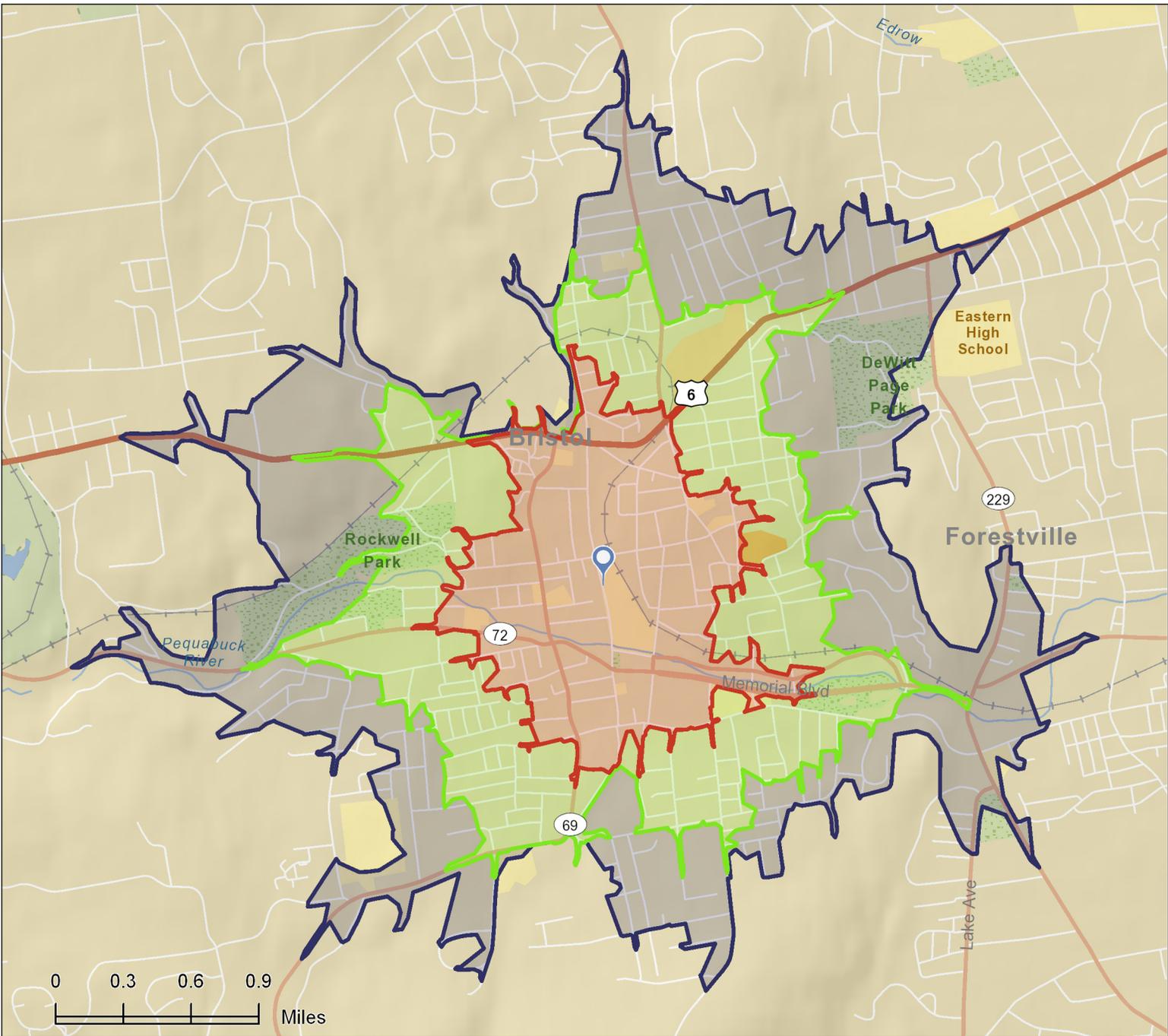
# Appendix



# Site Map

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010  
Drive Time: 2, 3, 4 Minutes

Prepared by Robert Goman  
Latitude: 41.674535  
Longitude: -72.946164

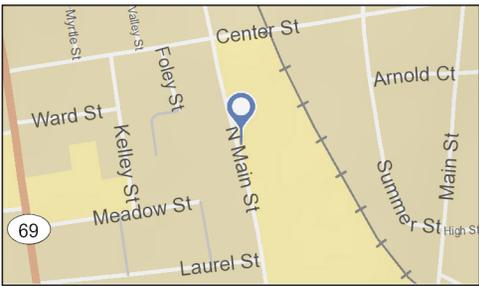
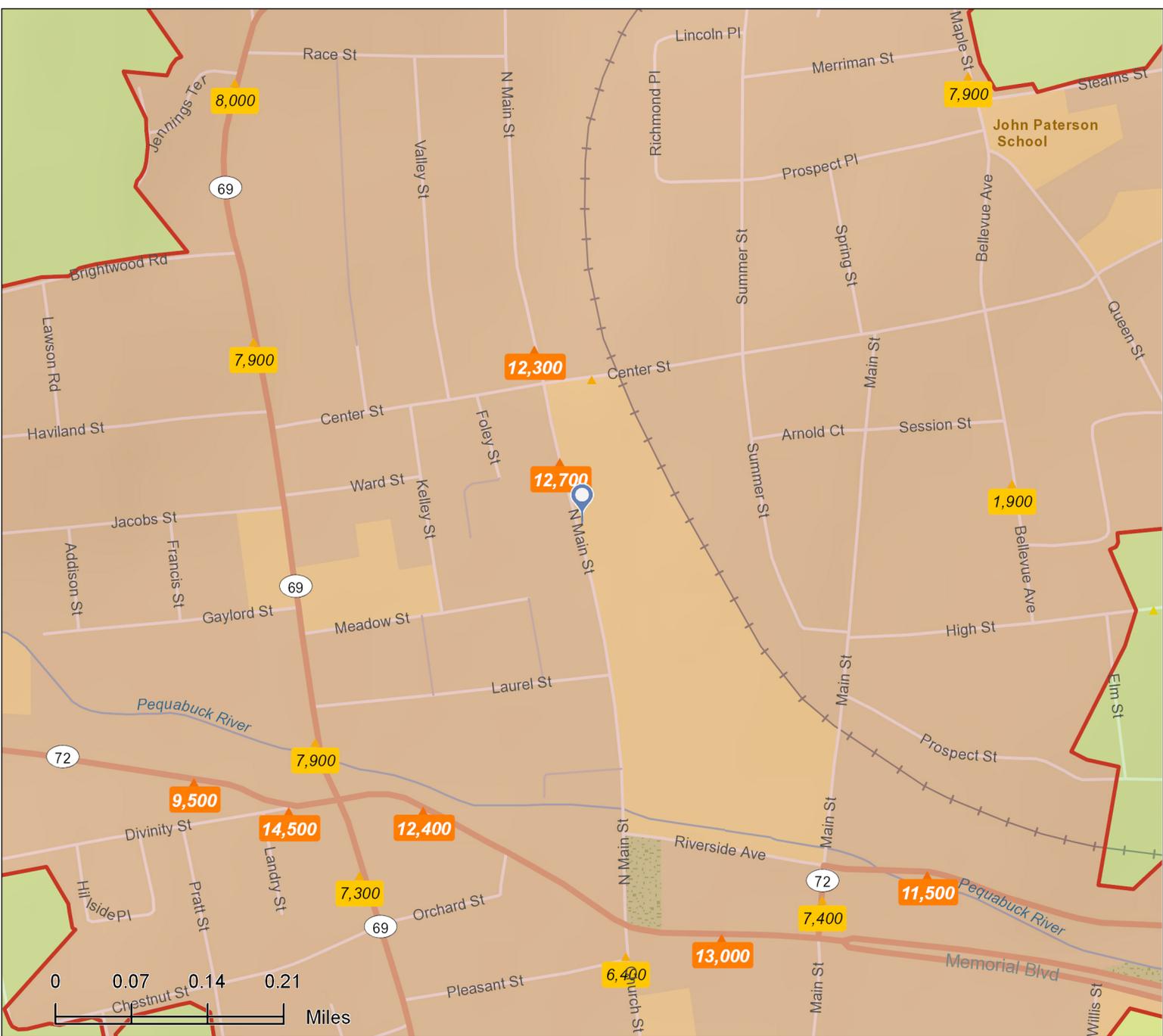




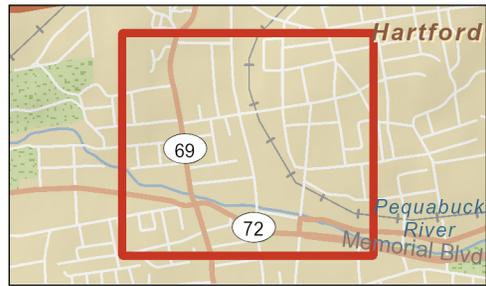
# Traffic Count Map - Close Up

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010  
Drive Time: 2, 3, 4 Minutes

Prepared by Robert Goman  
Latitude: 41.674535  
Longitude: -72.946164



- Average Daily Traffic Volume**
- ▲ Up to 6,000 vehicles per day
  - ▲ 6,001 - 15,000
  - ▲ 15,001 - 30,000
  - ▲ 30,001 - 50,000
  - ▲ 50,001 - 100,000
  - ▲ More than 100,000 per day



Source: ©2011 MPSI (Market Planning Solutions Inc.) Systems Inc. d.b.a. DataMetrix®



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 2 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

	2005-2009 ACS Estimate	Percent
<b>TOTALS</b>		
Total Population	2,765	
Total Households	1,148	
Total Housing Units	1,350	

## OWNER-OCCUPIED HOUSING UNITS BY VALUE

	2005-2009 ACS Estimate	Percent
<b>Total</b>	256	100.0%
Less than \$10,000	0	0.0%
\$10,000 to \$14,999	0	0.0%
\$15,000 to \$19,999	0	0.0%
\$20,000 to \$24,999	0	0.0%
\$25,000 to \$29,999	0	0.0%
\$30,000 to \$34,999	0	0.0%
\$35,000 to \$39,999	0	0.0%
\$40,000 to \$49,999	3	1.2%
\$50,000 to \$59,999	0	0.0%
\$60,000 to \$69,999	0	0.0%
\$70,000 to \$79,999	0	0.0%
\$80,000 to \$89,999	0	0.0%
\$90,000 to \$99,999	0	0.0%
\$100,000 to \$124,999	9	3.5%
\$125,000 to \$149,999	13	5.1%
\$150,000 to \$174,999	37	14.5%
\$175,000 to \$199,999	57	22.3%
\$200,000 to \$249,999	74	28.9%
\$250,000 to \$299,999	48	18.8%
\$300,000 to \$399,999	11	4.3%
\$400,000 to \$499,999	2	0.8%
\$500,000 to \$749,999	2	0.8%
\$750,000 to \$999,999	0	0.0%
\$1,000,000 or more	0	0.0%
Median Home Value	\$206,081	
Average Home Value	N/A	

## OWNER-OCCUPIED HOUSING UNITS BY MORTGAGE STATUS

	2005-2009 ACS Estimate	Percent
<b>Total</b>	256	100.0%
Housing units with a mortgage/contract to purchase/similar debt	207	80.9%
Second mortgage only	16	6.3%
Home equity loan only	43	16.8%
Both second mortgage and home equity loan	3	1.2%
No second mortgage and no home equity loan	145	56.6%
Housing units without a mortgage	49	19.1%

## AVERAGE VALUE BY MORTGAGE STATUS

Housing units with a mortgage	N/A
Housing units without a mortgage	N/A



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 2 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## RENTER-OCCUPIED HOUSING UNITS BY CONTRACT RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	892	100.0%
With cash rent	874	98.0%
Less than \$100	0	0.0%
\$100 to \$149	18	2.0%
\$150 to \$199	43	4.8%
\$200 to \$249	30	3.4%
\$250 to \$299	8	0.9%
\$300 to \$349	13	1.5%
\$350 to \$399	14	1.6%
\$400 to \$449	15	1.7%
\$450 to \$499	17	1.9%
\$500 to \$549	120	13.5%
\$550 to \$599	37	4.1%
\$600 to \$649	123	13.8%
\$650 to \$699	110	12.3%
\$700 to \$749	82	9.2%
\$750 to \$799	40	4.5%
\$800 to \$899	67	7.5%
\$900 to \$999	109	12.2%
\$1,000 to \$1,249	27	3.0%
\$1,250 to \$1,499	2	0.2%
\$1,500 to \$1,999	0	0.0%
\$2,000 or more	0	0.0%
No cash rent	18	2.0%
Median Contract Rent	\$650	
Average Contract Rent	\$642	

## RENTER-OCCUPIED HOUSING UNITS BY INCLUSION OF UTILITIES IN RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	892	100.0%
Pay extra for one or more utilities	757	84.9%
No extra payment for any utilities	135	15.1%

## HOUSING UNITS BY UNITS IN STRUCTURE

	2005-2009 ACS Estimate	Percent
<b>Total</b>	1,350	100.0%
1, detached	163	12.1%
1, attached	55	4.1%
2	273	20.2%
3 or 4	467	34.6%
5 to 9	140	10.4%
10 to 19	85	6.3%
20 to 49	7	0.5%
50 or more	161	11.9%
Mobile home	0	0.0%
Boat, RV, van, etc.	0	0.0%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 2 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## HOUSING UNITS BY YEAR STRUCTURE BUILT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>1,350</b>	<b>100.0%</b>
Built 2005 or later	38	2.8%
Built 2000 to 2004	32	2.4%
Built 1990 to 1999	26	1.9%
Built 1980 to 1989	156	11.6%
Built 1970 to 1979	109	8.1%
Built 1960 to 1969	57	4.2%
Built 1950 to 1959	109	8.1%
Built 1940 to 1949	108	8.0%
Built 1939 or earlier	715	53.0%
 Median Year Structure Built	 1940	

## OCCUPIED HOUSING UNITS BY YEAR HOUSEHOLDER MOVED INTO UNIT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>1,148</b>	<b>100.0%</b>
Owner occupied		
Moved in 2005 or later	45	3.9%
Moved in 2000 to 2004	58	5.1%
Moved in 1990 to 1999	56	4.9%
Moved in 1980 to 1989	62	5.4%
Moved in 1970 to 1979	1	0.1%
Moved in 1969 or earlier	34	3.0%
Renter occupied		
Moved in 2005 or later	510	44.4%
Moved in 2000 to 2004	249	21.7%
Moved in 1990 to 1999	101	8.8%
Moved in 1980 to 1989	26	2.3%
Moved in 1970 to 1979	0	0.0%
Moved in 1969 or earlier	5	0.4%
 Median Year Householder Moved Into Unit	 2005	

## OCCUPIED HOUSING UNITS BY HOUSE HEATING FUEL

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>1,148</b>	<b>100.0%</b>
Utility gas	376	32.8%
Bottled, tank, or LP gas	14	1.2%
Electricity	317	27.6%
Fuel oil, kerosene, etc.	428	37.3%
Coal or coke	0	0.0%
Wood	3	0.3%
Solar energy	0	0.0%
Other fuel	9	0.8%
No fuel used	0	0.0%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 2 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

	2005-2009 ACS Estimate	Percent
<b>OCCUPIED HOUSING UNITS BY VEHICLES AVAILABLE</b>		
Total	1,148	100.0%
Owner occupied		
No vehicle available	0	0.0%
1 vehicle available	89	7.8%
2 vehicles available	77	6.7%
3 vehicles available	45	3.9%
4 vehicles available	41	3.6%
5 or more vehicles available	4	0.3%
Renter occupied		
No vehicle available	235	20.5%
1 vehicle available	466	40.6%
2 vehicles available	147	12.8%
3 vehicles available	39	3.4%
4 vehicles available	0	0.0%
5 or more vehicles available	5	0.4%
Average Number of Vehicles Available	1.3	



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 3 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

	2005-2009 ACS Estimate	Percent
<b>TOTALS</b>		
Total Population	10,377	
Total Households	4,371	
Total Housing Units	4,759	

<b>OWNER-OCCUPIED HOUSING UNITS BY VALUE</b>		
Total	1,697	100.0%
Less than \$10,000	0	0.0%
\$10,000 to \$14,999	0	0.0%
\$15,000 to \$19,999	0	0.0%
\$20,000 to \$24,999	0	0.0%
\$25,000 to \$29,999	9	0.5%
\$30,000 to \$34,999	0	0.0%
\$35,000 to \$39,999	7	0.4%
\$40,000 to \$49,999	19	1.1%
\$50,000 to \$59,999	0	0.0%
\$60,000 to \$69,999	2	0.1%
\$70,000 to \$79,999	8	0.5%
\$80,000 to \$89,999	0	0.0%
\$90,000 to \$99,999	8	0.5%
\$100,000 to \$124,999	109	6.4%
\$125,000 to \$149,999	167	9.8%
\$150,000 to \$174,999	263	15.5%
\$175,000 to \$199,999	402	23.7%
\$200,000 to \$249,999	411	24.2%
\$250,000 to \$299,999	146	8.6%
\$300,000 to \$399,999	85	5.0%
\$400,000 to \$499,999	27	1.6%
\$500,000 to \$749,999	19	1.1%
\$750,000 to \$999,999	14	0.8%
\$1,000,000 or more	0	0.0%
Median Home Value	\$190,920	
Average Home Value	N/A	

<b>OWNER-OCCUPIED HOUSING UNITS BY MORTGAGE STATUS</b>		
Total	1,697	100.0%
Housing units with a mortgage/contract to purchase/similar debt	1,320	77.8%
Second mortgage only	188	11.1%
Home equity loan only	268	15.8%
Both second mortgage and home equity loan	19	1.1%
No second mortgage and no home equity loan	843	49.7%
Housing units without a mortgage	377	22.2%

<b>AVERAGE VALUE BY MORTGAGE STATUS</b>		
Housing units with a mortgage	N/A	
Housing units without a mortgage	N/A	



# ACS Housing Summary

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 3 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## RENTER-OCCUPIED HOUSING UNITS BY CONTRACT RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	2,674	100.0%
With cash rent	2,586	96.7%
Less than \$100	3	0.1%
\$100 to \$149	29	1.1%
\$150 to \$199	89	3.3%
\$200 to \$249	150	5.6%
\$250 to \$299	31	1.2%
\$300 to \$349	18	0.7%
\$350 to \$399	35	1.3%
\$400 to \$449	86	3.2%
\$450 to \$499	80	3.0%
\$500 to \$549	365	13.6%
\$550 to \$599	122	4.6%
\$600 to \$649	198	7.4%
\$650 to \$699	343	12.8%
\$700 to \$749	286	10.7%
\$750 to \$799	203	7.6%
\$800 to \$899	216	8.1%
\$900 to \$999	203	7.6%
\$1,000 to \$1,249	110	4.1%
\$1,250 to \$1,499	17	0.6%
\$1,500 to \$1,999	0	0.0%
\$2,000 or more	0	0.0%
No cash rent	88	3.3%
Median Contract Rent	\$663	
Average Contract Rent	\$639	

## RENTER-OCCUPIED HOUSING UNITS BY INCLUSION OF UTILITIES IN RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	2,674	100.0%
Pay extra for one or more utilities	2,362	88.3%
No extra payment for any utilities	312	11.7%

## HOUSING UNITS BY UNITS IN STRUCTURE

	2005-2009 ACS Estimate	Percent
<b>Total</b>	4,759	100.0%
1, detached	1,126	23.7%
1, attached	166	3.5%
2	1,210	25.4%
3 or 4	1,335	28.1%
5 to 9	393	8.3%
10 to 19	155	3.3%
20 to 49	99	2.1%
50 or more	275	5.8%
Mobile home	0	0.0%
Boat, RV, van, etc.	0	0.0%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 3 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## HOUSING UNITS BY YEAR STRUCTURE BUILT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>4,759</b>	<b>100.0%</b>
Built 2005 or later	38	0.8%
Built 2000 to 2004	49	1.0%
Built 1990 to 1999	86	1.8%
Built 1980 to 1989	464	9.7%
Built 1970 to 1979	347	7.3%
Built 1960 to 1969	317	6.7%
Built 1950 to 1959	524	11.0%
Built 1940 to 1949	520	10.9%
Built 1939 or earlier	2,413	50.7%
 Median Year Structure Built	 1940	

## OCCUPIED HOUSING UNITS BY YEAR HOUSEHOLDER MOVED INTO UNIT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>4,371</b>	<b>100.0%</b>
Owner occupied		
Moved in 2005 or later	340	7.8%
Moved in 2000 to 2004	420	9.6%
Moved in 1990 to 1999	367	8.4%
Moved in 1980 to 1989	257	5.9%
Moved in 1970 to 1979	69	1.6%
Moved in 1969 or earlier	243	5.6%
Renter occupied		
Moved in 2005 or later	1,320	30.2%
Moved in 2000 to 2004	923	21.1%
Moved in 1990 to 1999	300	6.9%
Moved in 1980 to 1989	79	1.8%
Moved in 1970 to 1979	23	0.5%
Moved in 1969 or earlier	30	0.7%
 Median Year Householder Moved Into Unit	 2003	

## OCCUPIED HOUSING UNITS BY HOUSE HEATING FUEL

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>4,371</b>	<b>100.0%</b>
Utility gas	1,562	35.7%
Bottled, tank, or LP gas	23	0.5%
Electricity	965	22.1%
Fuel oil, kerosene, etc.	1,787	40.9%
Coal or coke	0	0.0%
Wood	18	0.4%
Solar energy	0	0.0%
Other fuel	9	0.2%
No fuel used	7	0.2%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 3 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

	2005-2009 ACS Estimate	Percent
<b>OCCUPIED HOUSING UNITS BY VEHICLES AVAILABLE</b>		
Total	4,371	100.0%
Owner occupied		
No vehicle available	51	1.2%
1 vehicle available	502	11.5%
2 vehicles available	709	16.2%
3 vehicles available	290	6.6%
4 vehicles available	109	2.5%
5 or more vehicles available	36	0.8%
Renter occupied		
No vehicle available	476	10.9%
1 vehicle available	1,282	29.3%
2 vehicles available	724	16.6%
3 vehicles available	159	3.6%
4 vehicles available	23	0.5%
5 or more vehicles available	10	0.2%
Average Number of Vehicles Available	1.5	



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

	2005-2009 ACS Estimate	Percent
<b>TOTALS</b>		
Total Population	16,032	
Total Households	6,760	
Total Housing Units	7,302	

## OWNER-OCCUPIED HOUSING UNITS BY VALUE

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>3,018</b>	<b>100.0%</b>
Less than \$10,000	2	0.1%
\$10,000 to \$14,999	2	0.1%
\$15,000 to \$19,999	0	0.0%
\$20,000 to \$24,999	0	0.0%
\$25,000 to \$29,999	20	0.7%
\$30,000 to \$34,999	0	0.0%
\$35,000 to \$39,999	15	0.5%
\$40,000 to \$49,999	19	0.6%
\$50,000 to \$59,999	12	0.4%
\$60,000 to \$69,999	2	0.1%
\$70,000 to \$79,999	27	0.9%
\$80,000 to \$89,999	0	0.0%
\$90,000 to \$99,999	21	0.7%
\$100,000 to \$124,999	209	6.9%
\$125,000 to \$149,999	301	10.0%
\$150,000 to \$174,999	414	13.7%
\$175,000 to \$199,999	597	19.8%
\$200,000 to \$249,999	781	25.9%
\$250,000 to \$299,999	258	8.5%
\$300,000 to \$399,999	206	6.8%
\$400,000 to \$499,999	55	1.8%
\$500,000 to \$749,999	52	1.7%
\$750,000 to \$999,999	21	0.7%
\$1,000,000 or more	3	0.1%
Median Home Value	\$194,451	
Average Home Value	N/A	

## OWNER-OCCUPIED HOUSING UNITS BY MORTGAGE STATUS

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>3,018</b>	<b>100.0%</b>
Housing units with a mortgage/contract to purchase/similar debt	2,317	76.8%
Second mortgage only	304	10.1%
Home equity loan only	480	15.9%
Both second mortgage and home equity loan	32	1.1%
No second mortgage and no home equity loan	1,501	49.7%
Housing units without a mortgage	701	23.2%

## AVERAGE VALUE BY MORTGAGE STATUS

Housing units with a mortgage	N/A
Housing units without a mortgage	N/A



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## RENTER-OCCUPIED HOUSING UNITS BY CONTRACT RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>3,743</b>	<b>100.0%</b>
With cash rent	3,618	96.7%
Less than \$100	9	0.2%
\$100 to \$149	30	0.8%
\$150 to \$199	104	2.8%
\$200 to \$249	165	4.4%
\$250 to \$299	61	1.6%
\$300 to \$349	19	0.5%
\$350 to \$399	43	1.1%
\$400 to \$449	121	3.2%
\$450 to \$499	94	2.5%
\$500 to \$549	472	12.6%
\$550 to \$599	146	3.9%
\$600 to \$649	254	6.8%
\$650 to \$699	414	11.1%
\$700 to \$749	420	11.2%
\$750 to \$799	307	8.2%
\$800 to \$899	327	8.7%
\$900 to \$999	289	7.7%
\$1,000 to \$1,249	289	7.7%
\$1,250 to \$1,499	52	1.4%
\$1,500 to \$1,999	0	0.0%
\$2,000 or more	2	0.1%
No cash rent	125	3.3%
Median Contract Rent	N/A	
Average Contract Rent	N/A	

## RENTER-OCCUPIED HOUSING UNITS BY INCLUSION OF UTILITIES IN RENT

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>3,743</b>	<b>100.0%</b>
Pay extra for one or more utilities	3,396	90.7%
No extra payment for any utilities	346	9.2%

## HOUSING UNITS BY UNITS IN STRUCTURE

	2005-2009 ACS Estimate	Percent
<b>Total</b>	<b>7,302</b>	<b>100.0%</b>
1, detached	2,177	29.8%
1, attached	237	3.2%
2	1,644	22.5%
3 or 4	1,730	23.7%
5 to 9	583	8.0%
10 to 19	329	4.5%
20 to 49	198	2.7%
50 or more	402	5.5%
Mobile home	2	0.0%
Boat, RV, van, etc.	0	0.0%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

**2005-2009**  
**ACS Estimate**                      **Percent**

## HOUSING UNITS BY YEAR STRUCTURE BUILT

	2005-2009 ACS Estimate	Percent
Total	7,302	100.0%
Built 2005 or later	49	0.7%
Built 2000 to 2004	95	1.3%
Built 1990 to 1999	284	3.9%
Built 1980 to 1989	844	11.6%
Built 1970 to 1979	535	7.3%
Built 1960 to 1969	593	8.1%
Built 1950 to 1959	908	12.4%
Built 1940 to 1949	851	11.7%
Built 1939 or earlier	3,143	43.0%

Median Year Structure Built                      1946

## OCCUPIED HOUSING UNITS BY YEAR HOUSEHOLDER MOVED INTO UNIT

	2005-2009 ACS Estimate	Percent
Total	6,760	100.0%
Owner occupied		
Moved in 2005 or later	525	7.8%
Moved in 2000 to 2004	753	11.1%
Moved in 1990 to 1999	687	10.2%
Moved in 1980 to 1989	435	6.4%
Moved in 1970 to 1979	186	2.8%
Moved in 1969 or earlier	433	6.4%
Renter occupied		
Moved in 2005 or later	1,775	26.3%
Moved in 2000 to 2004	1,383	20.5%
Moved in 1990 to 1999	421	6.2%
Moved in 1980 to 1989	94	1.4%
Moved in 1970 to 1979	29	0.4%
Moved in 1969 or earlier	42	0.6%

Median Year Householder Moved Into Unit                      2002

## OCCUPIED HOUSING UNITS BY HOUSE HEATING FUEL

	2005-2009 ACS Estimate	Percent
Total	6,760	100.0%
Utility gas	2,181	32.3%
Bottled, tank, or LP gas	50	0.7%
Electricity	1,632	24.1%
Fuel oil, kerosene, etc.	2,835	41.9%
Coal or coke	1	0.0%
Wood	42	0.6%
Solar energy	0	0.0%
Other fuel	14	0.2%
No fuel used	7	0.1%



# ACS Housing Summary

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

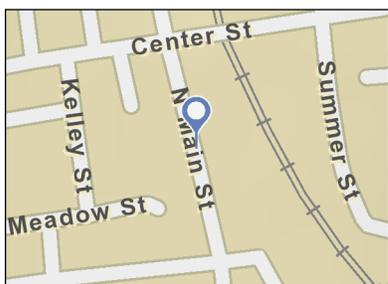
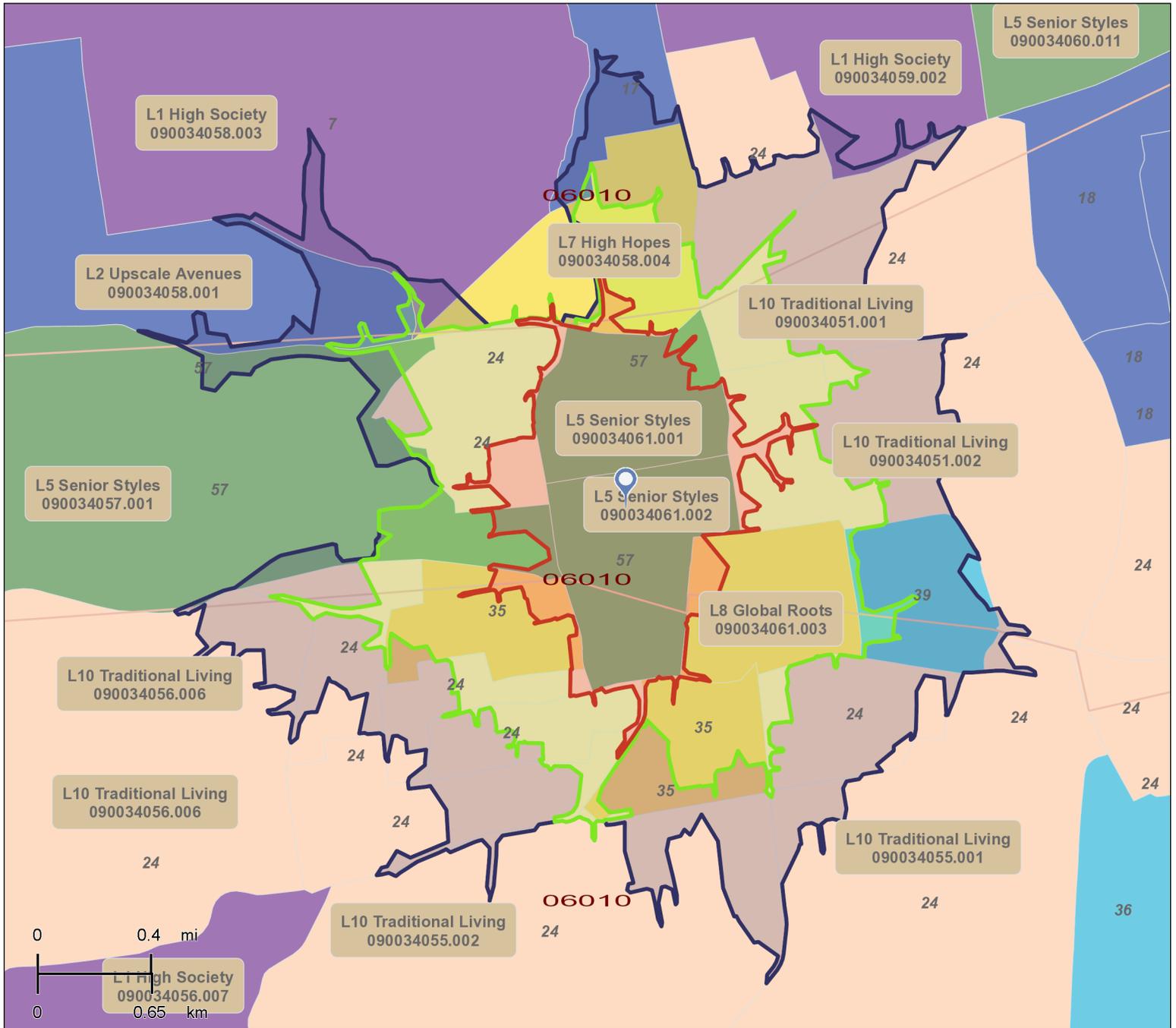
	2005-2009 ACS Estimate	Percent
<b>OCCUPIED HOUSING UNITS BY VEHICLES AVAILABLE</b>		
Total	6,760	100.0%
Owner occupied		
No vehicle available	95	1.4%
1 vehicle available	837	12.4%
2 vehicles available	1,340	19.8%
3 vehicles available	505	7.5%
4 vehicles available	170	2.5%
5 or more vehicles available	70	1.0%
Renter occupied		
No vehicle available	587	8.7%
1 vehicle available	1,862	27.5%
2 vehicles available	1,009	14.9%
3 vehicles available	241	3.6%
4 vehicles available	28	0.4%
5 or more vehicles available	15	0.2%
Average Number of Vehicles Available	N/A	



# Dominant Tapestry Site Map

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010  
Drive Time: 2, 3, 4 Minutes

Prepared by Robert Goman  
Latitude: 41.674535  
Longitude: -72.946164



## Tapestry LifeMode

- L1 High Society: Affluent, well-educated, married-couple homeowners
- L2 Upscale Avenues: Prosperous, married-couple homeowners in different housing
- L3 Metropolis: City dwellers in older homes reflecting the diversity of urban culture
- L4 Solo Acts: Urban young singles on the move
- L5 Senior Styles: Senior lifestyles by income, age, and housing type
- L6 Scholars and Patriots: College, military environments
- L7 High Hopes: Young households striving for the "American Dream"
- L8 Global Roots: Ethnic and culturally diverse families
- L9 Family Portrait: Youth, family life, and children
- L10 Traditional Living: Middle-aged, middle income—Middle America
- L11 Factories and Farms: Hardworking families in small communities, settled near jobs
- L12 American Quilt: Households in small towns and rural areas



Source: Esri

July 15, 2014



# Dominant Tapestry Site Map

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010  
Drive Time: 2, 3, 4 Minutes

Prepared by Robert Goman  
Latitude: 41.674535  
Longitude: -72.946164

## Tapestry Segmentation

Tapestry Segmentation represents the fourth generation of market segmentation systems that began 30 years ago. The 65-segment Tapestry Segmentation system classifies U.S. neighborhoods based on their socioeconomic and demographic composition. Each segment is identified by its two-digit Segment Code. Match the two-digit segment labels on the map to the list below. A longer description of each segment is available at:

<http://www.esri.com/library/whitepapers/pdfs/community-tapestry.pdf>

- |  |                                       |
|--|---------------------------------------|
| Segment 01: Top Rung                   | Segment 34: Family Foundations        |
| Segment 02: Suburban Splendor          | Segment 35: International Marketplace |
| Segment 03: Connoisseurs               | Segment 36: Old and Newcomers         |
| Segment 04: Boomburbs                  | Segment 37: Prairie Living            |
| Segment 05: Wealthy Seaboard Suburbs   | Segment 38: Industrious Urban Fringe  |
| Segment 06: Sophisticated Squires      | Segment 39: Young and Restless        |
| Segment 07: Exurbanites                | Segment 40: Military Proximity        |
| Segment 08: Laptops and Lattes         | Segment 41: Crossroads                |
| Segment 09: Urban Chic                 | Segment 42: Southern Satellites       |
| Segment 10: Pleasant-Ville             | Segment 43: The Elders                |
| Segment 11: Pacific Heights            | Segment 44: Urban Melting Pot         |
| Segment 12: Up and Coming Families     | Segment 45: City Strivers             |
| Segment 13: In Style                   | Segment 46: Rooted Rural              |
| Segment 14: Prosperous Empty Nesters   | Segment 47: Las Casas                 |
| Segment 15: Silver and Gold            | Segment 48: Great Expectations        |
| Segment 16: Enterprising Professionals | Segment 49: Senior Sun Seekers        |
| Segment 17: Green Acres                | Segment 50: Heartland Communities     |
| Segment 18: Cozy and Comfortable       | Segment 51: Metro City Edge           |
| Segment 19: Milk and Cookies           | Segment 52: Inner City Tenants        |
| Segment 20: City Lights                | Segment 53: Home Town                 |
| Segment 21: Urban Villages             | Segment 54: Urban Rows                |
| Segment 22: Metropolitans              | Segment 55: College Towns             |
| Segment 23: Trendsetters               | Segment 56: Rural Bypasses            |
| Segment 24: Main Street, USA           | Segment 57: Simple Living             |
| Segment 25: Salt of the Earth          | Segment 58: NeWest Residents          |
| Segment 26: Midland Crowd              | Segment 59: Southwestern Families     |
| Segment 27: Metro Renters              | Segment 60: City Dimensions           |
| Segment 28: Aspiring Young Families    | Segment 61: High Rise Renters         |
| Segment 29: Rustbelt Retirees          | Segment 62: Modest Income Homes       |
| Segment 30: Retirement Communities     | Segment 63: Dorms to Diplomas         |
| Segment 31: Rural Resort Dwellers      | Segment 64: City Commons              |
| Segment 32: Rustbelt Traditions        | Segment 65: Social Security Set       |
| Segment 33: Midlife Junction           | Segment 66: Unclassified              |



# Demographic and Income Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 2 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Summary	Census 2010	2013	2018
Population	2,609	2,583	2,575
Households	1,153	1,139	1,131
Families	556	547	538
Average Household Size	2.05	2.06	2.06
Owner Occupied Housing Units	227	206	209
Renter Occupied Housing Units	926	933	922
Median Age	38.1	38.9	40.3
Trends: 2013 - 2018 Annual Rate	Area	State	National
Population	-0.06%	0.24%	0.71%
Households	-0.14%	0.26%	0.74%
Families	-0.33%	0.15%	0.63%
Owner HHs	0.29%	0.33%	0.94%
Median Household Income	1.80%	3.37%	3.03%

Households by Income	2013		2018	
	Number	Percent	Number	Percent
<\$15,000	340	29.9%	338	29.9%
\$15,000 - \$24,999	78	6.8%	64	5.7%
\$25,000 - \$34,999	165	14.5%	117	10.3%
\$35,000 - \$49,999	244	21.4%	240	21.2%
\$50,000 - \$74,999	148	13.0%	163	14.4%
\$75,000 - \$99,999	72	6.3%	95	8.4%
\$100,000 - \$149,999	74	6.5%	90	8.0%
\$150,000 - \$199,999	8	0.7%	12	1.1%
\$200,000+	10	0.9%	14	1.2%
Median Household Income	\$33,930		\$37,087	
Average Household Income	\$43,369		\$48,934	
Per Capita Income	\$19,670		\$21,938	

Population by Age	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
0 - 4	174	6.7%	168	6.5%	166	6.4%
5 - 9	160	6.1%	152	5.9%	140	5.4%
10 - 14	158	6.1%	149	5.8%	137	5.3%
15 - 19	154	5.9%	152	5.9%	144	5.6%
20 - 24	187	7.2%	184	7.1%	179	7.0%
25 - 34	380	14.6%	373	14.4%	351	13.6%
35 - 44	306	11.7%	297	11.5%	297	11.5%
45 - 54	297	11.4%	305	11.8%	301	11.7%
55 - 64	257	9.9%	261	10.1%	268	10.4%
65 - 74	185	7.1%	202	7.8%	239	9.3%
75 - 84	159	6.1%	151	5.8%	164	6.4%
85+	191	7.3%	191	7.4%	189	7.3%

Race and Ethnicity	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
White Alone	2,061	79.0%	1,993	77.2%	1,925	74.8%
Black Alone	165	6.3%	170	6.6%	179	7.0%
American Indian Alone	5	0.2%	7	0.3%	8	0.3%
Asian Alone	25	1.0%	28	1.1%	31	1.2%
Pacific Islander Alone	1	0.0%	1	0.0%	1	0.0%
Some Other Race Alone	231	8.9%	252	9.8%	288	11.2%
Two or More Races	122	4.7%	131	5.1%	143	5.6%
Hispanic Origin (Any Race)	572	21.9%	626	24.2%	725	28.2%

**Data Note:** Income is expressed in current dollars.

**Source:** U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.

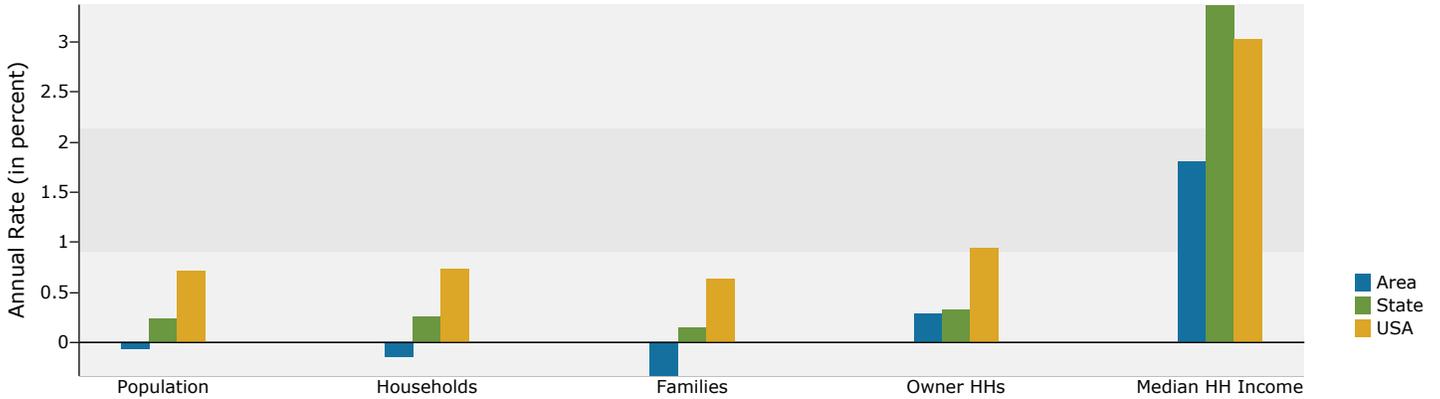


# Demographic and Income Profile

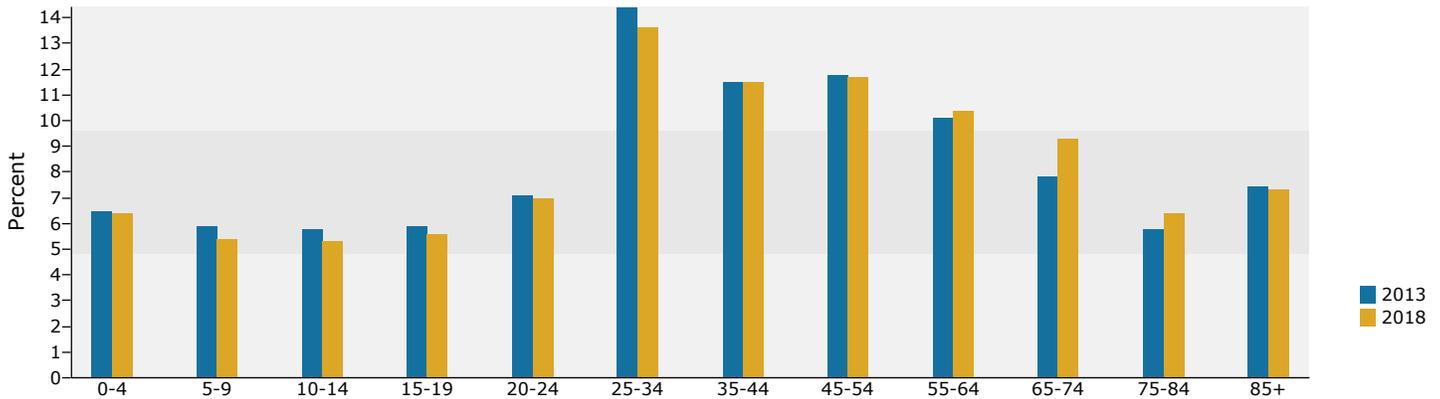
150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 2 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
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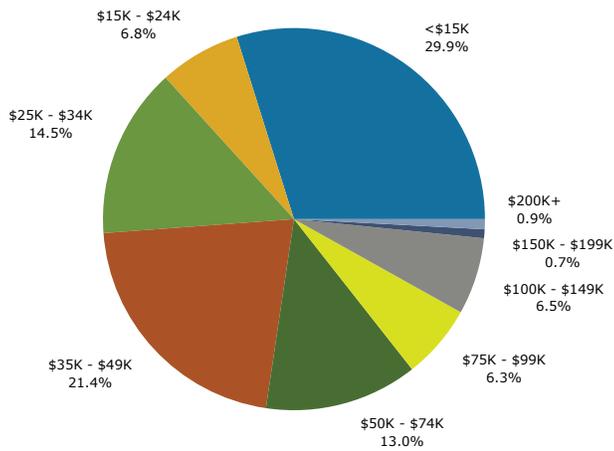
## Trends 2013-2018



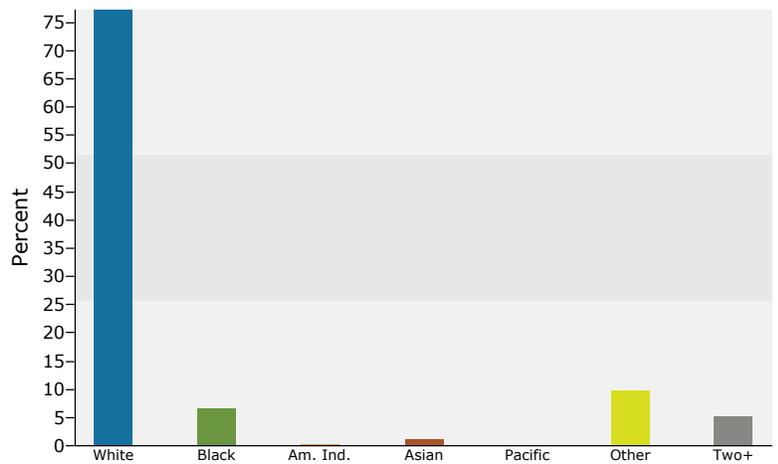
## Population by Age



## 2013 Household Income



## 2013 Population by Race



2013 Percent Hispanic Origin: 24.2%

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



# Demographic and Income Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 3 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Summary	Census 2010	2013	2018
Population	10,011	9,948	9,952
Households	4,317	4,284	4,277
Families	2,311	2,280	2,257
Average Household Size	2.24	2.25	2.25
Owner Occupied Housing Units	1,554	1,435	1,452
Renter Occupied Housing Units	2,763	2,849	2,825
Median Age	35.5	36.1	37.4
Trends: 2013 - 2018 Annual Rate	Area	State	National
Population	0.01%	0.24%	0.71%
Households	-0.03%	0.26%	0.74%
Families	-0.20%	0.15%	0.63%
Owner HHs	0.24%	0.33%	0.94%
Median Household Income	2.89%	3.37%	3.03%

Households by Income	2013		2018	
	Number	Percent	Number	Percent
<\$15,000	706	16.5%	687	16.1%
\$15,000 - \$24,999	399	9.3%	334	7.8%
\$25,000 - \$34,999	653	15.2%	477	11.2%
\$35,000 - \$49,999	758	17.7%	728	17.0%
\$50,000 - \$74,999	782	18.3%	843	19.7%
\$75,000 - \$99,999	427	10.0%	518	12.1%
\$100,000 - \$149,999	410	9.6%	486	11.4%
\$150,000 - \$199,999	40	0.9%	60	1.4%
\$200,000+	109	2.5%	143	3.3%
Median Household Income	\$41,272		\$47,593	
Average Household Income	\$58,421		\$68,006	
Per Capita Income	\$25,479		\$29,503	

Population by Age	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
0 - 4	650	6.5%	626	6.3%	626	6.3%
5 - 9	647	6.5%	600	6.0%	554	5.6%
10 - 14	636	6.4%	619	6.2%	563	5.7%
15 - 19	636	6.4%	626	6.3%	603	6.1%
20 - 24	749	7.5%	750	7.5%	710	7.1%
25 - 34	1,620	16.2%	1,607	16.2%	1,576	15.8%
35 - 44	1,379	13.8%	1,312	13.2%	1,320	13.3%
45 - 54	1,367	13.7%	1,381	13.9%	1,293	13.0%
55 - 64	1,001	10.0%	1,093	11.0%	1,170	11.8%
65 - 74	552	5.5%	610	6.1%	781	7.8%
75 - 84	428	4.3%	384	3.9%	417	4.2%
85+	345	3.4%	342	3.4%	338	3.4%

Race and Ethnicity	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
White Alone	8,192	81.8%	7,994	80.4%	7,775	78.1%
Black Alone	543	5.4%	560	5.6%	600	6.0%
American Indian Alone	23	0.2%	28	0.3%	30	0.3%
Asian Alone	144	1.4%	155	1.6%	174	1.7%
Pacific Islander Alone	3	0.0%	4	0.0%	4	0.0%
Some Other Race Alone	716	7.2%	785	7.9%	902	9.1%
Two or More Races	391	3.9%	422	4.2%	467	4.7%
Hispanic Origin (Any Race)	1,768	17.7%	1,945	19.6%	2,270	22.8%

Data Note: Income is expressed in current dollars.

