on the HOUSE

The Newsletter of Hopkinson House • Fall 2009

Our front yard

by Lynn Miller

The beautiful green park reclining at our feet is one of the great reasons to live in Hopkinson House. It's our front yard, a serene and leafy walkway in all seasons, a buffer from the city's hurly-burly, and a barrier to new construction crowding in around us. For all that, we should take a moment to say a silent thank you now and then to William Penn and his surveyor, Thomas Holme. When they conceived their planned city in 1682, they designated this 6.4-acre square along with four others—one in each corner, plus one in the center—as urban oases to punctuate Philadelphia's grid of streets.

But the grandeur of today's Washington Square is a far cry from its beginning. Misery ruled in the early years, and a near-death crisis came a century later. In April, 1777, John Adams wrote to Abigail, "I have spent an hour, this morning, in the congregation of the dead. I took a walk into the Potter's Field, a burying ground . . . and I never in my whole life was affected with so much melancholy." Today's green park was then that melancholy plot of land. A 19th century historian, J. F. Watson, wrote that in 1805 the houses surrounding the square were "as miserable and deformed a set of huts and sheds as could well be imagined." Not a pricey condo in sight!

The nice urban plan devised by Penn and Holme was just too visionary for Philadelphia's first century. Even though the city grew rapidly, becoming the largest in the colonies by the time of

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Cityscape
by Muriel Stein

Night and lights and city sleeps.
Tire sounds on quiet streets.

River flows like a giant moat.
Moaning horn from a passing boat.

Pulsating light on tower afar
Piercing the night like a reckless star.

Refinery burning oil excess.
Would that emotions had such egress.

Cities would quiet, no shots or sirens,
No blackjacks, daggers or tire irons.

Fear would lessen, relaxing tensions
And peace prevail in new directions.

Author's note: My inspiration came as I gazed south from my high window at night.

Little pieces of our history

by Enny Cramer

When are sherds and other "stuff" important?

In case you are interested in the answer to this odd question, we suggest you visit the former Visitor Center at the corner of 3rd and Chestnut Streets, which currently houses the Independence Living History Center. Since 2005 this archeology laboratory, under the guidance of three paid archeologists and 35 part-time volunteers, processes and analyzes the collection's more than one million ceramic sherds (better known as shards), metal objects, glass fragments, animal and fish bones as well as seeds. The artifacts originated solely from the archeological excavations at the site of the present National Constitution Center conducted between 2000 and 2003.

Before 1688, when the first European settlers arrived, the National Constitution Center site was home to the Lenape Indians, an Algonquian-speaking tribe of hunters and farmers, populating the Delaware Valley. However, it was not until the 1760s that residential development began. Large tracts of land were divided and sold as individual housing lots by Caleb Cresson, a wealthy Quaker. What is now Race Street, on the North side of the plot, used to be called Sassafras Street.

By the end of the American Revolution the area was home to small business owners of many religious and ethnic backgrounds. Betsy Ross spent her final years on Cherry Street, south of Race Street. By the end of the 19th century the area became commercialized as residents moved to the suburbs. During the 20th century the block continued to change with construction of factories.

During the 1950s and 1960s the buildings on this and other blocks were demolished, with state funding, to allow the construction of Independence Mall (a park, completed in 1967). In 1973 the management of the mall was taken over by the National Park Service and became part of Independence National

SEE SHERDS, PAGE 17

on the HOUSE

Photography: Courtesy of Steve Weixler

Message from Management

Electricity a concern now and on into 2011

by Judi Forte

Summer is officially over and I am sorry to see it end. Hopkinson House pool members and guests enjoyed a wonderful pool season. I am sure that many of you are storing up memories from days and evenings at the pool and are counting the days until it re-opens next year. Plans for the hallway renovations are continuing to move forward. The committee that is choosing alternative carpet options has been meeting with carpet factory representatives and studying many different patterns, designs, weaves, etc. to find the carpet that will be perfect for the hallways.

Although it hardly seems possible, CAMCO, the Council and the Finance Committee are working on the 2010 operating budget and the capital budget which will extend through 2018. With all of the major projects and continually rising costs, every effort is being made to make prudent decisions regarding how your money is spent. These decisions are made with the assistance of engineers and consultants who are tops in their fields. An update of the capital reserve study was done last year. This study is an important working tool when undertaking capital improvements to the building. The 2010 budgets will be presented to the membership on Thursday, December 10, 2009, at 7:30 P.M., in the solarium. Those who are unable to attend in person will be able to watch the presentation on the in-house channel 98.

During budget season we feel an obligation to remind you of the deregulation of electric rates which begins in 2011. We are told that electric rates will increase substantially in 2011 unless legislation is passed to extend the cap on these rates. Although residents do not receive an individual bill from PECO, this increase in rates will be reflected in the annual owners' assessments in 2011. It is not too soon to begin preparing for that eventuality.

All of the lighting in the common areas is energy efficient. Owners and residents have a responsibility to do their part as well. Considering the number of apartments in this building and the number of light bulbs used in the apartments, changing over to CFL light bulbs for your lamps and light fixtures can reduce the cost of lighting the apartments tremendously. The CFL bulbs have become very affordable for everyone and will last at least 10 times longer than the incandescent bulbs that you find yourself replacing every few months. The design of these bulbs is continuing to evolve and chandelier bulbs and decorative bulbs are now available. These bulbs may be purchased in home improvement stores, Walmart, Target, supermarkets, drug stores and anywhere that bulbs are sold. For those of you who are unable to go out to shop, they may be purchased online also. The CFLs contain a small amount of mercury and the U.S. Environmental Protection Agency urges careful handling of broken bulbs. If a bulb breaks the Agency recommends that you turn off your HVAC system and open a window to air out the room before clean-up. Don't sweep or vacuum the broken glass which can spread the mercury. Wear disposable gloves to scoop up the glass fragments. Use sticky tape to pick up the rest. Place the broken bulb and glass in a glass jar with a lid or a sealed plastic bag. Wipe the area with a damp paper towel.

A step up from the CFLs is LED bulbs which are even more energy efficient. These LED bulbs are a bit more expensive, but will go down in cost as time goes on.

Message from Council

Hallway update

by Jason Norris
President

Over the summer, members of Council, with the able assistance of several design consultants and members of the Design Committee, have continued to work towards completing the details for the design of the hallways. Council will vote on the major components of the design in the next few weeks. After these components are finalized, we will publish further details on our website, *http://www.thehopkinsonhouse.com.*

The front-desk staff *may not* accept delivery of dry cleaning, furs or any hanging clothing. Please make arrangements with your dry cleaner and/or your furrier to have these items delivered directly to your unit when you are at home. *Staff members will not accompany them to your unit.*

The front-desk staff is prohibited from holding cash for residents. Payment arrangements for housekeepers, contractors, vendors, etc. must be made by the residents directly with their service people. Hopkinson House will not be responsible for cash left at the front desk