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.

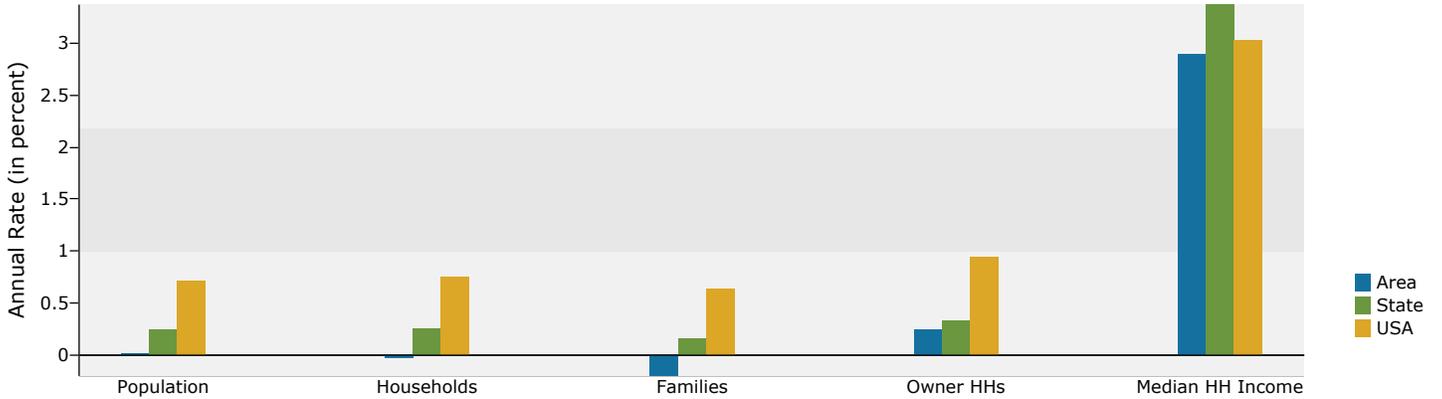


# Demographic and Income Profile

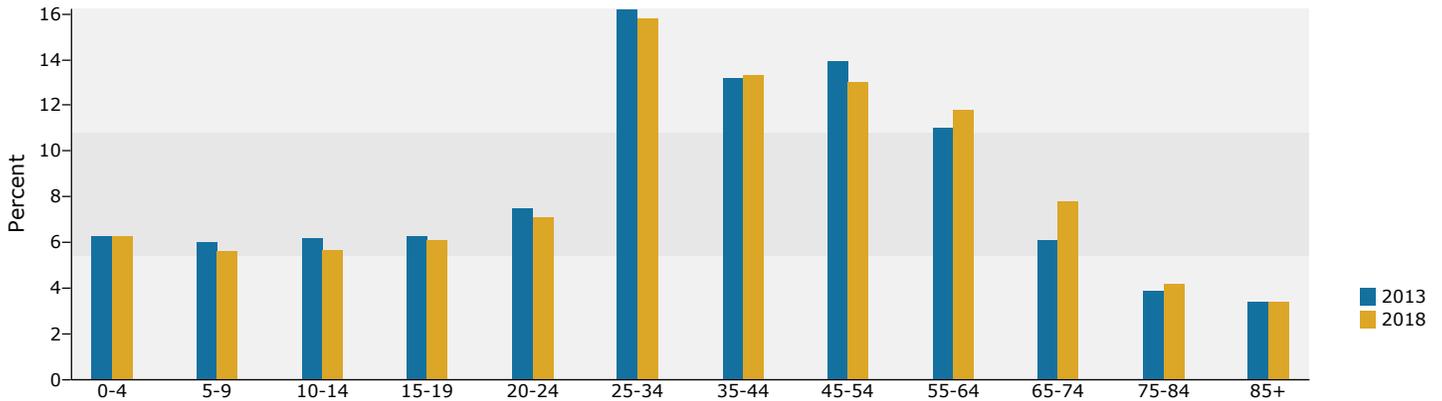
150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 3 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

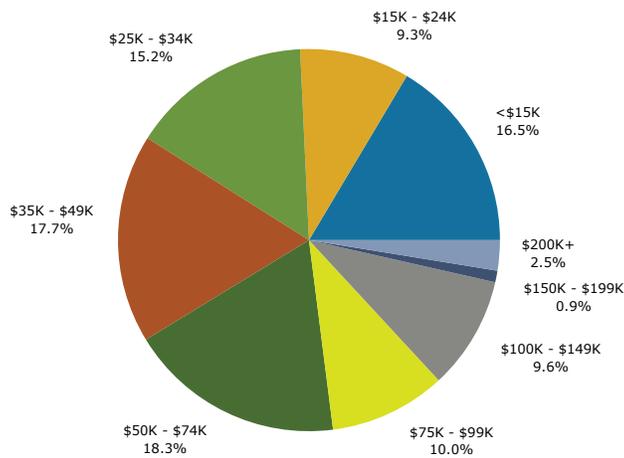
## Trends 2013-2018



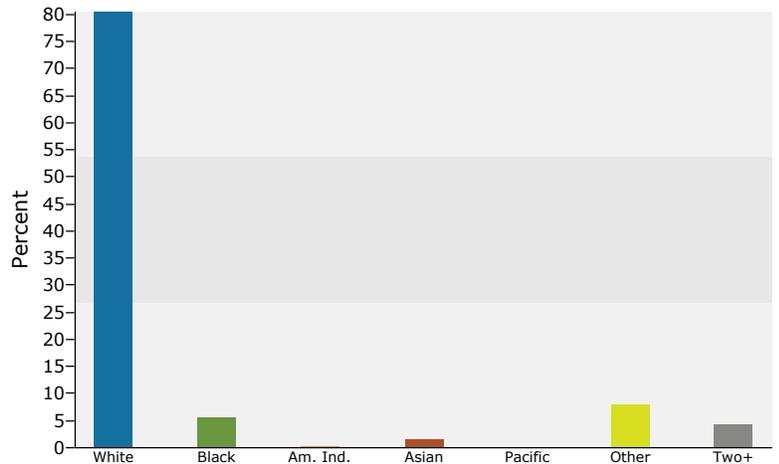
## Population by Age



## 2013 Household Income



## 2013 Population by Race



2013 Percent Hispanic Origin: 19.6%

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



# Demographic and Income Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 4 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Summary	Census 2010	2013	2018
Population	15,786	15,729	15,772
Households	6,713	6,689	6,707
Families	3,739	3,699	3,673
Average Household Size	2.30	2.30	2.30
Owner Occupied Housing Units	2,842	2,649	2,665
Renter Occupied Housing Units	3,871	4,039	4,042
Median Age	35.7	36.2	37.3
Trends: 2013 - 2018 Annual Rate	Area	State	National
Population	0.05%	0.24%	0.71%
Households	0.05%	0.26%	0.74%
Families	-0.14%	0.15%	0.63%
Owner HHs	0.12%	0.33%	0.94%
Median Household Income	2.95%	3.37%	3.03%

Households by Income	2013		2018	
	Number	Percent	Number	Percent
<\$15,000	929	13.9%	898	13.4%
\$15,000 - \$24,999	609	9.1%	497	7.4%
\$25,000 - \$34,999	936	14.0%	671	10.0%
\$35,000 - \$49,999	1,241	18.6%	1,191	17.8%
\$50,000 - \$74,999	1,163	17.4%	1,246	18.6%
\$75,000 - \$99,999	751	11.2%	907	13.5%
\$100,000 - \$149,999	753	11.3%	876	13.1%
\$150,000 - \$199,999	126	1.9%	184	2.7%
\$200,000+	183	2.7%	237	3.5%
Median Household Income	\$44,356		\$51,300	
Average Household Income	\$63,221		\$73,490	
Per Capita Income	\$27,359		\$31,736	

Population by Age	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
0 - 4	1,011	6.4%	974	6.2%	973	6.2%
5 - 9	996	6.3%	942	6.0%	878	5.6%
10 - 14	993	6.3%	962	6.1%	891	5.6%
15 - 19	989	6.3%	975	6.2%	939	6.0%
20 - 24	1,158	7.3%	1,188	7.6%	1,138	7.2%
25 - 34	2,587	16.4%	2,563	16.3%	2,536	16.1%
35 - 44	2,220	14.1%	2,132	13.6%	2,135	13.5%
45 - 54	2,254	14.3%	2,235	14.2%	2,083	13.2%
55 - 64	1,617	10.2%	1,762	11.2%	1,903	12.1%
65 - 74	866	5.5%	974	6.2%	1,232	7.8%
75 - 84	645	4.1%	581	3.7%	626	4.0%
85+	449	2.8%	442	2.8%	439	2.8%

Race and Ethnicity	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
White Alone	13,122	83.1%	12,847	81.7%	12,527	79.4%
Black Alone	830	5.3%	865	5.5%	937	5.9%
American Indian Alone	36	0.2%	43	0.3%	48	0.3%
Asian Alone	259	1.6%	279	1.8%	317	2.0%
Pacific Islander Alone	4	0.0%	5	0.0%	5	0.0%
Some Other Race Alone	992	6.3%	1,099	7.0%	1,275	8.1%
Two or More Races	541	3.4%	591	3.8%	663	4.2%
Hispanic Origin (Any Race)	2,407	15.2%	2,664	16.9%	3,137	19.9%

**Data Note:** Income is expressed in current dollars.

**Source:** U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.

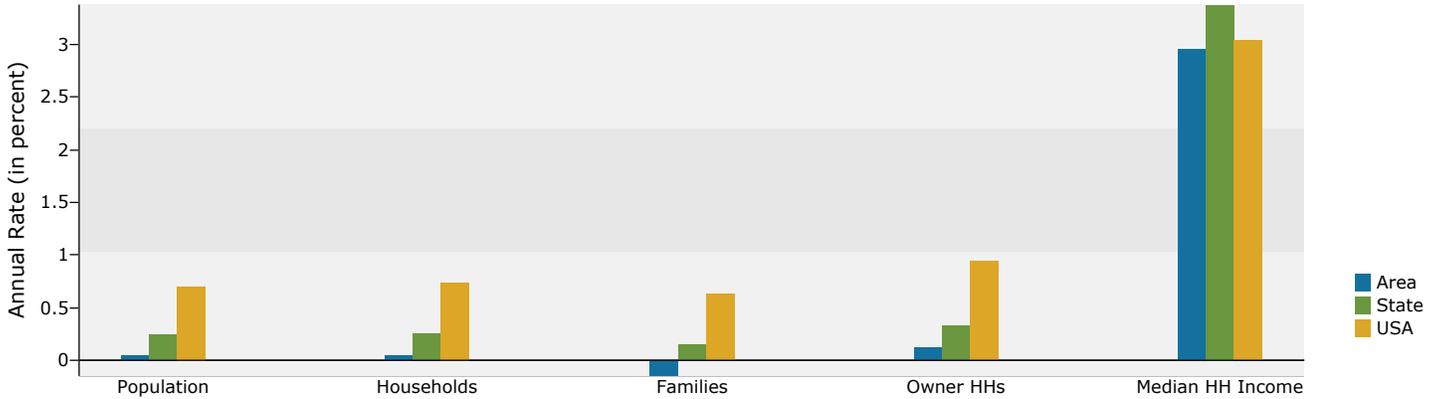


# Demographic and Income Profile

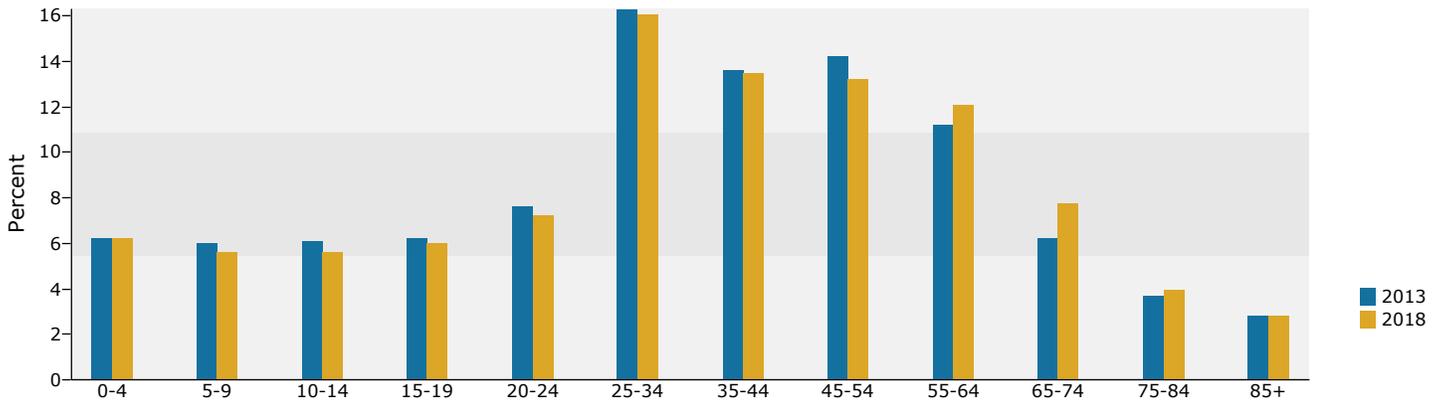
150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 4 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
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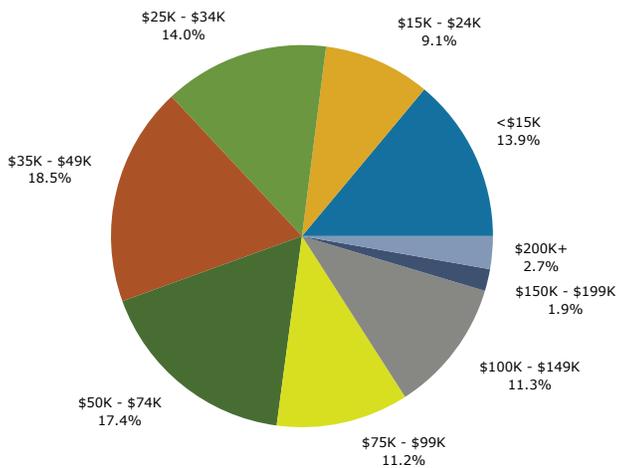
## Trends 2013-2018



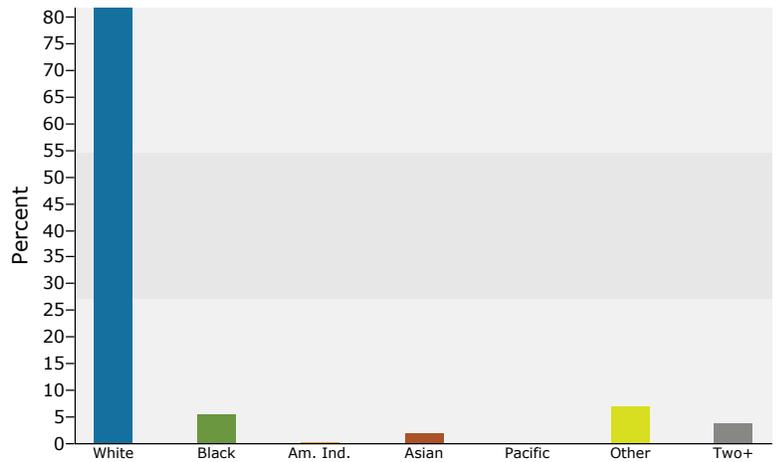
## Population by Age



## 2013 Household Income



## 2013 Population by Race



2013 Percent Hispanic Origin: 16.9%

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



# Housing Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 2 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Population		Households	
2010 Total Population	2,609	2013 Median Household Income	\$33,930
2013 Total Population	2,583	2018 Median Household Income	\$37,087
2018 Total Population	2,575	2013-2018 Annual Rate	1.80%
2013-2018 Annual Rate	-0.06%		

Housing Units by Occupancy Status and Tenure	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
Total Housing Units	1,349	100.0%	1,331	100.0%	1,303	100.0%
Occupied	1,153	85.5%	1,139	85.6%	1,131	86.8%
Owner	227	16.8%	206	15.5%	209	16.0%
Renter	926	68.6%	933	70.1%	922	70.8%
Vacant	196	14.5%	192	14.4%	172	13.2%

Owner Occupied Housing Units by Value	2013		2018	
	Number	Percent	Number	Percent
Total	205	100.0%	210	100.0%
<\$50,000	8	3.9%	8	3.8%
\$50,000-\$99,999	28	13.7%	27	12.9%
\$100,000-\$149,999	59	28.8%	31	14.8%
\$150,000-\$199,999	71	34.6%	50	23.8%
\$200,000-\$249,999	24	11.7%	34	16.2%
\$250,000-\$299,999	7	3.4%	17	8.1%
\$300,000-\$399,999	5	2.4%	17	8.1%
\$400,000-\$499,999	2	1.0%	10	4.8%
\$500,000-\$749,999	0	0.0%	7	3.3%
\$750,000-\$999,999	0	0.0%	5	2.4%
\$1,000,000+	1	0.5%	4	1.9%
Median Value	\$155,214		\$188,555	
Average Value	\$164,132		\$241,031	

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



# Housing Profile

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 2 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

Census 2010 Owner Occupied Housing Units by Mortgage Status		
	Number	Percent
Total	227	100.0%
Owned with a Mortgage/Loan	177	78.0%
Owned Free and Clear	50	22.0%

Census 2010 Vacant Housing Units by Status		
	Number	Percent
Total	196	100.0%
For Rent	134	68.4%
Rented- Not Occupied	2	1.0%
For Sale Only	10	5.1%
Sold - Not Occupied	1	0.5%
Seasonal/Recreational/Occasional Use	3	1.5%
For Migrant Workers	0	0.0%
Other Vacant	54	27.6%

Census 2010 Occupied Housing Units by Age of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	1,152	227	19.7%
15-24	85	2	2.4%
25-34	218	35	16.1%
35-44	200	46	23.0%
45-54	197	49	24.9%
55-64	183	44	24.0%
65-74	126	30	23.8%
75-84	89	13	14.6%
85+	54	8	14.8%

Census 2010 Occupied Housing Units by Race/Ethnicity of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	1,155	228	19.7%
White Alone	976	202	20.7%
Black/African American	69	12	17.4%
American Indian/Alaska	3	0	0.0%
Asian Alone	9	2	22.2%
Pacific Islander Alone	1	0	0.0%
Other Race Alone	70	7	10.0%
Two or More Races	27	5	18.5%
Hispanic Origin	175	20	11.4%

Census 2010 Occupied Housing Units by Size and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	1,151	227	19.7%
1-Person	502	68	13.5%
2-Person	310	74	23.9%
3-Person	151	34	22.5%
4-Person	100	25	25.0%
5-Person	50	15	30.0%
6-Person	27	7	25.9%
7+ Person	11	4	36.4%

**Data Note:** Persons of Hispanic Origin may be of any race.  
**Source:** U.S. Census Bureau, Census 2010 Summary File 1.



# Housing Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 3 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Population		Households	
2010 Total Population	10,011	2013 Median Household Income	\$41,272
2013 Total Population	9,948	2018 Median Household Income	\$47,593
2018 Total Population	9,952	2013-2018 Annual Rate	2.89%
2013-2018 Annual Rate	0.01%		

Housing Units by Occupancy Status and Tenure	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
Total Housing Units	4,925	100.0%	4,883	100.0%	4,857	100.0%
Occupied	4,317	87.7%	4,284	87.7%	4,277	88.1%
Owner	1,554	31.6%	1,435	29.4%	1,452	29.9%
Renter	2,763	56.1%	2,849	58.3%	2,825	58.2%
Vacant	608	12.3%	599	12.3%	580	11.9%

Owner Occupied Housing Units by Value	2013		2018	
	Number	Percent	Number	Percent
Total	1,434	100.0%	1,453	100.0%
<\$50,000	21	1.5%	21	1.4%
\$50,000-\$99,999	95	6.6%	93	6.4%
\$100,000-\$149,999	316	22.0%	167	11.5%
\$150,000-\$199,999	652	45.5%	466	32.1%
\$200,000-\$249,999	236	16.5%	317	21.8%
\$250,000-\$299,999	61	4.3%	142	9.8%
\$300,000-\$399,999	32	2.2%	101	7.0%
\$400,000-\$499,999	8	0.6%	40	2.8%
\$500,000-\$749,999	2	0.1%	57	3.9%
\$750,000-\$999,999	1	0.1%	29	2.0%
\$1,000,000+	10	0.7%	20	1.4%
Median Value		\$171,875		\$197,881
Average Value		\$181,753		\$247,933

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



# Housing Profile

150 N Main St. Bristol, CT  
 150 N Main St, Bristol, Connecticut, 06010,  
 Drive Time: 3 minutes

Prepared by Robert Goman  
 Latitude: 41.674534785  
 Longitude: -72.94616379

Census 2010 Owner Occupied Housing Units by Mortgage Status		
	Number	Percent
Total	1,554	100.0%
Owned with a Mortgage/Loan	1,178	75.8%
Owned Free and Clear	376	24.2%

Census 2010 Vacant Housing Units by Status		
	Number	Percent
Total	608	100.0%
For Rent	317	52.1%
Rented- Not Occupied	10	1.6%
For Sale Only	51	8.4%
Sold - Not Occupied	7	1.2%
Seasonal/Recreational/Occasional Use	8	1.3%
For Migrant Workers	0	0.0%
Other Vacant	177	29.1%

Census 2010 Occupied Housing Units by Age of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	4,317	1,555	36.0%
15-24	273	20	7.3%
25-34	863	214	24.8%
35-44	848	306	36.1%
45-54	850	345	40.6%
55-64	675	303	44.9%
65-74	377	170	45.1%
75-84	277	122	44.0%
85+	154	75	48.7%

Census 2010 Occupied Housing Units by Race/Ethnicity of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	4,317	1,556	36.0%
White Alone	3,739	1,439	38.5%
Black/African American	219	45	20.5%
American Indian/Alaska	11	3	27.3%
Asian Alone	47	15	31.9%
Pacific Islander Alone	1	0	0.0%
Other Race Alone	221	35	15.8%
Two or More Races	79	19	24.1%
Hispanic Origin	540	102	18.9%

Census 2010 Occupied Housing Units by Size and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	4,318	1,555	36.0%
1-Person	1,612	427	26.5%
2-Person	1,269	529	41.7%
3-Person	643	259	40.3%
4-Person	464	203	43.8%
5-Person	201	86	42.8%
6-Person	84	33	39.3%
7+ Person	45	18	40.0%

**Data Note:** Persons of Hispanic Origin may be of any race.  
**Source:** U.S. Census Bureau, Census 2010 Summary File 1.



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Population		Households	
2010 Total Population	15,786	2013 Median Household Income	\$44,356
2013 Total Population	15,729	2018 Median Household Income	\$51,300
2018 Total Population	15,772	2013-2018 Annual Rate	2.95%
2013-2018 Annual Rate	0.06%		

Housing Units by Occupancy Status and Tenure	Census 2010		2013		2018	
	Number	Percent	Number	Percent	Number	Percent
Total Housing Units	7,531	100.0%	7,522	100.0%	7,531	100.0%
Occupied	6,713	89.1%	6,688	88.9%	6,707	89.1%
Owner	2,842	37.7%	2,649	35.2%	2,665	35.4%
Renter	3,871	51.4%	4,039	53.7%	4,042	53.7%
Vacant	818	10.9%	833	11.1%	824	10.9%

Owner Occupied Housing Units by Value	2013		2018	
	Number	Percent	Number	Percent
Total	2,650	100.0%	2,664	100.0%
<\$50,000	26	1.0%	25	0.9%
\$50,000-\$99,999	140	5.3%	130	4.9%
\$100,000-\$149,999	539	20.3%	272	10.2%
\$150,000-\$199,999	1,161	43.8%	804	30.2%
\$200,000-\$249,999	510	19.2%	646	24.2%
\$250,000-\$299,999	149	5.6%	321	12.0%
\$300,000-\$399,999	82	3.1%	229	8.6%
\$400,000-\$499,999	18	0.7%	67	2.5%
\$500,000-\$749,999	11	0.4%	104	3.9%
\$750,000-\$999,999	2	0.1%	41	1.5%
\$1,000,000+	12	0.5%	25	0.9%
Median Value		\$176,690		\$207,810
Average Value		\$187,838		\$248,295

Source: U.S. Census Bureau, Census 2010 Summary File 1. Esri forecasts for 2013 and 2018.



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Census 2010 Owner Occupied Housing Units by Mortgage Status		
	Number	Percent
Total	2,842	100.0%
Owned with a Mortgage/Loan	2,162	76.1%
Owned Free and Clear	680	23.9%

Census 2010 Vacant Housing Units by Status		
	Number	Percent
Total	818	100.0%
For Rent	409	50.0%
Rented- Not Occupied	12	1.5%
For Sale Only	76	9.3%
Sold - Not Occupied	12	1.5%
Seasonal/Recreational/Occasional Use	19	2.3%
For Migrant Workers	0	0.0%
Other Vacant	242	29.6%

Census 2010 Occupied Housing Units by Age of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	6,715	2,844	42.4%
15-24	398	36	9.0%
25-34	1,344	373	27.8%
35-44	1,323	555	42.0%
45-54	1,368	655	47.9%
55-64	1,049	551	52.5%
65-74	578	311	53.8%
75-84	425	232	54.6%
85+	230	131	57.0%

Census 2010 Occupied Housing Units by Race/Ethnicity of Householder and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	6,713	2,842	42.3%
White Alone	5,869	2,651	45.2%
Black/African American	326	74	22.7%
American Indian/Alaska	17	6	35.3%
Asian Alone	80	30	37.5%
Pacific Islander Alone	1	0	0.0%
Other Race Alone	308	52	16.9%
Two or More Races	112	29	25.9%
Hispanic Origin	734	153	20.8%

Census 2010 Occupied Housing Units by Size and Home Ownership			
	Occupied Units	Owner Occupied Units	
		Number	% of Occupied
Total	6,714	2,842	42.3%
1-Person	2,355	738	31.3%
2-Person	2,059	997	48.4%
3-Person	1,055	490	46.4%
4-Person	755	383	50.7%
5-Person	306	149	48.7%
6-Person	122	57	46.7%
7+ Person	62	28	45.2%

**Data Note:** Persons of Hispanic Origin may be of any race.  
**Source:** U.S. Census Bureau, Census 2010 Summary File 1.



# Recreation Expenditures

150 N Main St. Bristol, CT  
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<b>Demographic Summary</b>		<b>2013</b>	<b>2018</b>
Population		2,583	2,575
Households		1,139	1,131
Families		547	538
Median Age		38.9	40.3
Median Household Income		\$33,930	\$37,087
	<b>Spending Potential Index</b>	<b>Average Amount Spent</b>	<b>Total</b>
<b>Entertainment/Recreation Fees and Admissions</b>	54	\$338.27	\$385,294
Admission to Movies, Theater, Opera, Ballet	57	\$89.61	\$102,064
Admission to Sporting Events, excl.Trips	55	\$34.34	\$39,116
Fees for Participant Sports, excl.Trips	54	\$63.35	\$72,152
Fees for Recreational Lessons	51	\$63.73	\$72,588
Membership Fees for Social/Recreation/Civic Clubs	52	\$86.86	\$98,933
Dating Services	90	\$0.39	\$442
Rental of Video Cassettes and DVDs	64	\$17.53	\$19,962
<b>Toys &amp; Games</b>	65	\$89.84	\$102,323
Toys and Playground Equipment	65	\$85.53	\$97,419
Play Arcade Pinball/Video Games	61	\$1.89	\$2,155
Online Entertainment and Games	67	\$2.41	\$2,749
<b>Recreational Vehicles and Fees</b>	51	\$114.65	\$130,585
Docking and Landing Fees for Boats and Planes	46	\$5.54	\$6,313
Camp Fees	45	\$16.54	\$18,839
Purchase of RVs or Boats	52	\$88.26	\$100,525
Rental of RVs or Boats	52	\$4.31	\$4,908
<b>Sports, Recreation and Exercise Equipment</b>	53	\$95.37	\$108,628
Exercise Equipment and Gear, Game Tables	59	\$39.65	\$45,160
Bicycles	57	\$14.62	\$16,655
Camping Equipment	29	\$5.43	\$6,184
Hunting and Fishing Equipment	51	\$20.67	\$23,544
Winter Sports Equipment	53	\$3.75	\$4,269
Water Sports Equipment	55	\$3.70	\$4,216
Other Sports Equipment	65	\$5.58	\$6,356
Rental/Repair of Sports/Recreation/Exercise Equipment	52	\$1.97	\$2,243
<b>Photographic Equipment and Supplies</b>	60	\$46.51	\$52,978
Film	63	\$0.91	\$1,037
Film Processing	59	\$8.26	\$9,409
Photographic Equipment	58	\$20.31	\$23,132
Photographer Fees/Other Supplies & Equip Rental/Repair	62	\$17.03	\$19,400
<b>Reading</b>	61	\$94.46	\$107,589
Magazine/Newspaper Subscriptions	61	\$33.30	\$37,934
Magazine/Newspaper Single Copies	69	\$11.56	\$13,166
Books	61	\$39.19	\$44,638
Digital Book Readers	59	\$10.40	\$11,851

**Data Note:** The Spending Potential Index (SPI) is household-based, and represents the amount spent for a product or service relative to a national average of 100. Detail may not sum to totals due to rounding.

**Source:** Esri forecasts for 2013 and 2018; Consumer Spending data are derived from the 2010 and 2011 Consumer Expenditure Surveys, Bureau of Labor Statistics.



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Demographic Summary		2013	2018
Population		9,948	9,952
Households		4,284	4,277
Families		2,280	2,257
Median Age		36.1	37.4
Median Household Income		\$41,272	\$47,593
		Spending Potential Index	Average Amount Spent
			Total
<b>Entertainment/Recreation Fees and Admissions</b>		79	\$2,143,574
Admission to Movies, Theater, Opera, Ballet		84	\$562,972
Admission to Sporting Events, excl.Trips		77	\$207,247
Fees for Participant Sports, excl.Trips		78	\$396,481
Fees for Recreational Lessons		82	\$438,101
Membership Fees for Social/Recreation/Civic Clubs		75	\$536,774
Dating Services		108	\$1,998
Rental of Video Cassettes and DVDs		87	\$102,013
<b>Toys &amp; Games</b>		87	\$516,910
Toys and Playground Equipment		86	\$490,491
Play Arcade Pinball/Video Games		92	\$12,125
Online Entertainment and Games		93	\$14,294
<b>Recreational Vehicles and Fees</b>		73	\$704,958
Docking and Landing Fees for Boats and Planes		69	\$35,726
Camp Fees		76	\$118,566
Purchase of RVs or Boats		73	\$524,022
Rental of RVs or Boats		75	\$26,643
<b>Sports, Recreation and Exercise Equipment</b>		71	\$544,457
Exercise Equipment and Gear, Game Tables		80	\$231,042
Bicycles		84	\$92,715
Camping Equipment		41	\$32,648
Hunting and Fishing Equipment		57	\$99,850
Winter Sports Equipment		82	\$24,794
Water Sports Equipment		76	\$21,765
Other Sports Equipment		82	\$29,885
Rental/Repair of Sports/Recreation/Exercise Equipment		72	\$11,758
<b>Photographic Equipment and Supplies</b>		83	\$277,127
Film		85	\$5,236
Film Processing		79	\$46,954
Photographic Equipment		84	\$126,739
Photographer Fees/Other Supplies & Equip Rental/Repair		84	\$98,197
<b>Reading</b>		81	\$534,854
Magazine/Newspaper Subscriptions		78	\$181,490
Magazine/Newspaper Single Copies		89	\$64,389
Books		82	\$228,101
Digital Book Readers		80	\$60,874

**Data Note:** The Spending Potential Index (SPI) is household-based, and represents the amount spent for a product or service relative to a national average of 100. Detail may not sum to totals due to rounding.

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<b>Demographic Summary</b>		<b>2013</b>	<b>2018</b>
Population		15,729	15,772
Households		6,689	6,707
Families		3,699	3,673
Median Age		36.2	37.3
Median Household Income		\$44,356	\$51,300
	<b>Spending Potential Index</b>	<b>Average Amount Spent</b>	<b>Total</b>
<b>Entertainment/Recreation Fees and Admissions</b>	88	\$553.00	\$3,699,039
Admission to Movies, Theater, Opera, Ballet	92	\$144.24	\$964,813
Admission to Sporting Events, excl.Trips	85	\$53.41	\$357,228
Fees for Participant Sports, excl.Trips	86	\$102.05	\$682,619
Fees for Recreational Lessons	92	\$114.05	\$762,873
Membership Fees for Social/Recreation/Civic Clubs	83	\$138.78	\$928,281
Dating Services	112	\$0.48	\$3,226
Rental of Video Cassettes and DVDs	94	\$25.73	\$172,078
<b>Toys &amp; Games</b>	94	\$130.13	\$870,461
Toys and Playground Equipment	93	\$123.48	\$825,985
Play Arcade Pinball/Video Games	99	\$3.04	\$20,360
Online Entertainment and Games	100	\$3.61	\$24,116
<b>Recreational Vehicles and Fees</b>	81	\$182.13	\$1,218,264
Docking and Landing Fees for Boats and Planes	78	\$9.43	\$63,102
Camp Fees	85	\$31.17	\$208,484
Purchase of RVs or Boats	80	\$134.67	\$900,829
Rental of RVs or Boats	82	\$6.85	\$45,849
<b>Sports, Recreation and Exercise Equipment</b>	77	\$137.79	\$921,674
Exercise Equipment and Gear, Game Tables	87	\$58.65	\$392,326
Bicycles	93	\$23.86	\$159,598
Camping Equipment	45	\$8.35	\$55,825
Hunting and Fishing Equipment	60	\$24.57	\$164,358
Winter Sports Equipment	90	\$6.35	\$42,507
Water Sports Equipment	83	\$5.55	\$37,130
Other Sports Equipment	87	\$7.46	\$49,893
Rental/Repair of Sports/Recreation/Exercise Equipment	79	\$3.00	\$20,038
<b>Photographic Equipment and Supplies</b>	91	\$70.53	\$471,773
Film	92	\$1.32	\$8,814
Film Processing	85	\$11.91	\$79,673
Photographic Equipment	92	\$32.39	\$216,655
Photographer Fees/Other Supplies & Equip Rental/Repair	91	\$24.91	\$166,632
<b>Reading</b>	88	\$135.32	\$905,187
Magazine/Newspaper Subscriptions	84	\$45.80	\$306,370
Magazine/Newspaper Single Copies	96	\$16.10	\$107,663
Books	89	\$57.92	\$387,438
Digital Book Readers	88	\$15.51	\$103,716

**Data Note:** The Spending Potential Index (SPI) is household-based, and represents the amount spent for a product or service relative to a national average of 100. Detail may not sum to totals due to rounding.

**Source:** Esri forecasts for 2013 and 2018; Consumer Spending data are derived from the 2010 and 2011 Consumer Expenditure Surveys, Bureau of Labor Statistics.

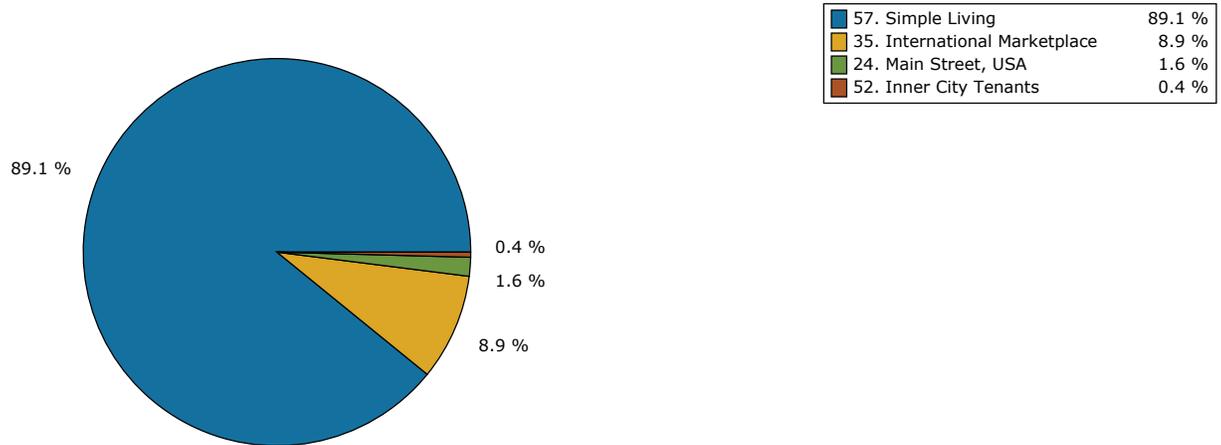


# Lifestyle Report

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Top 10 Tapestry Segments



## Top 10 Tapestry Segments:

### 57. Simple Living

With a median age of 40 years, this market is slightly older than the U.S. median of 37.3 years. Approximately one-fifth of Simple Living residents are aged 65 years or older; 12 percent are aged 75 or older. Half are singles who live alone or share housing; 32 percent are married-couple families. Young families with children and ethnic cultures are in the minority; most residents are white. This market size is stable with negligible growth. The median household income is \$27,007. Nearly 40 percent of households collect Social Security benefits, 8 percent receive Supplemental Security Income, and 6 percent receive public assistance. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/57\\_simple\\_living.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/57_simple_living.pdf)

### 35. International Marketplace

Located primarily in cities in "gateway" states on both U.S. coasts, International Marketplace neighborhoods are developing urban markets with a rich blend of cultures and household types. The population is young, with a median age of only 32 years. Approximately 70 percent of the households are families; 44 percent are married couples with children and single parents. The average family size is 3.7. International Marketplace is the second most diverse of the Tapestry segments. More than half of the total population is Hispanic; 11.6 percent is Asian, and 7 percent is of two or more races. A high proportion of immigrants, including recent arrivals, live in these neighborhoods. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/35\\_international\\_marketplace.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/35_international_marketplace.pdf)

### 24. Main Street, USA

Main Street, USA neighborhoods are a mix of household types, similar to the U.S. distribution. Approximately half of the households are composed of married-couple families, nearly one-third are single-person or shared households, and the rest are single-parent or other family households. The median age of 36.9 years nearly matches the U.S. median. These residents are less diverse than the U.S. population. The median household income is \$50,026, derived from wages, interest, dividends, or rental property. More than one in five residents aged 25 years and older hold a bachelor's or graduate degree; more than half of the residents have attended college. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/24\\_main\\_street\\_usa.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/24_main_street_usa.pdf)

### 52. Inner City Tenants

Inner City Tenants residents are a microcosm of urban diversity; their population is represented primarily by white, black, and Hispanic cultures. Three in ten residents are Hispanic. This multicultural market is younger than average, with a median age of 28.9 years. The household composition also reflects their youth. Household types are mixed; 34 percent are singles, 28 percent are married-couple families, 21 percent are single parents, and 10 percent share housing. Turnover is high in these neighborhoods because many are enrolled in nearby colleges and work part-time. These neighborhoods are also a steppingstone for recent immigrants, with an annual population growth of 0.46 percent. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/52\\_inner\\_city\\_tenants.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/52_inner_city_tenants.pdf)

**Data Note:** This report identifies neighborhood segments in the area, and describes the socioeconomic quality of the immediate neighborhood. The index is a comparison of the percent of households or population in the area, by Tapestry segment, to the percent of households or population in the United States, by segment. An index of 100 is the US average.

**Source:** Esri



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July 15, 2014

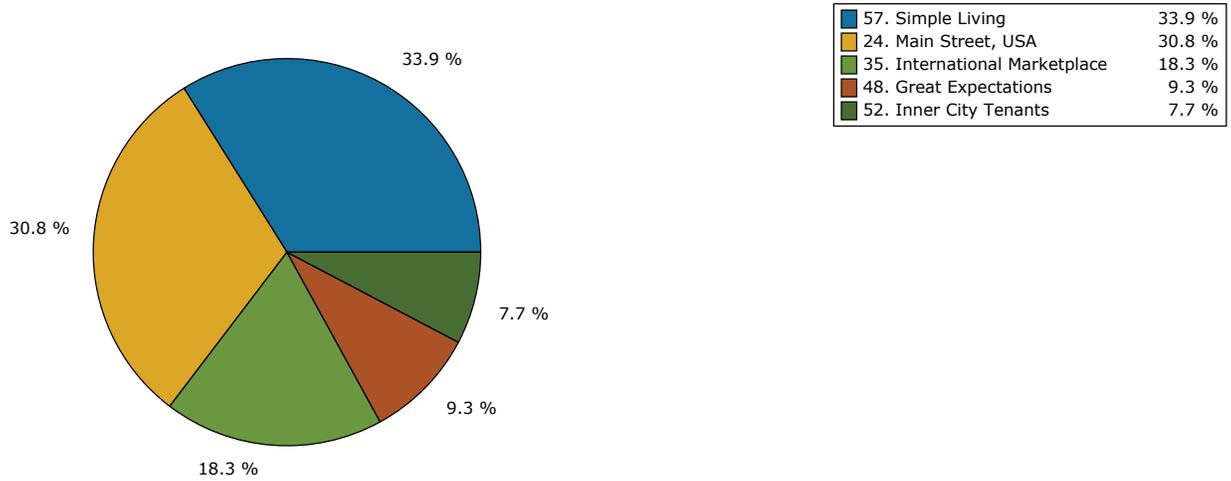


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### 35. International Marketplace

Located primarily in cities in "gateway" states on both U.S. coasts, International Marketplace neighborhoods are developing urban markets with a rich blend of cultures and household types. The population is young, with a median age of only 32 years. Approximately 70 percent of the households are families; 44 percent are married couples with children and single parents. The average family size is 3.7. International Marketplace is the second most diverse of the Tapestry segments. More than half of the total population is Hispanic; 11.6 percent is Asian, and 7 percent is of two or more races. A high proportion of immigrants, including recent arrivals, live in these neighborhoods. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/35\\_international\\_marketplace.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/35_international_marketplace.pdf)

### 48. Great Expectations

Young singles who live alone and married-couple families dominate the Great Expectations market, although all household types are represented. The median age is 33.2 years. Some residents are just beginning their careers or family lives. Compared to the U.S. figures, this segment has a higher proportion of residents who are in their 20s and a higher proportion of householders younger than 35 years. The ethnic diversity and racial composition of this segment are similar to U.S. levels. The median household income of \$33,993 is lower than the US median. Nearly half of the population aged 25 years and older has some postsecondary education; 18 percent hold a bachelor's or graduate degree. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/48\\_great\\_expectations.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/48_great_expectations.pdf)

**Data Note:** This report identifies neighborhood segments in the area, and describes the socioeconomic quality of the immediate neighborhood. The index is a comparison of the percent of households or population in the area, by Tapestry segment, to the percent of households or population in the United States, by segment. An index of 100 is the US average.

**Source:** Esri



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Longitude: -72.94616379

### 52. Inner City Tenants

Inner City Tenants residents are a microcosm of urban diversity; their population is represented primarily by white, black, and Hispanic cultures. Three in ten residents are Hispanic. This multicultural market is younger than average, with a median age of 28.9 years. The household composition also reflects their youth. Household types are mixed; 34 percent are singles, 28 percent are married-couple families, 21 percent are single parents, and 10 percent share housing. Turnover is high in these neighborhoods because many are enrolled in nearby colleges and work part-time. These neighborhoods are also a steppingstone for recent immigrants, with an annual population growth of 0.46 percent. For additional information on this lifestyle, click here:

[http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/52\\_inner\\_city\\_tenants.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/52_inner_city_tenants.pdf)

**Data Note:** This report identifies neighborhood segments in the area, and describes the socioeconomic quality of the immediate neighborhood. The index is a comparison of the percent of households or population in the area, by Tapestry segment, to the percent of households or population in the United States, by segment. An index of 100 is the US average.

**Source:** Esri

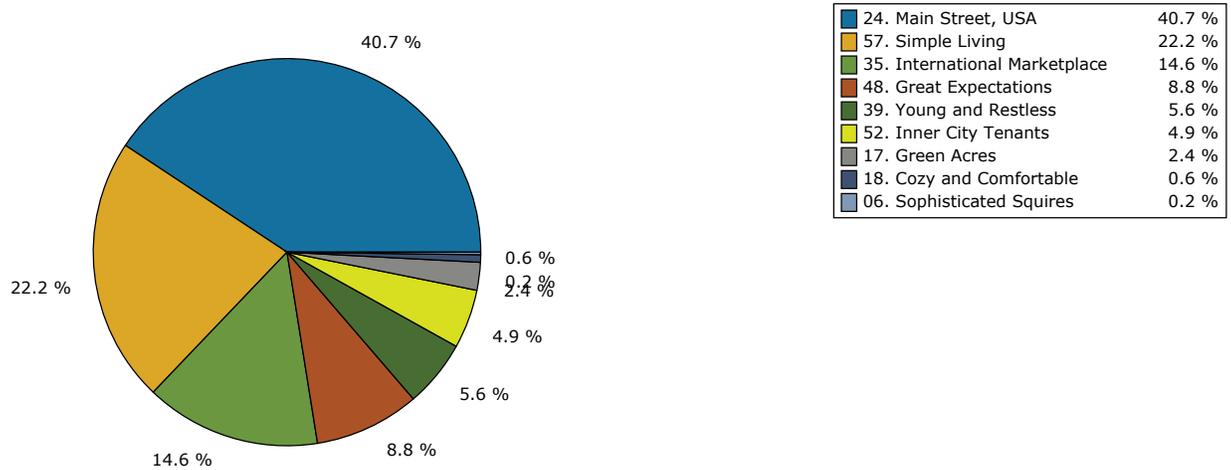


# Lifestyle Report

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

Top 10 Tapestry Segments



## Top 10 Tapestry Segments:

### 24. Main Street, USA

Main Street, USA neighborhoods are a mix of household types, similar to the U.S. distribution. Approximately half of the households are composed of married-couple families, nearly one-third are single-person or shared households, and the rest are single-parent or other family households. The median age of 36.9 years nearly matches the U.S. median. These residents are less diverse than the U.S. population. The median household income is \$50,026, derived from wages, interest, dividends, or rental property. More than one in five residents aged 25 years and older hold a bachelor's or graduate degree; more than half of the residents have attended college. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/24\\_main\\_street\\_usa.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/24_main_street_usa.pdf)

### 57. Simple Living

With a median age of 40 years, this market is slightly older than the U.S. median of 37.3 years. Approximately one-fifth of Simple Living residents are aged 65 years or older; 12 percent are aged 75 or older. Half are singles who live alone or share housing; 32 percent are married-couple families. Young families with children and ethnic cultures are in the minority; most residents are white. This market size is stable with negligible growth. The median household income is \$27,007. Nearly 40 percent of households collect Social Security benefits, 8 percent receive Supplemental Security Income, and 6 percent receive public assistance. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/57\\_simple\\_living.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/57_simple_living.pdf)

### 35. International Marketplace

Located primarily in cities in "gateway" states on both U.S. coasts, International Marketplace neighborhoods are developing urban markets with a rich blend of cultures and household types. The population is young, with a median age of only 32 years. Approximately 70 percent of the households are families; 44 percent are married couples with children and single parents. The average family size is 3.7. International Marketplace is the second most diverse of the Tapestry segments. More than half of the total population is Hispanic; 11.6 percent is Asian, and 7 percent is of two or more races. A high proportion of immigrants, including recent arrivals, live in these neighborhoods. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/35\\_international\\_marketplace.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/35_international_marketplace.pdf)

### 48. Great Expectations

Young singles who live alone and married-couple families dominate the Great Expectations market, although all household types are represented. The median age is 33.2 years. Some residents are just beginning their careers or family lives. Compared to the U.S. figures, this segment has a higher proportion of residents who are in their 20s and a higher proportion of householders younger than 35 years. The ethnic diversity and racial composition of this segment are similar to U.S. levels. The median household income of \$33,993 is lower than the US median. Nearly half of the population aged 25 years and older has some postsecondary education; 18 percent hold a bachelor's or graduate degree. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/48\\_great\\_expectations.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/48_great_expectations.pdf)

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**Source:** Esri



## Lifestyle Report

150 N Main St. Bristol, CT  
150 N Main St, Bristol, Connecticut, 06010,  
Drive Time: 4 minutes

Prepared by Robert Goman  
Latitude: 41.674534785  
Longitude: -72.94616379

### 39. Young and Restless

Change is the constant for Young and Restless households. This young, on-the-go population has a median age of 28.9 years. Approximately two-thirds of them are younger than 35. Fifty-six percent of these households are either single person or shared. Neighborhoods are diverse. Fifty-eight percent of the residents are white; however, an above average representation of blacks, Hispanics, and Asians also live in these neighborhoods. The median household income is \$37,235. Although the median household income is below the U.S. median; only 23 percent of these residents have children, giving them more disposable income than segments with similar income levels. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/39\\_young\\_and\\_restless.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/39_young_and_restless.pdf)

### 52. Inner City Tenants

Inner City Tenants residents are a microcosm of urban diversity; their population is represented primarily by white, black, and Hispanic cultures. Three in ten residents are Hispanic. This multicultural market is younger than average, with a median age of 28.9 years. The household composition also reflects their youth. Household types are mixed; 34 percent are singles, 28 percent are married-couple families, 21 percent are single parents, and 10 percent share housing. Turnover is high in these neighborhoods because many are enrolled in nearby colleges and work part-time. These neighborhoods are also a steppingstone for recent immigrants, with an annual population growth of 0.46 percent. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/52\\_inner\\_city\\_tenants.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/52_inner_city_tenants.pdf)

### 17. Green Acres

Seventy-one percent of the households in Green Acres neighborhoods are married couples with and without children. Many families are blue-collar Baby Boomers, many with children aged 6–17 years. With more than 10 million people, Green Acres represents Tapestry's third largest segment, currently more than 3 percent of the U.S. population and growing by 0.81 percent annually. The median age is 42.3 years. This segment is not ethnically diverse; 92 percent of the residents are white. Educated and hard-working, more than one-fourth of Green Acres residents hold a bachelor's or graduate degree; more than half have attended college. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/17\\_green\\_acres.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/17_green_acres.pdf)

### 18. Cozy and Comfortable

Cozy and Comfortable residents are middle-aged married couples who are comfortably settled in their single-family homes in older neighborhoods. The median age of 42 years is five years older than the U.S. median of 37.3 years. Most residents are married without children or married couples with school-aged or adult children. With 8.7 million people, this is a relatively large segment that is growing moderately by 0.39 percent annually since 2000. Most of these residents are white. Although the labor force is older, they are in no hurry to retire. Employed residents work in professional, managerial, and service occupations in a variety of industry sectors. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/18\\_cozy\\_and\\_comfortable.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/18_cozy_and_comfortable.pdf)

### 06. Sophisticated Squires

Residents of Sophisticated Squires neighborhoods enjoy cultured country life on the urban fringe. These city escapees accept longer commutes to live near fewer neighbors. Mostly married couple families; more than 40 percent of the households are married couples with children that range from toddlers to young adults. The median age is 40 years. Most are baby boomers and are aged between 35 and 54 years. This segment is not ethnically diverse; most residents are white. These residents are educated; more than one-third of the population aged 25 years or older holds a bachelor's or graduate degree; 69 percent has attended college. Labor force participation rates are high; occupations range from management to unskilled labor positions. For additional information on this lifestyle, click here: [http://www.esri.com/~media/Files/Pdfs/data/esri\\_data/pdfs/tapestry-singles/06\\_Sophisticated\\_Squires.pdf](http://www.esri.com/~media/Files/Pdfs/data/esri_data/pdfs/tapestry-singles/06_Sophisticated_Squires.pdf)

**Data Note:** This report identifies neighborhood segments in the area, and describes the socioeconomic quality of the immediate neighborhood. The index is a comparison of the percent of households or population in the area, by Tapestry segment, to the percent of households or population in the United States, by segment. An index of 100 is the US average.

**Source:** Esri

# 24 Main Street, USA

Segment Code .....24  
Segment Name .....*Main Street, USA*  
LifeMode Summary Group .....L10 *Traditional Living*  
Urbanization Summary Group ....U5 *Urban Outskirts I*



## Demographic

*Main Street, USA* neighborhoods are a mix of household types, similar to the US distribution. Approximately half of the households are composed of married-couple families, nearly one-third are single-person or shared households, and the rest are single-parent or other family households. The median age of 36.8 years nearly matches the US median. These residents are less diverse than the US population.

## Socioeconomic

The median household income is \$50,987, derived from wages, interest, dividends, or rental property. More than one in five residents aged 25 years and older hold a bachelor's or graduate degree; half of the residents have attended college. Occupation and industry distributions are similar to those of the United States.

## Residential

A mix of single-family homes and multiunit buildings, these neighborhoods are located in the suburbs of smaller cities in the Northeast, West, and Midwest. Nearly two-thirds of the housing was built before 1970. The home ownership rate is 62.

## Preferences

Family-oriented and frugal, these residents may occasionally go to the movies or eat out at a family restaurant, such as Friendly's or Red Robin, but are most likely to stay home and watch a rental movie or play games with their children. They own pet cats. They play baseball and basketball and go swimming. They listen to classic hits and rock radio and watch cartoons and courtroom shows on TV. They go to the beach and theme parks or take domestic vacations to visit with family or see national parks.

They go online periodically to look for jobs, research real estate, and play games and are beginning to shop online. Those who do not have Internet access at home will go online at school or the public library. They use the Yellow Pages to find veterinarians or stores. They will invest in small home improvement and remodeling projects, usually doing the work themselves instead of hiring a contractor. They buy the tools and supplies for these projects from Home Depot or Ace Hardware. They keep up their lawns and gardens by planting bulbs, fertilizing, and applying lawn care products regularly.

# 35 International Marketplace



Segment Code .....35  
Segment Name .....*International Marketplace*  
LifeMode Summary Group .....L8 *Global Roots*  
Urbanization Summary Group ....U1 *Principal Urban Centers I*

## Demographic

Located primarily in cities in “gateway” states on both US coasts, *International Marketplace* neighborhoods are developing urban markets with a rich blend of cultures and household types. The population is young, with a median age of 32 years. Approximately 70 percent of the households are families; 44 percent are married couples with children and single parents. The average family size is 3.7. *International Marketplace* is the second most diverse of the Tapestry segments. More than half of the total population is Hispanic; 11.6 percent is Asian, and 7 percent is of two or more races. A high proportion of immigrants, including recent arrivals, live in these neighborhoods.

## Socioeconomic

A fifth of *International Marketplace* households has one or more persons who has difficulty speaking English. Residents who work have jobs in the manufacturing, retail trade, health care, and other services industry sectors. Eighty-two percent of the households earn income from wages; some receive Supplemental Security Income or public assistance. The median household income is \$42,725. College and graduate school enrollment is similar to the US average; educational attainment levels are below the US level.

## Residential

These densely settled, older urban neighborhoods are found in California and the northeast, around the largest US cities such as New York City and Los Angeles. A typical family rents an apartment in an older, multiunit building; because renters are dominant, home ownership is only 30 percent. Most housing was built before 1970.

## Preferences

Because family is a top priority, “home and hearth” products aren’t important to these folks. They buy groceries, diapers, and children’s clothes. They keep in touch with overseas relatives by long-distance calls or traveling to visit. They shop at Marshalls and Costco. Their favorite drug store is Rite Aid. They pop in to 7-Eleven or am/pm for quick purchases such as a gallon of milk.

They watch TV and listen to Hispanic, urban, and contemporary radio instead of reading newspapers and magazines. They drink domestic or imported beer. They show no brand preference between foreign or domestic cars.

# 57 Simple Living

Segment Code .....57  
Segment Name .....*Simple Living*  
LifeMode Summary Group .....L5 *Senior Styles*  
Urbanization Summary Group ....U6 *Urban Outskirts II*



## Demographic

With a median age of 39.7 years, this market is slightly older than the US median of 37.2 years. Approximately one-fifth of *Simple Living* residents are aged 65 years or older; 12 percent are aged 75 or older. Half are singles who live alone or share housing; 32 percent are married-couple families. Young families with children and ethnic cultures are in the minority; most residents are white. This market size is stable with negligible growth.

## Socioeconomic

The median household income is \$27,284. Nearly 40 percent of households collect Social Security benefits, 8 percent receive Supplemental Security Income, and 6 percent receive public assistance. Over the years, residents have built equity in their homes and saved their hard-earned dollars. Most residents who are employed work in the health care, retail trade, manufacturing, educational services, and accommodation/food services industry sectors. Overall, 36.4 percent of residents aged 25 years and older have graduated from high school. Only 15 percent hold a bachelor's or graduate degree.

## Residential

*Simple Living* neighborhoods are in the urban outskirts or suburbs throughout the United States. Residents live in older housing; 62 percent were built before 1970. More than half of them rent. Forty-two percent of housing is single-family dwellings, and 47 percent is in multiunit buildings of varying stories. Some seniors live in congregate housing (assisted living). Twenty-two percent of households do not own a vehicle; 45 percent own only one vehicle. Workers benefit from an average commute time to work of 20 minutes.

## Preferences

The lifestyle of these residents is reflected by their ages; younger people go to nightclubs and play musical instruments; seniors refinish furniture and go saltwater fishing. Community activities are also important to the latter; they join fraternal orders and veterans' clubs.

*Simple Living* households spend wisely on a restricted budget. They buy the essentials at discount stores and occasionally treat themselves to dinner out and a movie. Cable TV is a must for these frequent viewers of family programs, news programs, and game shows. They are big fans of daytime TV. Owning a personal computer, cell phone, or DVD player isn't important.

# Data Tables



## **Bristol, CT**

### **Review of Renaissance Downtown at Bristol Depot Square Phase 1 Financial Proposal**

#### **Estimated Result of Tax Increment Financing – Proposed Project 1A**

---

##### **Estimated Debt Service on T.I.F. General Obligation Bonds**

General Obligation Bonds Issued	\$ 6,000,000
Interest Rate	4.0%
Term	20 years
<b>Estimated Debt Service – Annual</b>	<b>\$ 436,306</b>

##### **Estimate of Property Taxes Generated**

Market Value (per RDB information)	\$11,658,050
Assessed Value (70% of Market Value)	\$ 8,160,635
Mill Rate	34.61
<b>Estimated Property Taxes – Annual</b>	<b>\$ 282,440</b>

**Shortfall (Debt Service – Property Taxes) \$ 153,866**

##### **Additional Development Req'd to Cover Shortfall**

Assessed Value	\$ 4,445,692
<b>Market Value</b>	<b>\$ 6,350,990</b>

# Multi-family Housing Rates

Prepared for City of Bristol

July 2014

Prepared by Goman+York

Year	Source	Total Housing Stock	Renter Units	Vacant Units	Ownership Rate	Renter Rate	Vacancy	Rental Vacancy	Rental Vacancy Rate	Margin of Error
2010	US Census	27,011		1,691			6.26%			
2012	ACS (US Census)	26,861	8,682	1,742	58.95%	34.56%	6.49%	565	<b>6.51%</b>	<b>±1.6%</b>
2014	ACS (ESRI)	27,225		1,933	57.48%	35.42%	7.10%			

National Multifamily Rental Vacancy Rate (US Census)	Projected Connecticut Multifamily Rental Vacancy Rate	<b>Projected Bristol Multifamily Rental Vacancy Rate</b>
8.62%	7.15%	<b>6.37%</b>

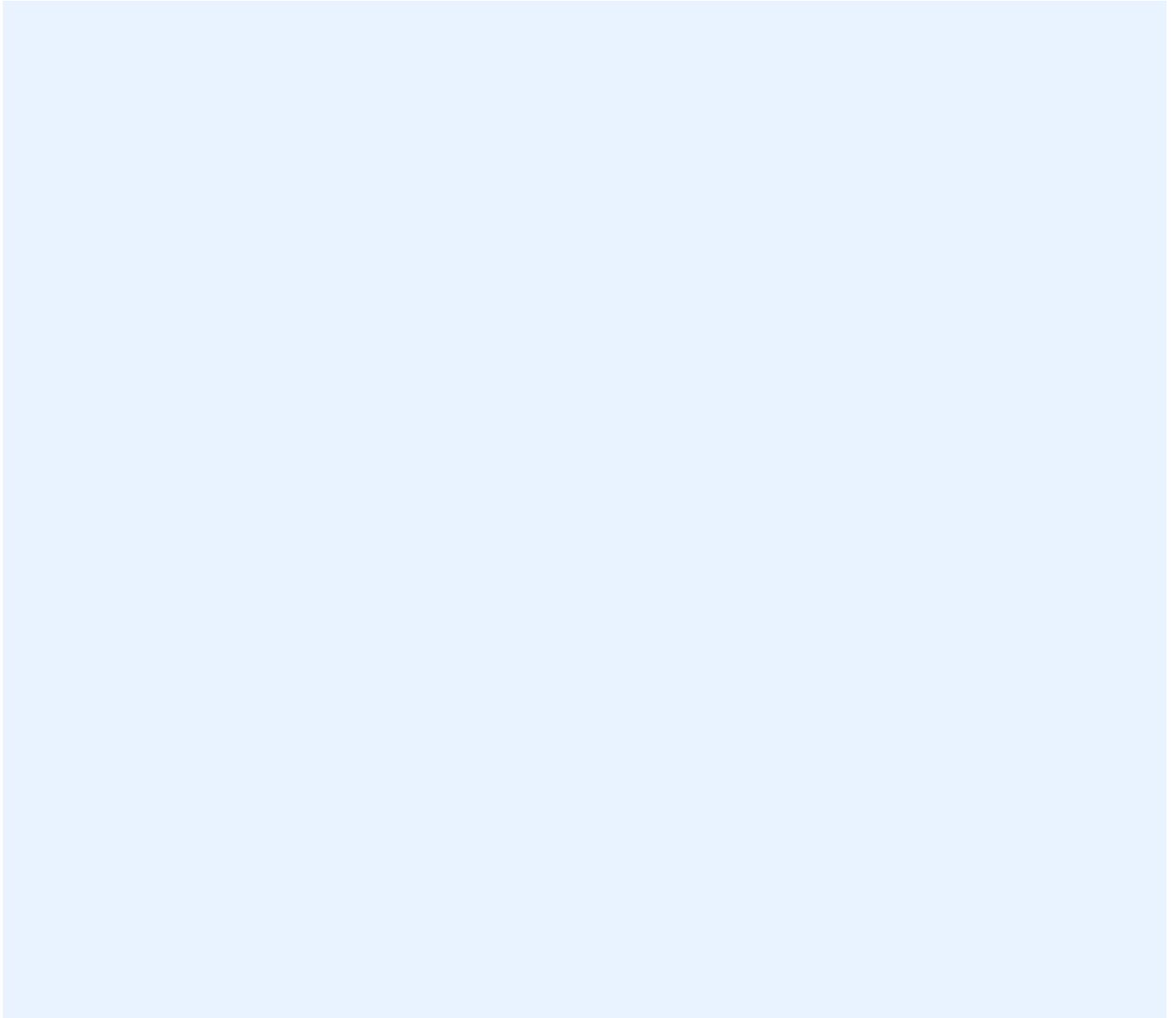
National Rental Vacancy Rate (US Census)	Connecticut Rental Vacancy Rate (US Census)
8.80%	7.30%

Connecticut/National Scale Factor  
82.95%

Bristol/Connecticut Scale Factor  
89.15%



## Max Affordable Rent and Income Limits



income limits, and Section 8 income limits.

These newly released Income Limits must be implemented no later than February 1, 2014 for Low-Income Housing Tax Credit properties.

Please select the city/town where the development is located:

---

<b>Bristol</b>	
Metro Area:	<b>Hartford-West Hartford-East Hartford, CT HUD Metro FMR Area</b>
Median Income:	<b>\$85,700.00</b>

---

- **Tax-Exempt Bond Financing Income/Rent Limits**

Developers may be eligible for Tax-Exempt Bond Financing if 20% of a development's units are occupied by residents with gross incomes 80% or less than the area median gross income (AMGI), adjusted for family size. The table below lists the occupant maximum income limits and unit rent limit associated with Tax-Exempt Bond Financing.

Median Income:	<b>\$85,700.00</b>
80% of Median Income	<b>\$68,560.00</b>
150% of Median Income	<b>\$128,550.00</b>
Qualified Rent	<b>\$1,714.00</b>

- **Low-Income Housing Tax Credit (LIHTC) 20%-50% Income/Rent Limits**

Developers may be eligible for LIHTC and / or Tax-Exempt Bond Financing if 20% of a development's units are occupied by residents with gross incomes 50% or less than the area median gross income (AMGI), adjusted for family size (20-50 test). The table below lists the occupant maximum income limits and unit rent limits associated with LIHTC 20% - 50% financing.

**LIHTC 20-50 Rent/Income Limits**

min. 20% of Units @ 50% HUD median income



Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month
0 Bedroom	1	\$30,000.00	\$750.00
1 Bedroom			\$803.00
	2	\$34,300.00	
2 Bedrooms	3	\$38,600.00	\$965.00
	4	\$42,850.00	
3 Bedrooms			\$1,114.00
	5	\$46,300.00	
4 Bedrooms	6	\$49,750.00	\$1,243.00
	7	\$53,150.00	
Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month



**• Low-Income Housing Tax Credit (LIHTC) 40%-60% Income/Rent Limits**

Developers may be eligible for LIHTC and / or Tax-Exempt Bond Financing if 40% of a development's units are occupied by residents with gross incomes 60% or less than the area median gross income (AMGI), adjusted for family size (40-60 test). The table below lists the occupant maximum income limits and unit rent limits

associated with LIHTC 40% - 60% financing.

**LIHTC 40-60 Rent/Income Limits**

min. 40% of Units @ 60% HUD median income



Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month
0 Bedroom	1	\$36,000.00	\$900.00
1 Bedroom			\$964.00
	2	\$41,160.00	
2 Bedrooms	3	\$46,320.00	\$1,158.00
	4	\$51,420.00	
3 Bedrooms			\$1,337.00
	5	\$55,560.00	
4 Bedrooms	6	\$59,700.00	\$1,492.00
	7	\$63,780.00	
Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month



\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**• Deep Target Financing Income/Rent Limits**

Developers may be eligible for “Deep Target” financing if units are occupied by residents with gross incomes 25% or less than the area median gross income (AMGI), adjusted for family size. The table below lists the occupant maximum income limits and unit rent limits associated with Deep Target Financing.

**Deep Targeting Rent/Income Limits** 25% of Area Median Income

---



Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month
0 Bedroom	1	\$15,000.00	\$375.00
1 Bedroom			\$401.00
	2	\$17,150.00	
2 Bedrooms	3	\$19,300.00	\$482.00
	4	\$21,425.00	
3 Bedrooms			\$557.00
	5	\$23,150.00	
4 Bedrooms	6	\$24,875.00	\$621.00
	7	\$26,575.00	
Unit Size Equivalent	Persons Per Unit	HUD Maximum Income	Maximum Rent per Month



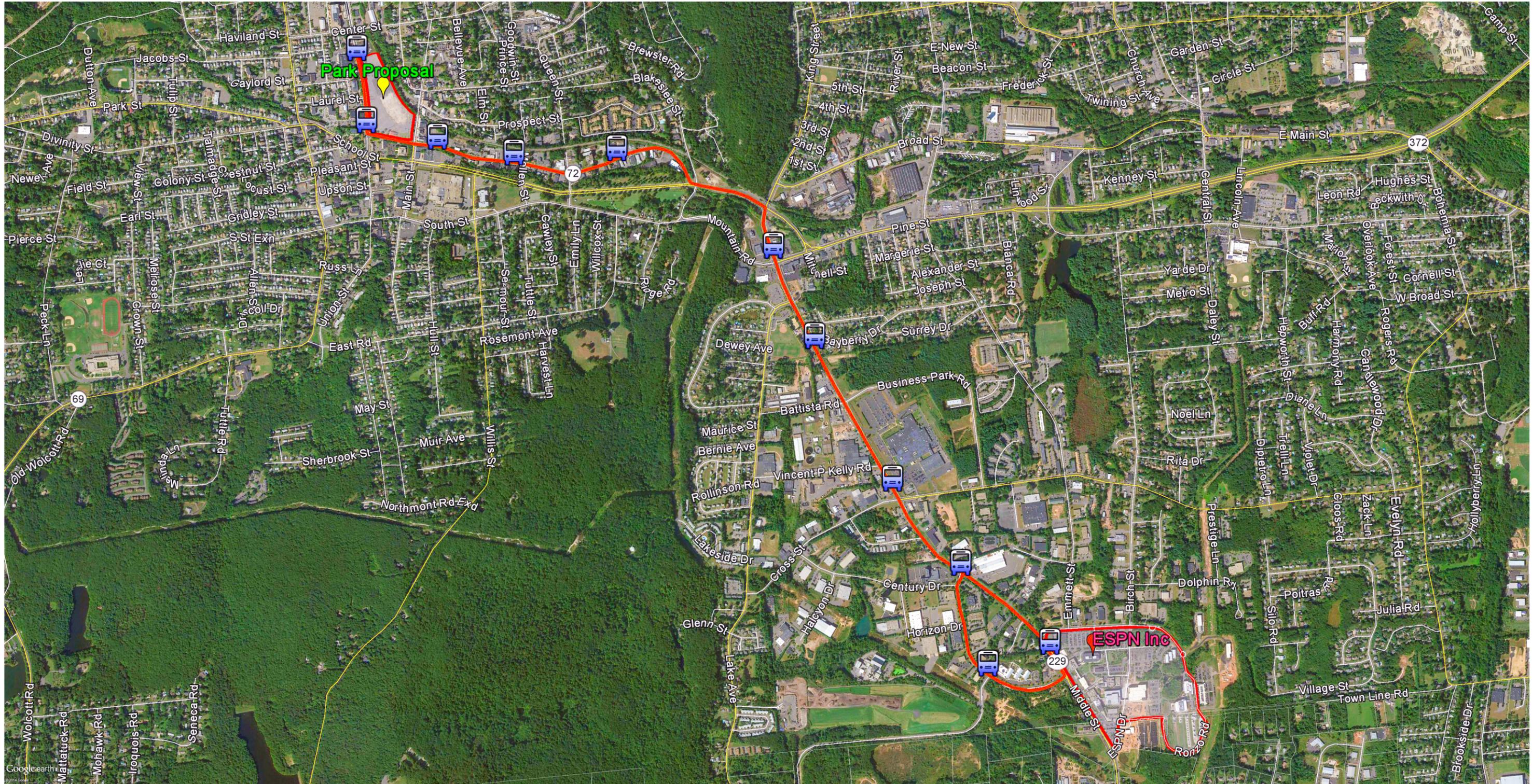
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**Special Income Limits**

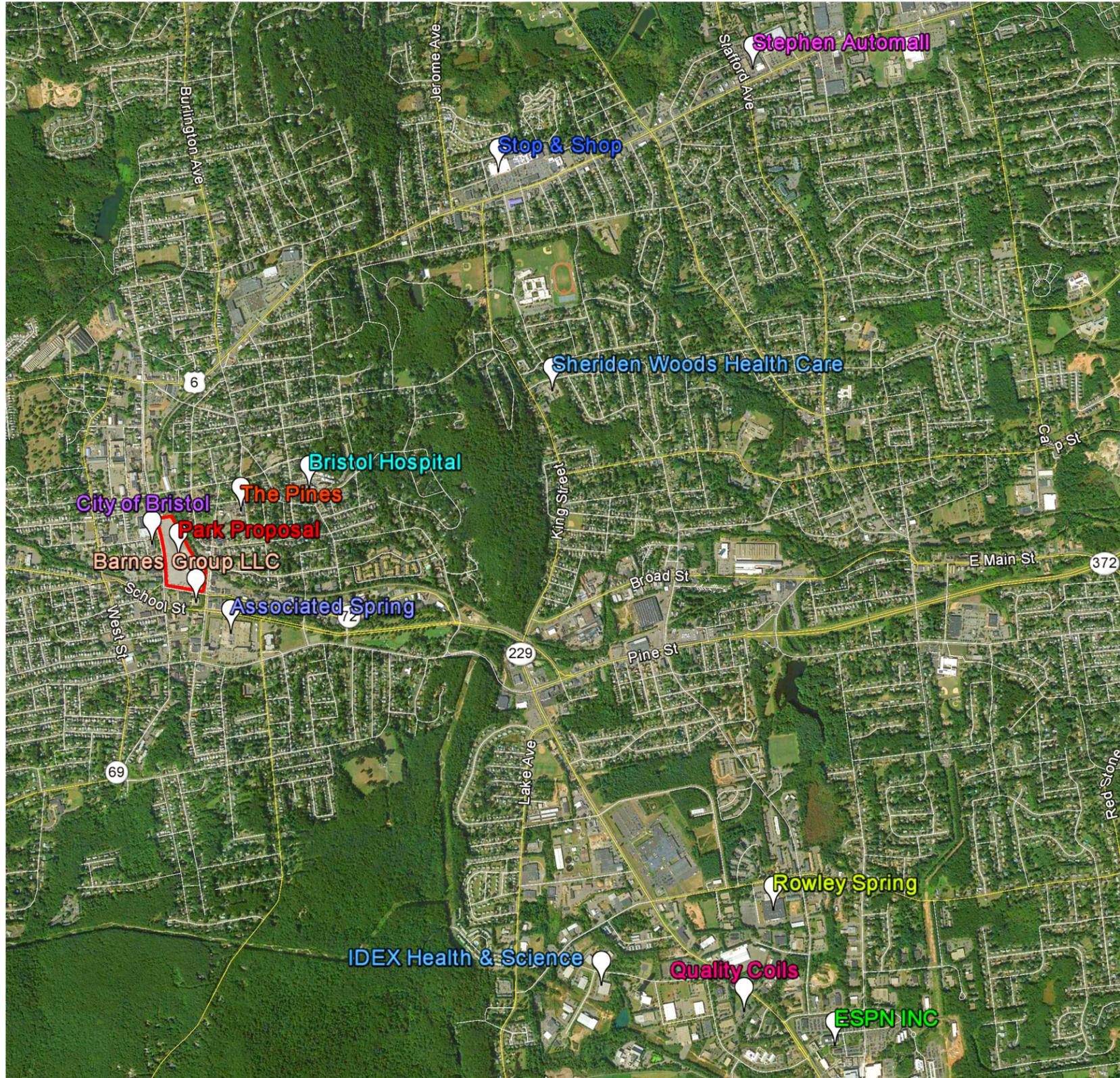
Developers, Management Agents and Owners interested in learning the special income limits applicable to impacted areas in Connecticut under the Housing and Economic Recovery Act, Held Harmless Rule, and to Section 8 housing programs can download the documents below.

# Bristol Maps

# Possible ESPN - City Center Shuttle Line



Estimated Bus Ride: 17 mins total



Employer	Nature of Business	2012		
		Employees	Rank	Percentage of Total City Employment
ESPN	Sports Broadcasting	3,800	1	10.85%
Bristol Hospital, Inc.	Healthcare	1,750	2	5.00%
City of Bristol & Board of Education	Municipality	1,574	3	4.49%
Stephen AutoMall Centre	Retail	200	4	0.57%
IDEX Health & Science LLC	Health Care	200	5	0.57%
Sheriden Woods Health Care Center	Health Care	180	6	0.51%
Quality Coils	Manufacturing	170	7	0.49%
Stop & Shop	Grocery Store	150	8	0.43%
Rowley Spring	Manufacturing	150	9	0.43%
The Pines at Bristol	Health Care	140	10	0.40%

## Notable Employers

Barnes Group, LLC

Headquarters

Associated Spring

Manufacturing

# Park and Local Ammenities

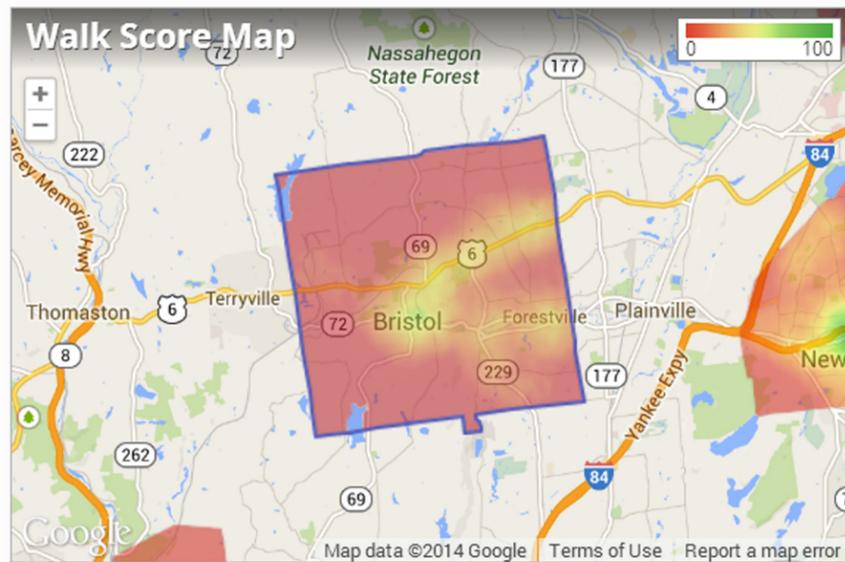


# Living in Bristol

Walk Score  
**32**

## Bristol is a Car-Dependent city

Most errands require a car. Bristol has an average Walk Score of 32 with 60,477 residents.



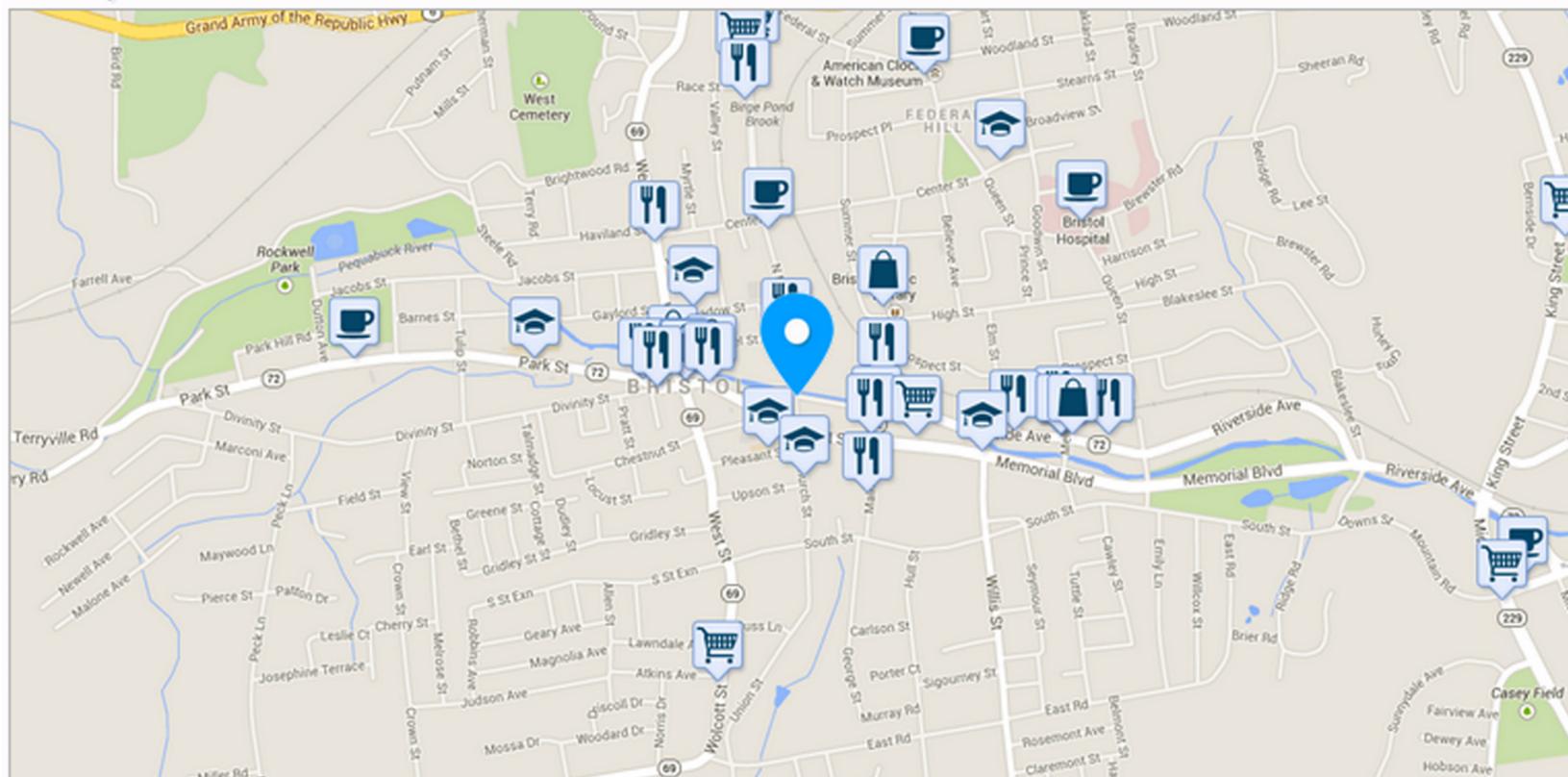
## Riverside Avenue & North Main Street

Bristol . Connecticut. 06010

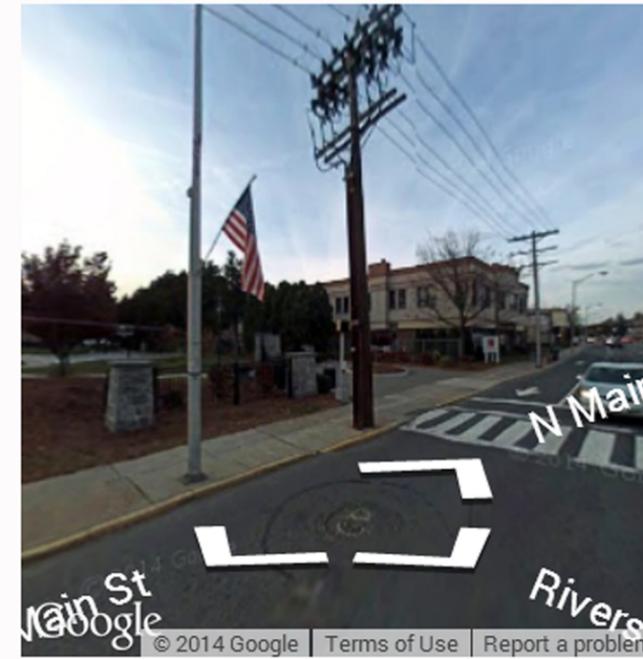
Walk Score  
**83**

### Very Walkable

Most errands can be accomplished on foot.



## About this Location



Riverside Avenue & North Main Street has a Walk Score of 83 out of 100. This location is Very Walkable so most errands can be accomplished on foot.

This location is in Bristol. Nearby parks include Bracket Park, Muzzy Field Park and Memorial Boulevard Park.

Nearby schools include St Anthony School, Community/Vocational Program and Immanuel Lutheran School.

The closest grocery stores are Bravo Supermarkets, Guadalupe Grocery and Wilson Travel Agency.

Nearby coffee shops include Downtown Cafe, Dunkin' Donuts and Dunkin' Donuts. There are 17 restaurants within a 15 minute walk including Center Restaurant & Pizza, Gino's Pizza and Crystal Diner.

## Travel Time Map

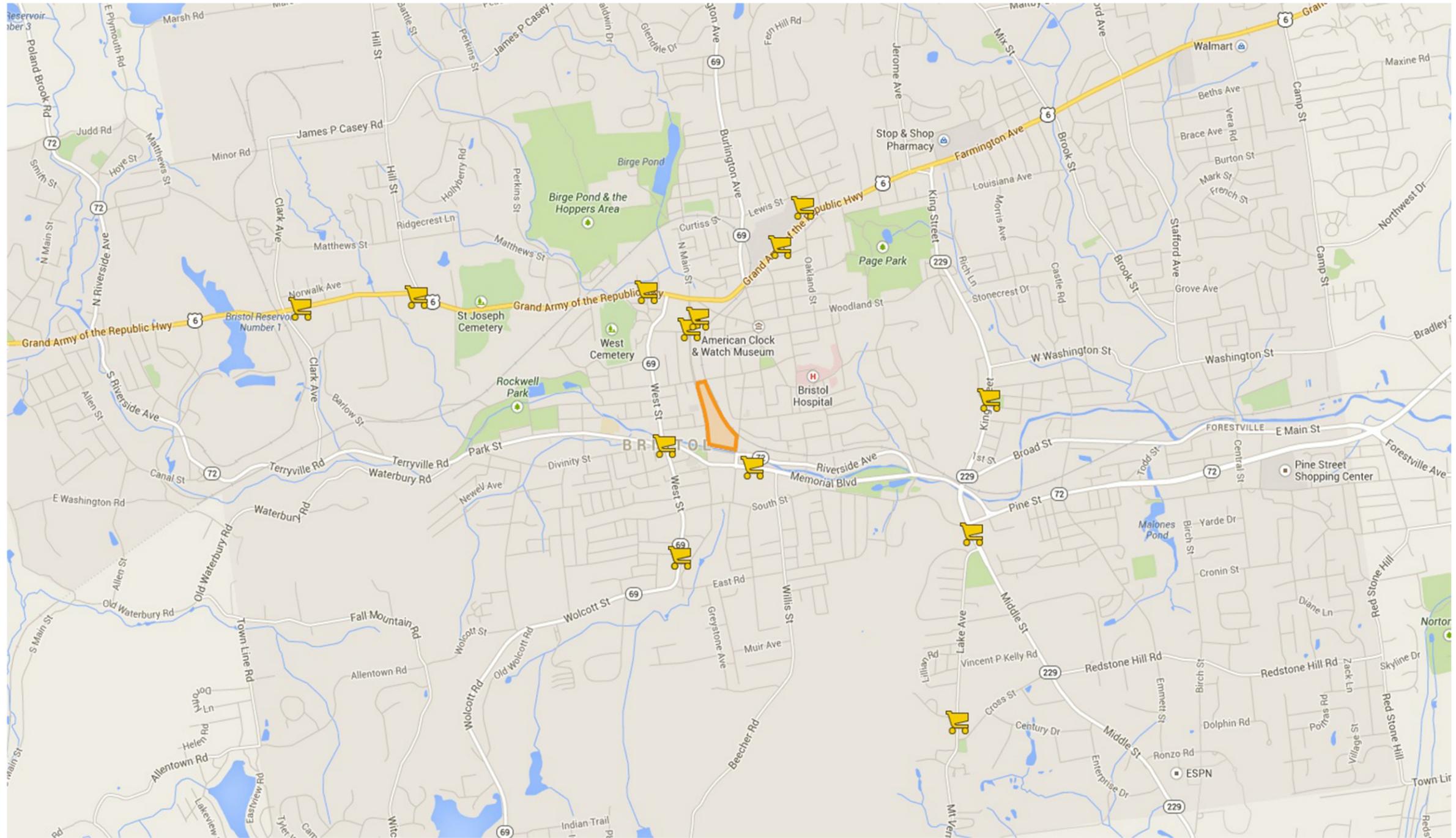
Explore how far you can travel by car, bus, bike and foot from Riverside Avenue & North Main Street.



# Bristol - Local Amenities

## Groceries

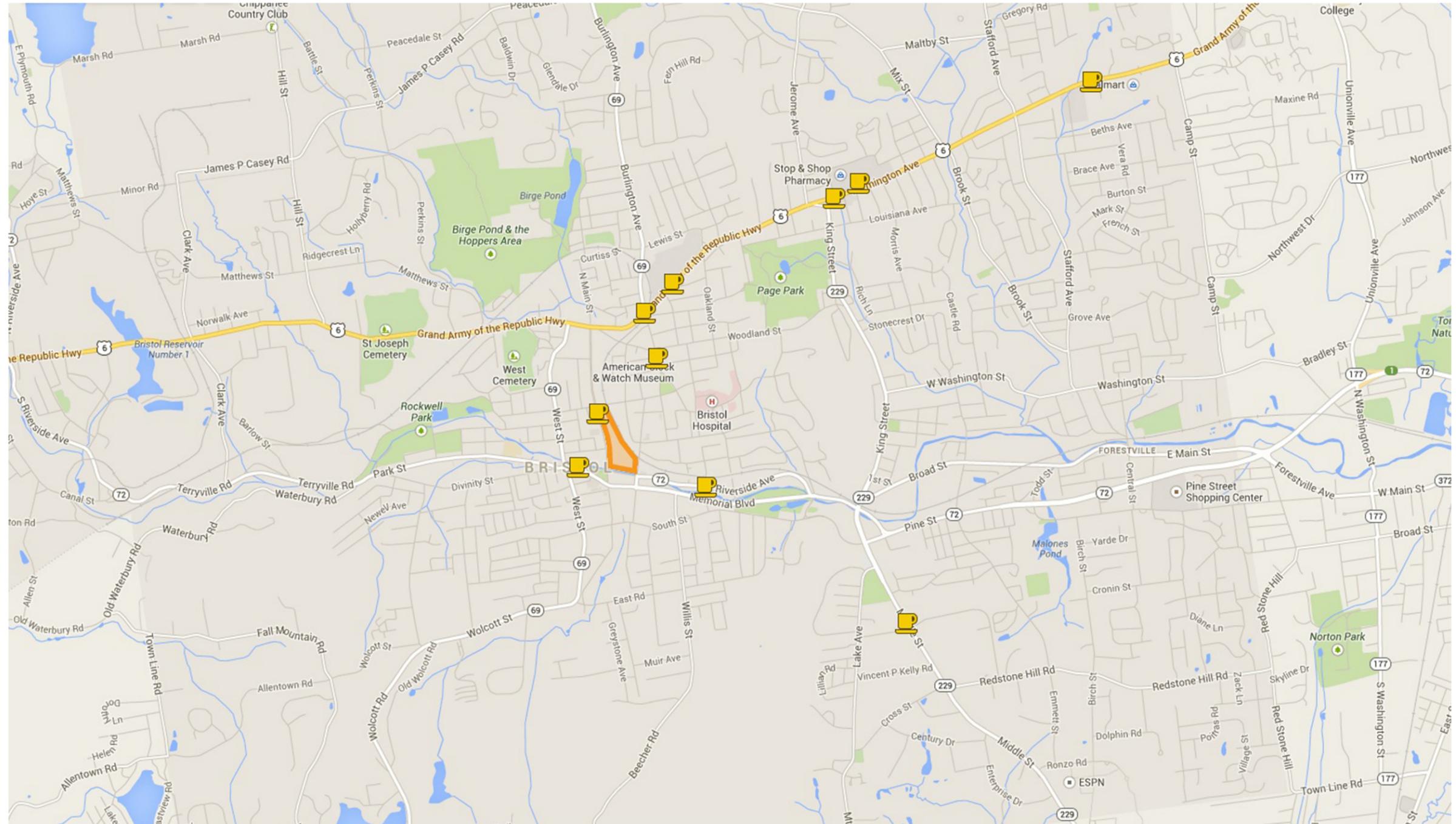
<b>People's Market</b> 15 Memorial Blvd	0.3 mi
<b>South Side Market</b> 104 Wolcott St.	0.7 mi
<b>Price Chopper</b> 121 Farmington Ave.	0.8 mi
<b>Walmart Neighborhood Store</b> 325 Oakland St.	1 mi
<b>Guadalupe Groceries</b> 1 Divinity St.	0.3 mi
<b>Milk Store</b> 104 Wolcott St.	0.6 mi
<b>Polonia Polonia</b> 411 North Main St.	0.4 mi
<b>The Super Natural Market &amp; Deli</b> 430 North Main St.	0.4 mi
<b>International Gift &amp; Grocery LLC</b> 41 Terryville Ave	0.6 mi
<b>Aldi Supermarket</b> 110 Middle St.	1.3 mi
<b>Jay's Market</b> 238 King St.	1.3 mi
<b>George's Terryville Ave. Market</b> 627 Terryville Ave.	1.5 mi
<b>Time Saver</b> 350 Lake Ave.	1.8 mi
<b>Martino's Imported Products</b> 948 Terryville Ave.	1.9 mi



# Bristol - Local Amenities

## Coffee

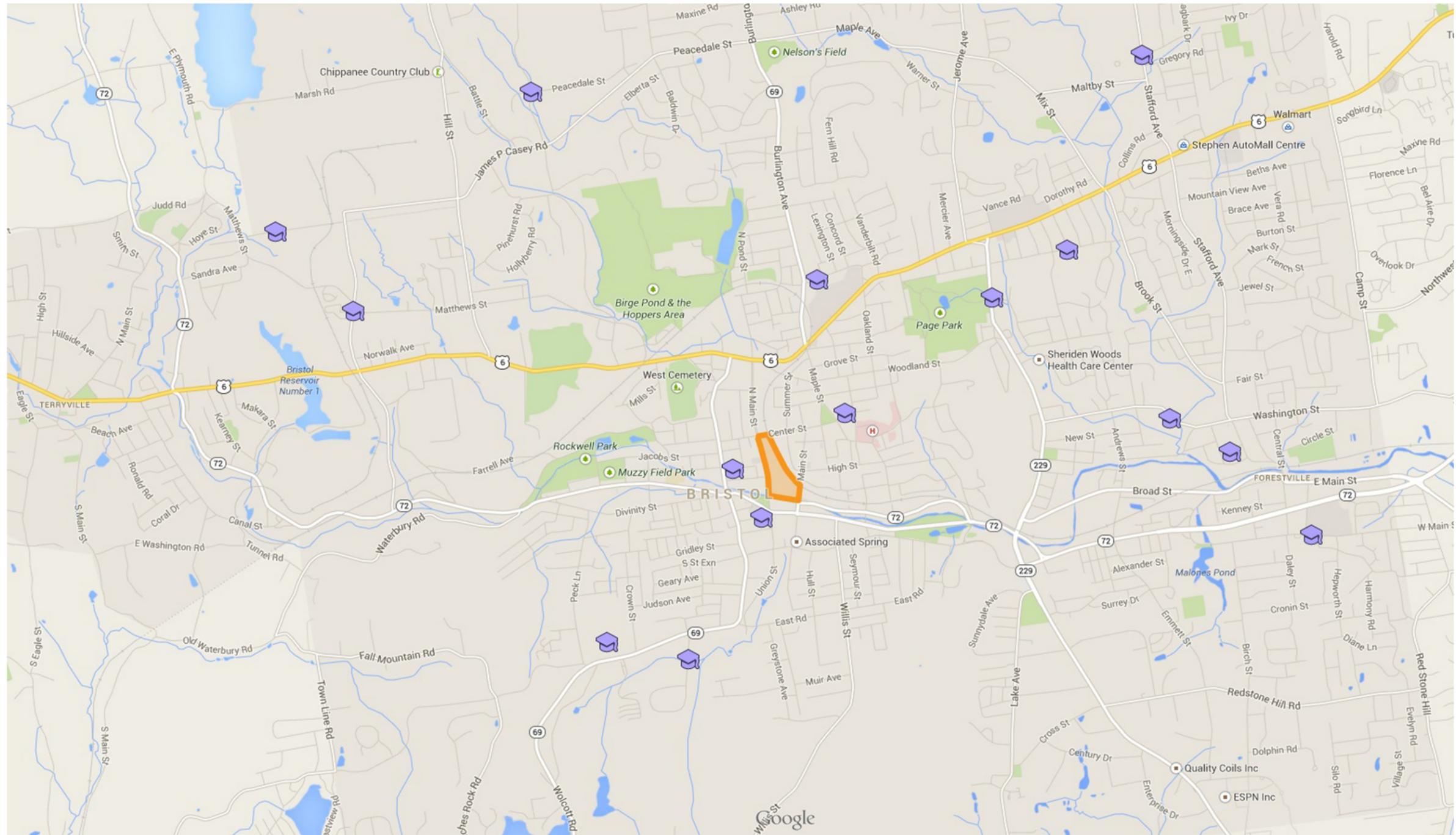
- Whole Donut**  
2 Burlington Ave. 0.6 mi
- Riverside Restaurant**  
170 Riverside Ave. 0.4 mi
- Frank's Restaurant**  
99 Farmington Ave. 0.8 mi
- Artist Tree Tea House & Gallery**  
156 School St. 1,089 ft
- Dunkin' Donuts**  
182 North Main St. 837 ft
- Parkside Café**  
95 Maple St. 0.4 mi
- Dunkin' Donuts**  
330 Middle St. 1.6 mi
- Café Buono & Buono Pizza**  
562 Farmington Ave. 1.6 mi
- Starbucks Coffee**  
641 Farmington Ave. 1.7 mi
- Dunkin' Donuts**  
1264 Farmington Ave. 2.8 mi



# Bristol - Local Amenities

## Schools

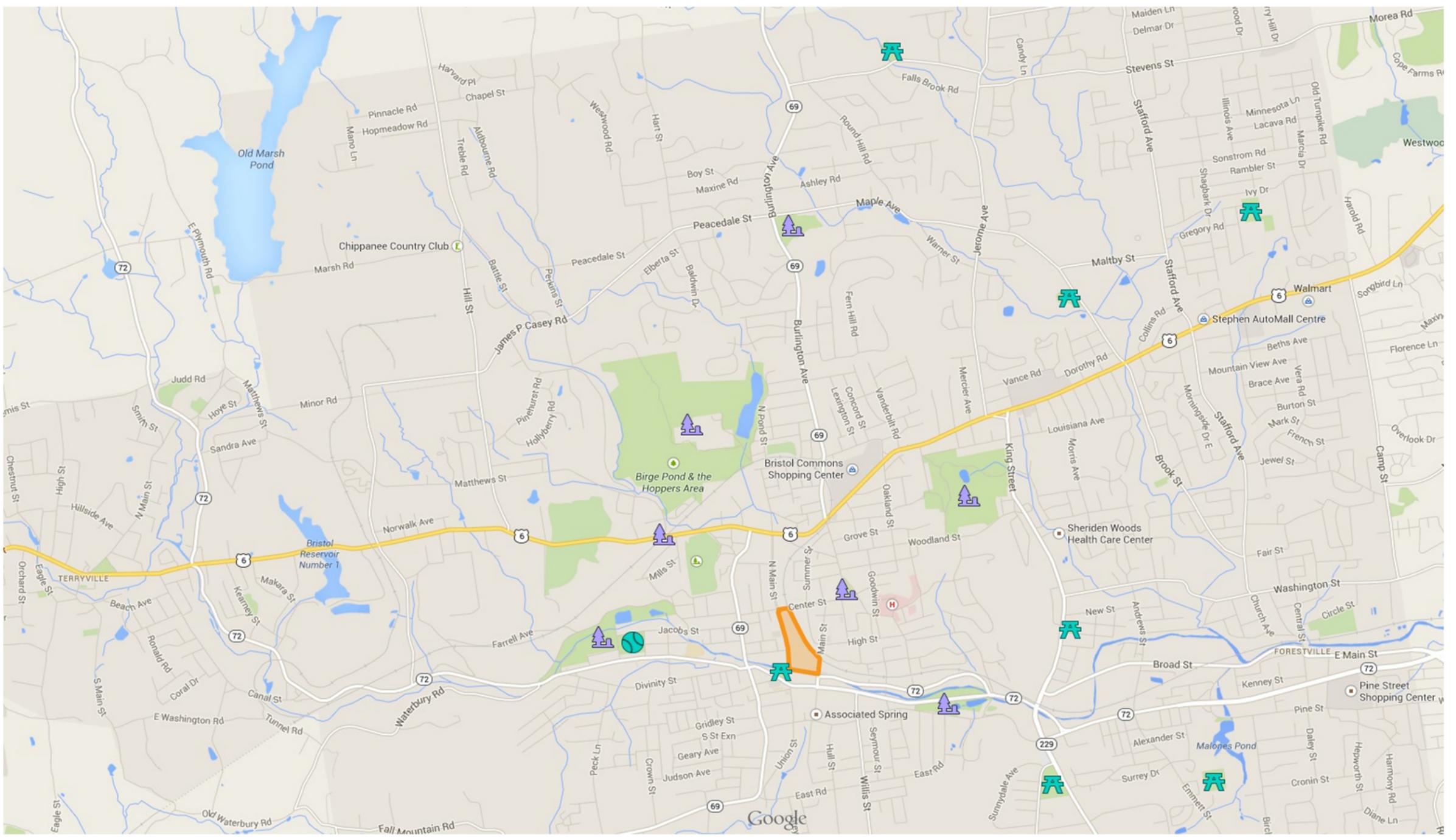
<b>St. Paul Catholic HS</b> 1001 Stafford Ave.	2.7 mi
<b>West Bristol School</b> 500 Clark Ave	2.2 mi
<b>Greene Hills School</b> 718 Pine St.	2.6 mi
<b>Bristol Technical Education Center</b> 431 Minor St.	2.7 mi
<b>St. Anthony School</b> 30 Pleasant St.	1,298 ft
<b>Immanuel Lutheran School</b> 154 Meadow St	1,095 ft
<b>St. Joseph School</b> 335 Center St.	0.4 mi
<b>South Side School</b> Tuttle Rd.	1 mi
<b>Bristol Central HS</b> 480 Wolcott St.	1.2 mi
<b>Heritage Christian School</b> 48 Lewis St.	0.9 mi
<b>Alternative Special Education Program</b> 632 King St.	1.3 mi
<b>Stafford School</b> 212 Louisiana Ave.	1.7 mi
<b>Ellen P. Hubbell School</b> 90 West Washington St.	1.9 mi
<b>St. Matthew School</b> 33 Welch Dr.	2.2 mi
<b>Chippens Hill Middle School</b> 551 Peacedale St.	2.2 mi



# Bristol - Local Amenities

## Parks

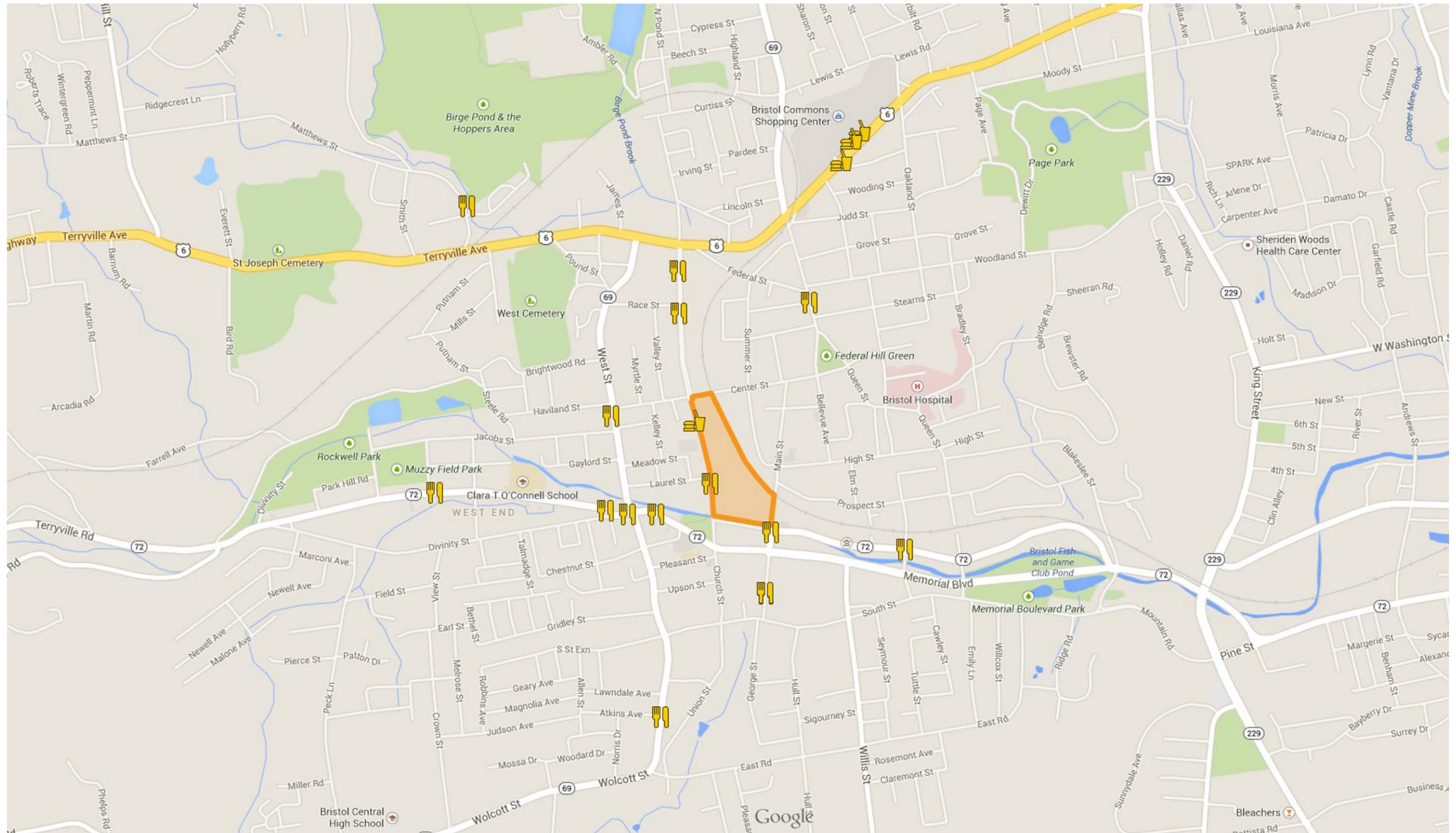
<b>Federal Hill Green (Historic District)</b> 24 Queen St.	0.3 mi
<b>Birge Pond &amp; Hoppers Nature Preserve</b> 20 Beech St.	1.2 mi
<b>Nelson Field</b> 447 Maple Ave	2 mi
<b>Bracket Park</b> 2-116 School St.	833 ft
<b>Muzzy Field Park</b> 250-308 Park St.	0.8 mi
<b>Memorial Boulevard Park</b> Memorial Blvd	0.8 mi
<b>Rockwell Park</b> Dutton Ave	0.9 mi
<b>Page Park</b> Dewitt Dr.	1.1 mi
<b>Casey Field</b> 130-232 Middle St.	1.4 mi
<b>Wilson Playground</b> 87 5th St.	1.3 mi
<b>Pine Lake Park</b> 66-98 Birch St	2.1 mi
<b>Barnes Field</b> 201-389 Mix St	2.1 mi
<b>Kern Park</b> 2-88 Rosewood Dr	3.04 mi
<b>East Plymoth Historic District</b> 6-8 Matthews St.	0.84 mi
<b>Seymour Park</b> 261-269 Shrub Rd.	2.95 mi



# Bristol - Local Amenities

## Restaurants

<b>Monterry Restaurant</b> 170 Riverside Ave.	0.5 mi
<b>Sabino's Restaurant</b> 240 Park St.	0.7 mi
<b>457 Mason Jar</b> 457 North Main St.	0.5 mi
<b>Greer's Chicken</b> 64 Matthews St.	0.9 mi
<b>Boston Market</b> 99 Farmington Ave.	0.8 mi
<b>Parkside Café</b> 95 Maple St	0.4 mi
<b>Center Restaurant+Pizza</b> 81 North Main St.	314 ft
<b>Barley Vine</b> 182 Main St.	1,045 ft
<b>Crystal Diner</b> 43 Main St.	0.3 mi
<b>Gino's Pizza</b> 155 School St.	1,119 ft
<b>Vivaldi's Pizza</b> 45 Main St.	0.3 mi
<b>Castaneda's Restaurant</b> 9 Divinity St.	0.2 mi
<b>West End Pizza</b> 15 Park St.	0.3 mi
<b>Bristol Pizza Restaurant</b> 287 West St.	0.3 mi
<b>Milestone Restaurant</b> 369 North Main St.	0.4 mi
<b>Amano's Pizza</b> 102 Wolcott St.	0.6 mi

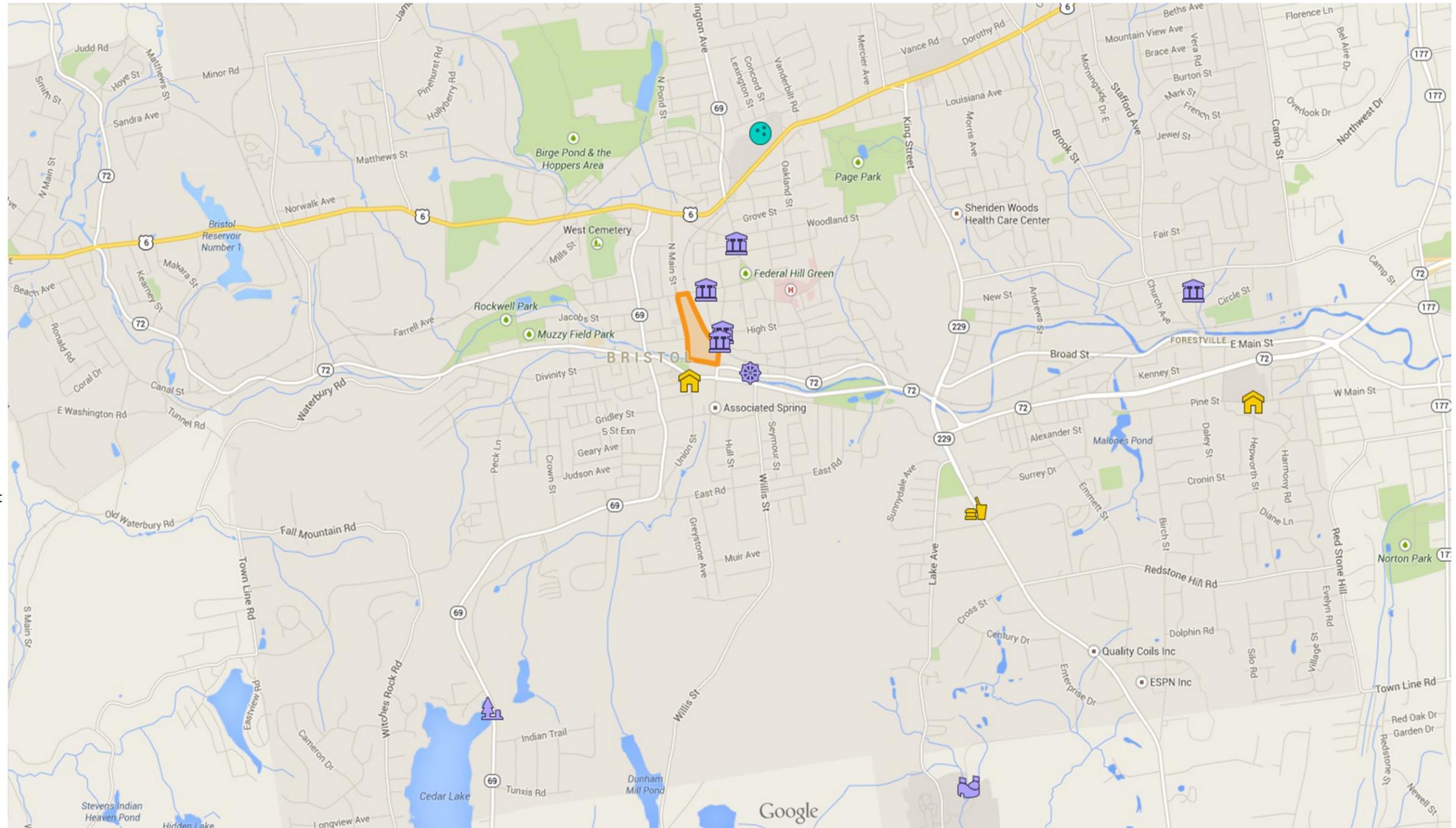


<b>Subway</b> 123 Farmington Ave.C	0.9 mi
<b>Pizza Hut</b> 123 Farmington Ave.	0.8 mi
<b>Mc Donalds</b> 180 N Main St	700 ft

# Bristol - Local Amenities

## Entertainment

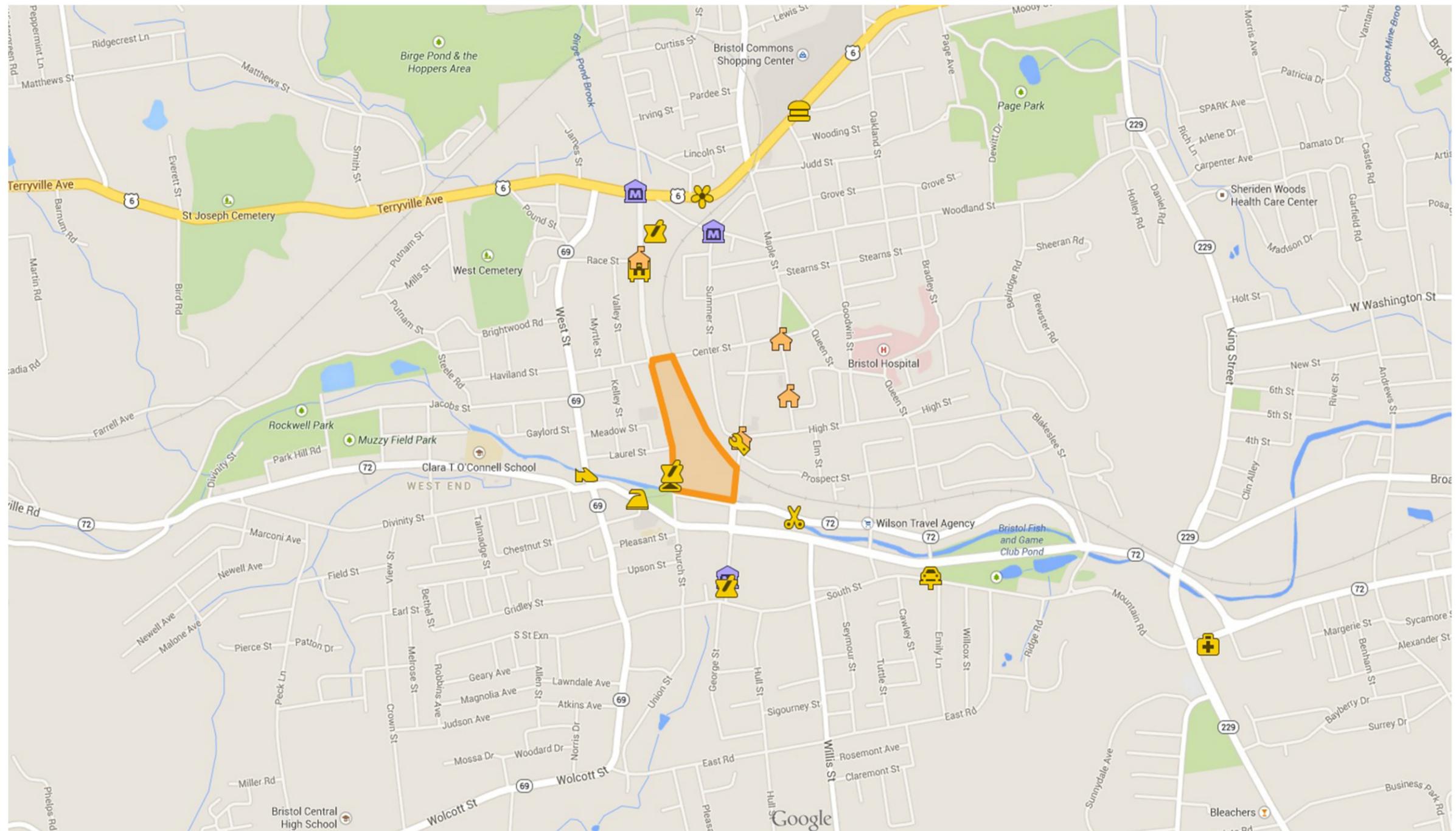
- Environmental Learning Centers of CT**  
501 Wolcott Rd. 1.9 mi
- Spare Time Bowling**  
177 Farmington Ave. 0.9 mi
- Bristol Historical Society**  
98 Summer St. 973 ft
- Lake Compounce Amusement Park**  
186 Enterprise Dr. 2.4 mi
- Jump 'n Jammin'**  
815 Pine St. 2.7 mi
- Bleachers Sports Bar**  
300 Middle St. 1.6 mi
- Bristol Public Library Main Branch**  
5 High St. 729 ft
- Mancross Library**  
260 Central St. 2.4 mi
- Imagine Nation**  
1 Pleasant St. 1,269 ft
- New England Carousel Museum**  
95 Riverside Ave. 0.3 mi
- Harry C Barnes Memorial Nature Center**  
175 Shrub Rd. 2.8 mi
- Lock Museum of America**  
230 Main St. 724 ft
- American Clock+Watch Museum**  
100 Maple St. 0.4 ft



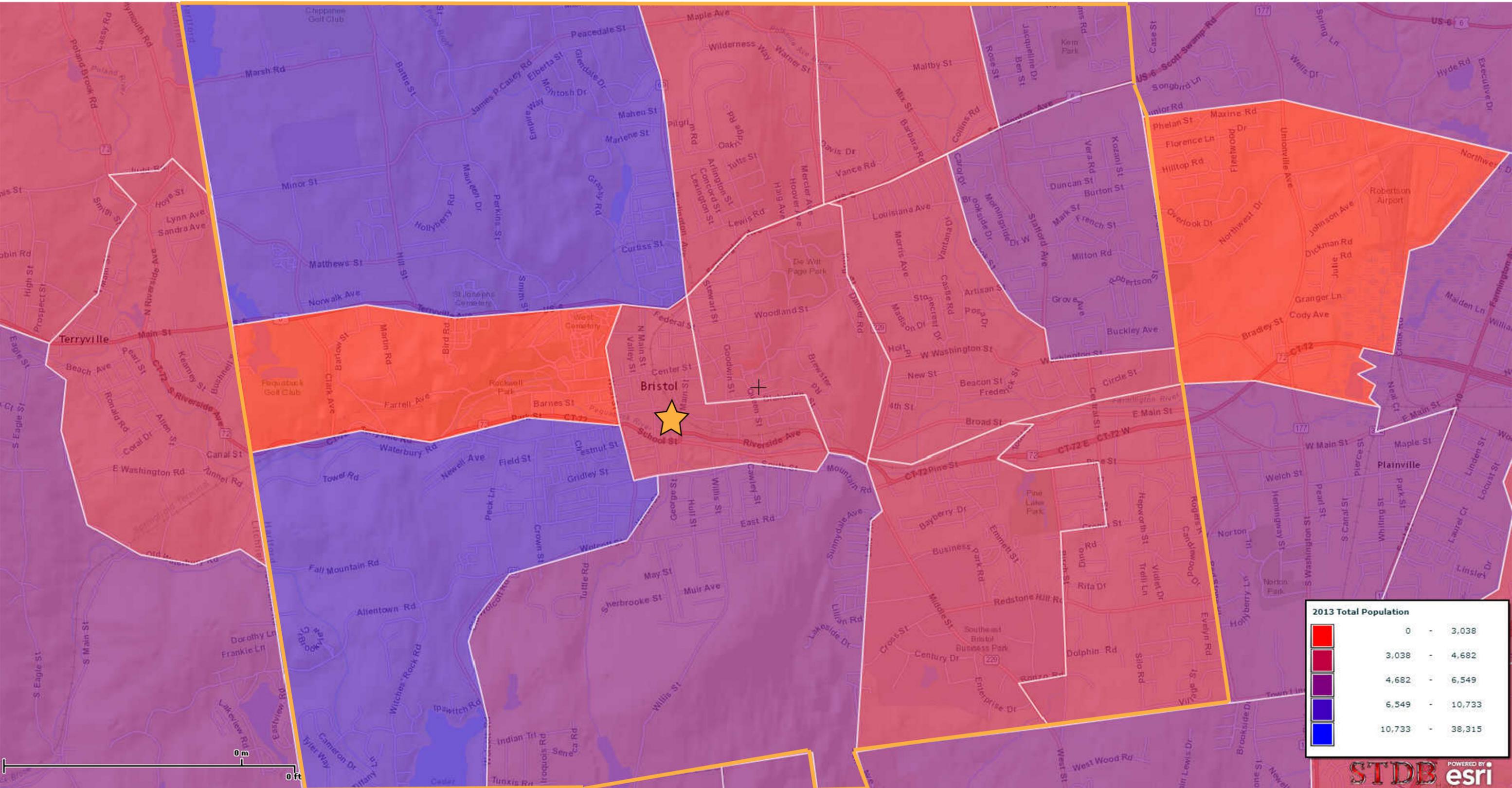
# Bristol - Local Amenities

## Errands

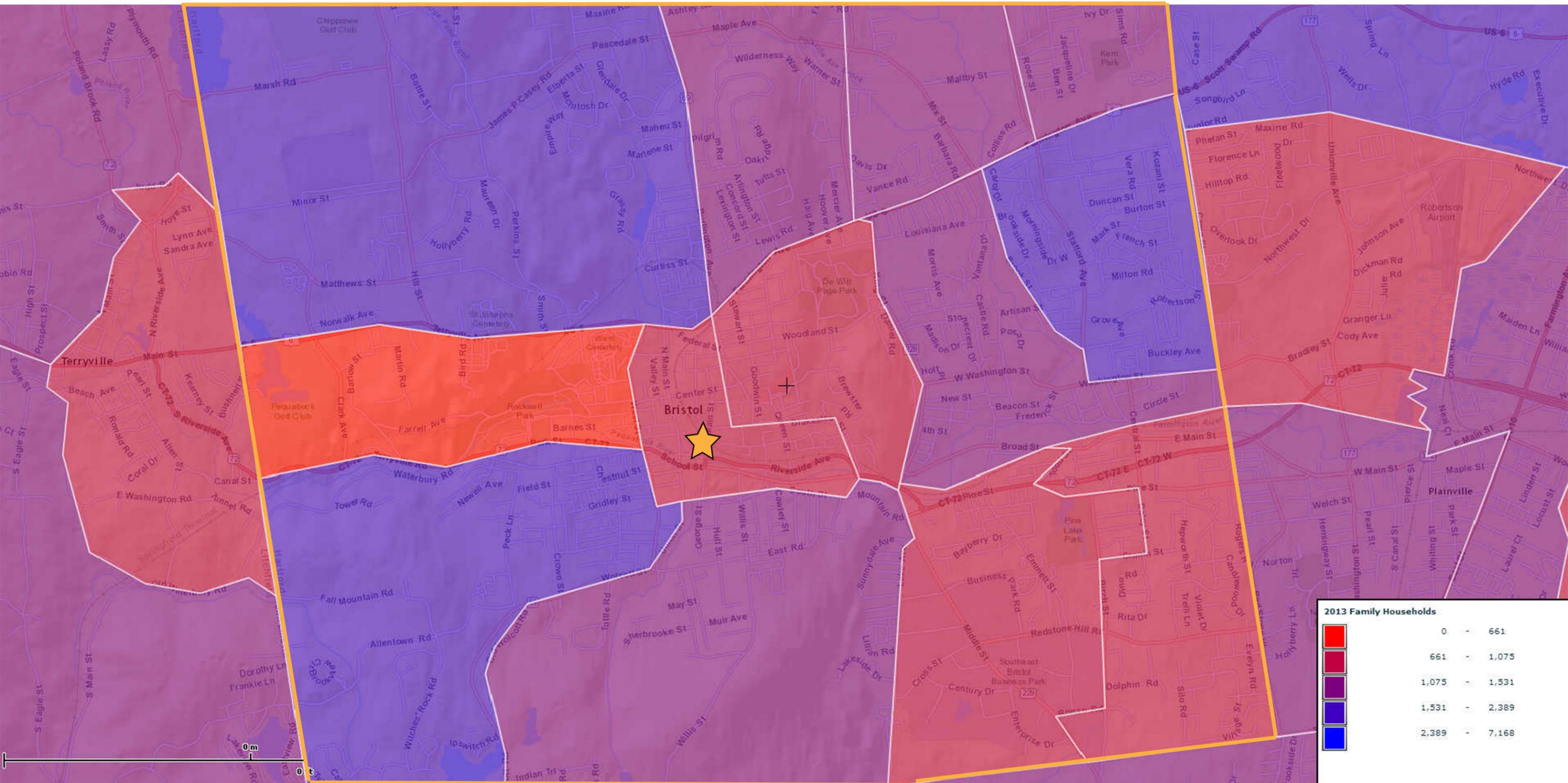
- Grime Busters Laundromat**  
45 North Main St. 683 ft
- Lopiano Tailor**  
122 School St. 1,061 ft
- Vallee's Shoe and Leather Repair**  
184 West St. 0.2 mi
- Shaffer Plumbing**  
242 Main St. 695 ft
- Furey Donovan Tracy & Daly Attorneys**  
43 Bellevue Ave. 0.2 mi
- CV Mason Insurance**  
254 Main St. 677 ft
- Edward Fournier DMD**  
405 North Main St. 0.4 mi
- John Letizia CPA**  
104 Bellevue Ave. 0.3 mi
- Thomaston Savings Bank**  
40 Main St. 0.3 mi
- Hospital of Central CT**  
22 Pine St. 1.3 mi
- Saw's Auto Repair**  
9 East St. 0.6 mi
- Hubbard Florist**  
133 North St. 0.5 mi
- Harvest Barkey**  
84 Farmington Ave. 0.7 mi
- Mike's Hair Design**  
88 Riverside Ave. 0.3 mi
- CVS Pharmacy**  
59 North Main St. 551 ft
- Walgreens Store**  
25 Main St. 0.3 mi
- Bristol Municipal Employees**  
363 North Main St. 0.4 mi
- Rite Aid Pharmacy**  
430 North Main St. 0.4 mi
- Sovereign Bank**  
6 Federal St. 0.4 mi
- Bank of America**  
53 North St. 0.5 mi



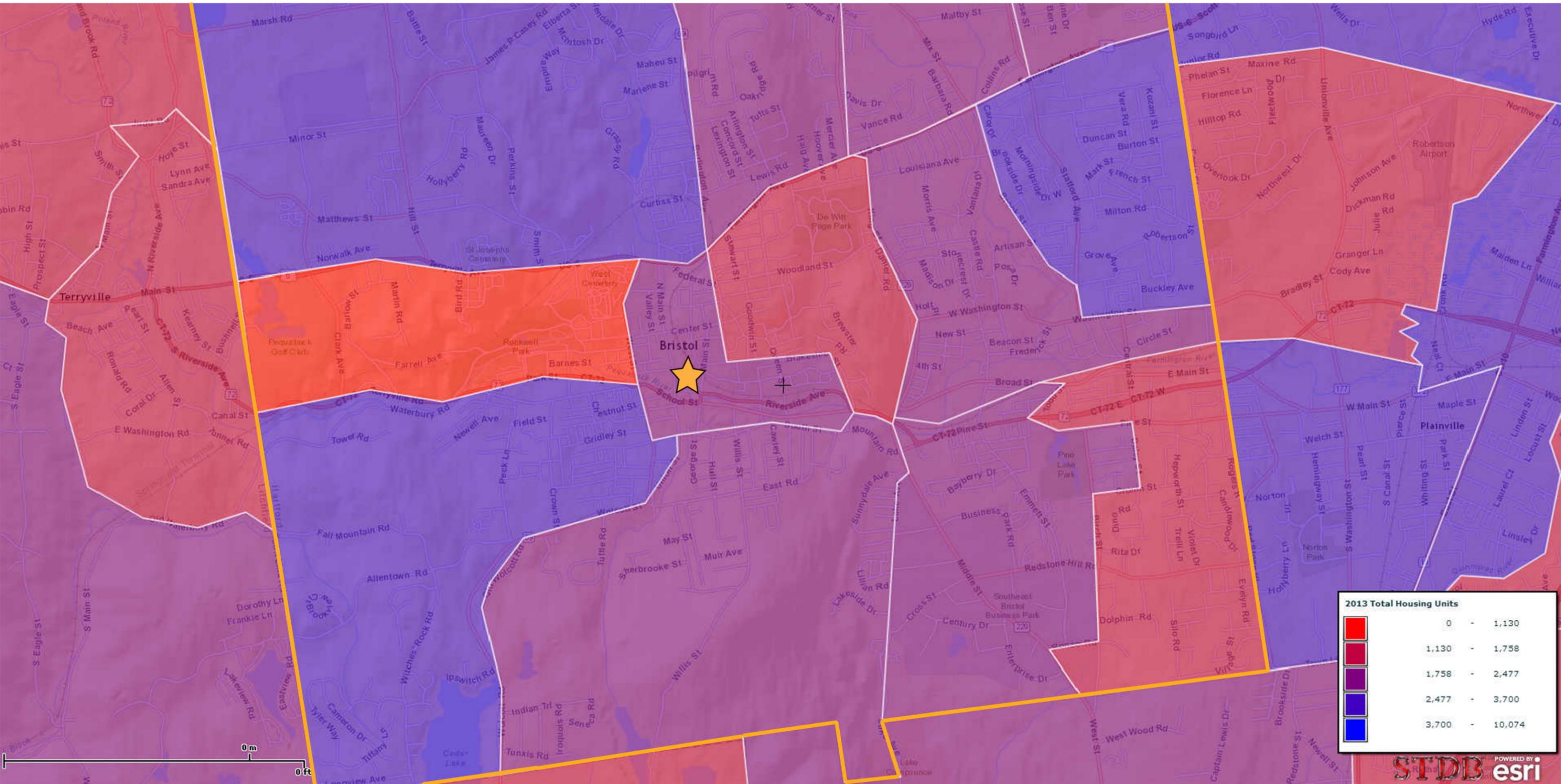
# Thematics Maps- Total Population



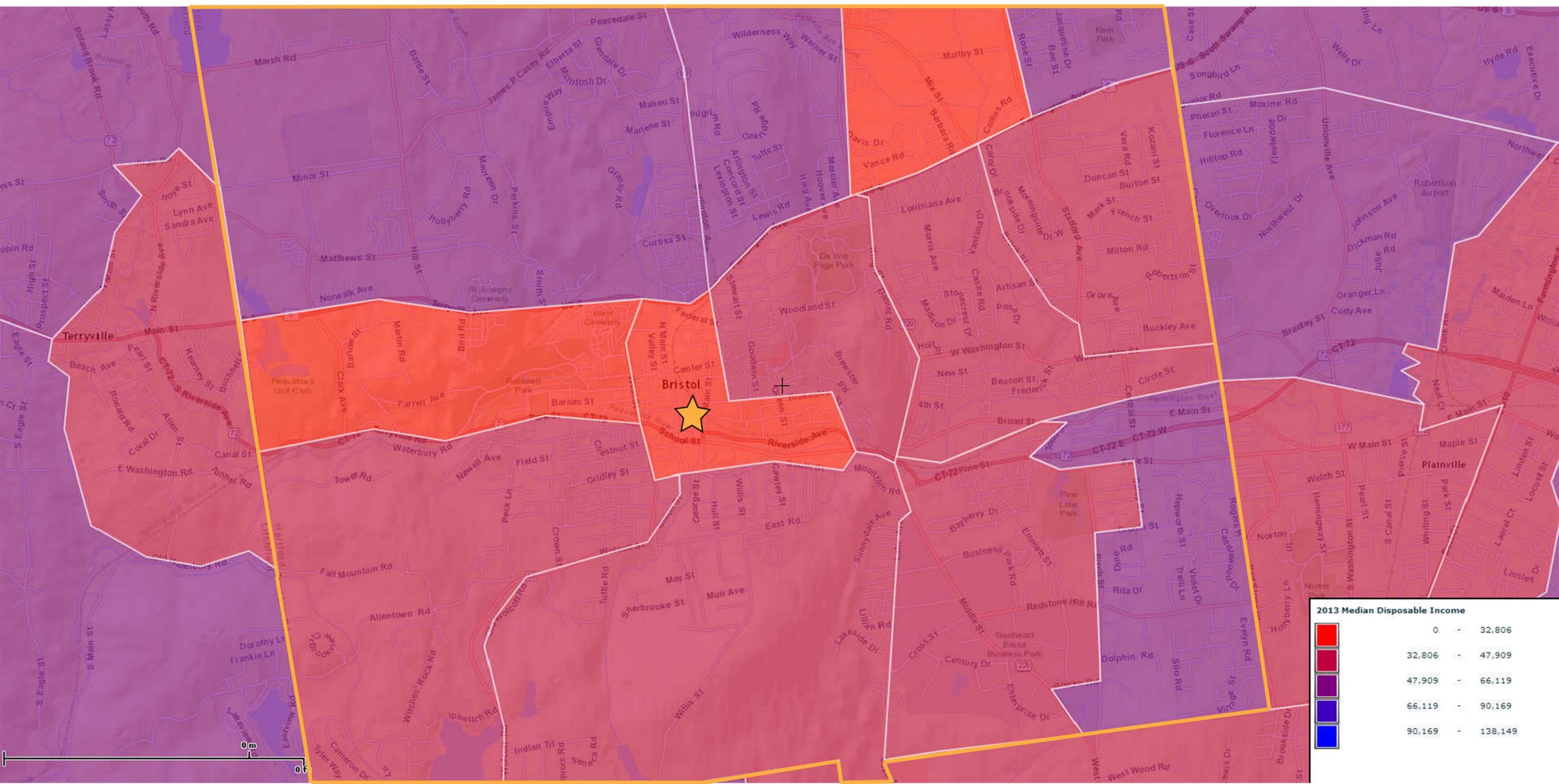
# Thematics Maps- Family Households



# Thematics Maps- Total Housing units



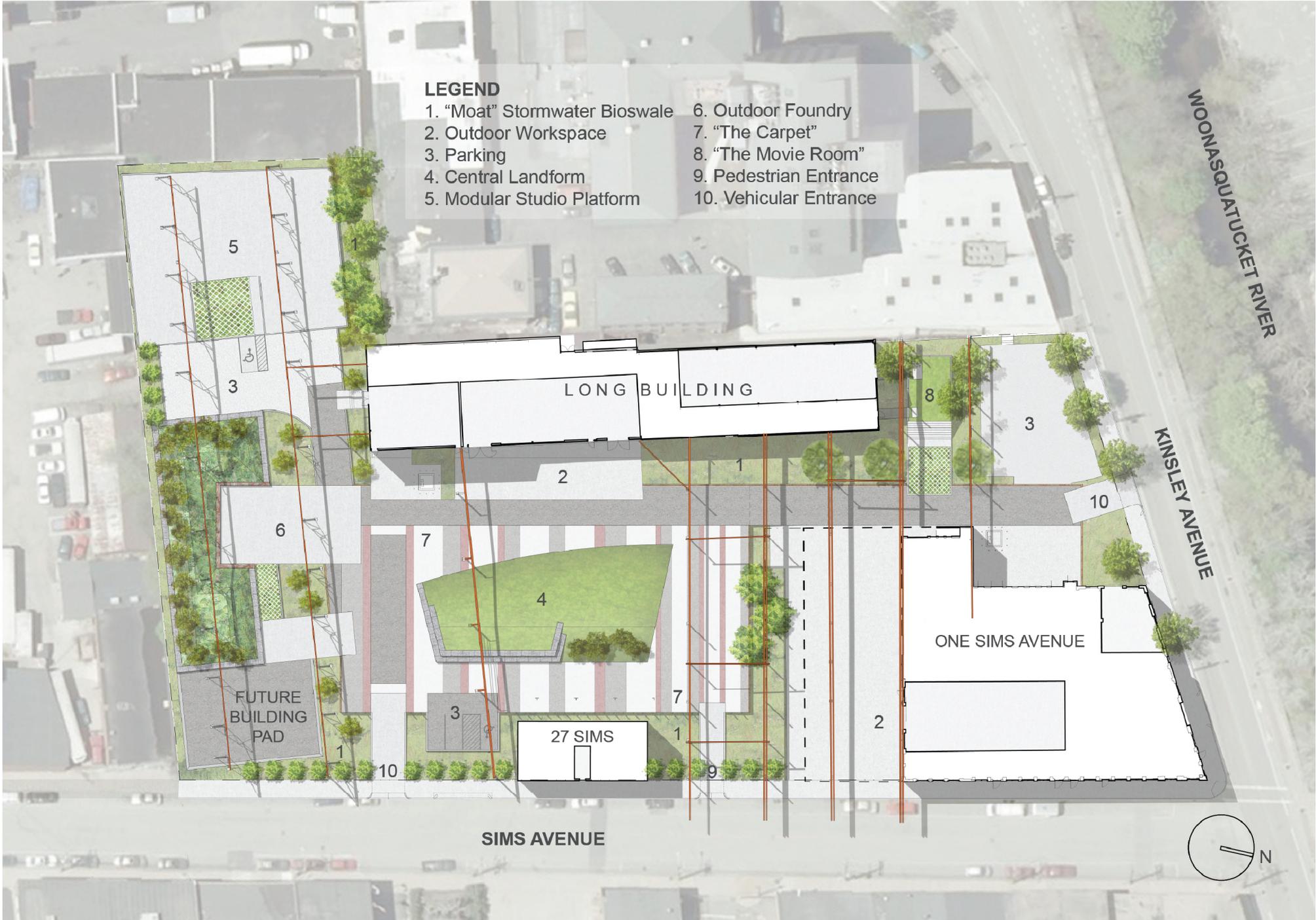
# Thematics Maps- Median Disposable Income



# Park References

# Providence, RI

## Steel Park



**LEGEND**

- 1. "Moat" Stormwater Bioswale
- 2. Outdoor Workspace
- 3. Parking
- 4. Central Landform
- 5. Modular Studio Platform
- 6. Outdoor Foundry
- 7. "The Carpet"
- 8. "The Movie Room"
- 9. Pedestrian Entrance
- 10. Vehicular Entrance

LONG BUILDING

FUTURE BUILDING PAD

27 SIMS

ONE SIMS AVENUE

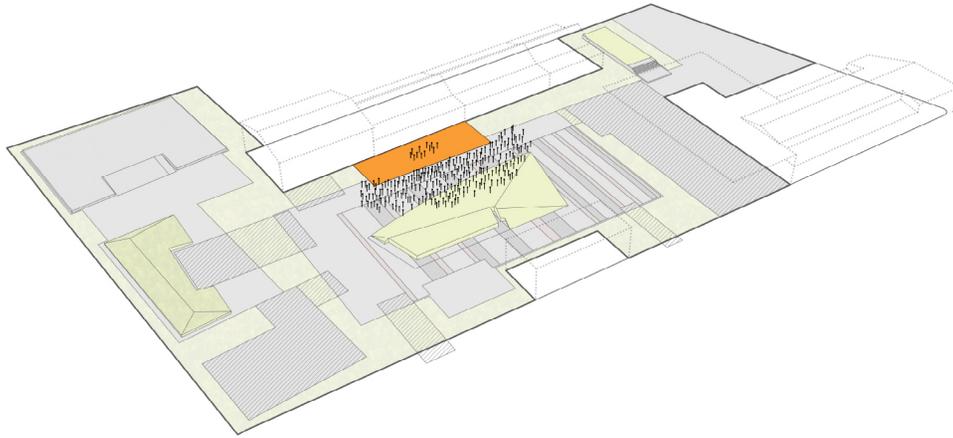
SIMS AVENUE

WOONASQUATUCKET RIVER

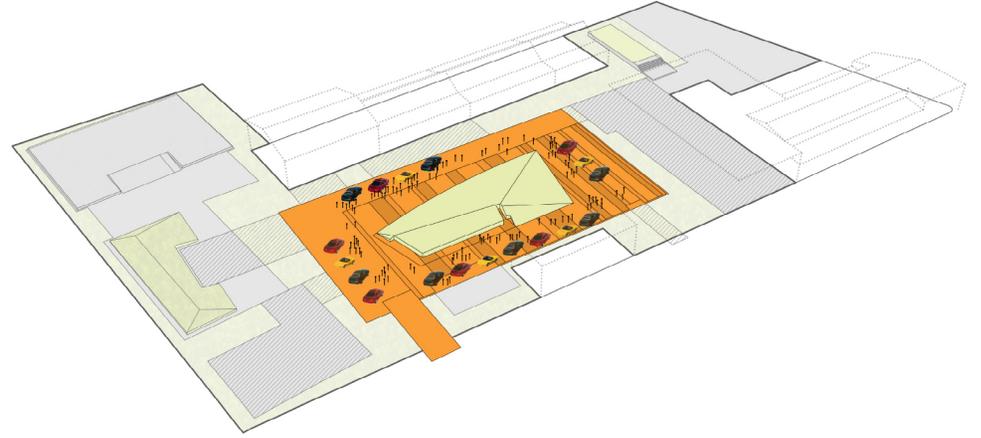
KINSLEY AVENUE



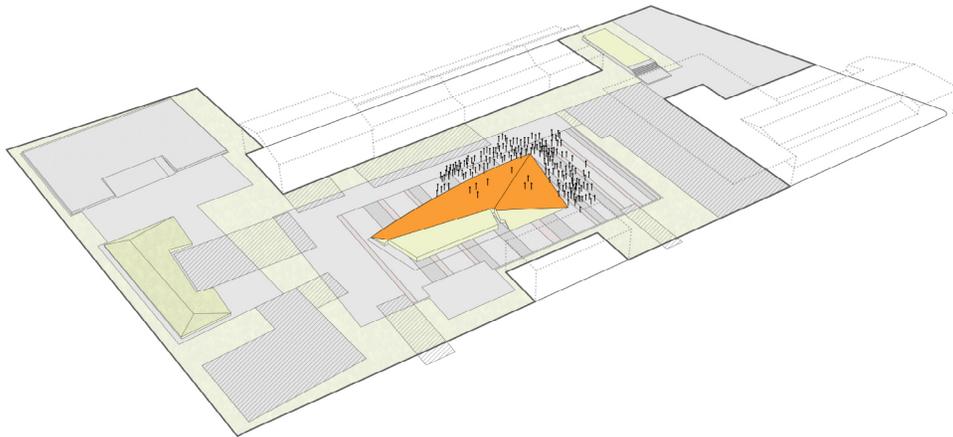
**SITE PLAN**



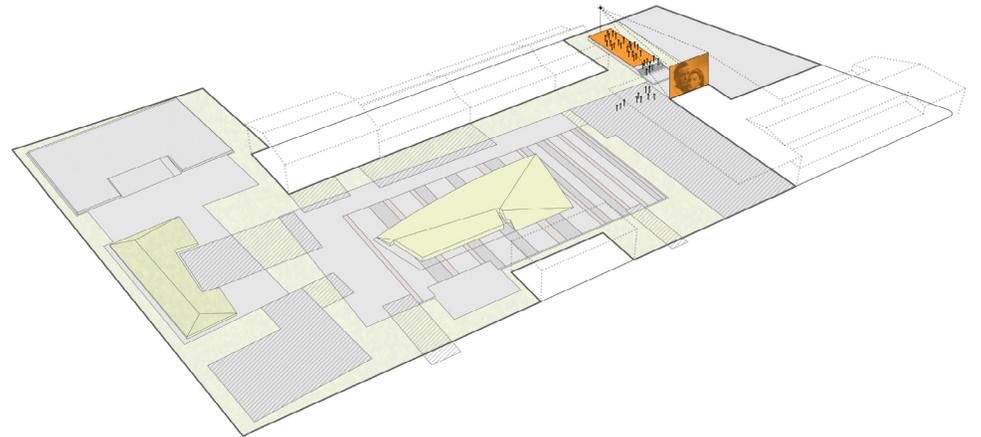
IRON CHEF



CRUISE NIGHT



HALLOWEEN IRON POUR



MOVIE NIGHT

# EVENT DIAGRAMS

**Detroit, MI**  
**Lafayette Greens**

# LAFAYETTE GREENS map

## URBAN GEOMETRY

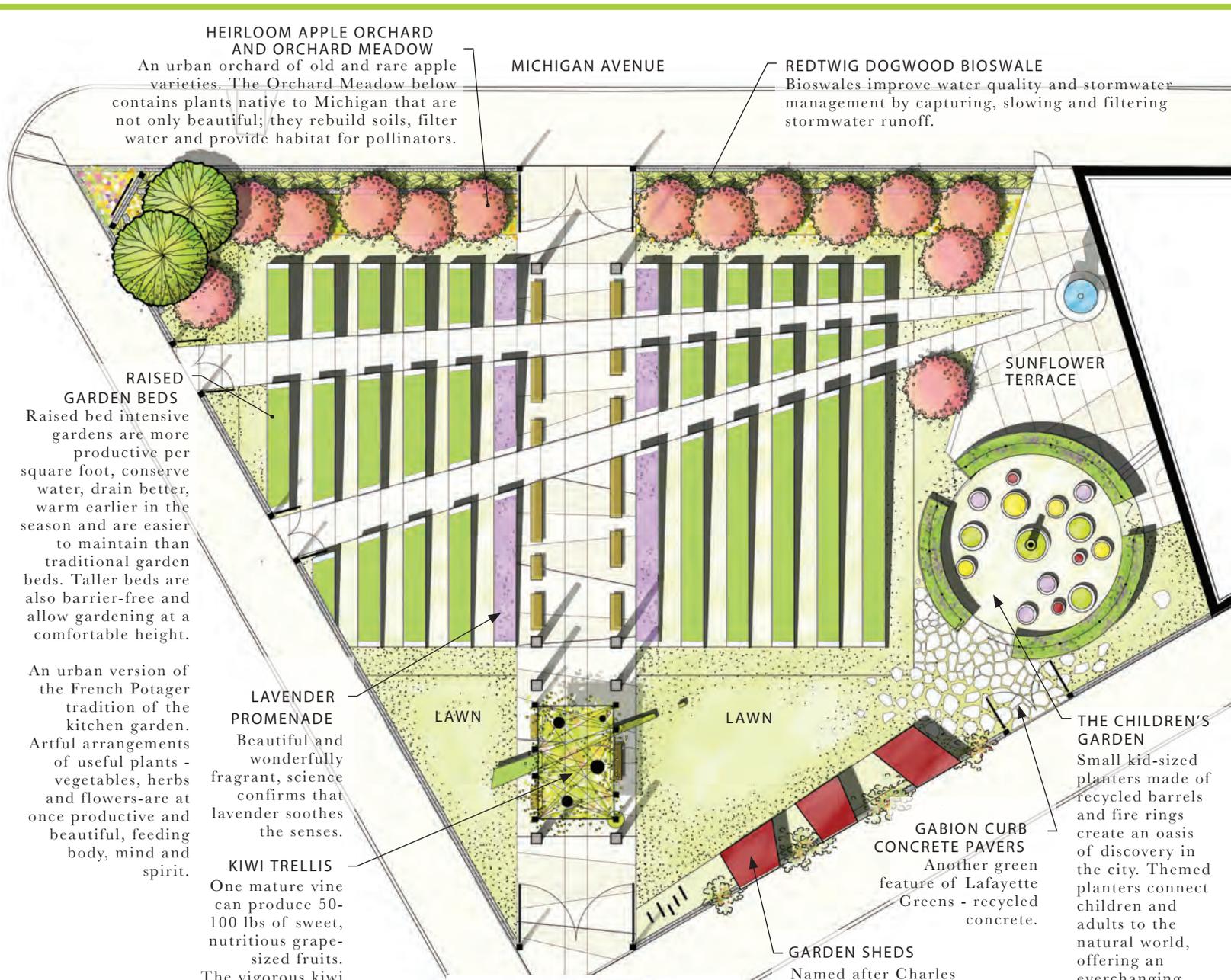
A play on formal landscape design and the rows of crops in Michigan's rich agricultural history, the garden brings a sense of ordered simplicity to a busy urban space through lines, circles and squares.

Symmetry and long linear raised vegetable beds provide a structure of elegance and order to this productive urban garden overflowing with vegetables, fruits and flowers.

The wide promenade, lined with lavender beds and benches, defines public space and passage through the garden serving a functional relationship between the garden and its urban location.

Lafayette Greens brings healthy food, green space and fun to downtown Detroit.

PRODUCTIVE  
BEAUTIFUL  
INSPIRING



### HEIRLOOM APPLE ORCHARD AND ORCHARD MEADOW

An urban orchard of old and rare apple varieties. The Orchard Meadow below contains plants native to Michigan that are not only beautiful; they rebuild soils, filter water and provide habitat for pollinators.

### MICHIGAN AVENUE

### REDTWIG DOGWOOD BIOSWALE

Bioswales improve water quality and stormwater management by capturing, slowing and filtering stormwater runoff.

### RAISED GARDEN BEDS

Raised bed intensive gardens are more productive per square foot, conserve water, drain better, warm earlier in the season and are easier to maintain than traditional garden beds. Taller beds are also barrier-free and allow gardening at a comfortable height.

An urban version of the French Potager tradition of the kitchen garden. Artful arrangements of useful plants - vegetables, herbs and flowers - are at once productive and beautiful, feeding body, mind and spirit.

### LAVENDER PROMENADE

Beautiful and wonderfully fragrant, science confirms that lavender soothes the senses.

### KIWI TRELLIS

One mature vine can produce 50-100 lbs of sweet, nutritious grape-sized fruits. The vigorous kiwi vines will also provide a refuge of cool shade on the promenade.

### LAWN

### LAWN

### SUNFLOWER TERRACE

### THE CHILDREN'S GARDEN

Small kid-sized planters made of recycled barrels and fire rings create an oasis of discovery in the city. Themed planters connect children and adults to the natural world, offering an everchanging educational backdrop in food, nutrition, science, history, math and language.

### GABION CURB CONCRETE PAVERS

Another green feature of Lafayette Greens - recycled concrete.

### GARDEN SHEDS

Named after Charles Howard Crane, architect of the Lafayette Building and the Fox Theater, these playful storage sheds incorporate re-used materials such as pallet wood and salvaged doors.



LAFAYETTE GREENS:  
A GARDEN OF THE GREENING OF DETROIT



# LAFAYETTE GREENS

A GARDEN OF THE GREENING OF DETROIT

## public and participatory

Lafayette Greens brings healthy food, green space and an urban park together in a unique urban place. A great place to meet, relax, and stop in to see what's growing.

Master Gardeners add their talents to the garden, designing and tending special beds while the garden as a whole holds various opportunities for local artists to add to and participate in the garden experience.

Lafayette Greens is also a place where people can participate and interact by volunteering to garden, harvest, learn and teach. It's a place to experience the changing seasons, share food and growing techniques, and participate in the discussion about local food systems in Detroit and around the world.

## productive

Intensive raised bed gardening is more productive than traditional garden beds, producing more produce per square foot by taking advantage of deep rich soil, intercropping, succession planting, good drainage, efficient water use and low maintenance needs. Lafayette Greens expands the conversation on how food, flower and herb production in the city can look and function.

The fresh organic produce grown at Lafayette Greens is grown and harvested by volunteers and donated to Gleaner's Community Food Bank.



GIFTED TO



BY



## green

Lafayette Greens is not only green space and fresh organic produce; the garden has several green features included in its design.

**Urban biodiversity.** A wide variety of plants; vegetables, herbs, flowers, fruit trees, and a native plant meadow bring biodiversity to the urban environment enriching habitat and experience.

**Careful water use.** Drought tolerant fescue lawn and efficient drip irrigation with raised bed growing conserves water.

**Bioswale.** Stormwater management with a native Redtwig Dogwood bioswale that captures, slows and helps to filter stormwater runoff. Pervious lawn and gravel surfaces reduce runoff and increase infiltration on the site.

**Materials re-use.** Concrete waste, pallet wood, salvaged doors, recycled steel and re-used steel drums are all part of the garden design.

## educational

Lafayette Greens offers educational opportunities from learning how food grows, gardening methods, and nutrition to lessons in history, science and art. This urban garden space is a great place for workshops and sharing of knowledge.

The Children's Garden is filled with plants to discover, smell, touch and taste, fostering a sense of wonder and connection to the natural world.

## inspiring

A new way to think about urban gardening. Growing food can be beautiful, healthy and inspiring, adding healthy green space, meaning and richness to city living. Lafayette Greens can show you how.



# Jiaxing, China Farm Town in Big City

# 1 village

- 37000 inhabitants
- 1100 hectares total
- 500 ha organic farm
- 100 ha eco-tourist farm
- 4 treatment wetlands
- 3 community parklands
- 0.5 hour ride from Shanghai

treatment wetlands



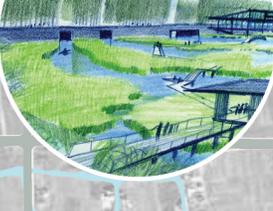
waterpark parklands



garden parklands



ecology parklands



family farms



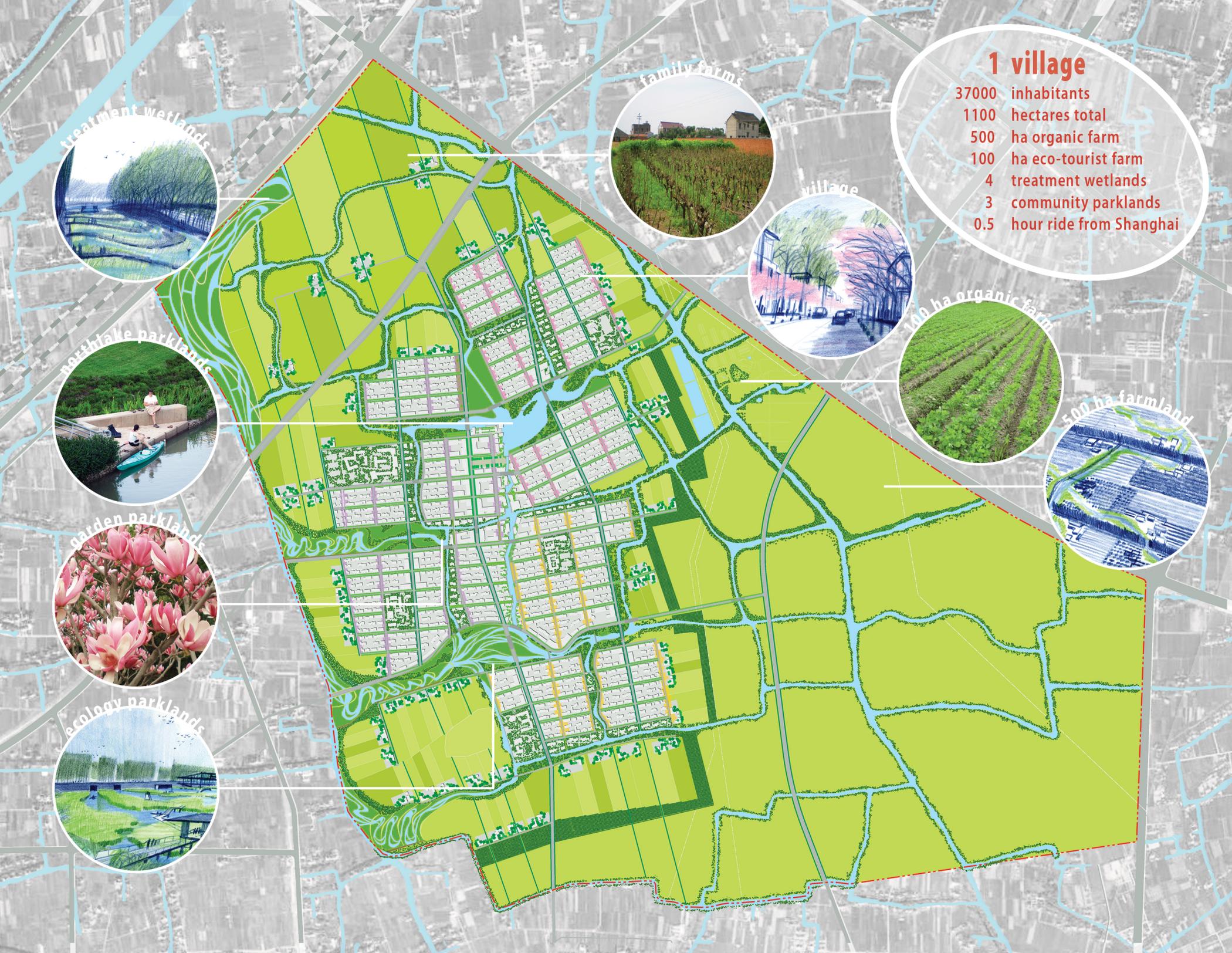
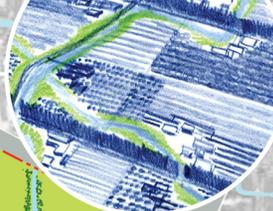
village



100 ha organic farm



500 ha farmland



# FARM REFORM STRATEGY

Reorganization of physical and social infrastructure create a sustainable landscape and community



## STEP 1: physical site components

Cluster residential and consolidate farms into larger tracts for higher yields



existing



larger farms



clustered residential (see village)

## + STEP 2: service components

Strategic implementation of innovative agricultural, service, and community initiatives strengthen the viability of the community



### labor + technology

Reduce labor needs and streamline processes through updated technology



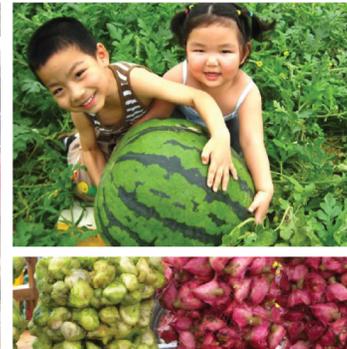
### niche markets

Provide flexibility and diversity through a range of farm sizes and products



### community/tourism

Raise revenues and increase the quality of village life through agri-tourism and community participation



### organic agriculture

Organic products will embrace healthy living, raise product values, and revive interest in farming among younger generations

## = STEP 3: integration

Combined physical and social components establish a functional hybrid typology



PHASE 1 ORGANIC FARM



# PARKLANDS

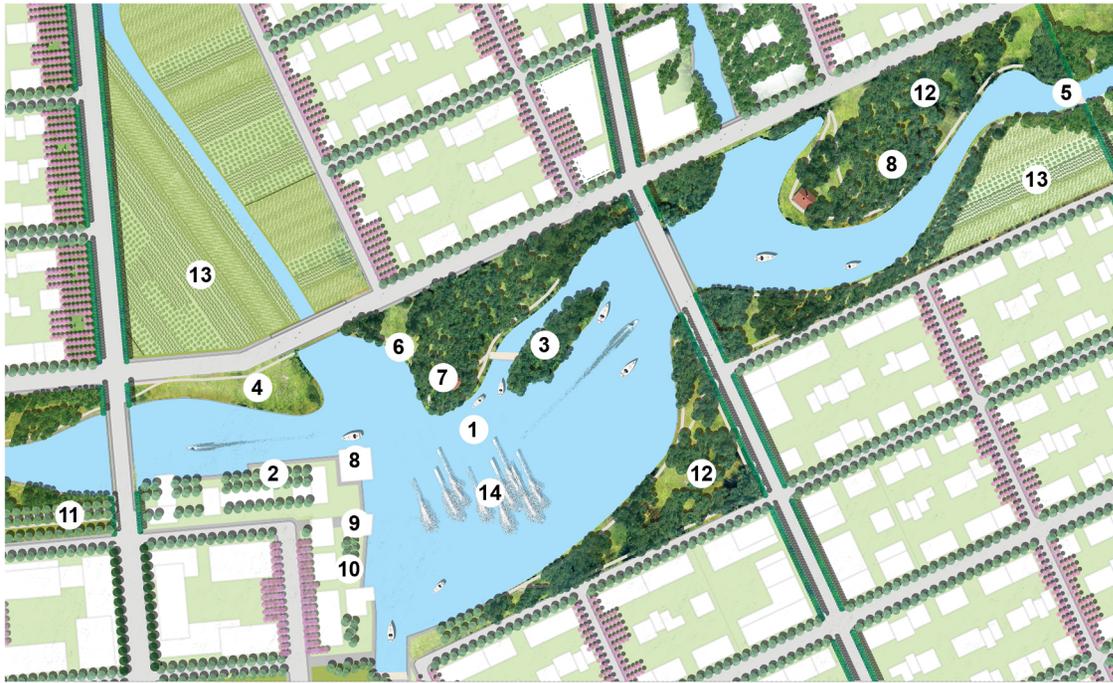
Northlake Parkland: active and urban; Garden Parkland: agricultural setting in village center



parkland

## NORTHLAKE PARKLAND

1. lake
2. boat house
3. island
4. event lawn
5. pedestrian bridges
6. beach
7. wildlife viewing platform
8. pavilion
9. cafe
10. public plaza
11. terraces
12. forested recreation area
13. farmland
14. aeration jets



### ACTIVE AND URBAN



## GARDEN PARKLAND

1. community gardens
2. farmer's market
3. scent garden
4. rose gardens
5. botanical gardens
6. orchard
7. terraces
8. boat houses
9. pedestrian bridges



### URBAN AGRICULTURE



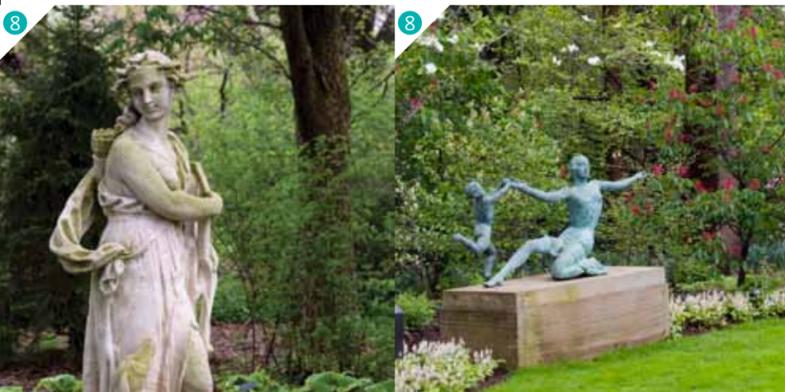
# Indianapolis, IN

## IMA Gardens

Sculptures are located throughout the IMA's gardens and grounds. Many works are original to the Oldfields estate while some, like Robert Indiana's *LOVE* sculpture, were acquired after the Museum moved to its current location in 1970.

## Sculpture Walk

Sculptures may be covered seasonally to preserve the work. Please help us to protect the artwork, by not touching or climbing on any of the sculptures.



1	<i>Sutphin Fountain</i> , Dawson Sasaki Demay Associates, Inc., 1970–1972	E8
2	<i>Two Figures</i> , Barbara Hepworth, 1968	F8
3	<i>Snowplow</i> , Mark Di Suvero, 1968	G9
4	<i>LOVE (sculpture)</i> , Robert Indiana, 1970	G8
5	<i>La Hermana del Hombre-Boveda</i> , Pablo Serrano, 1964	G7
6	<i>Diana with Dog</i> , Unknown, Early 20th Century	G7
7	<i>Stumbling Man</i> , David Kresz Rubins, 1969	G7
8	<i>Mother and Child</i> , Dora Gordine, 1964 2 <sup>nd</sup> Casting	F6
9	<i>Four Seasons</i> , Unknown, Early 20th Century	G6
10	<i>Sundial, Boy with Spider</i> , William Dryden Paddock, 1916	F6
11	<i>The Three Graces</i> , Unknown, Early 20th Century	G5
12	<i>Nymph and Fawn</i> , Isidore Konti, 1917	E5
13	<i>Female Herm and Male Herm</i> , Unknown, Early 20th Century	E5
14	<i>Memories of Prague</i> , David Louis Rodgers, 1983–85	D7
15	<i>Two Lines Oblique Down, Variation III</i> , George Rickey, 1970	E8
16	<i>Numbers</i> , Robert Indiana, 1980–1983	D7

## OLDFIELDS ESTATE

Encompassing 26 glorious acres on the grounds of the IMA, Oldfields–Lilly House & Gardens is the former home and estate of the late Indianapolis businessman Josiah K. Lilly Jr. A National Historic Landmark and listed on the National Register of Historic Places, Oldfields is a rare example of an intact American Country Place era estate. Lilly House, a French-chateau-style mansion, is the centerpiece of the estate and has been restored to the 1930s splendor of the Lilly family's occupancy.

Elements of the historic landscape include a formal garden, a tree-lined allée with border gardens, and a one-acre hillside ravine garden. Percival Gallagher of the famous landscape architecture firm Olmsted Brothers—the same firm that designed New York's Central Park—designed the Oldfields gardens in the 1920s.

## MUSEUM GARDENS

### SUTPHIN MALL

Near the Museum, visitors can enjoy the tree-lined Sutphin Mall, which is anchored by the Sutphin Fountain. This broad expanse of turf looks like a typical lawn panel but is in fact an intensive green roof with layers of trees, shrubs and perennials that provide shade and have a cooling effect. The roof also reduces water runoff while housing a 250-space parking garage beneath.

### GARDEN FOR EVERYONE

Designed to be appealing to all people, regardless of physical limitations, this garden is wheelchair accessible. It contains features which appeal to the senses, colorful blooms, textured foliage, fragrant flowering shrubs and serene sounds of water splashing in a fountain.



### ALLÉE & BORDER GARDENS

The Allée and Border Gardens bring a combination of panoramic formality and small-scale intimacy to the landscape of the Oldfields estate. The Allée, a sweeping lawn lined with 58 red oak trees, stretches 775 feet in front of Lilly House, terminating with a circular pool and fountain. On either side of the Oldfields Allée, Gallagher designed border gardens. These sun-and-shade gardens offer intimate spaces with changing views of flowers.

### RAVINE GARDEN

Located behind Lilly House, the one-acre Rapp Family Ravine Garden descends more than 40 feet to the edge of the Central Canal. It features a cascading stream, three rock-rimmed pools and more than 19,000 bulbs, perennials, trees, and shrubs. Many of the plant varieties featured are the same as those specified in Gallagher's original plan.

### FORMAL GARDEN

Just south of Lilly House, visitors enter the Richard D. Wood Formal Garden through arbors which were reconstructed using archival photographs of the garden. At its center the garden features roses, perennials, annuals, boxwood, arborvitae, and a fountain. Gravel paths have replaced some turf areas used in the original design, due to the garden's high visitation. Other plantings in this garden include a mix of bulbs which provide beautiful color.

### ORCHARD

Designed by Percival Gallagher during the period of 1920–1927, and restored with the help of a generous gift by Mr. and Mrs. Gene Tanner, the Tanner Orchard makes use of an attractive gate and arbor, borders of perennial flowers, and strolling paths to complement its utilitarian nature. A featured garden during the Country Place Era, the Tanner Orchard, formerly referred to as the "East Vegetable Garden," features fruit trees such as apple and cherry along with heirloom vegetables.

### NONIE'S GARDEN

The circular garden bed in front of the Museum's Efroymson Family Entrance Pavilion is in honor of Nonie (Eleanor) Krauss. Each year, major elements of the garden change with each passing season, but a group of seven sweetgum trees remains constant.

### RAIN GARDEN

The IMA's rain garden captures and filters storm water runoff from an asphalt parking lot outside the Greenhouse that would otherwise flow into nearby waterways, carrying petroleum products and other pollutants with it. Designed with both functionality and aesthetic appeal in mind, the rain garden is formed by a shallow depression in the ground that is planted with three levels of native and non-native plants.

### FOUR SEASONS GARDEN

Originally designed in 1939 by Anne Bruce Haldeman of Louisville, Kentucky, the Dickinson Four Seasons Garden celebrates spring, summer, autumn, and winter. Colorful flower displays composed of perennials, bulbs, trees, and shrubs complement newly restored features including original limestone statuary, a historic marble bench at the garden's west end, and artisan sundial. A 2011 garden restoration, supported by Mr. and Mrs. Richard Dickinson, also revived the garden's circular pool, a historic feature from the original designs.

### 100 ACRES

Located on 100 acres that include woodlands, wetlands, meadows and a 35-acre lake, 100 Acres: The Virginia B. Fairbanks Art & Nature Park is one of the largest museum art parks in the country, and features the ongoing commission of site-responsive artworks. The Park presents art installations and program that focus on the unique relationships between contemporary art and the natural world. See separate map for more info.

**Welcome to the IMA Gardens and Grounds.** The IMA is the eighth largest, and ninth oldest, encyclopedic art museum in the United States. The museum is located on more than 152 acres of gardens and grounds with a collection exceeding 54,000 works of art, from a variety of cultures and periods in art history.

### GUIDED TOURS

Public tours available April through October. For private tours visit [imamuseum.org](http://imamuseum.org).

### Garden Walks

Saturday and Sunday at 1 pm, April–October. Meet at Lilly House. *Explore the IMA's gardens with a knowledgeable guide.*

### 100 Acres

Saturday and Sunday at noon, April–October. Meet at Lake Terrace. *Learn about both the art and the nature of the Park.*

### Lilly House Tours

Every Friday, Saturday, and Sunday at 2 pm. Meet in Lilly House lobby.

### Group Tours

To book group tours, visit [imamuseum.org/groupstours](http://imamuseum.org/groupstours) or call 317-920-2679.

### MADELINE F. ELDER GREENHOUSE SHOP

The Greenhouse Shop is a haven for gardeners looking for unusual perennials and houseplants. Quality garden tools and gift items also are available along with an excellent selection of gardening books. Open year round, the Greenhouse offers refuge during cold winter months and a unique selection of holiday gifts.

The greenhouse was originally built in the 1920s, rebuilt in the 1940s, and used to provide flowers and food to the residents of Lilly House. It was expanded in 1993 and named in honor of Madeline F. Elder. Today, it features the Greenhouse Shop and renovated glasshouses.

### GREENHOUSE HOURS

Tuesday, Wednesday, Saturday	11 am–5 pm
Thursday & Friday	11 am–8 pm*
Sunday	Noon–5 pm

Closed Monday, Thanksgiving, Christmas and New Year's Day.  
\*Shop closes at 5 pm during winter.

### PHONE

317-920-2652

Grounds open daily from dawn until dusk.

## STAY CONNECTED

Share your photos with us at [flickr.com/photos/imaitmysart](https://www.flickr.com/photos/imaitmysart)

Follow us on Facebook and Twitter  
[facebook.com/imamuseum](https://www.facebook.com/imamuseum)  
[twitter.com/imamuseum](https://twitter.com/imamuseum)

Join our e-news list to keep up with the IMA year-round at [imamuseum.org/enews](http://imamuseum.org/enews)

Become a member to receive VIP benefits such as FREE parking, exclusive offers, and Museum discounts. Join today at [imamuseum.org/support/membership](http://imamuseum.org/support/membership)

# GARDEN MAP

[imamuseum.org](http://imamuseum.org)

**INDIANAPOLIS  
MUSEUM  
OF ART  
IMA**



# VISIT THE IMA GARDENS

## Conifer Walk ●

Conifers are trees and shrubs of various sizes, colors, and textures that bear cones and typically have needlelike leaves.

- 1 *Juniperus horizontalis* 'Plumosa Compacta' / Creeping Juniper G9
- 2 *Picea pungens* / Colorado Spruce H9
- 3 *Pinus ponderosa* / Ponderosa Pine H8
- 4 *Picea orientalis* / Oriental Spruce H7
- 5 *Pinus densiflora* 'Oculus Draconis' / Dragon's Eye Pine H7
- 6 *Abies balsamea* var. *phanerolepis* 'Canaan' / Canaan Fir H7
- 7 *Cryptomeria japonica* 'Yoshino' / Japanese Cedar H6
- 8 *Pinus koraiensis* / Korean Pine H7
- 9 *Picea omorika* / Serbian Spruce H7
- 10 *Abies nordmanniana* / Nordmann Fir H7
- 11 *Abies concolor* / White Fir G7
- 12 *Juniperus conferta* 'Blue Pacific' / Shore Juniper F8
- 13 *Sciadopitys verticillata* / Umbrella Pine G7
- 14 *Chamaecyparis lawsoniana* 'Sullivan' / Port Orford Cedar E7
- 15 *Metasequoia glyptostroboides* / Dawn Redwood E6
- 16 *Pseudolarix amabilis* / Golden Larch E6
- 17 *Thuja occidentalis* Emerald® / Eastern Arborvitae D5
- 18 *Juniperus virginiana* 'Hillspire' / Eastern Redcedar E5
- 19 *Tsuga canadensis* / Canadian Hemlock E4
- 20 *Picea pungens* 'Hoopsii' / Colorado Blue Spruce E4
- 21 *Cedrus libani* var. *stenocoma* / Cedar of Lebanon F5
- 22 *Thuja occidentalis* / Eastern Arborvitae F4
- 23 *Pinus strobus* / White Pine F5
- 24 *Pinus peuce* / Macedonian Pine G5
- 25 *Picea abies* / Norway Spruce G5
- 26 *Thuja plicata* / Giant Arborvitae G4
- 27 *Pinus parviflora* / Japanese White Pine F3
- 28 *Taxodium distichum* 'Peve Minaret' / Bald Cypress F3
- 29 *Pinus cembra* / Swiss Stone Pine F3
- 30 *Pinus strobus* 'Pendula' / Weeping White Pine F3
- 31 *Tsuga canadensis* 'Pendula' / Weeping Hemlock F3
- 32 *Chamaecyparis pisifera* 'Filifera Aurea' / Golden Falsecypress E4

The IMA's gardens and grounds include Oldfields, a 26-acre American Country Place estate that has been recognized as a National Historic Landmark, as well as the Indianapolis Museum of Art's 26-acre main campus. Open daily from dawn until dusk. Admission is free.

## Flowering Tree Walk ●

The flowers on some of these trees are inconspicuous, but many species can be quite spectacular. The trees are listed with their approximate month of flower.

- |    |  |       |    |
|----|--|-------|----|
| 1  | <i>Magnolia grandiflora</i> 'Bracken's Brown Beauty' / Southern Magnolia | JUNE  | E8 |
| 2  | <i>Styphnolobium japonicum</i> / Japanese Pagodatree                     | AUG   | E9 |
| 3  | <i>Cercis canadensis</i> 'Appalachian Red' / Redbud                      | APRIL | E8 |
| 4  | <i>Cladrastis kentukea</i> / Yellowwood                                  | JUNE  | E9 |
| 5  | <i>Malus</i> 'Prairifire' / Crabapple                                    | APRIL | E9 |
| 6  | <i>Crataegus viridis</i> 'Winter King' / Hawthorn                        | MAY   | G8 |
| 7  | <i>Malus</i> Sugar Tyme® / Crabapple                                     | APRIL | H8 |
| 8  | <i>Malus</i> 'Canary' / Crabapple  | APRIL | H8 |
| 9  | <i>Tilia tomentosa</i> 'Sterling' / Silver Linden                        | JUNE  | H8 |
| 10 | <i>Magnolia</i> 'Coral Lake' / Magnolia                                  | APRIL | H7 |
| 11 | <i>Magnolia</i> 'Golden Gift' / Magnolia                                 | APRIL | H7 |
| 12 | <i>Cercis canadensis</i> 'Alba' / Redbud                                 | APRIL | G7 |
| 13 | <i>Magnolia</i> 'Galaxy' / Magnolia                                      | APRIL | G7 |
| 14 | <i>Magnolia tripetala</i> / Umbrella Magnolia                            | MAY   | F7 |
| 15 | <i>Amelanchier lamarckii</i> / Juneberry                                 | APRIL | F7 |
| 16 | <i>Cercis canadensis</i> 'Covey' / Lavender Twist® Redbud                | APRIL | E7 |
| 17 | <i>Halesia carolina</i> 'Arnold Pink' / Silverbell                       | MAY   | F6 |
| 18 | <i>Aesculus pavia</i> / Red Buckeye                                      | MAY   | F6 |
| 19 | <i>Magnolia virginiana</i> / Sweetbay Magnolia                           | JUNE  | F6 |
| 20 | <i>Cornus kousa</i> / Kousa Dogwood                                      | JUNE  | G6 |
| 21 | <i>Magnolia x soulangeana</i> / Saucer Magnolia                          | APRIL | G6 |
| 22 | <i>Cornus florida</i> 'Appalachian Spring' / Flowering Dogwood           | APRIL | G6 |
| 23 | <i>Styrax japonicus</i> / Japanese Snowbell                              | APRIL | F6 |
| 24 | <i>Cornus alternifolia</i> / Pagoda Dogwood                              | MAY   | F6 |
| 25 | <i>Cornus mas</i> / Corneliancherry Dogwood                              | MARCH | F6 |
| 26 | <i>Chionanthus virginicus</i> / White Fringetree                         | MAY   | F5 |
| 27 | <i>Oxydendrum arboreum</i> / Sourwood                                    | JUNE  | G5 |
| 28 | <i>Stewartia pseudocamellia</i> / Japanese Stewartia                     | JULY  | E4 |
| 29 | <i>Magnolia stellata</i> / Star Magnolia                                 | APRIL | D5 |
| 30 | <i>Syringa reticulata</i> / Japanese Tree Lilac                          | JUNE  | D5 |
| 31 | <i>Prunus serrulata</i> 'Kwanzan' / Oriental Cherry                      | APRIL | D5 |



# Des Moines, IA Sculpture Park

Open to visitors since 2009, the John and Mary Pappajohn Sculpture Park features artwork by many of the world's most celebrated artists.

The 4.4-acre park, located within a major crossroads of the urban grid, creates a pedestrian-friendly environment to downtown Des Moines. This accessible setting, coupled with the skilled landscape design and caliber of the art, makes it unlike any other sculpture park in the United States.

The John and Mary Pappajohn Sculpture Park is a collaborative effort of the Pappajohns, the city of Des Moines, the Des Moines Art Center, and numerous corporate and private funders.

Audio tours are FREE and available via cell phone by dialing 515.657.8264. Content may also be accessed at [www.desmoinesartcenter.org](http://www.desmoinesartcenter.org).

**Food and Drink**  
Picnicking is allowed. Please be sure to keep food and drink away from the sculptures and dispose of waste in the receptacles on the perimeter of the park. City park rules prohibit glass bottles and alcohol is allowed by permit only.

**Guided Tours**  
Guided tours are available from April 1 through October 31. Please contact 515.271.0328 or [jcooley@desmoinesartcenter.org](mailto:jcooley@desmoinesartcenter.org) for more information. Three or more weeks advance notice is needed to schedule a guided tour. Adult guided tours are \$2 per person or a minimum fee of \$20. Groups touring the Art Center and the Pappajohn Sculpture Park on the same day are \$3 per person or a minimum fee of \$30.

Tours for students are FREE.

Guided tours are not needed to view the park and view the sculptures during open hours. Anyone is welcome to walk through the sculptures; anyone is welcome to walk through the park and view the sculptures during open hours.

**Photography**  
Photography is allowed. Media requests for photographs can be made at 515.271.0344 or [cdoolittle@desmoinesartcenter.org](mailto:cdoolittle@desmoinesartcenter.org).

**Preservation**  
Touching, climbing, and sitting on the sculptures is not allowed, with the exception of Scott Burton's *Seating for Eight*. Although many of the sculptures appear sturdy and durable, touching or climbing will damage the sculptures and their finish. Additionally, visitors may get hurt touching or climbing on the sculptures.

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**Hours**  
The sculpture park is open during city park hours, which are sunrise to midnight.

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LOCUST STREET

GRAND AVENUE

15TH STREET

13TH STREET

Extend your visit at the Des Moines Art Center, three miles to the west at 4700 Grand Avenue. On the surrounding grounds you can view sculpture by artists including Andy Goldsworthy, Carl Milles, Henry Moore, Bruce Nauman, Richard Serra, and more!

Use your cell phone to learn more about the artwork in the Pappajohn Sculpture Park. Unfold this brochure to see the specific stop numbers.

Original map courtesy Des Moines Register



Recognized by international art critics as a world-class museum in the heart of the Midwest, the Des Moines Art Center has amassed an important collection with a major emphasis on contemporary art. The collection's overriding principle is a representation of artists from the nineteenth century to the present, each through a seminal work. This accounts for an impressive collection that ranges from Edward Hopper's *Automat* to Jasper Johns' *Tenyson*, Henri Matisse's *Woman in White*, Georgia O'Keeffe's *From the Lake No. 1*, and Francis Bacon's *Study after Velasquez's Portrait of Pope Innocent X*.

The Art Center's physical complex marries with the collection for a totally integrated experience. The collection is housed in three major buildings, each designed by a world-renowned architect—Eliel Saarinen, I.M. Pei, and Richard Meier.

**Museum Hours**  
Thursday – Friday: 11 am – 4 pm  
Saturday: 10 am – 9 pm  
Sunday: 12 – 4 pm  
Closed Mondays and select holidays

**Restaurant Hours**  
Tuesday – Saturday: 11 am – 2 pm  
Closed Sundays and Mondays

**Information**  
[www.desmoinesartcenter.org](http://www.desmoinesartcenter.org)

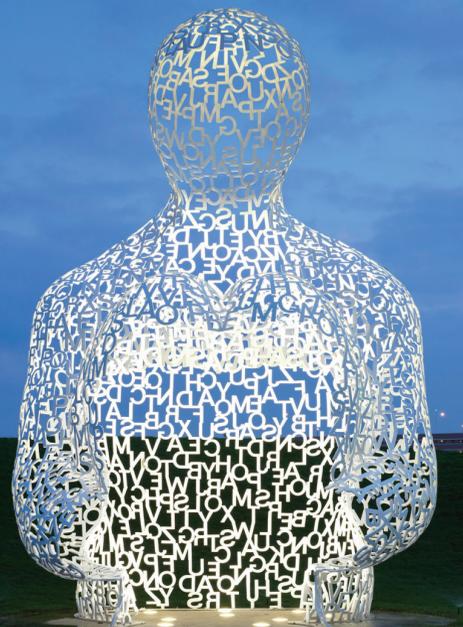


Visit the Des Moines Art Center

Welcome to the John and Mary Pappajohn Sculpture Park

Sculpture Park Map

John and Mary Pappajohn Sculpture Park Visitor Guide | Family Activities



SCULPTURE PARK FAMILY FUN

Learning to Look

Anyone can learn how to read art by using these three questions:

- 1 What's going on in this sculpture?
- 2 What do you see that makes you say that?
- 3 What more can you add?

When asked, "What's going on in this sculpture?" it's like you're trying to figure out a puzzle. Describe in great detail what you see.

Then think about what you see in the sculpture that made you say what you did. For example, if you said, "The horse is sleepy," you might follow that up with, "The horse is sleepy because the head is hung low and all four hooves are on the ground, so I can tell the horse is not in motion."

Keep pushing yourself to notice more details. But remember, each time you point out something new, be sure to say what part of the sculpture gave you that clue.

Today's artists like people to see different things in their artwork, so don't worry about being "right." Just enjoy looking at the sculptures from all angles and talking about what you see.

Think About It...

Find a sculpture of a large hare (or rabbit) that is thinking.

- How is this hare like a real hare?
- How is it different?
- What is this hare thinking about?
- What makes you say that?

Find a group of eight smooth stones that are set up in a circle. You are encouraged to sit on these sculptures.

- How does it feel?
- Are there other times that you sit in a circle? If so, when?
- Are there other times you sit outside? If so, when?
- If you could invite seven other people to sit in these chairs with you, who would you choose and why?

Find the tall red sculpture in the park. Walk around and underneath it.

- How does the sculpture change as you see it from different spots?
- What are some words that describe this sculpture?
- How do you think this sculpture was made?
- How has this artist used the visual elements of art: color, line, shape, space, and texture?

Fun Fact Game

1	<p><b>What is the tallest sculpture in the park?</b></p> <p>A) <i>T8</i> B) <i>Back of a Snowman (Black)</i> C) <i>Gymnast III</i></p>	2	<p><b>What is the shortest sculpture in the park?</b></p> <p>A) <i>Five Plate Pentagon</i> B) <i>Café Table 1</i> C) <i>Willy</i></p>
3	<p><b>What is the newest sculpture in the park?</b></p> <p>A) <i>Marriage</i> B) <i>Reclining Figure</i> C) <i>White Ghost</i></p>	4	<p><b>What is the oldest sculpture in the park?</b></p> <p>A) <i>T8</i> B) <i>Marriage</i> C) <i>MOONRISE, east, january</i></p>
5	<p><b>How many cubes make up <i>Modular Piece</i>?</b></p> <p>A) 36 B) 54 C) 48</p>	6	<p><b>How many sculptures in the park are white?</b></p> <p>A) 4 B) 5 C) 6</p>
7	<p><b>Find the two sculptures that look like snowmen. Which of these statements is true?</b></p> <p>A) they have brown eyes B) they do not have faces C) they are made up of three balls</p>	8	<p><b>Find a sculpture of a spider. Which of these statements about the sculpture is false?</b></p> <p>A) the spider has a sack with "eggs" inside of it B) the spider is black C) the spider has ten legs</p>

Express Yourself!

Write an acrostic poem about the sculpture *Nomade* (it's big, white, and made from letters of the alphabet). Use each letter of *Nomade* as the beginning of a word or sentence that tells something about the sculpture.

N \_\_\_\_\_

O \_\_\_\_\_

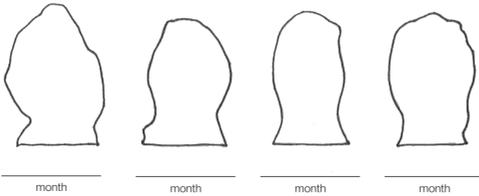
M \_\_\_\_\_

A \_\_\_\_\_

D \_\_\_\_\_

E \_\_\_\_\_

Draw the expressions of surprise, anger, sadness, and happiness on the MOONRISE outlines below. Then relate a month of the year to the expression. Why did you make that match? Can you think of eight more expressions—one for every month?



Additional Activities

A drawing guide about the park is available at [desmoinesartcenter.org](http://desmoinesartcenter.org).



Cell Phone Tour

Use your cell phone to learn more about the artwork in the Pappajohn Sculpture Park.

**Step 1:** Dial 515.657.8264

**Step 2:** Enter a stop number

Share your comments. To record your personal interpretation or thoughts about a particular sculpture, press the # key on your phone followed by "0" and wait for the prompt.

**Keep in mind. . .** This tour is provided FREE except for the minutes used on your cell phone. Stops are 1 to 4 minutes each.

You may stay connected as you explore the park, or hang up and call back as often as you like during or after your visit.

To discontinue a stop and proceed to another, press the # key on your phone followed by the new stop number.

TOUR STOPS

- 101 Ugo Rondinone, **MOONRISE, east, january** & **MOONRISE, east, august**
- 102 Ugo Rondinone, **air gets into everything even nothing**
- 103 Anthony Caro, **In the Morning**
- 104 Judith Shea, **Post Balzac**
- 105 Louise Bourgeois, **Spider**
- 106 Barry Flanagan, **Thinker on a Rock**
- 107 Deborah Butterfield, **Juno & Ancient Forest**
- 108 Joel Shapiro, **Untitled**
- 109 Ellsworth Kelly, **Untitled**
- 110 Gary Hume, **Back of a Snowman (White)** & **Back of a Snowman (Black)**
- 111 Scott Burton, **Seating for Eight & Café Table I**
- 112 William Tucker, **Gymnast III**
- 113 Willem de Kooning, **Reclining Figure**
- 114 Tony Cragg, **Order\***
- 115 Tony Smith, **Marriage & Willy**
- 116 Sol LeWitt, **Modular Piece**
- 117 Mark di Suvero, **T8**
- 118 Keith Haring, **Untitled (Three Dancing Figures, version C)**
- 119 Jaume Plensa, **Nomade\***
- 120 Richard Serra, **Five Plate Pentagon**
- 121 Martin Puryear, **Decoy**
- 122 Yoshitomo Nara, **White Ghost**
- 1001 Conclusion

\*Artist commentary at the conclusion of the stop.

Cell phone tour funding provided by the Community Foundation of Greater Des Moines.

This guide is supported by Humanities Iowa and the National Endowment for the Humanities. The views and opinions expressed by this guide do not necessarily reflect those of Humanities Iowa or the National Endowment for the Humanities.

Audio produced by [Aquarium digital engagement](http://aquariumdigitalengagement.com)

ON THE COVER: Jaume Plensa (Spanish, born 1955), *Nomade*, 2007. Painted stainless steel, 324 x 204 x 216 inches. Promised gift from John and Mary Pappajohn to the Des Moines Art Center. Photography © Cameron Campbell



4700 Grand Avenue, Des Moines, Iowa 50312-2099 515.277.4405 [www.desmoinesartcenter.org](http://www.desmoinesartcenter.org)



Ugo Rondinone (Swiss, born 1963)  
**MOONRISE, east. January, 2005**  
Painted cast aluminum on steel plinth  
94 3/4 x 47 1/2 x 48 1/4 inches

**MOONRISE, east. August, 2006**  
Painted cast aluminum on steel plinth  
99 3/4 x 50 1/2 x 52 1/2 inches

These childlike and somewhat awkward faces are two from a series of 12 sculptures titled *MOONRISE*. Each sculpture depicts an exaggerated expression and is named after a month of the year. *East, January* has a mischievous appearance with its toothy grin, squinty eyes, and pointy nose; *east, August* has a sympathetic look conveyed through the head's tilt, hum-drum mouth, wide-open eyes, and button nose. A texture resembling finger marks in clay covers each, adding to their youthful charm. Ugo Rondinone created this series in homage to the moon in a time when our day-to-day reliance upon it has waned and its mythic significance has faded. Yet despite modern man's changed relationship with the moon, Rondinone is drawn to it for its universal accessibility and its significance as a marker of the passage of time.



Ugo Rondinone (Swiss, born 1963)  
**air gets into everything even nothing, 2006**  
Cast aluminum, white enamel  
155 7/8 x 157 1/2 x 118 1/8 inches

*Air gets into everything even nothing* further investigates Ugo Rondinone's interest in time, displacement, and the relationship between natural and artificial environments. While this sculpture is at once realistic — it's an exact replica of a still living 2,000-year-old olive tree — it is also a man-made construction fabricated from aluminum and covered with white enamel. Rondinone plays with the idea that the original tree is a living entity with deep, history-rich roots, while this ghostly image has nothing beneath its surface to affix it to a permanent location.



Anthony Caro (British, born 1924)  
**In the Morning, 1986**  
Bronze  
42 1/2 x 33 x 24 inches

Anthony Caro is best known for abstract metal sculptures, painted in lively colors and removed from any tie to a pedestal-stature relationship. Having achieved a good deal of success with that work, Caro founded the Triangle Workshop in 1982 in New York and invited 30 artists from the U.S., Canada, and Britain to join him in the summer months to experiment with ideas and techniques outside of their everyday practice.

For Caro, this took him back to a process he had not employed since his student days at the Royal Academy—drawing and modeling from the nude model. *In the Morning* is the result of the early years of the workshop and depicts a woman stepping into a bath. Facial features are only subtly suggested in favor of emphasizing the posture, movement, and weight of the body. In titling the sculpture *In the Morning*, Caro not only evokes the regular ritual of bathing but the intimate, everyday nature of its subject.



Judith Shea (American, born 1948)  
**Post Balzac, 1990**  
Cast bronze and stone  
110 x 28 1/2 x 28 1/2 inches

The source material for Judith Shea's *Post Balzac* is a sculpture of the famous French writer Honoré de Balzac that the master sculptor Auguste Rodin made in 1898. Shea credits Rodin's portrait with marking the beginning of Modernism in sculpture and revisits the theme of modernity 100 years later. Rodin's sculpture depicts Balzac in a commanding gesture actively wrapping himself in his heavy writing robe with his chin proudly raised; Shea's robe stands like an ancient column, completely static and conspicuously empty. Shea offered the following explanation, "I wanted to address how, at the end of the last [19th] century, there was both romance and optimism for the next century. I wanted to ask, 'Where are we a century later?' This century's technical innovations have brought horrors, with the level of destruction we are able to do. The coat is hollow — a metaphor for the condition of the spirit, for emptiness." Viewers should also note the XX inscribed on the pedestal, a reference to the 20th century as well as the double negative.



Louise Bourgeois (American, born France, 1911–2010)  
**Spider, 1997**  
Bronze  
90 x 88 x 86 inches

With *Spider*, viewers are confronted by an oversize version of a creature most would view with terror at its normal, tiny size. The knobby joints of the spindly legs are arranged at various heights and imply movement, but the delicate egg sac hanging from this spider's belly is a clue that suggests this creature should be seen as more than the stuff of nightmares. The artist, Louise Bourgeois, has been using spiders in her work since the 1940s, and in the 1990s began sculpting them into colossal forms like this. Surprisingly, she sees them not as ominous predators, but as a symbol for her much beloved mother. The artist's own words explain her intentions best, "My mother, who like a spider, was a weaver. My mother was my best friend. She protected me and was clever. I want them [the spiders] to envelop me and protect me. I want them to be strong and monumental like my mother. But my mother was also ill. They reflect her strength as well as her fragility, since they balance on tiny points."

As evinced by this quote, Bourgeois mines her personal biography, particularly her childhood memories, as the basis for her artwork. The allusion to her mother as a weaver refers to the Bourgeois family's tapestry restoration business, in which her mother was the chief seamstress. The statement also reflects the untimely death of Bourgeois' mother who passed away when the artist was just 20 years old.



Barry Flanagan (British, 1941–2009)  
**Thinker on a Rock, 1997**  
Bronze  
156 x 103 x 79 inches

Barry Flanagan is best known for his dynamic, often monumental, bronze hares performing all variety of human feats from thinking to playing music to using technology. Of his use of the rabbit Flanagan said, "The idea of the hare as an alter ego evolved. It wasn't inevitable when I started. But once you abstract from the human like that, it opens a window in the mind — it allows your imagination to roam." In many cultures, the hare or rabbit has mythological significance as a trickster or mischief-maker, an aspect that also appealed to Flanagan. *Thinker on a Rock* riffs on French artist Auguste Rodin's *The Thinker*, a sculpture from the late 19th century of the poet Dante Alighieri contemplating his work *The Divine Comedy* (1308–1321). In Flanagan's version, the writer is replaced with the hare engaged in the act of earnest contemplation resulting in a light-hearted and humorous work. The quirky tone set forth by the hare presents an intriguing contradiction to the seriousness of the traditional technique — bronze casting. Just as Rodin's *Thinker* was cast in metal, so is Flanagan's, which challenges the classic concept of the heroic bronze figure.



Deborah Butterfield (American, born 1949)  
**Juno, 1989**  
Cast bronze  
76 x 68 x 88 inches  
**Ancient Forest, 2009**  
Cast bronze  
110 x 144 x 52 inches

Deborah Butterfield's inspiration is the horse, and two of her trademark sculptures are featured in the park. Each piece has a unique personality and many are based upon real animals. In comparing the works here, one is struck by the difference in scale and the distinct personalities of the animals. *Ancient Forest* was commissioned by John and Mary Pappajohn for this park and the artist confessed it took her two years to talk herself into starting the large work. Notice the forthright

and assertive neck and head of *Ancient Forest*, suggesting the animal is confident and content with our presence. *Juno*, on the other hand, has a more bashful manner, shown through the introspective, lowered neck position. Perhaps the most striking aspect of Butterfield's sculptures is their ability to fool the eye with the materials from which they are made. The horses are created through a meticulous process that takes nearly three months to complete. The artist begins by selecting a handful of substantial branches that are then individually cast and reassembled to form the basic shape for each horse. Butterfield then attaches real sticks to the metal armature until she achieves the gesture and demeanor she wishes to portray. The sculpture is then thoroughly photographed and disassembled so the individual wooden elements can be cast in bronze. Finally, the metal branches are reattached to the original armature and a patina is applied to the bronze that enhances the look and texture of wood.



Joel Shapiro (American, born 1941)  
**Untitled, 1985**  
Bronze  
87 x 99 x 46 inches

Joel Shapiro adapted the rigid, geometric shapes of the Minimalism movement of the 1970s to create his particular interpretation of the human figure. Hard-edged rectangles rather than soft organic masses come together to create a recognizable human form, despite the lack of naturalistic detail. In *Untitled*, the figure leans back on one arm, with its legs splayed widely across the platform. The fourth appendage can be read as either a downturned head or the second arm reaching upward. Shapiro's figures are often posed awkwardly, seeming off balance or in the midst of an ungraceful motion, and this ungainliness lends the work personality and a warm, human vulnerability. Shapiro himself says the sculpture is "definitely about stretch and compression; about reach and contraction."



Ellsworth Kelly (American, born 1923)  
**Untitled, 1994**  
Stainless steel  
240 x 22 x 22 inches

Ellsworth Kelly initially emerged as a leader of the Hard Edge group of Color Field painting in the 1960s with his large, bright, ovoid shapes that contrasted with sharp, rectangular color-plane backgrounds on his canvases. Kelly moved to shaped canvases, which naturally led to freestanding sculptures. His sculptures present the same geometric shapes as his paintings, although created on an environmental scale and constructed of industrial materials like Cor-ten steel. *Untitled* is an elegant obelisk that is surprising to walk around and view its relationship to the park. When viewed straight on, the form is sturdy and full, with an assertive shape. Moving around the sculpture, it takes on a more fragile appearance, almost completely disappearing into itself. Siting this piece in the center of the park is well considered, encouraging viewers to actively notice the environment of the park and its urban context.



### Free Cell Phone Tours

Use your cell phone to learn more about the artwork in the Pappajohn Sculpture Park.

**STEP 1:** Dial 515.657.8264

**STEP 2:** Enter the stop number indicated below each image.

Additional cell phone tour information on the back of this brochure.



Gary Hume (British, born 1962)  
**Back of a Snowman (White), 2002**  
Enamel on bronze  
120 x 88 x 88 inches

**Back of a Snowman (Black), 2002**  
Enamel on bronze  
120 x 88 x 88 inches

Gary Hume's art is distinguished by bright, expressive colors, luscious surfaces, and simplified forms. While the human figure and face have often been the subject of his work, imagery from childhood such as bears, rabbits, and the snowmen that make up these two works are also common themes. Hume is a painter as well as a sculptor, a fact suggested by the glossy, smooth surface of these sculptures that is unlike any other work in the park. The title *Back of a Snowman* plays a clever joke on the viewer, in which no amount of circling will reveal the snowman's front.



Scott Burton (American, 1939–1989)  
**Seating for Eight, 1989**  
designed 1985, fabricated 1989–90  
Polished Deer Island granite  
32 x 34 x 18 inches each

**Café Table I, 1984,**  
fabricated 1992  
Polished Absolute black granite  
28 x 22 x 22 inches

Like many artists of the 1960s, Scott Burton was interested in blurring the line between art and everyday life. His approach to achieving this was to make sculptures that function as furniture and place these pieces in public spaces where people would be invited to use them. His artwork begins with refined, immaculately constructed furniture like this table and chairs, but only becomes complete when visitors actually use the pieces. Thus, *Seating for Eight* and *Café Table I* are the only sculptures in the park that visitors are allowed to touch. Two distinct artworks that have been combined together, here they function as a central resting place in the park. The cool, smooth, granite seats form a democratic circle as opposed to a hierarchical "head of the table" arrangement. The sleek lines and balanced curves of the work reveal Burton's elegant sense of design, as well as the influence of the Minimalist art movement of the 1960s and 70s. Burton was also conscious of the inherent beauty of the marble he chose as his medium, polishing it to a high sheen that highlights the grain and color of the stone.



William Tucker (British, born Egypt, 1935)  
**Gymnast III, 1985**  
Bronze  
87 x 58 x 32 inches

This abstract, rough-surfaced sculpture is inspired by the movement of the human body—specifically gymnastics, as the title suggests. Created in 1985, the year after the Los Angeles Olympics, William Tucker cites the athletes on the rings and parallel bars as a visual source for this work, with a particular interest in the way their bodies become simplified into two moving and rigid halves. *Gymnast III* is not concerned with rendering the body realistically or the nuances of skin, muscle, and bone. Instead, Tucker attempts to manifest the body's physical sensations, such as fatigue, pain, exertion, stretching, or the force of hard landing. The work resides in a space between object and gesture, suggesting the body's most elemental shapes as well as its most visceral feelings.



Willem de Kooning (American, born Netherlands, 1904–1997)  
**Reclining Figure, 1969–1982**  
Bronze  
68 x 140 x 96 inches

Along with Jackson Pollock and Mark Rothko, Willem de Kooning was a central figure in the American art movement Abstract Expressionism. He is best known for his abstract figure paintings on the theme of "woman" created in the 1950s and 60s. On a trip to Rome in 1969, when de Kooning was 65 years old, he modeled his first sculptures and over the next five years made about 25 bronze figures using the same gestural techniques and expressionist style of his earlier paintings. *Reclining Figure* captures the immediacy of the artist's hands pushing the clay around, implying action, emotional energy, and the gestures of the human body. While highly abstract, a figure can be seen in the suggestion of an arm propping up a body and a leg kicking in the air.



Yoshitomo Nara (Japanese, born 1959)  
**White Ghost, 2010**  
Painted stainless steel and fiberglass  
144 x 102 x 96 inches

Nara came to international attention during the 1990s, when Japanese Pop art gained worldwide notice. Influenced by both Japanese anime and manga and Western animation and comics, Nara's art seems to portray a playful world of vulnerable cartoon characters. However, his figures usually carry a dark or somber tone alongside their innocence, and this subversive mixture of darkness and youth plays a critical role in Nara's art. These knowing innocents, or "demon children" as they have been called, are often little girls. *White Ghost* may refer to the artist's own personal history — his parents expected him to be a girl, and he lost an older sister at birth. "Emotionally," he says "part of me resembles a little girl."

in length to a larger-than-human scale, we experience them as if through a microscope—gigantic and threatening. There is a palpable tension in the hybridized form of the marine fossil with the beaker, resulting from the mixture of the ancient and primitive with the advanced. The sculptures also evoke feelings of unease, suggesting disease, engineering, and evolution gone wrong, which is reinforced by the multiple meanings of the word "order." It refers specifically to the biological classification system (life, domain, kingdom, phylum, class, order, family, genus, species), but also implies phrases such as "natural order" or "order of things," and its antonym—disorder, which these unruly creatures embody.



Tony Smith (American, 1912–1980)  
**Marriage, 1961,**  
designed 1961, fabricated 1989  
Painted steel  
120 x 144 x 120 inches

**Willy, 1962,** fabricated 2005  
Painted steel  
91 1/4 x 224 x 135 inches

Tony Smith's earliest sculptures date to his days spent quarantined from his family while he recovered from tuberculosis. The ample supply of medicine boxes used to treat his illness provided the medium for his small scale models and his imagination. Smith's long career in architecture was also highly influential on his output as a sculptor, evidenced most directly in the large scale of his work and the building-like manner in which his shapes interact with their surrounding space.

*Marriage* and *Willy* are among Smith's important early large-scale works. In both sculptures, Smith masterfully combines abstract geometric forms with human characteristics. The works' titles, a person's name and a dominant cultural institution, imply specific interpretations for each of the sculptures. Formally, *Marriage* offers an arch for the viewer to pass through, and presents a dialogue between the various connecting rectangular blocks. *Willy* involves more complex polyhedral shapes. Here, the flat black planes of steel twist into each other with less geometrical order, suggesting an anthropomorphic (or human) form. The title comes from a Samuel Beckett play *Happy Days* (1961), in which the character "Wille" crawls submissively around his wife, who is buried waist deep in mud.



Mark di Suvero (American, born China, 1933)  
**T8, 1985**  
Painted steel  
343 x 288 x 444 inches

Mark di Suvero's monumentally-scaled abstract sculptures are made primarily of industrial I-beams and heavy gauge metal. He composes his sculptures directly in the materials without the use of scale-drawn plans or models. He is able to work this way because he operates everything from the crane and anchor to the torch and hammer. Of the relationship between fabrication and composition he says, "Just as poetry can't happen if you don't know how to use words, you have to handle all the methods in order to reach the moment when you can do the dreams." T8 confronts viewers with somewhat familiar, industrial materials, but in di Suvero's hands the rigid seriousness of the steel has been transformed into a lithe, energy-filled structure. This vitality is enhanced as the viewer walks around and through the work, taking in the composition from multiple angles. While the sculpture stands on four legs firmly planted on the ground, these appendages become entangled in a knot of activity as they move skyward, and what formerly appeared stable and balanced, morphs into a burst of animated energy. The work is painted in the artist's signature bright orange-red color, creating maximum contrast against the blue sky.



Sol LeWitt (American, 1928–2007)  
**Modular Piece, 1969**  
Painted steel  
109 x 55 1/2 x 55 1/2 inches

Sol LeWitt cemented his reputation as one of the most critical figures of 20th-century American art by helping found the movements Minimalism and Conceptualism. His art, comprised of the most basic shapes and blocks of vibrant color, was often organized by logic and geometry but still maintained a sense of playfulness and freedom. LeWitt's sculptures, which he preferred to be called "structures," use repeated shapes to build architecture-like forms. In this work, perfect white cubes are arranged in a deceptively simple composition. While the sculpture has the finished dimensions of 109 x 55 1/2 x 55 1/2 inches, it could in theory, extend in any direction to infinity using exactly the same formal units — the word "modular" in the title reinforces the idea of endless identical attachments. In the urban setting of the sculpture park, the work also calls to mind office buildings or condos with their endless stacks of similar units. While LeWitt was not interested in emotional content within his work, he still acknowledged the visual dynamism of the negative spaces and sharp lines created by cubes silhouetted against space.

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Keith Haring (American, 1958–1990)  
**Untitled (Three Dancing Figures, version C), 1989,**  
designed 1989, fabricated 2009  
Painted aluminum  
120 x 135 x 125 inches

As a social activist and artist, Haring focused on creating an accessible and public form of art that could be enjoyed and understood universally. Haring underwent traditional artist training, but shunned conventional techniques and instead found inspiration in graffiti, animation, and the chaos of New York City. The human figure, reduced to basic lines and bright colors, was his primary subject, and is often portrayed brimming with energy and dancing as in this sculpture. "For me, the most effective public sculpture would function as visual and physical entertainment," Haring wrote. "I think public art (unless there is a specific political or ideological message) should make people feel comfortable, and brighten their environment."

*Five Plate Pentagon* is a sculpture comprised of five unpainted steel plates, assembled together in a manner resembling playing cards delicately balanced against one another. While it can be tempting to look for a narrative inroad into the piece, the artist is not concerned with conveying any specific story or emotion. Instead, the work is about the formal properties of the unadorned steel, the lines in space that are carved out by the plates, and the viewer's interaction with the sculpture in a given moment.



Jaume Plensa (Spanish, born 1955)  
**Nomade, 2007**  
Painted stainless steel  
324 x 204 x 216 inches

Jaume Plensa uses letters as the basic components of much of his art, which explores communication issues whether between individuals or cultures. This work depicts a crouching, anonymous figure, with a "skin" composed of letters from the Latin alphabet. The sculpture exemplifies Plensa's ongoing interest in ideas presented in written text, as well as the human body and how it perceives the world around it. He has described individual letters or symbols as components that have little or no meaning on their own, but blossom into words, thoughts, and language when combined with others. Plensa's screens of letters offer a metaphor for human culture, in which a person alone has limited potential, but when formed into groups or societies, becomes stronger. *Nomade* engages the viewer on many levels, from our recognition of the letters that form the shape, to our own physical interaction with the work as we view it from afar or from inside the work's interior space.

Puryear's sculptures combine the simplicity and gravity of Minimalism's basic geometric shapes presented on a human scale with a biomorphic quality derived from his use of organic forms and unique craftsmanship. As a youth, Puryear studied woodworking and learned to build things like guitars, furniture, and canoes. While this sculpture is made from cast iron, the grain of the original wood form is still evident, adding tactile warmth to the cool, industrial metal.

\*Artist commentary at the conclusion of the stop.



Richard Serra (American, born 1939)  
**Five Plate Pentagon, 1986**  
Steel  
60 x 72 x 113 inches

Despite steel's well established use in 20th-century sculpture, Richard Serra chose to work with this medium in part because he felt the ubiquitous metal art of the time was not using the material for its inherent qualities—qualities he understood because of his early jobs at steel yards. Of this he said, "I had not been used for its weight, its counterbalance, not for its cantilever nor its stasis nor gravitation load. It had not been used in the way that it had been in the Industrial Revolution in terms of building processes and procedures. Instead what they had done was to cut and fold it and use it as kind of a three-dimensional surrogate for painting."

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Martin Puryear (American, born 1941)  
**Decoy, 1990**  
Cast iron  
41 inches x 108 inches (diameter)

Martin Puryear's work often deals with interior and exterior spaces, and his sculptures excel at drawing viewers into them. *Decoy* achieves this with a periscope-like protrusion emerging from a circular base. While the work at first seems relatively innocuous and modest, further investigation reveals an ominous suggestion of something lurking underneath the security of the horizontal plate, reminding us that a decoy is not what it seems.

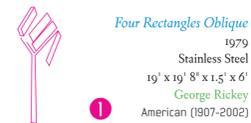
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All sculpture photography © Cameron Campbell with the exception of images 3, 4, 5, 8, 11, 16, 21, and 24.

Andy Goldsworthy (British, born 1956)  
**Three Cairns, 2002**  
lows limestone, lead, steel  
Des Moines Art Center Permanent Collections; purchased with funds from the Edmundson Art Foundation, Inc., the National Endowment for the Arts, and the Ellen Gray Maytag Madsen Sculpture Acquisition Fund, 2002.16.a-d. Photo: Woolly Bugger Studios

**ST. Louis, MO**  
**City Garden**



**Four Rectangles Oblique**  
1979  
Stainless Steel  
19' x 19' 8" x 1.5' x 6'  
George Rickey  
American (1907-2002)

George Rickey rejected the use of motors to power his sculptures and used the rectangular panels—like sails—to capture the wind. When the wind decreases, gravity begins to exert its pull on the panels. The exact movements of the sculpture are impossible to predict. *Four Rectangles Oblique* is a study in opposites—the rectangular forms are simple and orderly, while the movement, activated by the wind and gravitational pull, is complex and spontaneous.



**Kiera and Julian Walking**  
2002  
LED  
73" x 38" x 10"  
Julian Opie  
English (b. 1958)

To create this work, Julian Opie begins with a video of two people walking. Using computer software, the artist eliminates most of the details in the original image, but retains the outlines and movements. He makes drawings of the figures at regular intervals. He joins those drawings together to produce figures that move with the fluidity of real human beings. The drawings are translated into a format that can be played by the LED panels to create a continuous animation. The heads of these figures are simple circles. Since they appear to be anonymous and identical, we might be tempted to regard them as symbols for every man and woman; but the title Opie gives them references specific people—Kiera and Julian, Bruce and Sara (tour stop 2).



**Tai Chi Single Whip**  
1998  
Bronze  
84" x 109" x 43"  
Ju Ming  
Taiwanese (b. 1938)

This larger than life bronze sculpture depicts a faceless Tai Chi practitioner in a basic pose known as Single Whip. The artist, Ju Ming, studied Tai Chi Chuan, the Chinese martial art that originated nearly 1,000 years ago, and has sometimes been described as moving meditation. Tai Chi exercises are designed to develop harmony between the body and the mind, and the individual and the universe. The spirit of *Tai Chi Single Whip* presents contrasting, yet complimentary, elements—the cold, hard nature of bronze contrasted with the grace and controlled movements of the figure.



**Eros Bendato**  
1999  
Bronze  
89" x 146" x 114"  
Igor Mitoraj  
Polish (b. 1944)

*Eros Bendato* (Eros Bound) has the feel of an ancient relic that has been excavated and reconstructed. Artist Igor Mitoraj is inspired by ancient cultures and particularly characters from Greek and Roman mythology. In this sculpture, the dismembered head of Eros, the Greek god of love and desire, lies on its side. The bandages that wrap Eros's face suggest that the eyes and mouth have been covered indicating that desires and ideas have been imprisoned. The bandages also symbolize two opposing views of the world—either that civilization is broken beyond repair, or that it is being held together despite destructive forces.



**2 Arcs x 4**  
230.5 Degree Arc x 5  
1999  
Steel  
162" x 162" x 60"  
Bernar Venet  
French (b. 1941)

These sculptures by Bernar Venet are precisely as described by the title—five beams of steel rolled into a 230.5 degree arc, plus two additional arcs—one 235.5 degrees, the other 232.5 degrees. Each is constructed of four beams of steel. Throughout his career, Venet works to redefine art and to separate himself from the idea that art is the expression of the artist. For him the most important element in a work of art is the concept or idea involved. In his recent work, Venet creates works based on mathematical graphs and formulas. In mathematics, Venet discovered a language of symbols that satisfied his desire to create an art that is non-expressive and not subject to personal interpretation.



**Samarkand**  
1981  
Enamel on aluminum  
80.5" x 80.5"  
Jack Youngerman  
American (b. 1926)

Jack Youngerman finds inspiration in art and artifacts from around the world. The title *Samarkand* refers to the ancient city located along the Silk Road, an important trading route. The city experienced numerous conquests during its 2,500 year history, creating a culture that mixed together Iranian, European and Asian influences. The form of this sculpture resembles one of the most distinctive forms of Japanese art—a folding screen—combined with elements drawn from Middle Eastern architecture.



**La Rivière**  
1938-1943  
Bronze  
43.3" x 94.5" x 57"  
Ariside Maillol  
French (1861-1944)

The female nude is the subject of nearly all of Maillol's mature work. Although most of his sculptures are characterized by stillness, serenity and emotional restraint, *La Rivière* departs from those ideals. The artist creates the feeling of instability and movement by placing the figure low to the ground and extending the head and arms beyond the pedestal. The figure, with its legs bent in a pose that suggests running, is the personification of water.



**Kindly Geppetto**  
2001  
Bronze  
104.5" x 68" x 65.5"  
Tom Otterness  
American (b. 1952)

American sculptor Tom Otterness creates cast bronze sculptures inspired by fairy tales, cartoons and early animation. His work often appears comical, but carries a serious message. In *Kindly Geppetto*, Geppetto, a carpenter and the fictional creator of Pinocchio, is about to hammer the poor puppet. Pinocchio wants only to be a real boy, but first he must prove himself truthful and be able to tell right from wrong. Otterness explores this complicated relationship between the creator and his creation.



**Femmes au Perroquet**  
1952  
Bronze  
134.75" x 194.5" x 16"  
Fernand Léger  
French (1881-1955)

Throughout his career Fernand Léger created numerous images of women and parrots in a variety of media, including painting, printmaking and sculpture. In this unpainted bronze version, the artist uses overlapping shapes to create the illusion of depth. Léger studied architecture before turning to painting. Late in his career he produced murals, mosaics and stained glass that explored the relationship of art and architecture. One of the edition of the bronze sculptures, entitled *Femmes au Perroquet*, is installed on the exterior wall of the Fernand Léger Museum in Biot, France.



**Adam and Eve**  
1985-1989  
Painted polyester and fiberglass  
78" x 64" x 54"  
Niki de Saint Phalle  
French (1930-2002)

Niki de Saint Phalle is best known for her brightly-painted, oversized female figures representing female empowerment. In *Adam and Eve*, the two figures are seated side by side enjoying a picnic. The artist's retelling of the story depicts Eve not as the temptress, but as an equal partner in the relationship. An image of Adam and Eve is found on the tarot card known as The Lovers, a card representing two paths or a crossroad, and a version of this sculpture called *The Choice* can be found in the Tarot Garden, a monumental sculpture park that the artist created in Garavichio, Italy.



**Bird**  
2007  
Bronze  
60" x 40" x 22"  
Laura Ford  
Welsh (b. 1961)

Laura Ford creates playful and disturbing hybrid creatures. Part human and part animal, they are developed through observation of her own children and recollection of her feelings of growing up. As a child, she was introduced to the world of sideshows and fairgrounds. It had an early and lasting influence on the way she saw the world and her ability to move easily between the real and unreal, the creepy and sweet, the funny and mean.



**Night**  
1962  
Painted Steel  
144" x 144" x 192"  
Tony Smith  
American (1912-1980)

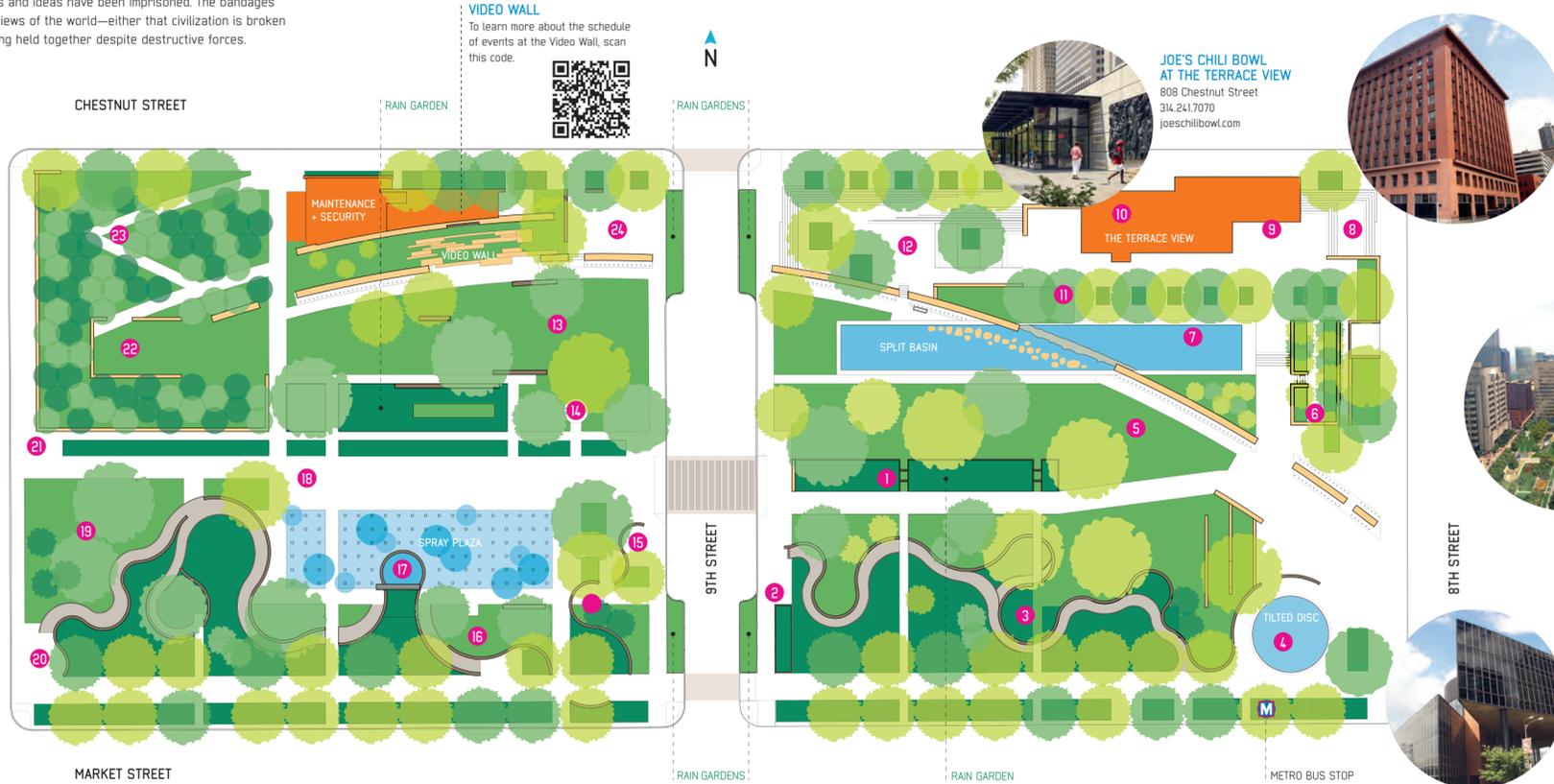
The process of arranging and combining geometric forms is at the core of Tony Smith's sculpture. The artist often began working on a new sculpture by rearranging elements used in previous works. *Night* was based on a slightly earlier work called *Free Ride*. The inspiration for *Free Ride* came to the artist as he was placing three aspirin boxes on a table in different arrangements. Struck by one arrangement, the artist decided to make a sculpture based on that design, and *Night* followed shortly after.

**GATEWAY MALL**  
Citygarden is located within the Gateway Mall, an urban green space extending from the Arch grounds to Union Station. The concept is part of a plan to link municipal buildings and gardens along Market Street.

**CIVIL COURTS BUILDING**  
1930  
10 N. Tucker Boulevard  
Ernest Klipstein & Walter Rathmann  
Built as part of a massive public works project undertaken in the 1920s, today the building is used by the 22nd Judicial Circuit Court of Missouri.

**UNION STATION**  
1894  
Theodore C. Link  
1820 MARKET STREET

**MEETING OF THE WATERS**  
FOUNTAIN 1936-1940  
Carl Milles  
1820 MARKET STREET



**VIDEO WALL**  
To learn more about the schedule of events at the Video Wall, scan this code.



**JOE'S CHILI BOWL AT THE TERRACE VIEW**  
808 Chestnut Street  
314.241.7070  
joeschilibowl.com



**THE WAINWRIGHT BUILDING**  
1891  
101 N. 7th Street  
Louis Sullivan  
Considered a major breakthrough in the development of the modern skyscraper with its masonry encasing its steel-frame, this 10-story National Historic Landmark is named for Ellis Wainwright, a St. Louis brewer and financier. It now houses Missouri state offices.



**THE GATEWAY ARCH RIVERFRONT**  
1963-1965  
Eero Saarinen  
Selected from 172 entries in a national competition to help revitalize the city's riverfront, Eero Saarinen's stainless steel arch is the tallest man-made monument in the U.S.



**THE GENERAL AMERICAN BUILDING**  
1974-77  
706 Market Street  
Philip Johnson  
Pritzker Prize-winning architect Philip Johnson created a cube of steel, rejecting the prevailing "glass tower" style that characterized corporate architecture at the time. The northwest portion of the cube is 45-feet above the ground to create a large portico that opens onto the Gateway Mall.

BUSCH STADIUM



**Aesop's Fables**  
1990  
Painted Steel  
11" x 5.25" x 32" x 4.5" x 13" x 7.5"  
Mark di Suvero  
American (b. 1933)

Mark di Suvero uses familiar machine-age materials and techniques to create his sculptures. In *Aesop's Fables*, industrial I-beams are welded, bolted and painted red in a straightforward composition that joins together the interlocking v's that make up one end, with the curvilinear cluster at the other. The title refers to a collection of fables credited to Aesop, a slave and storyteller who lived in Ancient Greece. Aesop used simple tales of animals acting wise or foolish to charm listeners and offer advice and insights into human nature.



**Untitled**  
2008  
Stainless Steel  
80" x 70"  
Martin Puryear  
American (b. 1941)

In *Untitled* Martin Puryear explores the idea of revolution around a fixed center and the subtly changing relationship of the sculpture to its surroundings. Like most of Puryear's work, *Untitled* is an abstract form that suggests a man-made structure or vessel. The artist combines a lifetime of influences in his work—traditional craft techniques from Sierra Leone from his time in the Peace Corps, Scandinavian basketry and furniture design from his undergraduate years in Sweden, the influence of 1970's minimalism and a life-long desire to make things, rather than representations.



**Big White Gloves, Big Four Wheels**  
2009  
Painted Bronze  
150"  
Jim Dine  
American (b. 1935)

Jim Dine has been intrigued by the story of Pinocchio for much of his life. In recent years he has explored the temptations, trials and tribulations of the mischievous wooden boy through a series of drawings, prints and sculptures. Like Geppetto, the puppet's fictional creator, Dine brings Pinocchio to life. The artist believes "the idea of a talking stick becoming a boy, is like a metaphor for art."



**Lifestyle**  
2006  
Cast Aluminum  
47.25" x 60.25" x 65"  
Jonathan Clarke  
English (b. 1961)

Jonathan Clarke's sculptures generally tend to be abstract and are often inspired by political and social issues. The artist has described his work as an attempt to recreate "defenses against the vulnerability felt when confronted by this seemingly overwhelming world." Clarke carves polystyrene without creating preparatory drawings first instead the desired shape is cut with a hot wire and then buried in a special molding sand. The polystyrene vaporizes when the molten aluminum is poured into the mold. The cast metal is removed from the sand and pieces are welded together. The immediacy of this technique is reflected in the sculpture's directness.



**Voyage**  
1999  
Bronze  
78.75" x 27.5" x 23.5"  
Jean-Michel Folon  
Belgian (1934-2005)

Among the themes that run through Folon's work are the alienation of modern man in a world of new technology and the magical power of imagination. He was best known for his illustrations of Everyman depicted as a man dressed in a raincoat with a brimmed hat and a blank face. In *Voyage*, Everyman sits in a boat opposite a sleeping cat. It is impossible to tell which direction the boat is traveling. Everyman is about to embark on a voyage, but he is not the one rowing the boat.



**The Door of Return**  
2001  
Bronze  
78.75" x 27.5" x 23.5"  
Kan Yasuda  
Japanese (b. 1945)

The egg-shaped form at the top of the door resembles a seed that has just split open or a mouth that opens to the sky, like a baby's first cry. Artist Kan Yasuda has left the answer deliberately ambiguous, leading us to think about time and space, life and death, the past and the present. When we pass through the door what is the place we are returning to?



**Untitled (Two Rabbits)**  
2004  
Bronze  
87" x 61" x 55", 63" x 68" x 45"  
Tom Claassen  
Dutch (b. 1964)

Claassen's sculptures are often not what they seem to be. He creates a tension between the light tone of the subject matter and the weight of the rounded bronze forms. Claassen chose to use a traditional sculpture material—bronze, but enveloped the work in white paint, creating the impression of marshmallowy lightness. The rabbits are placed directly on the ground in an attempt to bring the sculptures "down to earth," a departure from the way we usually view monuments and public sculpture.



**Untitled (Ringed Figure)**  
1987  
Painted Steel  
144" x 109.75" x 72"  
Keith Haring  
American (1958-1990)

The simple shapes and bright color of *Untitled (Ringed Figure)* are reminiscent of Keith Haring designed murals, playgrounds and public works for children's hospitals, orphanages and day care centers around the world. He used images that were easily recognized and media friendly, such as the radiant child, the barking dog and the flying saucer. He used them repeatedly in a variety of media, including sculptures, drawings, prints, posters and murals. There's a feeling of energy and motion, which is created by the banded knees, that make the figure feel like it's about to spring forward.



**Bruce and Sara Walking**  
2002  
LED  
73" x 38" x 10"  
Julian Opie  
English (b. 1958)

Opie uses the same technique to create Bruce and Sara as he did to make Kiera and Julian (tour stop 2). Starting with a video of two people walking, Opie reduces the video images to drawings and joins them together in a format that can be played by LED panels to create a continuous animation. Representing the every man and every woman, the anonymous and identical images are surprisingly given names of specific people—Kiera and Julian, Bruce and Sara.



**Zenit**  
1999  
Bronze and Aluminum  
197" x 47" x 177"  
Mimmo Paladino  
Italian (b. 1948)

Mimmo Paladino is inspired by the art and artifacts of diverse cultures. He combines images drawn from mathematics, science and art, with ancient signs and symbols to create works of art that appear dreamlike and ambiguous. In *Zenit*, (or Zenith in English), Paladino has created a bronze sculpture of an elegant riderless horse. A geometric form that mathematicians call a stellated dodecahedron (a star-shaped form with twelve faces) appears to balance on one of its points on the horse's back.



**Scarecrow**  
2006  
Bronze  
136" x 70" x 37"  
Donald Baechler  
American (b. 1956)

*Scarecrow* was inspired by the artist's farm in upstate New York. Baechler had the idea to place a sculpture hovering over the rolling hills and barns like the Christ the Redeemer sculpture atop Mount Corcovado in Rio de Janeiro. Baechler describes the scarecrow as an isolated figure in a vast field, dressed up as a dummy with no engagement in the world. The very first sculpture of the edition of *Scarecrows*, is found at Citygarden. The artist cast a second sculpture which is installed at his farm on the East Coast.



**Big Suit**  
2010  
Painted Aluminum  
118" x 51" x 29"  
Erwin Wurm  
Austrian (b. 1954)

Erwin Wurm chooses everyday objects as the subject of his work in an attempt to inspire viewers to question both the traditional definition of sculpture and their relationship to the world. *Big Suit*, plays with our perception of volume, one of the basic elements of sculpture, by creating an outer shell of cast aluminum that defines the mass we imagine inside the pink suit. Through the use of unexpected color and monumental scale the artist provides a powerful commentary on fragility of the individual and the way the material world shapes our self-image.



**Dance Chimes**  
Alfons Van Leggelo

Dance Chimes consists of nine bronze tiles equipped with mechanical sound elements. The sound elements were engineered by the European company Richter Spielgerate GmbH. The Dance Chimes are tuned to a five-note scale—a form of scale used in folk melodies around the world. Dancing or walking on the tiles activates a hammer mechanism that creates the bell-like sounds.



This Citygarden brochure was printed on paper stock that is certified by the Forest Stewardship Council™ (FSC®). This piece was produced by a certified Sustainable Green Printing (SGP) facility, using low emission, solvent free inks. The electricity used to produce this brochure has been offset 100% with Missouri wind energy credits procured from the Ameren Missouri Pure Power program.

**Los Angeles, CA**  
**Griffith Observatory**

# The Griffith Observatory Exhibit Program: Turning Visitors into Observers

Carolyn Collins Petersen, Senior Exhibition Writer, Griffith Observatory Exhibit Program

Mark A. Pine, Deputy Director, Griffith Observatory



## Introduction

For most Southern Californians and the many visitors who come to Los Angeles, the venerable Griffith Observatory is the shining white building in the Hollywood Hills, once referred to by director E. C. Krupp as "the hood ornament of Los Angeles." It is also familiar to moviegoers in numerous films, most notably the famous James Dean flick, *Rebel Without a Cause*. Funding for construction of the Observatory was given to the city by Griffith Jenkins Griffith, who wanted to create a "people's observatory." Since opening in 1935, the institution has been sharing the skies for free with anyone who wants to see them.

World-famous Griffith Observatory re-opened in November 2006, after a nearly five-year renovation and expansion project that restored the building, remade the planetarium, doubled the public space, and created a new, permanent exhibit program. The theme of the exhibits is "turning visitors into observers." The premise was to develop exhibits to engage visitors in observation, either directly or by experiencing the results of astronomical study. The exhibits were designed to be large, unique, and very visual, so as to provoke engagement, wonder, and inspiration. Writing the 165 panels that accompanied the dozens of exhibits focused on an inviting and conversational tone, as if the exhibits themselves could answer the questions visitors might have about what they were seeing. The panels make adroit use of imagery and very focused and meaningful written captions intended to connect with the Observatory's very broad, very diverse audience. This poster presents images of a selection of the exhibits, discusses the approach we took in writing the exhibits, and presents some lessons learned that other institutions may find helpful.

## Lessons Learned

As with any large exhibit project, there are a number of lessons that may be useful to other organizations:

**Define a clear mission for the exhibit program, one specific to your audience.** This is absolutely critical, and the step most often overlooked in the rush to design. Being clear-eyed about purpose and audience from the very beginning—resisting the temptation to "design to the space and time"—will yield benefits throughout the process. In the Observatory's case, defining a clear mission enabled us to sort through the myriad suggestions and content by constantly returning to fundamental questions. We also developed a clear sense of our very broad audience in terms of their education, background, learning styles, and native language. For that reason, we chose a very visual approach by which meaning was imparted by observation rather than reading.

**Benchmark against other institutions.** Though travel dollars are always in short supply, you will never regret seeing what other programs have done. The Observatory benefited enormously from conversations with other leading institutions to understand their approach, successes, challenges, and choices. Those who do not learn from history are doomed to repeat it.

## Creating The Exhibits

As the Observatory's non-profit partner in the project, Friends Of The Observatory (FOTO) hired C&G Partners, LLC to design the exhibits and Maltbie, Inc. to fabricate them. The Observatory's curatorial team, including Dr. Krupp, Dr. Bruce Bohannon (Exhibit Content Specialist), area astronomers, and Observatory staff devised content outlines to guide the design and writing. Because the words on most of the exhibits are likely to stand in place for more than a decade and appeal to an astonishingly multi-generational and ethnically diverse audience, the exhibit captions required extreme clarity and approachability. The challenges were many:

Text had to fulfill the core precept of the observatory's mission: turning visitors into observers. The material had to fit very precisely designed and limited spaces on each panel. The words had to be the equivalent of a popular-level astronomy book, yet written at about a 7th-grade reading level and be friendly and approachable.

To achieve these goals, the senior exhibit writer (Petersen) developed the "voice of the Observatory," a writing role that modeled the exhibit tone, as if to suggest a personal discussion between the Observatory visitor and the exhibits. It was very important that no one participant's voice (writing style) be allowed to dominate the panels. Thus, the exhibition writer kept the language level and tone as even as possible through several rounds of curatorial review and the rigors of design and layout.

The writing and layout processes proceeded in parallel. The writer worked in residence with the exhibit design team in New York City for eight and a half months, also advising on science issues and image selection and helping to resolve design issues. She met frequently with the curatorial team in Los Angeles. After approval, completed layouts were sent for fabrication.

**Hire talented design experts and have a conversation.** Neither FOTO nor the Observatory had in-house staff with the design experience needed for such a large undertaking. This opened the door to consider outside design support. The Observatory purposely chose a firm—C&G Partners—with a demonstrated history of creative and responsive design, but also with people with whom we could imagine ourselves engaging in a five-year "conversation" about our exhibits. Beware of those professing expertise with your content, having "exactly the right solution for you," or people you wouldn't want to sit in a room with for six or seven hours.

**Choose your words carefully, and pay close attention to voice.** In speaking with other institutions about their exhibit development, we encountered the same story—tension between "designers" and "scientists" regarding how much text was needed and how it should sound. Especially for large exhibitions, consider hiring an outside writer to serve as the singular "voice" for the program. In the Observatory's case, this helped integrate many inputs and writing styles while providing vital consistency of tone for the visitor. And the exhibit designers developed a template for all panels that placed a hard limit on the number of words, forcing a difficult but ultimately very rewarding effort to pare down concepts to only the most important elements.

## An Introduction to the Griffith Observatory Exhibits

Each visitor to Griffith Observatory is cast in the role of observer, with an opportunity to do real observing in authentic environments. The exhibits explore fundamental questions of astronomy—what do we observe, how do we observe it, and why is it important—while prompting visitors to ponder their own relationships with the universe. Each major exhibit area focuses on unique aspects of observation and the science of astronomy. The exhibits consist of sets of panels, illustrations, models, and carefully selected interactive pieces. Here is a representative sample of the more than 165 panels in the exhibition.



**The Ahmanson Hall of the Sky** establishes a personal connection to the sky for the visitor, answering six of the most-asked questions at the Observatory and anchored around the Observatory's public solar telescope. Six alcoves demonstrate *Day and Night*, *Sun and Stars' Paths* (right), *Seasons*, *Moon Phases* (left), *Tides*, and *Eclipses*.



The **Widener Hall of the Eye** explores the nature and progress of human observation of the sky and the tools used for that exploration. Using the Sky gives five examples of how people have used the sky for thousands of years to improve their lives and acquire important knowledge. **Extending the Eye** gives visitors the chance to see and manipulate telescopes, lenses, and mirrors on a unique astronomical "workbench," highlighting such advances as Galileo's telescope (right).



**Beyond the Visible** presents a wall of visuals (left) that reveal how our ability to detect and record radiation beyond visible light has opened the universe to further study. Each wavelength that astronomers study is illustrated, using images from ground-based and space-based facilities.



**Elements** (left) presents the chemical elements in an 8-foot-high periodic table sculpture, showing visitors how the elements are created through stellar evolution. **The Active Sun** shows our star through recent spacecraft data. **Our Sun Is a Star** features scale models and animations to show the Sun's critical importance to us and our understanding of all stars.



The **Richard and Lois Gunther Depths of Space** allows visitors to explore the planets, stars, nebulae and galaxies as seen by our ground-based and orbiting observatories in space.



**Observing in California** uses a series of models, illustrations, and hands-on artifacts to show how California observatories and researchers engineered scientific and technological breakthroughs that helped reveal the modern universe during the 20th century.

**The Edge of Space** provides visitors with an experience that bridges the familiar Earth-bound view of the sky with the larger universe. It contains **Pieces of the Sky**, with the Observatory's extensive meteorite collection and teaches about the role of impacts in shaping planetary surfaces. It also features the **Cloud and Spark Chambers**, which demonstrate the constant bombardment of cosmic rays that link us to the high-energy universe. **Our Moon** allows visitors to explore Earth's closest neighbor in space and includes an Apollo 14 lunar sample.



**The Planets** takes visitors on a tour of the solar system in a "you are there" journey of exploration. Above them hang 3D models of the worlds of our solar system (above), sized properly to each other and to the theater, which represents the Sun. **Other Worlds, Other Stars** highlights the ongoing search for extra-solar planets, using an ever-changing LED counter of known planets to showcase the pace of discovery. Our **Milky Way Galaxy** is illustrated on an 8-foot luminous glass model that floats in midair. The **Iconic Universe** is an image series of distant nebulae, galaxies and stars. Nearby, the **Big Dipper** is a 4-foot sphere that can be viewed from all sides to show how perspective changes the perceived form of this familiar star pattern.



Visitors can use specially mounted telescopes to view details in the 152-foot-long **Big Picture**, showing a small portion of the constellation Virgo as seen by the Samuel Oschin Telescope. It is accompanied by the **Depth of Space**, a series of animations that show the 3D character of our universe. Seated across from the image, against the outer wall of the **Leonard Nimoy Event Horizon** theater, is a statue of Albert Einstein (left), his extended finger represents the amount of sky covered by the Big Picture.



### About the Authors

**Carolyn Collins Petersen** is a science writer and vice-president of Loch Ness Productions, of Groton, MA. She served as senior exhibition writer for the Griffith Observatory Exhibit Program. She may be reached at: [carolyn@lochnessproductions.com](mailto:carolyn@lochnessproductions.com)

**Mark A. Pine** is Deputy Director of Griffith Observatory. From 2000-2006 he was Deputy Executive Director of FOTO and managed the creation of the exhibit program. He may be reached at: [mark.pine@lacity.org](mailto:mark.pine@lacity.org)

**Hartford, CT**  
**Elizabeth Park**

## Elizabeth Park Conservancy Sponsored Activities

### Saturday & Sunday

**11:00 & 2:30 Rose Garden Tour** – Meet at main entrance to Rose Garden

**11:30 Tree Talk** – Meet under the Big Tent

**1:30 Tree Tour** – Meet under the Big Tent

### Saturday

**10:00-1:00 Shade Garden expert available** – Shade Garden

**12:00-1:00 Friend & Enemies of Wallace Stevens Poetry Reading** Pond House

### Sunday

**1:00-4:30 The Connecticut Rose Society Juried Rose Show** Pond House

## Farmer's Market & Food Court

WETHERSFIELD  
**FARMERS'  
MARKET**

Located East of the Rose Garden  
Saturday Only

POND HOUSE

"Street Fare" Food Court  
At entrance to Restaurant  
Saturday & Sunday

## Big Tent

**10:00-4:00**

**Connecticut Artists Initiative Welcome Center • Conservancy Booth**

• CT Herb Society • CT Iris Society • CT Historical Society • Urban Forester, City of Hartford, tree experts and tree talk • Earl Stone photography • Darryl Kravitz, Artist  
• Harriet Beecher Stowe Center • Education Homestay Programs • Playhouse on Park  
• Roses for Autism • Saint Frances Hospital-Child Advocate Center • Christian Activities Council • True Colors • Heartbeat Ensemble • Hartford 2000/City of Hartford/Individual Hartford Communities • Playhouse Theater Group • Gardner's House, Inc. • Local Writers

## Miscellaneous Activities

**10:00-4:00 Children's Activities** Children's Tent (East Side of Rose Garden)

• Mini Musical - Children's creation and performance  
• Playhouse Theatre Group  
• Family Story Program - Consisting of Story Book Favorites  
• Interactive Story Telling Sing Along and Dance

**11:00-2:00 Thistle Lawn Bowling Club's 100th Year Celebration**

Saturday only - Watch a game being played  
Located near Asylum Avenue

**12:00-1:00 West Hartford Yoga** Picnic area across from the Pond House

## Perennial Pavilion

**10:00-4:00 Writers Common and Workshop**

Check in at Pavilion on the West side of the Rose Garden

**2:00 Honors Brass Quintet-Hartt School, University of Hartford** (Sunday Only)

Many thanks to the following Contributors  
who have made Rose Weekend successful!

### Lead Sponsors



KONICA MINOLTA



### Supporting Sponsors



### Additional Support



Pedro E. Segarra  
Mayor

### In-Kind products and Services

Pleasant Valley Fence  
Brothers Associates Landscaping

Hartford Parks Department  
Hartford Gardeners



Thanks to Our Wonderful Garden & Event Volunteers



# Rose Weekend

June 22 - 23



Elizabeth Park  
CONSERVANCY

1561 Asylum Avenue • West Hartford, CT 06117  
www.elizabethparkct.org 860-231-9443

**Connecticut Artists Initiative**  
**"Its All About Love"**



Produced and Directed by: Patricia A. Johnson and Twila McKinney  
 CAI Production Collaborators: Joy Monroe and Tricia Jessica Johnson

**Main Stages – Saturday & Sunday Performances**

**10:00 am-11:00** Opening Ceremonies

**11:00-12:00**

**Drum Call, Libation & Permission of the Elders – Alvin Carter, Sr. CAI**

- Classic Ballet • African Dance • Neo Classic Instrumental • Contemporary Spiritual Choir • Jazz/Classic Pianist • R&B Female Vocalist • Body Painting/Smooth Hip Hop

**12:00-2:00**

**The CAI pays tribute to one of Hartford's own - World-Renowned Jazz Artist Nat Reeves**

- Zumba Dance Party • Contemporary Pop Vocal • The Wave Artist/Instrumental • Contemporary Spiritual Choir • Vocal-Band-Irish Traditional Band • Poetic Presentation Jazz Vocalist • Poetic Drama • Krump Dance Troupe • Jazz Instrumental • Spoken Word Classic Soul/Male Vocalist

**2:00-3:00**

- Spoken Word • Classic Spiritual/Female • Vocalist-Electo/Island Pop • Cabaret Main Stage Broadway Singers • Afrikan Amerikan Jazz Vocalist • Trio Classic Spiritual • Reading/Poet Laureate

**3:00-4:00**

- Latin Jazz Percussion Ensemble • Contemporary Poetry/Duet • Jazz/R&B • Trumpet/Rap • Soul/Female Vocalist • Reggae Band/Lover's • Classic & Jazz Piano

**FINALE:** Connecticut Artists Initiative & Audience: "We Are Family"

**Main Stage – Additional Sunday Special Performances**

**12:00 and 3:00**

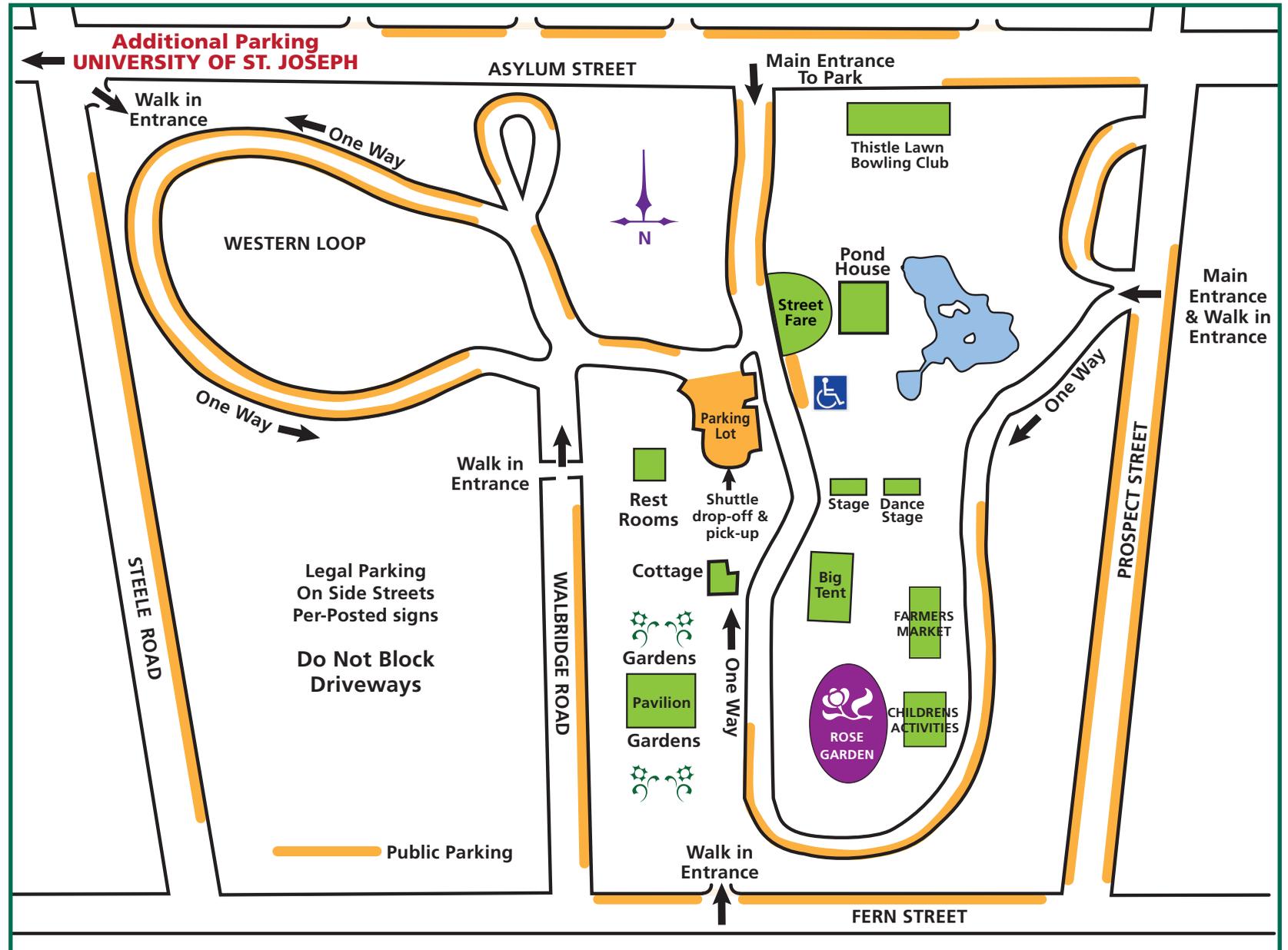
**Nat Reeves Ensemble Performance**

Featuring Artists of the Jackie McLean Institute, Hartt School, University of Hartford: Josh Bruneau, Trumpet-Andrew Renfro, Guitar-Taber Gable, Piano -Jovan Alexandre, Tenor Sax-Steve Davis-Trombone - Mike Dick, Drum

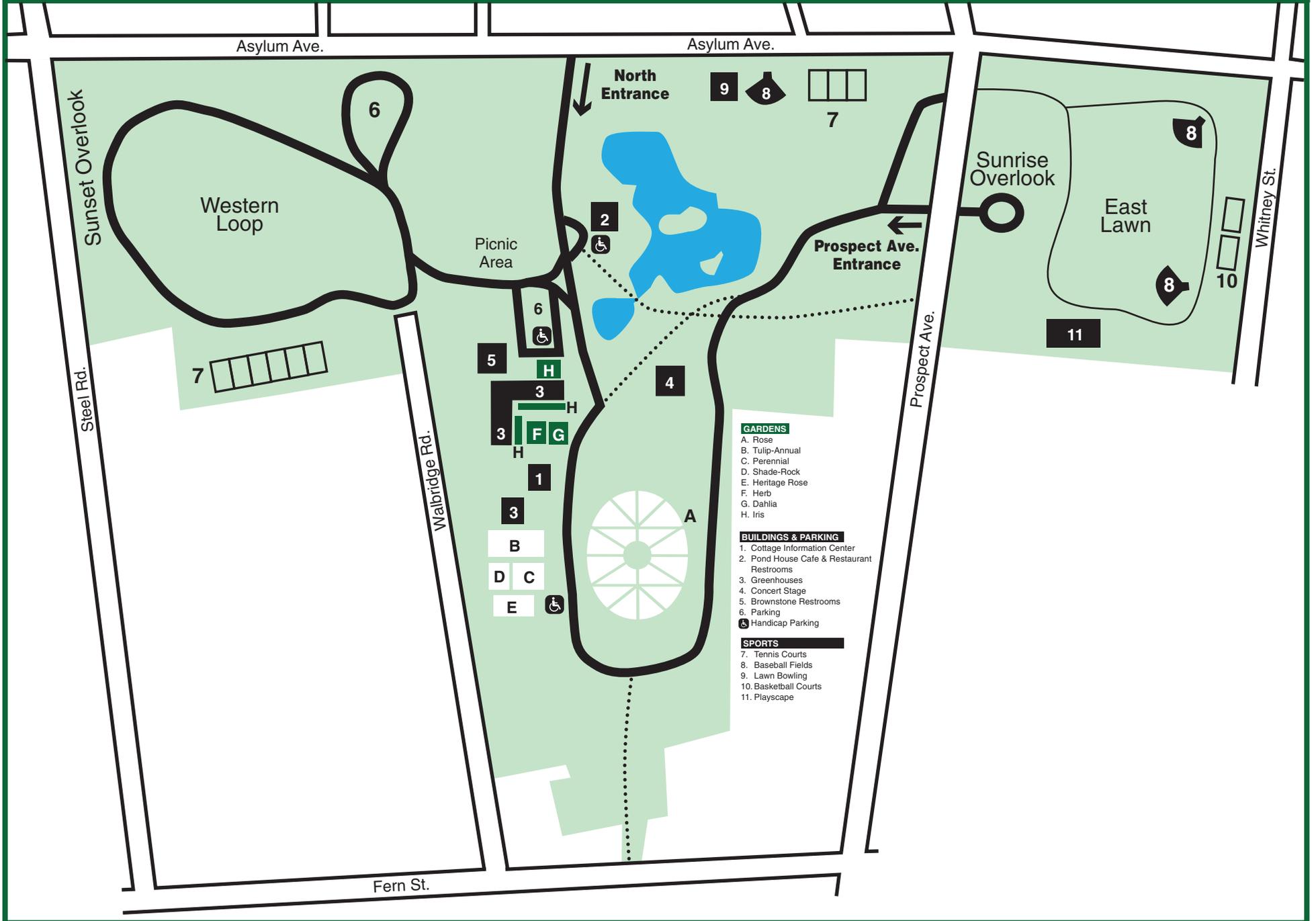
**1:00 Honors Brass Quintet-Hartt School, University of Hartford**

**Celebration of Gardens & Community**

The Elizabeth Park Conservancy is proud to produce the 32nd "Rose Weekend". This celebration of the gardens started in the Perennial garden with punch and cookies. Today, the event showcases the important link between parks and their communities. We invite you to visit all the venues and enjoy, learn and view the wonderful fusion of all the experiences this event has to offer!



# Elizabeth Park



### GARDENS

- A. Rose
- B. Tulip-Annual
- C. Perennial
- D. Shade-Rock
- E. Heritage Rose
- F. Herb
- G. Dahlia
- H. Iris

### BUILDINGS & PARKING

- 1. Cottage Information Center
- 2. Pond House Cafe & Restaurant
- Restrooms
- 3. Greenhouses
- 4. Concert Stage
- 5. Brownstone Restrooms
- 6. Parking
- Handicap Parking

### SPORTS

- 7. Tennis Courts
- 8. Baseball Fields
- 9. Lawn Bowling
- 10. Basketball Courts
- 11. Playscape

# Manhattan, NY

## Bryant Park

# Directions to Bryant Park

## Subways

**B D F M** to 42<sup>nd</sup> Street and 6<sup>th</sup> Avenue

**7** to 5<sup>th</sup> Avenue and 42<sup>nd</sup> Street

## Bus

**M1 M2 M3 M4 Q32** to 5<sup>th</sup> Avenue at 42<sup>nd</sup> Street

**M5 M6 M7** to 6<sup>th</sup> Avenue at 42<sup>nd</sup> Street



Bryant Park Corporation (BPC), a private not-for-profit company, was founded in 1980 to renovate, finance, and operate Bryant Park in New York City. BPC is funded by income from events, concessions, and corporate sponsors, as well as an assessment on neighboring properties, and does not accept government or philanthropic monies. In addition to providing security and sanitation services, and tending the park's lush lawn and seasonal garden displays, BPC provides public amenities and activities, including movable chairs and tables, café umbrellas, restaurants, food kiosks, world-class restrooms, and a wide range of free events throughout the year. The Midtown park, conveniently located at 6<sup>th</sup> Avenue between 40<sup>th</sup> and 42<sup>nd</sup> Streets, is visited by over 6 million people each year and is one of the busiest public spaces in the world. BPC's website, [www.bryantpark.org](http://www.bryantpark.org), is available for more detailed information and a schedule of upcoming events.



# Things to Do Bryant Park Summer 2014





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All events, programs, and activities are subject to change. Visit [bryantpark.org](http://bryantpark.org).



7

Presented by Bank of America  
With CityMD, Talenti, and *The Wall Street Journal*



Classic films under the stars on the big screen. Bring a blanket and sit on the lawn to enjoy great food, friends, plus a classic Warner Brothers cartoon before each film.

Find picnic options on the Fountain Terrace from vendors curated by Hester Street Fair 4pm - 10pm.

**Mondays at Sunset. Lawn opens at 5pm.  
June 16 - August 18**

JUN

### Mon, 16 Saturday Night Fever

John Travolta became a pop culture icon as Tony Manero on the dance floor in white polyester, trying to get off the mean streets of Brooklyn. John Badham directs and the Bee Gees' best-selling soundtrack is packed with Disco hits. (1977) 118 min. (Paramount) R Rated

### Mon, 23 The Mark Of Zorro

This big budgeted blockbuster stars Tyrone Power as the ultimate Zorro, the masked avenger who uses his ingenuity and sword to fight the injustices of the ruling Spaniards and their nasty captain, Basil Rathbone, to rescue the old California townspeople. (1940) 94 min. (Fox) Not Rated

### Mon, 30 A Soldier's Story

Oscar nominee for Best Picture and Best Screenplay, Norman Jewison's tense murder mystery is set on a Louisiana military base in the 1940s. Starring Howard Rollins Jr. and Denzel Washington, it's based on a Pulitzer Prize winning play. (1984) 101 min. (Sony/Columbia) PG Rated

JUL

### Mon, 7 Blazing Saddles

Mel Brooks directed and wrote (with Richard Pryor) this uproarious and sometimes crude tale featuring some of the most outrageous characters in movies, led by Cleavon Little as the first black sheriff in the Old West and Gene Wilder as the Waco Kid. #6 on AFI's list of the 100 Funniest Movies. (1974) 93 min. Panavision (Warner Bros.) R Rated

### Mon, 14 Suddenly Last Summer

Elizabeth Taylor, Katharine Hepburn, and Montgomery Clift star in Tennessee Williams' lurid psychodrama (with a Gore Vidal screenplay) directed by Joseph Mankiewicz. What really transpired during that European trip and is a lobotomy the only cure? (1959) 114 min. (Sony/Columbia) Not Rated

### Mon, 21 National Lampoon's Vacation

The Griswolds, Chevy Chase and Beverly D'Angelo, set out cross-country with kids to a theme park and everything goes wrong. Co-starring Randy Quaid, John Candy, Anthony Michael Hall, and Eugene Levy, directed by Harold Ramis, and written by John Hughes. (1983) 98 min. (Warner Bros.) R Rated

### Mon, 28 Key Largo

Humphrey Bogart and Lauren Bacall in the remarkable John Huston film noir about a WWII vet forced to confront a ruthless Edward G. Robinson and his gang. It all plays out at a seedy Florida hotel during hurricane season. (1948) 100 min. (Warner Bros.) Not Rated

AUG

### Mon, 4 The Karate Kid

Ralph Macchio stars as a Jersey kid who is ostracized when he transfers to a high school in Southern California. Taught discipline and self-defense by Mr. Miyagi (Oscar nominated Pat Morita), he goes up against his bully in the finale. (1984) 126 min. (Sony/Columbia) PG Rated

### Mon, 11 Lover Come Back

Doris Day and Rock Hudson plus Tony Randall team up for a romantic comedy about competing Madison Avenue ad executives, willing to stoop as low as need be to score clients. Oscar nominated for story/screenplay. (1961) 107 min. (Universal) Not Rated

### Mon, 18 The Shining

Director Stanley Kubrick builds an unbearable tension until the end. Jack Nicholson plays an unstable writer who takes a job in the off-season at an isolated resort, which may be haunted by guests who never checked out. Shelley Duvall is his wife and Danny Lloyd their young son who sees horrific premonitions. (1980) 144 min. (Warner Bros.) R Rated

# HBO Bryant Park Summer Film Festival



Presented by 106.7 Lite FM

The best of musicals on and off Broadway showcase their hits, plus lots of surprises from other Broadway shows. Hosted by LiteFM DJs.

**Thursdays, 12:30pm - 1:30pm**  
**July 10 - August 14**

# Broadway in Bryant Park



# Musical Chairs

4

**JUL**  
**Thur, 10**  
**Stomp**  
**Rocky**  
**Wicked**  
**If/Then**  
Host: Delilah

**Thur, 17**  
**Pippin**  
**Chicago**  
**Les Misérables**  
**Atomic**  
Host: Helen Little

**Thur, 24**  
**The Phantom of the Opera**  
**Piece of My Heart**  
**Cinderella**  
**Avenue Q**  
**Bullets Over Broadway**  
Host: Christine Nagy

**Thur, 31**  
**Rock of Ages**  
**Once**  
**Holler If Ya Hear Me**  
**A Gentleman's Guide to Love and Murder**  
Host: Bob Bronson

**AUG**  
**Thur, 7**  
**Jersey Boys**  
**Heathers**  
**50 Shades! The Musical**  
**After Midnight**  
Host: Rich Kaminski

**Thur, 14**  
**Matilda**  
**On the Town**  
**Mamma Mia!**  
**Motown The Musical**  
Host: Delilah

Please check [bryantpark.org](http://bryantpark.org) for schedule updates.

## *Musical Chairs Bryant Park*

Hosted by Ophira Eisenberg and DJ Stewey Decimal.

Join us for the third annual ultimate game of Musical Chairs in Bryant Park. Winner takes all! Be there or be *chair!* Must be 18+ to play. Registration at [musicalchairs@urbanmgt.com](mailto:musicalchairs@urbanmgt.com).

**Monday, 7:30pm**  
**June 2**

Rain date: Monday, June 9  
**Lawn**



**BINGO! Bryant Park**

Hosted by Tom Shillue and DJ Flip Bundlez.

Game on!  
Registration suggested at  
bryantpark.org.

**Thursdays, 7pm**  
**June 5, 12, 19**  
**Fountain Terrace**



# BINGO!

Build FitClub into your morning routine – free and open to all fitness levels.

**Pilates with Pilates on Fifth**

Target the spine and deep abdominal muscles to build a strong body. No prior experience necessary. In partnership with park neighbor, Pilates on Fifth. Some mats provided; bringing your own is encouraged.

**Mondays, 7:30am - 8:30am • May 12 - September 22\***  
**Fountain Terrace** \* No classes on May 26 and September 1

**Boot Camp with The Rise NYC**

NYC's premiere community-driven pop-up fitness group, The Rise NYC, brings boot camp to Midtown with a distinctive blend of cardio and strength training. No equipment necessary.

**Wednesdays, 6:30am - 7am • May 14 - September 24**  
**Fountain Terrace**



# Bryant Park FitClub

# Tai Chi

## Classes

Tai Chi and Eternal Spring are instructed by members of the Tai Chi Chuan Center. Open to all ages and experience levels.

**Tuesdays and Thursdays, 7:30am - 8:30am**  
**April 29 - September 25**  
**Fountain Terrace**

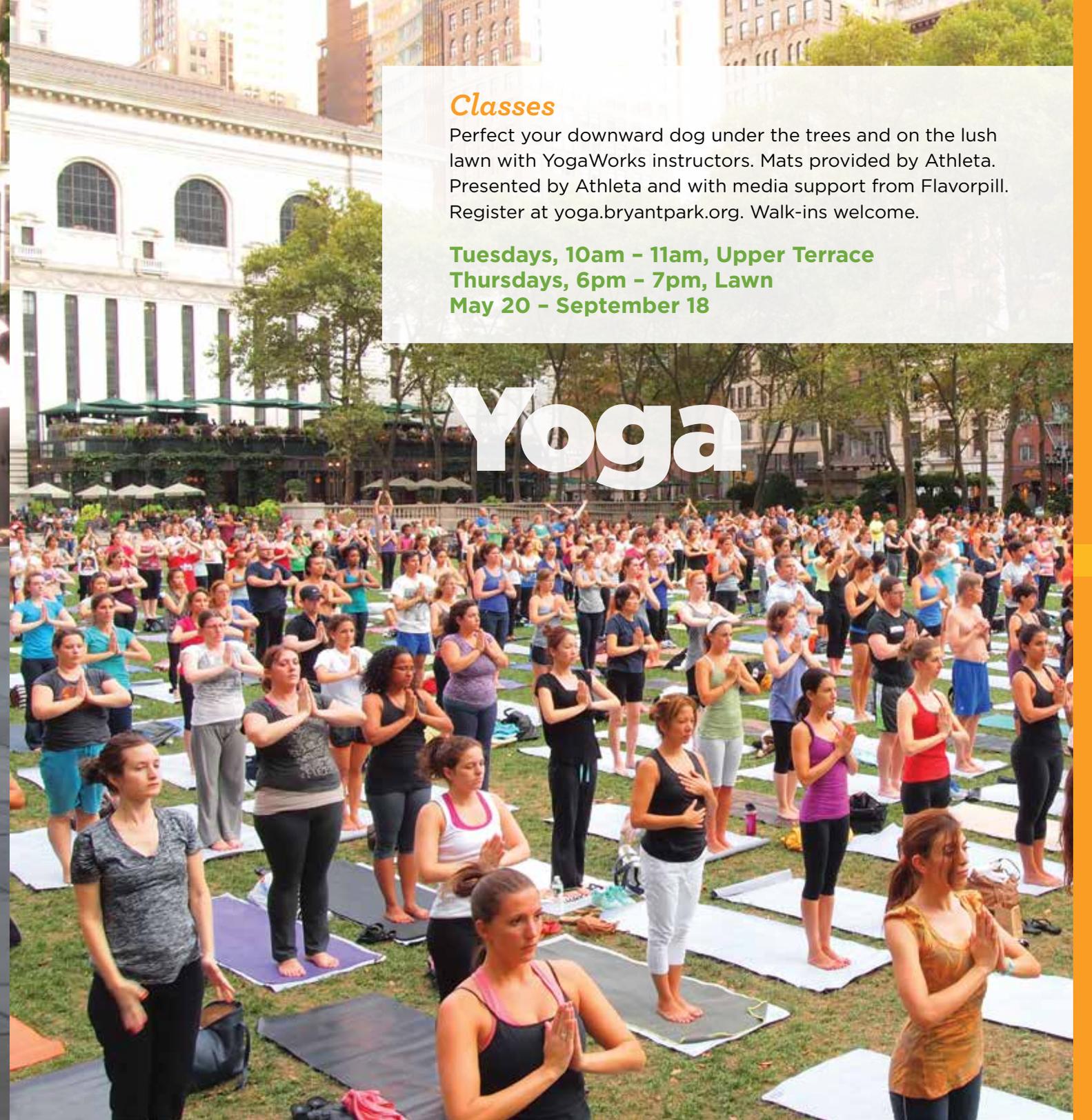


## Classes

Perfect your downward dog under the trees and on the lush lawn with YogaWorks instructors. Mats provided by Athleta. Presented by Athleta and with media support from Flavorpill. Register at [yoga.bryantpark.org](http://yoga.bryantpark.org). Walk-ins welcome.

**Tuesdays, 10am - 11am, Upper Terrace**  
**Thursdays, 6pm - 7pm, Lawn**  
**May 20 - September 18**

# Yoga



# Bryant Park Moves



## *Classes presented by Limón Dance*

This modern dance class, now in its fourth year, is led by dancers from the world-renowned Limón Dance Company. Experience the joy of movement and dance — open to all levels.

**Saturdays, 10am - 11am**  
**May 31 - September 27**  
 Northeast corner of Lawn

# Fencing



## *Classes*

Take a stab at the modern sport of fencing with masters from Manhattan Fencing Center. No prior experience needed, and equipment is provided. Registration required at 212-382-2255. Drop-ins considered if space allows.

**Fridays, 1pm - 2pm**  
**April 18 - June 6**  
**September 5 - October 10**  
**Fifth Avenue Terrace at 41<sup>st</sup> Street,**  
**in front of the New York Public Library**

# Language Classes

## Presented by inlingua

Ciao! Olá! Konnichiwa! Hola! Learn a new language in these beginner classes. Attendance limited to one class for each language offered. Registration required: [inlinguainBryantPark@inlingua.com](mailto:inlinguainBryantPark@inlingua.com).

**Mondays, 11:45am - 12:30pm**  
**May 5 - August 25\***  
**Upper Terrace gravel,**  
**across from the Bryant Park Café**

\*No class May 26



<b>Japanese</b>	May 5, June 9, June 30, July 21, August 18
<b>Brazilian Portuguese</b>	May 12, June 16, July 14, August 11
<b>Italian</b>	May 19, July 7, July 28, August 25
<b>Spanish</b>	June 2, June 23, August 4

## Classes

Learn the basics of fly fishing — no water needed. Join expert instructors from Orvis for lessons on fly casting and outfit rigging. Register at 212-827-0698.

**Saturdays, 10am - 12pm**  
**April 19 - June 14**  
**July 19**  
**Fifth Avenue Terrace at 41<sup>st</sup> Street,**  
**in front of the New York Public Library**

# Fly Fishing

### Classes

Free beginner classes presented by Knitty City. Yarn and needles are provided. Register at 212-787-5896, or take a chance and drop by.

**Tuesdays, 1:30pm - 3pm**

**June 17 - August 26**

**Upper Terrace gravel, across from the Bryant Park Grill**

### Worldwide Knitting in Public Day

Join fellow knitters and crocheters in celebration of Worldwide Knitting in Public Day. The Big Apple Knitting Guild, NYC Crochet Guild, and The Harlem Needlearts will attend and offer free beginner lessons. Plus, donate blanket squares to FECS' Blankets of Love program.

**Saturday, June 14**  
**2:30pm - 4:30pm**

# Knitting

# Birding Tours

### Tours

Discover the surprising diversity of birds that call Bryant Park home during the migratory seasons with guided tours. Presented in partnership with New York City Audubon.

**Thursdays, 8am - 9am**  
**September 25 - October 23**

**Meet at 'wichcraft coffee kiosk**  
**(42<sup>nd</sup> Street at 6<sup>th</sup> Avenue)**

# Juggling

## Classes

Test your coordination and dexterity with free juggling lessons. All skill levels are welcome and equipment is provided.

**Mondays - Fridays,  
12pm - 1pm**

**Tuesdays,  
5:30pm - 7:30pm**

**Saturdays,  
12pm - 3pm**

**March 3 - October 31**

**Various locations.**

**Check [bryantpark.org](http://bryantpark.org)  
for details.**

## Juggle This! Festival

Bryant Park hosts the first day of the 12th annual New York City juggling festival. Lessons, 12pm - 4pm. Performance, 4pm - 5pm.

**Thursday, June 5  
12pm - 5pm  
Upper Terrace**

Get inspired by the urban life, flowers, and monuments at Bryant Park. Show your artistic side with free drawing and craft supplies. A teaching artist will be on hand to provide basic instruction.

**Mondays, 12pm - 4pm  
Tuesdays - Fridays, 12pm - 6pm  
June 2 - September 30  
Fifth Avenue Terrace,  
in front of the New York Public Library**



# Bryant Park Art Cart

**Instruction**

Learn to play pétanque, the popular European game of boules, from members of La Boule New Yorkaise, our championship-winning club. Available for parties.

**Mondays - Fridays,  
11am - 6pm  
April 1 - October 11  
North of Fountain Terrace**

**Tournaments**

Local, national, and international tournaments organized by La Boule New Yorkaise. Register at [labouleny.com](http://labouleny.com) for a small fee.

**April 19, May 17 - 18,  
June 14 - 15, August 24,  
September 27 - 28,  
October 4  
10am - 6pm  
Gravel around the Lawn**

# Pétanque

# Ping Pong

Paddles and balls provided free of charge to all skill levels. Bring a friend, or sign up with our park attendant, who can arrange a friendly game. Available for parties.

**Daily, 11am - 7pm  
April - September**

**Daily, 11am - 6pm  
October - November**

**The Tables, 42<sup>nd</sup> Street Allée**

**Tournaments**

Competition runs high at fun single-elimination, bracket-style tournaments. Registration required at [bryantpark.org](http://bryantpark.org). On-site registration at 6pm if space allows. Winner receives BP Shop prize.

**Wednesdays, 6:30pm  
May 7, June 4, July 2, August 6,  
September 3, October 1**

# Chess

Game boards, including chess, checkers, and backgammon, are available for free. Endorsed by the Marshall Chess Club.

**Daily, 11am - 7pm**  
**May - October**  
**40<sup>th</sup> Street Plaza**

## *Tournaments*

Kids (ages 4+) and adults compete. Registration recommended at [tristatechess.com](http://tristatechess.com) for a small fee. On-site registration at 9am. Cash prizes for winners.

**June 1 and July 13**  
**9am - 4:30pm**  
**Fountain Terrace**

# Bryant Park Games

Take a game break with an eclectic selection of favorite tabletop games for free. From Scrabble and mancala to dominoes and Jenga. Available for parties.

Visit [bryantpark.org](http://bryantpark.org) to find weekly Game Socials and Clinics for Board and Party Games, Mah Jongg, and more.

**Daily, 11am - 6pm**  
**April and October**

**Daily, 11am - 7pm**  
**May - September**

**40<sup>th</sup> Street Plaza**

# Kubb

Learn this Scandinavian lawn game, also known as Viking Chess. To win, knock over your opponent's blocks with wooden pins. Are you a novice? Our attendant will teach you to play for free. Available for parties.

**Daily, 11am - 6pm**  
**April and October**

**Daily, 11am - 7pm**  
**May - September**

**The Green, near 6<sup>th</sup> Avenue**



Practice your technique, perfect your distance and speed, or bring the kids to play on the green — all free of charge. Golf balls and clubs are provided. Available for parties.

**Daily, 11am - 6pm**  
**April and October**

**Daily, 11am - 7pm**  
**May - September**

**The Green, near 6<sup>th</sup> Avenue**

## *Tournaments*

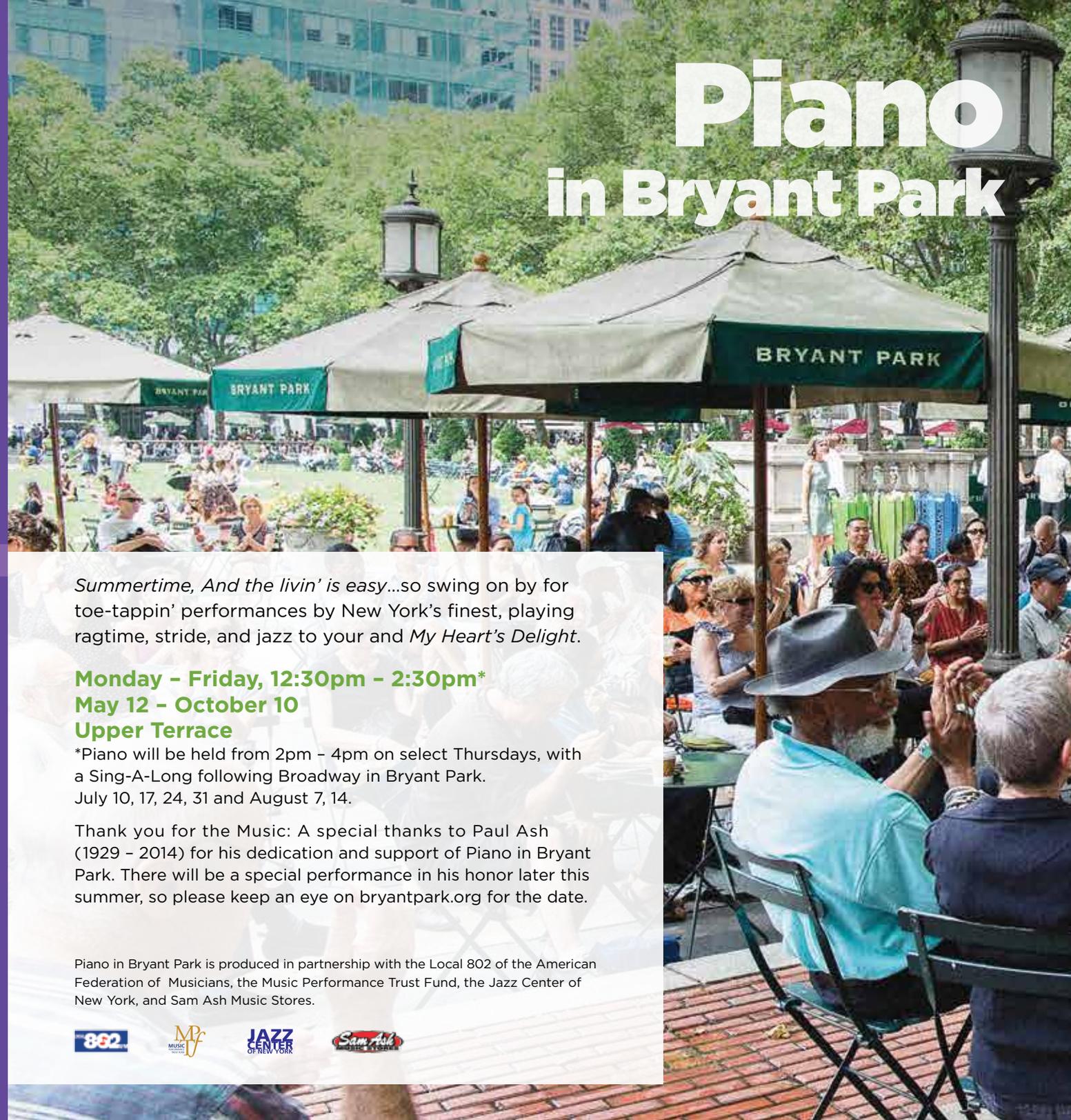
Participate in one of three weekly lunchtime tournaments for the chance to earn a spot in the championship round on August 28. Rain date: August 29. Registration required for qualifying rounds: [bryantpark.org](http://bryantpark.org).

**Thursdays, 12:30pm - 1:30pm**  
**August 7, 14, 21**

# Putting Green



# Piano in Bryant Park



Summertime, And the livin' is easy...so swing on by for toe-tappin' performances by New York's finest, playing ragtime, stride, and jazz to your and *My Heart's Delight*.

**Monday - Friday, 12:30pm - 2:30pm\***  
**May 12 - October 10**  
**Upper Terrace**

\*Piano will be held from 2pm - 4pm on select Thursdays, with a Sing-A-Long following Broadway in Bryant Park. July 10, 17, 24, 31 and August 7, 14.

Thank you for the Music: A special thanks to Paul Ash (1929 - 2014) for his dedication and support of Piano in Bryant Park. There will be a special performance in his honor later this summer, so please keep an eye on [bryantpark.org](http://bryantpark.org) for the date.

Piano in Bryant Park is produced in partnership with the Local 802 of the American Federation of Musicians, the Music Performance Trust Fund, the Jazz Center of New York, and Sam Ash Music Stores.



**MAY**  
 12 - 16 **Todd Robbins**  
 Ragtime and Classic Tin Pan Alley  
 19 - 23 **Sue Maskaleris**  
 Composer and Pianist  
 26 - 30 **Joel Forrester**  
 Contemporary, Boogie-Woogie, Trance and Stride

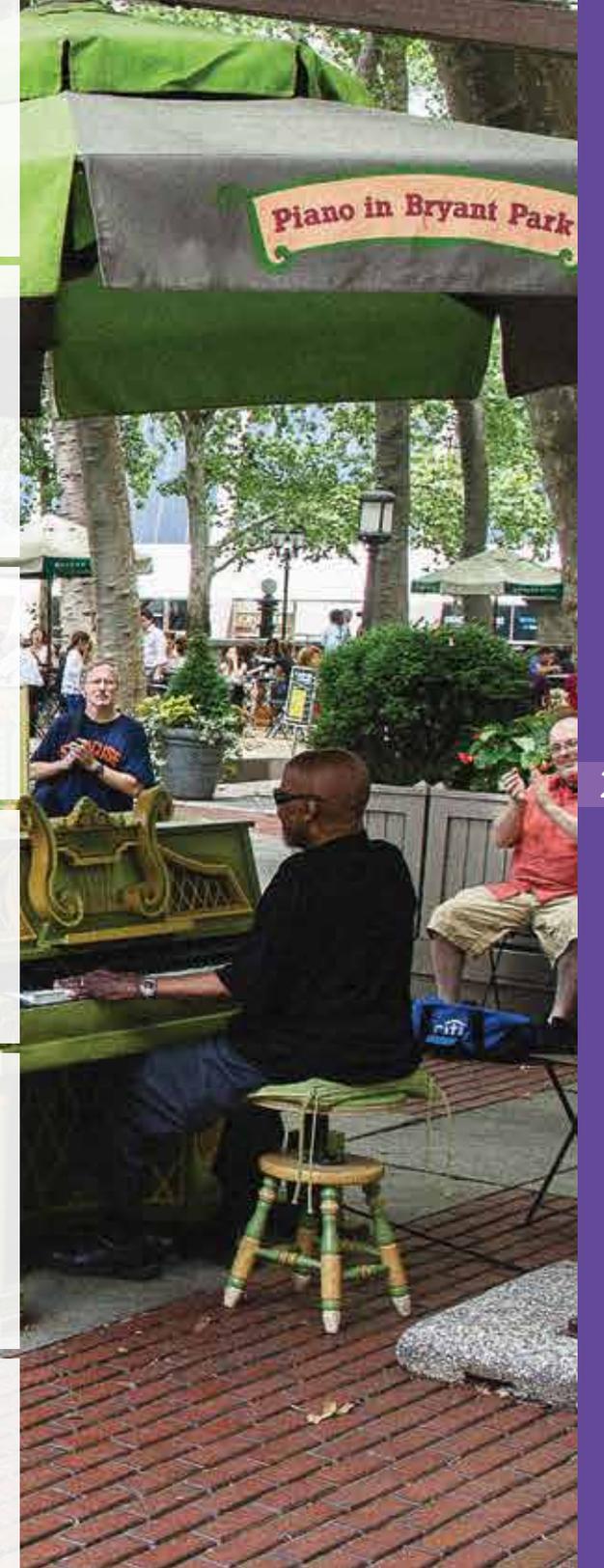
**JUN**  
 2 - 6 **Terry Waldo**  
 Protégé of the late Eubie Blake - Ragtime  
 9 - 13 **Jon Weber**  
 Jazz Performer, TV Score Composer  
 16 - 20 **Deanna Witkowski**  
 Winner - Great American Jazz Piano Competition  
 23 - 27 **Larry Ham**  
 Jazz Pianist and Composer  
 30 - Jul 4 **Junior Mance**  
 International Jazz Hall of Famer

**JUL**  
 7 - 11\* **Russ Kassoff**  
 Trio and Solo Jazz, Broadway Conductor  
 14 - 18\* **Luiz Simas**  
 Brazilian and American Genres of Jazz  
 21 - 25\* **Dona Carter**  
 Pianist, Composer, Music Educator  
 28 - Aug 1\* **Isaac ben Ayala**  
 Performing and Film Recording Artist

**AUG**  
 4 - 8\* **Dan Manjovi**  
 Award-Winning Musician and Film-Song Composer  
 11 - 15\* **Roy Eaton**  
 Played Carnegie in '37  
 18 - 22 **Victor Lin**  
 Kenny Barron Trained, Columbia University Instructor  
 25 - 29 **Daryl Sherman**  
 Internationally Renowned Waldorf Astoria Pianist

**SEP**  
 1 - 5 **Frank Owens**  
 Pianist, Conductor, Composer, Musical Director  
 8 - 12 **Kuni Mikami**  
 12 Years with Lionel Hampton's Big Band  
 15 - 19 **Yuka Aikawa**  
 Jazz Pianist, Composer, Accompanist  
 22 - 26 **Armen Donelian**  
 International Pianist, Composer, Bandleader  
 29 - Oct 3 **Ayako Shirasaki**  
 Virtuoso Pianist with a "Tender Touch"

**OCT**  
 6 - 10 **Bertha Hope**  
 Jazz Pianist, Teacher, Composer, Arranger



# Bryant Park After Work



Original music from NYC's most talented singer-songwriters and bands, curated by two acclaimed musicians: inventive and Obie Award winning Ethan Lipton, and East African vocalist and SONY/OKeh recording artist, Somi.

**Wednesdays,  
6pm - 7pm  
June 18 - August 27  
Fountain Terrace**

#### About the Curators

Ethan Lipton is a songwriter and playwright with a passion for songs that transport through story.

Somi is one of the most promising voices of her generation, and has a new album: *The Lagos Music Salon*.

**JUN** **Wed, 18\***

#### **The Universal Thump**

Greta Gertler and Adam Gold create an alchemy of avant-garde pop.

**Wed, 25\***

#### **Ethan Lipton & his Orchestra**

NYC's Best Lounge Act (*New York Mag*) plays his own brand of jazz/folk/alternative.

**JUL** **Wed, 2\***

#### **Stephen Clair and the Millionaires**

Wry character sketches and surreal fantasies from a genuine urban roots singer.

**Wed, 9\***

#### **Defibulators**

Traditional country band with a rock 'n roll attitude.

**Wed, 16\***

#### **Howard Fishman and The Biting Fish Brass Band**

Cool blend of pop, blues, and country with jazz, gospel, and experimental.

**Wed, 23\*\***

#### **Morley**

Uplifting mix of jazz, folk and soul, with deep grooves and conscious lyrics.

**Wed, 30\*\***

#### **Ayo Awosika**

American-Nigerian jazz vocalist with a distinct, soulful, and highly addictive sound.

**AUG** **Wed, 6\*\***

#### **ABIAH**

Passionate songwriting, incredible singing, and an unassailable taste in music.

**Wed, 13\***

#### **Miwa Gemini**

Merges Eastern and Western music to create folk-infused lullabies and balmy nocturnes.

**Wed, 20\*\***

#### **Thiefs**

Gritty and rousing jazz and R&B weaved from processed and acoustic sounds.

**Wed, 27\*\***

#### **Black Bottom Revue**

Aggressive, melodic 5-piece soul.

\* Curated by Ethan Lipton

\*\* Curated by Somi

JUL

Fri, 11

**World Time Zone**

All-star group plays a mix of straight-ahead jazz with a cool bluster and far-reaching curiosity.

Commission: *Contrasts in Individualism* by Michael Blake

**Sybarite5**

Blending classical and contemporary with influences from Mozart to Radiohead, this string quintet has achieved rock-star status.

Commission: *Revolve* by Andy Akiho

Fri, 18

**Cassatt Quartet**

Outstanding string quartet equally adept performing masterpieces and contemporary music on the worlds' major stages.

Commission: *To Mourn, To Dance* by Daniel Godfrey

**Greg Osby Group**

Insightful and innovative, Osby features a no holds barred approach to jazz and a steady flow of experimentation.

Commission: *Salamat* by Greg Osby

Fri, 25

**Diane Moser Quintet**

Sublime jazz pianist Moser has brought together collaborators and composers to explore new works for small ensemble.

Commission: *Music for the Last Flower* by Diane Moser

**Guidonian Hand**

America's leading modern trombone collective is acclaimed by *The New York Times* for their "expertly played" performances.

Commission: *Scry* by Mary-Ellen Childs

AUG

Fri, 1

**Different but the Same**

At the forefront of improvised music and deeply committed to the traditions of jazz and American music.

Commission: *Non Sequiturs* by Ellery Eskelin

**Del Sol Quartet**

Master musicians that break the boundaries of classical music in riveting performances of new music with a global pulse.

Commission: *Bagatelles* by Mason Bates

Fri, 8

**Claudia Quintet +1**

Critically acclaimed John Hollenbeck leads this unmatched innovative and adaptable modern jazz ensemble.

Commission: *Royal Toast* by John Hollenbeck

**Lincoln Trio**

One of the hottest young trios in music forges new paths in classical music.

Commission: *Arc of Fire* by Laura Elise Schwendinger



# New Music

## Presented with Chamber Music America

Award-winning classical and jazz ensembles perform back to back each week, showcasing works commissioned by Chamber Music America.

**Fridays, 6pm – 8:30pm**  
**July 11 – August 8**  
**Upper Terrace Steps**

Take a cross-cultural musical journey: from France to Colombia, the Balkans to Louisiana, cumbia to jazz, and more—with accordions, harmoniums, concertinas, and bandoneons. Produced in collaboration with Ariana's List.

**Tuesdays, May 6 - July 29**  
**5pm - 6pm:**  
**Accordionists throughout the park**  
**6pm - 7:15pm:**  
**Band on the Fountain Terrace**

# Accordions Around the World

**MAY**  
**Tue, 6**

Accordionists play Argentine, French, Brazilian, Japanese, and Jewish music

Band:

**Carte Blanche**

Vintage jazz

**Tue, 13**

Accordionists play French, cabaret, Cajun, Balkan, Gypsy, and cumbia music

Band:

**Chicha Libre**

Psychedelic cumbia from Peru and Brooklyn

**Tue, 20**

Accordionists play Celtic, English, Eastern European, folk, Brazilian, and French music

Band:

**Matuto**

Brazilian bluegrass

**Tue, 27**

Accordionists play cumbia, Argentine, Irish, post-jazz, and desi music

Band:

**Isle of Klezbos**

Klezmer

**JUN**  
**Tue, 3**

Accordionists play Balkan, Celtic, alternative, rock, and French music

Band:

**Los Chantas**

Argentine tango

**Tue, 10**

Accordionists play Italian, Yiddish, jazz, French, and classical music

Band:

**Raya Brass Band**

Balkan sound of NYC

**Tue, 17**

Accordionists play Russian, Bavarian, French, sabor Latino, waltz, and Balkan music

Band:

**The Prodigals**

Accordion-driven Celtic/roots/funk

**Tue, 24**

Accordionists play ragtime, waltz, Balkan, Appalachian, pop, blues, and Irish music

Band:

**Uri Sharlin and the DogCat Ensemble**

Original music from around the world

**JUL**  
**Tue, 1**

Accordionists play Mexican, Polish, pop, rock, and French music

Band:

**The Adlers Band**

German Austrian music

**Tue, 8**

Accordionists play Medieval, klezmer, Balkan, polka, and vallenato music

Band:

**Regional de NY**

Brazilian choro

**Tue, 15**

Accordionists play Japanese, Argentine, French, Romanian, and polka music

Band:

**Bombay Rickey**

Bollywood-tinged surf-noir from Brooklyn

**Tue, 22**

Accordionists play French, jazz, Tex-Mex, and Japanese music

Band:

**Gregorio Uribe Band**

Colombian cumbia/vallenato

**Tue, 29**

**Special Event  
Series Finale**

# Bryant Park Shakespeare



The Drilling Company presents

## *Hamlet*

Directed by Hamilton Clancy

There's something rotten in the park and it's definitely not the trash cans. Celebrate Shakespeare's 450<sup>th</sup> birthday with his greatest play, produced by the irreverent and addictive summer troupe that creates LES' *Shakespeare in the Parking Lot*.

**Thursdays, Fridays, Saturdays, 7pm • May 15 – May 31 • Upper Terrace Steps**

Boomerang Theatre Company presents

## *Love's Labor's Lost*

Directed by Cailin Heffernan

Shakespeare's smart comedy about the battle of the sexes. A king and friends swear an oath to renounce women, but a princess and companions put that plan to the test. Produced by the award-winning company known for its Shakespeare series in Central Park.

**Thursdays, Fridays, Saturdays, 7pm • August 14 – August 30 • Upper Terrace**



A social dance party after work — featuring popular dance instructors plus an incredible band each week — hosted and produced by Talia Castro-Pozo.

Salsa, Swing, Tango, and much more. From novices to experts, all are welcome.

Lessons: 6pm – 7pm  
Dancing to live music: 7pm – 8:30pm

**Wednesdays, 6pm – 8:30pm  
May 7 – June 11  
Fountain Terrace**

MAY

### Wed, 7 Salsa

Music: **Mitch Frohman and The Bronx Horns Mambo Orchestra**  
Dance Lesson: **Talia Castro-Pozo and Sekou McMiller**  
NYC's top Latin musicians play authentic Latin music: mambo, cha-cha, merengue, boogaloo, bolero, and more.

### Wed, 14 Brazilian

Music: **Nanny Assis Group**  
Dance Lesson: **Daniele Andrade and Leo Simoes**  
Samba, forró, axe, Brazilian jazz, and Afro-Brazilian from the Brazilian International Press' Best Singer of 2011 award winner.

### Wed, 21 Argentine Tango

Music: **Sofia Tosello y Los Varones del Tango**  
Dance Lesson: **Mariana Parma and Hernán Brizuela**  
Tango with a big city approach: Latin canción traditions mixed with sounds of the downtown jazz and funk scene.

### Wed, 28 Swing

Music: **The Glenn Crytzer Quintette**  
Dance Lesson: **Evita Arce and Peter Bullen**  
A favorite among Lindy Hoppers, this styling young group performs songs from jazz's golden age.

JUN

### Wed, 4 Bachata

Music: **Grupo Voz a Voz**  
Dance Lesson: **Talia Castro-Pozo and Alejandro Bouza**  
Two time Latin Billboard and Grammy nominee expertly mixes pop-bachata with the tropical touch of R&B harmonies.

### Wed, 11 Motown

Music: **Pete Brown and The Rhythm Dogs**  
Dance Lesson: **Marielys Molina and Rickey Tripp** from *Motown The Musical* on Broadway  
Established musicians play grooving high-energy sounds of Motown, rock, swing, reggae, and soul.

# Dancing in Bryant Park

# Bryant Park Presents Modern Dance

Some of the most exciting modern dance companies in the city perform their latest works on stage.

Produced in collaboration with Inception to Exhibition.

**Fridays, 6pm - 7:30pm**

**June 13, June 20, June 27**

**Special Event Friday, July 4, 2pm - 4pm**

**Bryant Park Stage**



**JUN**

**Fri, 13**

### **Elisa Monte Dance**

Exploding with highly athletic and sensual style and a technical and physical acuity, this company explores the depths of the human experience.

### **Buglisi Dance Theatre**

Passionate works with shapes, luminous textures, and stilled moments in time that offer an adventure in perception.

### **Jennifer Muller/The Works**

Evocative and inspirational dance created using incredible multi-disciplinary techniques.

**Fri, 20**

### **Stephen Petronio Dance**

A leading modern dance-maker producing powerfully modern landscapes for the senses.

### **NØA Dance**

A collaborative company with works that magically teeter between tragedy and comedy, classical and folk, serenity and wildness.

### **UnderOneDances**

This innovative company brings audiences closer to dance, especially with the interactive TweetDance.

### **The Dash Ensemble**

Contemporary dance with an urban flair, combining elements of modern, hip hop, and physical theater.

**Fri, 27**

### **Take Dance**

An athletic fusion of Eastern and Western cultures that interprets society's sensitivity and understanding of the human condition.

### **Steps Ensemble**

Resident contemporary company of Steps on Broadway features established and emerging commissioned choreography.

### **BodyStories: Teresa Fellion Dance**

A highly physical company inspiring audiences with provocative, emotional, political, and humorous works.

**JUL**

**Fri, 4; 2pm - 4pm • Special Event**

### **Booking Dance Festival Edinburgh**

A showcase prior to the dance festival at The Fringe in Edinburgh featuring 9 dynamic dance companies from across the US, plus a special guest company from Martinique:

**Art of Motion · Antara Bhardwaj · Barkin/Selissen Project · Buggé Ballet  
Dzul Dance · Michael Mao Dance · Rebecca Stenn · Reed Dance · Synthesis Dance  
Compagnie Christiane Emmanuel**



# Le Carrousel

Specially created to complement the park's French classical style, featuring brightly colored animals and French cabaret music. \$3 per ride, or buy a discount card to enjoy 10 rides for \$15. Available for parties.

**Daily, 11am - 8pm**  
**June - October**  
**40<sup>th</sup> Street Allée**

## Le Carrousel Kids

### *Flaubert Frog & Friends: Free to Be... Frog and Me*

Flaubert and Cali Co Cat present stories, songs, and poems from the celebrated book *Free To Be... You and Me*.

**Saturdays, 1pm - 2pm**  
**June 14 - August 16**

### *Le Carrousel Magique*

*Alakazam!* Our ace magicians return with tricks up their sleeves and feats that razzle-dazzle.

Produced in partnership with [mondaynightmagic.com](http://mondaynightmagic.com).

**Sundays, 1pm - 2pm**  
**June 15 - August 10**

**JUN** 15 Jeff Moche  
 22 Ben Nemzer  
 29 Jeff Moche

**JUL** 6 RJ Lewis  
 13 Chris Capehart  
 20 RJ Lewis  
 27 Chris Capehart

**AUG** 3 Ben Nemzer  
 10 Joe Maxwell

### *Le Carrousel Trick or Treat*

Calling all ghosts, monsters, pirates, and princesses too...you're invited to the *ghoulest* Halloween mash in town with tricks, treats, magic, face-painting, and pumpkin art to *booooooot!*

**Saturday, October 25, 1pm**

# Reading Room

*Beautiful cloud! I would I were with thee  
In thy calm way o'er land and sea:  
To rest on thy unrolling skirts, and look  
On Earth as on an open book;*

— *To A Cloud* by William Cullen Bryant (1832)

Reading, writing, and literary happenings related to the written word — under the London Plane trees — in the open-air Reading Room. Located on the 42<sup>nd</sup> Street side of the park. Look for the burgundy and white umbrellas.

**Daily, 11am - 7pm**  
**42<sup>nd</sup> Street Allée**

*Rain Policy*

In case of rain, events are held under a tent at the Reading Room.

In case of severe weather, rain locations are:

**General Society of Mechanics and Tradesmen**

20 West 44<sup>th</sup> Street (between 5<sup>th</sup> and 6<sup>th</sup> Avenues)

**The New York Public Library**

Stephen A. Schwarzman Building

Fifth Avenue and 42<sup>nd</sup> Street

Enter at 42<sup>nd</sup> Street

**CUNY - Guttman Community College**

50 West 40<sup>th</sup> Street (between 5<sup>th</sup> and 6<sup>th</sup> Avenues)

*Check [bryantpark.org](http://bryantpark.org) for rain location.*



# Programs

## Poetry

Readings by renowned poets who share poems of their own and the classics too.

**Tuesdays, 7pm; May 13 – September 30\***

\*No program on September 16

## Lunch Poems

Homage to the 50<sup>th</sup> Anniversary of the publication of *Lunch Poems* by Frank O'Hara.

**Thursdays, 12:30pm; June 5 – 26**

## Author

Celebrity authors dish on their latest and offer insights into what it takes to be a bestseller.

**Wednesdays, 12:30pm; May 21 – August 20**

## Kids

Summer Saturdays with stories, music, magic, and visits from favorite literary characters to boot!

**Saturdays, Noon; May 31 – August 23\***

\*No program on July 5

## BookClub

From Austen to Zola, book clubs on the classics, facilitated by the contemporary. Stop by the Reading Room to pick up a free copy of your BookClub choice ahead of time — compliments of our partners at Oxford University Press. While supply lasts.

**Alternating Tuesdays, 12:30pm;**

**June 10 – August 19**

## HSBC Sustainability

Programs focusing on community development, education, financial literacy and the environment.

**Alternating Tuesdays, 12:30pm;**

**June 3 – August 26**

## StoryTime

*Meowsic*, stories, and joke time too, make up an hour of fun made special by park resident Cali Co Cat.

**Tuesdays, 10:30am; June 24 – August 12**

## Non-Fiction

Revel in the past, explore, and seek the truth, with non-fiction writers who are experts in their field.

**Wednesdays, 7pm; June 25 – August 20**

## Writers

Workshops geared to sharpen, polish, and improve upon your skills as a writer.

**Thursdays, 7pm; June 26 – August 7**

## Reel Talks

Conversations on film. A look at all the different elements that come together to create the perfect flick...roll 'em!

**Mondays,**

**12:30pm; July 7 – 28**

**6:30pm; August 4 – 11**

## Writers Teens

College essay writing.

**Saturday, September 20; 12:30pm**

APR

24 Thur.  
11am**Poetry**

Poem in Your Pocket Day  
Produced in partnership with the  
Office of the Mayor, Urban Word NYC,  
and NYC Votes.

MAY

13 Tues.  
7pm**Poetry**

Lightsey Darst, Sarah Fox,  
Sun Yung Shin, Anna Moschovakis.  
Produced in partnership with  
Coffee House Press.

20 Tues.  
7pm**Poetry**

An Evening of CUNY Poets:  
Carl James Grindley, Alexander  
Long, Salita Bryant, Isaac  
Goldenberg.  
Produced in partnership with  
Anne Lovering Rounds.

21 Wed.  
12:30pm**Author**

Emily Giffin, *The One & Only:  
A Novel*.  
Hosted by Jane Green,  
*Tempting Fate*.

27 Tues.  
7pm**Poetry**

Stephen Burt, Katha Pollitt,  
Rowan Ricardo Phillips.  
Produced in partnership with Blue  
Flower Arts.

28 Wed.  
12:30pm**Author**

Eddie Shapiro, *Nothing Like A  
Dame: Conversations With the Great  
Women of Musical Theater*.  
With special guest Tony-Award  
winner LaChanze.

31 Sat.  
12pm**Kids**

Clifford the Big Red Dog  
Produced in partnership with  
The Scholastic Store.

Please check [bryantpark.org](http://bryantpark.org) for additional programming and updates.

JUN

3 Tues.  
12:30pm**HSBC Sustainability**

**The Economics of Happiness**  
Dan Harris, ABC News Co-Anchor  
*Nightline* and *Weekend Good  
Morning America*, *10% Happier:  
How I Tamed the Voice in My Head,  
Reduced Stress Without Losing My  
Edge, and Found Self-Help That  
Actually Works — A True Story*.  
Carol Graham, Leo Pasvolsky Senior  
Fellow, Brookings Institution and  
Professor, University of Maryland,  
*Happiness Around the World: The  
Paradox of Happy Peasants and  
Miserable Millionaires*.

7pm

**Poetry**

Michael Klein, Kathryn Levy, Filip  
Marinovich, Danniell Schoonebeek.  
A Bryant Park Reading Room Production.

4 Wed.  
12:30pm**Author**

Herman Koch, *Summer House  
with Swimming Pool: A Novel*  
Hosted by Ron Hogan, author  
and creator of Beatrice.com.

5 Thur.  
12:30pm**Lunch Poems**

Charlotte Mandel, Rachel Hadas,  
Colette Inez.  
Produced in partnership with WordTech  
Communications.

7 Sat.  
12pm**Kids**

Funkytown Playground

10 Tues.  
12:30pm**BookClub**

*The Odyssey*, Homer  
Facilitated by Barry B. Powell,  
*The Odyssey* (new Oxford  
University Press translation).  
Produced in partnership with  
Oxford University Press.

7pm

**Poetry**

David Tomas Martinez, Carmen  
Calatayud, Pablo Miguel Martinez,  
Barbara Brinson Curiel.  
Produced in partnership with  
Letras Latinas.



JUN

11 Wed.  
12:30pm**Author**

**Real Characters** with host Andy Ross. With authors Courtney Maum, *I Am Having So Much Fun Here Without You: A Novel*, Dave Hill, *Tasteful Nudes: ...and Other Misguided Attempts at Personal Growth and Validation*, and Rosie Schaap, *Drinking With Men: A Novel*.

12 Thur.  
12:30pm**Lunch Poems**

Teresa Carson, Dawn Potter, January O'Neil. Produced in partnership with CavanKerry Press.

14 Sat.  
12pm**Kids**

Erin Lee and the Up Past Bedtime Band

17 Tues.  
12:30pm**HSBC Sustainability****Water - A Precious Resource**

John Gaudet, Ecologist, *Papyrus: The Plant that Changed the World: From Ancient Egypt to Today's Water Wars*. Brian Richter, Director, Global Freshwater Strategies for the Nature Conservancy, *Chasing Water: A Guide for Moving from Scarcity to Sustainability*.

7pm

**Poetry**

A Tribute to Gerald Stern. Kimiko Hahn, Rebecca Gayle Howell, Alicia Ostriker. Produced in partnership with Poetry Society of America.

18 Wed.  
12:30pm**Author**

Jenny Mollen, *I Like You Just the Way I Am: Stories About Me and Some Other People*. Hosted by Jason Biggs, Actor.

19 Thur.  
12:30pm**Lunch Poems**

Patricia Spears Jones, Sharan Strange, Jocelyn Lieu, Jessica Greenbaum, Lydia Cortes. A Bryant Park Reading Room Production.

21 Sat.  
12pm**Kids**

The Berenstain Bears LIVE!

24 Tues.  
10:30am**StoryTime**

Cali Co Cat

Please check [bryantpark.org](http://bryantpark.org) for additional programming and updates.



JUN

24 Tues.  
12:30pm**BookClub**

*Great Expectations*, Charles Dickens Facilitated by Maura Kelly, *Much Ado About Loving: What Our Favorite Novels Can Teach You About Date Expectations, Not-So-Great Gatsbys, and Love in the Time of Internet Personals*.

Produced in partnership with Oxford University Press.

7pm

**Poetry**

Poetry Man: A Tribute to Bryant Park's own, Paul Romero. A Bryant Park Reading Room Production.

25 Wed.  
12:30pm**Author**

Jean Kwok, *Mambo in Chinatown*. Hosted by Julia Fierro, *Cutting Teeth: A Novel*.

7pm

**Non-Fiction**

Joshua Zeitz, *Lincoln's Boys: John Hay, John Nicolay, and the War for Lincoln's Image*. Produced in partnership with the New-York Historical Society.

26 Thur.  
12:30pm**Lunch Poems**

Best Canadian Poetry: Robin Richardson, Anita Lahey, Sonnet L'Abbé, Ross Belot. Produced in partnership with Tightrope Books.

7pm

**Writers**

Fiction Writing with Thais Miller. Produced in partnership with Gotham Writers' Workshop.

28 Sat.  
12pm**Kids**

StarFish

JUL

1 Tues.  
10:30am**StoryTime**

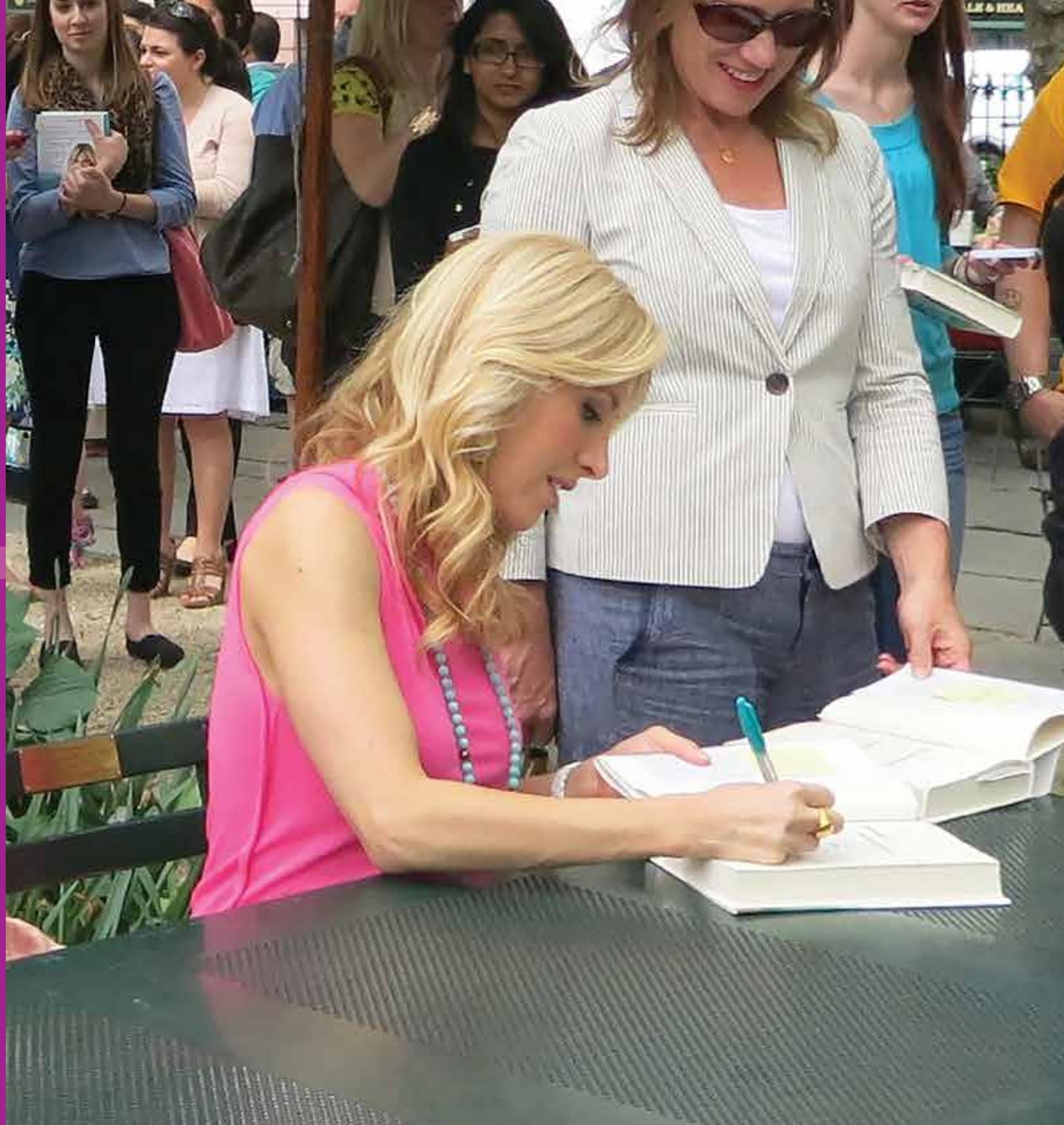
Cali Co Cat

12:30pm

**HSBC Sustainability****Policy Decisions Affecting Our Cities, Our Towns - Good, Bad, Indifferent**

Richard S. Grossman, Professor, Wesleyan University and Visiting Scholar, Harvard University, *Wrong: Nine Economic Policy Disasters and What We Can Learn from Them*.

Joan Fitzgerald, Director of the Law, Policy and Society Program at Northeastern University, *Emerald Cities: Urban Sustainability and Economic Development*.



JUL

**1 Tues.  
7pm****Poetry**

Charlie Smith, Philip Schultz, Laura Cronk, Sarah Gambito.  
Produced in partnership with W. W. Norton.

**2 Wed.  
12:30pm****Author**

Emma Straub, *The Vacationers: A Novel*.  
Emily Gould, *Friendship: A Novel*.  
Hosted by Jen Doll, *Save the Date: The Occasional Mortifications of a Serial Wedding Guest*.

**7pm****Non-Fiction**

David S. Hartwig, *To Antietam Creek: The Maryland Campaign of September, 1862*.  
Produced in partnership with the New-York Historical Society.

**3 Thur.  
7pm****Writers**

Screenwriting with Alexander Steele.  
Produced in partnership with Gotham Writers' Workshop.

**7 Mon.  
12:30pm****Reel Talks**

Film Connoisseur Scott Adlerberg and author/scholar Foster Hirsch on *The Dark Side of the Screen: Film Noir*.

**8 Tues.  
10:30am****StoryTime**

Cali Co Cat

**12:30pm****BookClub**

*Middlemarch*, George Eliot  
Facilitated by Rebecca Mead, *My Life in Middlemarch*.  
Produced in partnership with Oxford University Press.

**7pm****Poetry**

Jane Gregory, Nate Klug, Sara Nicholson, Todd Colby. Hosted by Alan Felsenthal.  
Produced in partnership with Song Cave Press.

**9 Wed.  
12:30pm****Author**

**ThrillerFest - FaceOff**  
Moderated by Steve Berry, *The Lincoln Myth: A Novel*.  
With Lee Child, *Never Go Back: A Jack Reacher Novel*; Linda Fairstein, *Terminal City*; Lisa Gardner, *Fear Nothing: A Detective D.D. Warren Novel*; John Lescroart, *The Keeper: A Novel*.

**7pm****Non-Fiction**

John McKee Barr, *Loathing Lincoln: An American Tradition from the Civil War to the Present*  
Produced in partnership with the New-York Historical Society.

**10 Thur.  
7pm****Writers**

Memoir Writing with Kelly Caldwell.  
Produced in partnership with Gotham Writers' Workshop.

**12 Sat.  
12pm****Kids**

Artie Bennett, *The Butt Book, Poopendous!, Peter Panda Melts Down!*

**14 Mon.  
12:30pm****Reel Talks**

Film Connoisseur Scott Adlerberg and author Wallace Stroby on *Journalism in Film*.

**15 Tues.  
10:30am****StoryTime**

Cali Co Cat

**12:30pm****HSBC Sustainability Living With Nature**

Joshua Horwitz, Cofounder & Publisher of Living Planet Books, *War of the Whales: A True Story*.  
Eric Dinerstein, Director of Biodiversity and Wildlife Solutions, RESOLVE, *The Kingdom of Rarities*.

**7pm****Poetry**

A Tribute to Richard Howard.  
Mary Jo Bang, Timothy Donnelly, Julie Sheehan.  
Produced in partnership with Poetry Society of America.



JUL

30 Wed.  
7pm**Non-Fiction**Jonathan W. White, *Emancipation, the Union Army, and the Reelection of Abraham Lincoln*.

Produced in partnership with the New-York Historical Society.

31 Thur.  
7pm**Writers**

Fiction with Miranda McLeod, MFA, NYU.

AUG

2 Sat.  
12pm**Kids**Lou Gallo and Jean Rohe from *The Very Hungry Band*.4 Mon.  
6:30pm**Reel Talks**Film Connoisseur Scott Adlerberg and author Jim Baker on *The Empty Glass*.5 Tues.  
10:30am**StoryTime**

Cali Co Cat

12:30pm

**BookClub***King Lear*, Shakespeare.  
Facilitated by Ammon Shea, *Reading the OED: One Man, One Year, 21,730 Pages*.  
Produced in partnership with Oxford University Press.

7pm

**Poetry**Derrick Weston Brown, Kyle Dargan, Niki Herd.  
Produced in partnership with Cave Canem.6 Wed.  
12:30pm**Author****Fresh Fiction**Robin Black, *Life Drawing: A Novel*, and Marie-Helene Bertino, *2 A.M. at The Cat's Pajamas*.

7pm

**Non-Fiction**Joseph P. Viteritti, *Summer in the City: John Lindsay, New York, and the American Dream*.  
Produced in partnership with the New-York Historical Society.7 Thur.  
7pm**Writers**

Creative Non Fiction with Miranda McLeod, MFA, NYU.



AUG

9 Sat.  
12pm**Kids**

Rolie Polie Guacamole

11 Mon.  
6:30pm**Reel Talks**Film Connoisseur Scott Adlerberg and author Dave Tafoya, on *Cannes: 1960 and 1968, the Seminal Years in Film*.12 Tues.  
10:30am**StoryTime**

Cali Co Cat

12 Tues.  
12:30pm**HSBC Sustainability****The Business of Doing Business**L.J. Rittenhouse, Trust Expert, Financial Strategist and President of Rittenhouse Rankings Inc., *Investing Between the Lines: How to Make Smarter Decisions By Decoding CEO Communications*.  
Judy Robinett, Business Thought Leader, *How to Be a Power Connector: The 5+50+500 Rule for Turning Your Business Network Into Profits*.

7pm

**Poetry**Matthea Harvey, Carl Adamshick, Dan Chelotti.  
Produced in partnership with McSweeney's.13 Wed.  
12:30pm**Author**Batman's 75<sup>th</sup> Anniversary Celebration.  
Scott Snyder, *Batman, American Vampire, Superman Unchained*.  
Hosted by John Cunningham, VP Marketing, DC Entertainment.

7pm

**Non-Fiction**Chris DeRose, *The Presidents' War: Six American Presidents and the Civil War That Divided Them*.  
Produced in partnership with the New-York Historical Society.16 Sat.  
12pm**Kids**Comic Con Kids  
Tania del Rio, *Diary of a Girl Next Door: Betty*.  
Produced in partnership with Penguin Random House, LLC, and Archie Comics.Please check [bryantpark.org](http://bryantpark.org) for additional programming and updates.

**AUG**

**19 Tues.  
12:30pm**

**BookClub**

*Narrative of the Life of Frederick Douglass, an American Slave.*  
Facilitated by Garnette Cadogan, Arts & Culture Writer.

Produced in partnership with Oxford University Press.

**7pm**

**Poetry**

Douglas Kearney, LaTasha Diggs, Andrea Scarpino

Produced in partnership with Red Hen Press.

**20 Wed.  
12:30pm**

**Author**

*Taste Talks* with April Bloomfield, *A Girl and Her Pig: Recipes and Stories.*

Hosted by Daniel Stedman, Founder & Owner of Northside Media Group.

**7pm**

**Non-Fiction**

Danielle Allen, *Our Declaration: A Reading of the Declaration of Independence in Defense of Equality.*

Produced in partnership with the New-York Historical Society.

**23 Sat.  
12pm**

**Kids**

The Scholastic Store

Produced in partnership with The Scholastic Store.

**26 Tues.  
12:30pm**

**HSBC Sustainability  
Making a Difference**

John Hope Bryant, Entrepreneur and Founder of Operation HOPE, *How the Poor Can Save Capitalism: Rebuilding the Path to the Middle Class.*

**7pm**

**Poetry**

Peter Gizzi, Dorothea Lasky, Amber Atiya, Cathy Park Hong.

Produced in partnership with Tim Donnelly.

Please check [bryantpark.org](http://bryantpark.org) for additional programming and updates.

**SEP**

**2 Tues.  
7pm**

**Poetry**

Aracelis Girmay, Katy Lederer, Anthony Tognazzini.

Produced in partnership with BOA Editions.

**9 Tues.  
7pm**

**Poetry**

Rich Villar, T'ai Freedom Ford, Kamillah Aisha Moon, Tung-Hui Hu.

Produced in partnership with Poets & Writers.

**20 Sat.  
12:30pm**

**Writers Teens  
College Essay Writing**

Produced in partnership with Writopia Lab.

**23 Tues.  
7pm**

**Poetry**

A Tribute to Jean Valentine. Timothy Liu, Catherine Barnett, Mark Doty, Jack Lynch.

Produced in partnership with Poetry Society of America.

**30 Tues.  
7pm**

**Poetry**

Joel Alleghretti, Erik La Prade, Hilary Sideris, John J. Trause, Tantra-zawadi.

Produced in partnership with Poets Wear Prada.



*With Special Thanks:*

HSBC Bank USA, N.A. — Exclusive sponsor since 2003



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New York's best publishers — Mitchell's NY, Condé Nast, Hachette Filipacchi Media U.S., Time Inc., Rodale, and Topix Media Lab — who have steadily supplied the Reading Room with newspapers and magazines since 2003;

The expert publishing houses who assist with programming and details on all author events: Hachette Book Group, Harper Collins, Houghton Mifflin Harcourt, Little, Brown and Company, MacMillan, Oxford University Press, Penguin Group, Random House, Rodale Books, Inc., Scribner Group, Simon and Schuster, and St. Martin's Press;

And to the finest poetry establishments in the world: Barrow Street Press, Blue Flower Arts, CavanKerry Press, Coffee House Press, FAWC, Kundiman, Letras Latinas, Cave Canem, Poets & Writers, Tightrope Books, Oxford University Press, Poetry Society of America, and W.W. Norton.

Thank you, thank you, thank you!

Kinokuniya Book Store

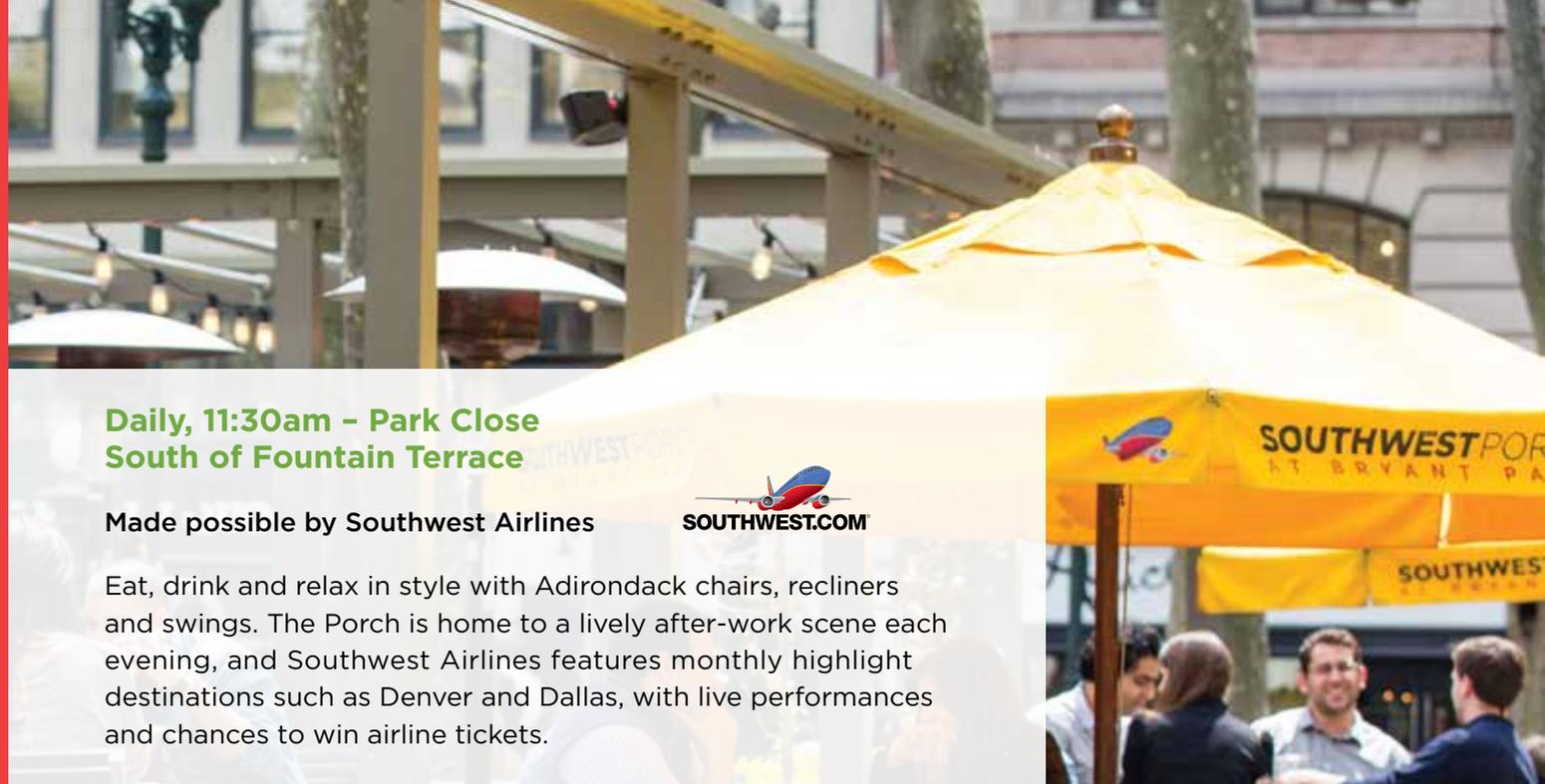


New-York Historical Society



Gotham Writers' Workshop





Daily, 11:30am - Park Close  
South of Fountain Terrace

Made possible by Southwest Airlines



Eat, drink and relax in style with Adirondack chairs, recliners and swings. The Porch is home to a lively after-work scene each evening, and Southwest Airlines features monthly highlight destinations such as Denver and Dallas, with live performances and chances to win airline tickets.

# 'wichcraft Food Kiosks

Throughout Park

Led by renowned chef Tom Colicchio, 'wichcraft operates five kiosks, serving inventive food in a casual setting. Offerings include sandwiches, soups and salads, coffee and pastry, and frozen yogurt.



# Southwest Porch

Upper Terrace

On the park's Upper Terrace, Ark Restaurants operates the Grill's sophisticated dining room and the casual Café, where the bar is a celebrated scene every night. Open daily for lunch and dinner.

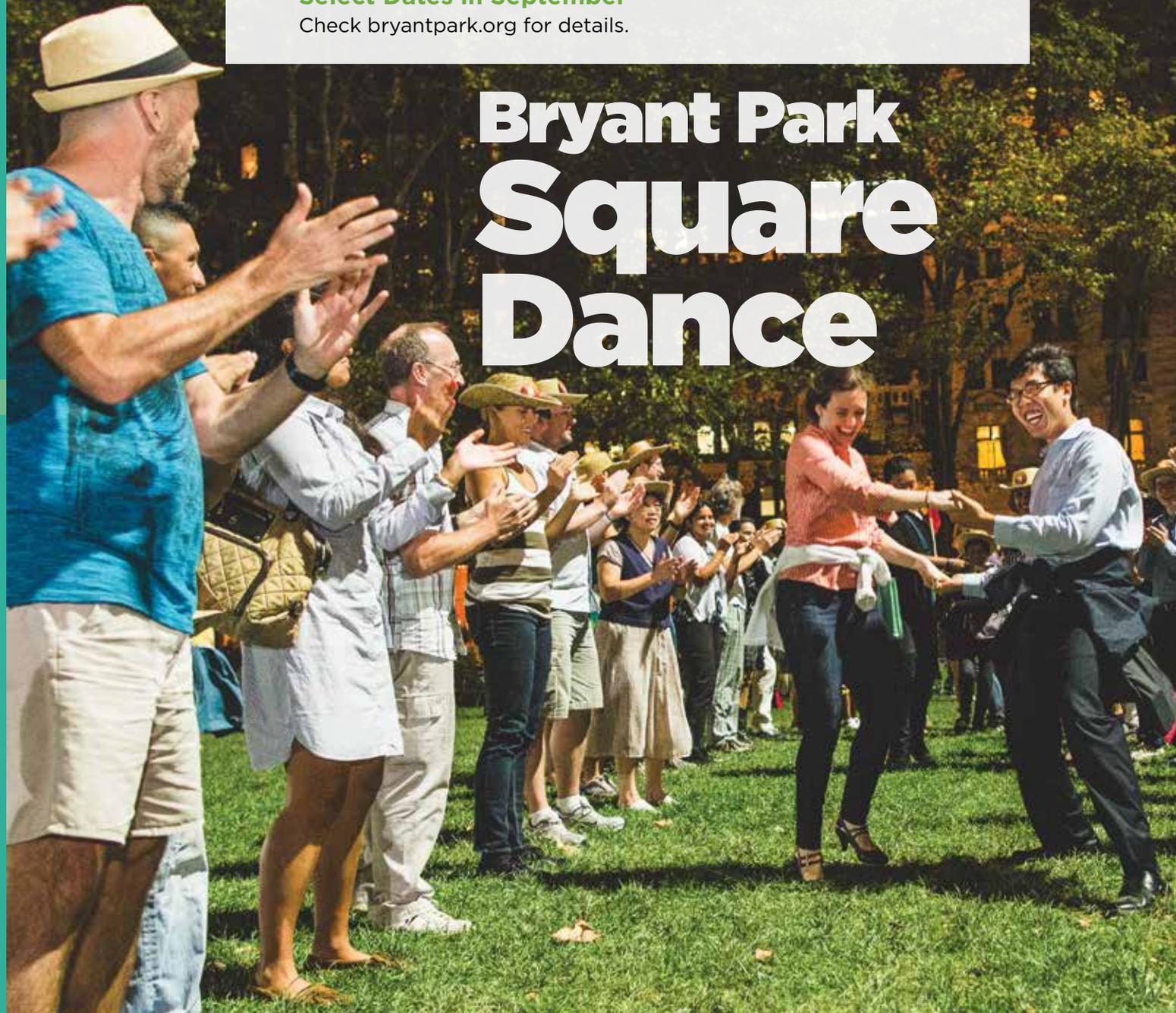


# Bryant Park Grill and Café

Dust off those cowboy boots — the hit series **Bryant Park Square Dance** returns this fall. A midtown hoedown like no other, with live music, dancing, food, and fun. Country festive attire encouraged. No experience or partner necessary.

**Select Dates in September**  
Check [bryantpark.org](http://bryantpark.org) for details.

# Bryant Park Square Dance



# Bank of America Winter Village



Presented by Bank of America

Free admission ice skating and 125 boutique-style shops transform the park into a winter wonderland.

**October 2014 - March 2015**  
**Open Daily**



# BRYANT PARK SHOP

## Want a little Bryant Park in your own home?

Visit our online shop for vintage bistro chairs, replica subway signs, t-shirts for the whole family, and even jewelry that evokes the park. Or commemorate a loved one with a chair plaque that lives in the park.

[shop.bryantpark.org](http://shop.bryantpark.org)  
In-park purchase prices may vary.

*Le Carrousel*  
Baby T-Shirt  
\$23.00



*Meet Me on the Lawn*  
Film Festival Blanket  
\$30.00



*Bryant Park*  
Klean Kanteen  
\$20.00



*Vintage*  
Bryant Park  
Chair  
\$125.00



No matter where you go. Get inside info, event updates, and weekly emails.

[bryantpark.org](http://bryantpark.org)  
[@bryantparknyc](https://twitter.com/bryantparknyc)

## Connecting to the Bryant Park Wireless Network

Using your WiFi enabled device, connect to the network: **BryantPark.org**.

Open your web browser, accept the Terms of Use, and start surfing.

## Comments? Suggestions?

212-768-4242  
[bpc@urbanmgt.com](mailto:bpc@urbanmgt.com)  
[bryantpark.org](http://bryantpark.org)

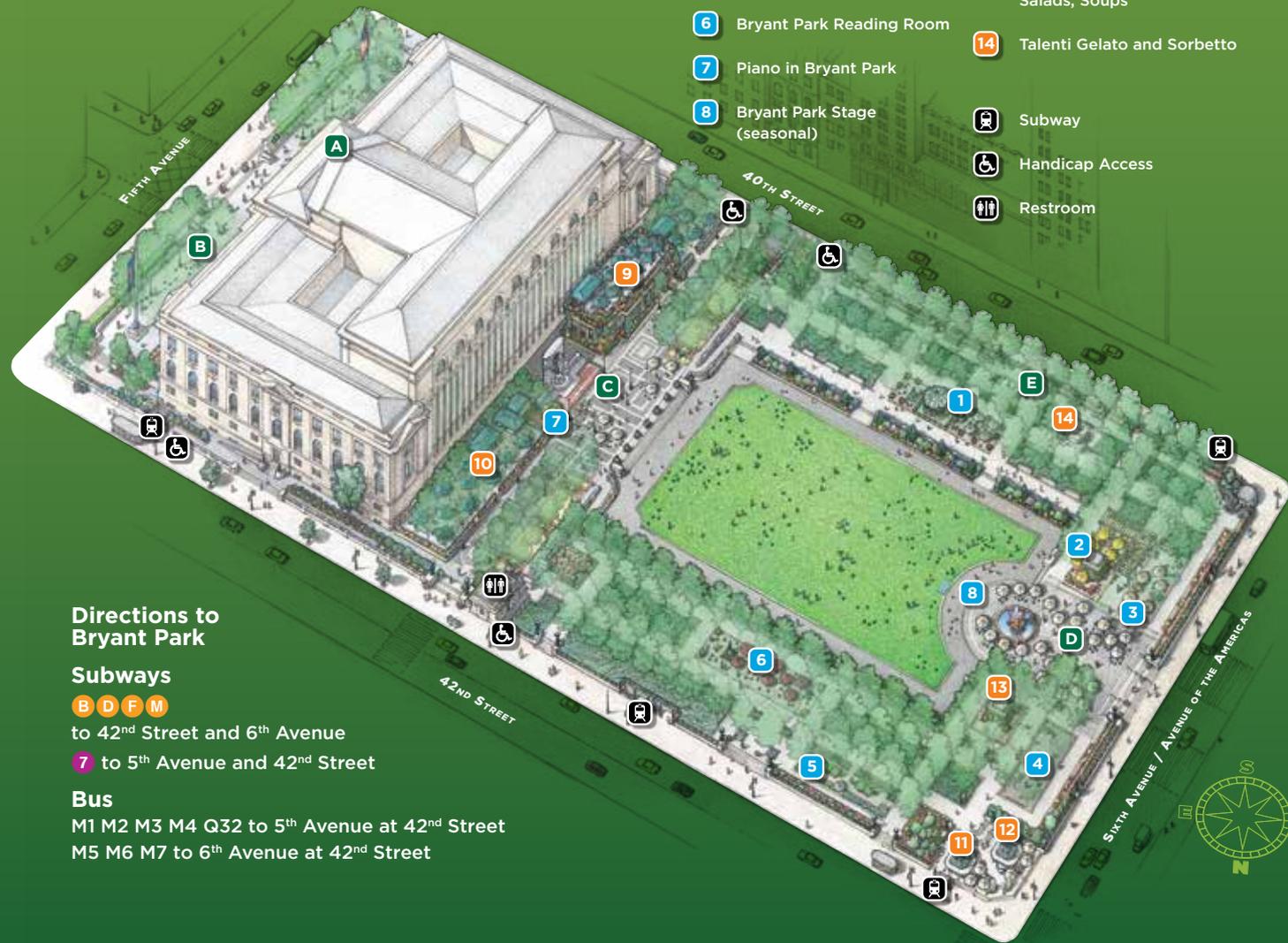


# Connect With Us

# Bryant Park Map

- A** NEW YORK PUBLIC LIBRARY: Stephen A. Schwarzman Building
- B** FIFTH AVENUE TERRACE    **C** UPPER TERRACE
- D** FOUNTAIN TERRACE    **E** 40<sup>th</sup> ST PLAZA (Games)

- | Attractions                           | Concessions                                    |
|---------------------------------------|--|
| <b>1</b> Le Carrousel                 | <b>9</b> Bryant Park Grill                     |
| <b>2</b> Southwest Porch              | <b>10</b> Bryant Park Café                     |
| <b>3</b> The Green                    | <b>11</b> 'wichcraft Frozen Yogurt             |
| <b>4</b> Pétanque Courts              | <b>12</b> 'wichcraft Coffee & Pastry           |
| <b>5</b> The Tables: Ping Pong        | <b>13</b> 'wichcraft Sandwiches, Salads, Soups |
| <b>6</b> Bryant Park Reading Room     | <b>14</b> Talenti Gelato and Sorbetto          |
| <b>7</b> Piano in Bryant Park         |  |
| <b>8</b> Bryant Park Stage (seasonal) | Subway   |
|                                       | Handicap Access                                |
|                                       | Restroom                                       |



## Directions to Bryant Park

### Subways

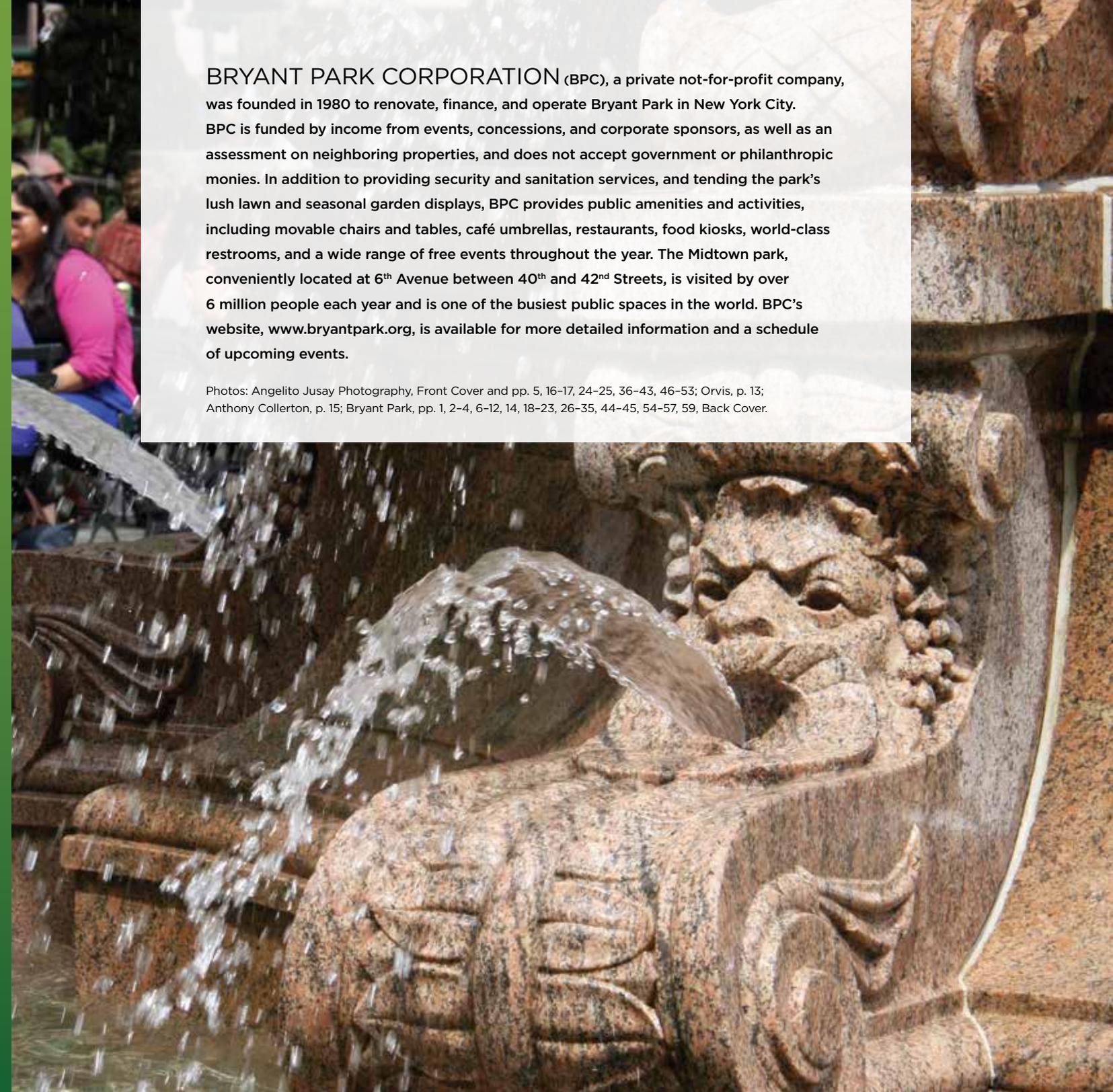
- B D F M** to 42<sup>nd</sup> Street and 6<sup>th</sup> Avenue
- 7** to 5<sup>th</sup> Avenue and 42<sup>nd</sup> Street

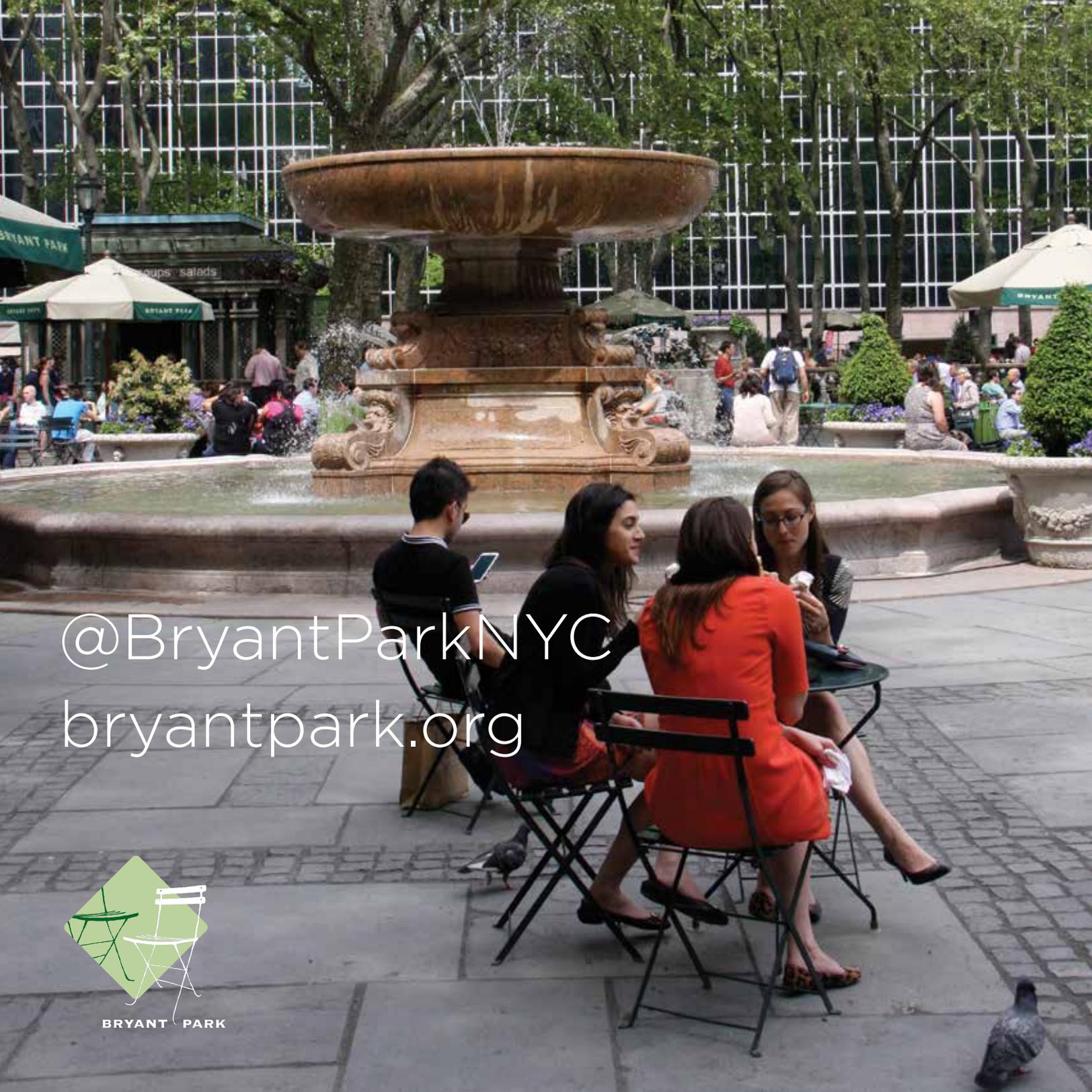
### Bus

- M1 M2 M3 M4 Q32 to 5<sup>th</sup> Avenue at 42<sup>nd</sup> Street
- M5 M6 M7 to 6<sup>th</sup> Avenue at 42<sup>nd</sup> Street

**BRYANT PARK CORPORATION (BPC)**, a private not-for-profit company, was founded in 1980 to renovate, finance, and operate Bryant Park in New York City. BPC is funded by income from events, concessions, and corporate sponsors, as well as an assessment on neighboring properties, and does not accept government or philanthropic monies. In addition to providing security and sanitation services, and tending the park's lush lawn and seasonal garden displays, BPC provides public amenities and activities, including movable chairs and tables, café umbrellas, restaurants, food kiosks, world-class restrooms, and a wide range of free events throughout the year. The Midtown park, conveniently located at 6<sup>th</sup> Avenue between 40<sup>th</sup> and 42<sup>nd</sup> Streets, is visited by over 6 million people each year and is one of the busiest public spaces in the world. BPC's website, [www.bryantpark.org](http://www.bryantpark.org), is available for more detailed information and a schedule of upcoming events.

Photos: Angelito Jusay Photography, Front Cover and pp. 5, 16-17, 24-25, 36-43, 46-53; Orvis, p. 13; Anthony Collerton, p. 15; Bryant Park, pp. 1, 2-4, 6-12, 14, 18-23, 26-35, 44-45, 54-57, 59, Back Cover.





@BryantParkNYC  
bryantpark.org



BRYANT PARK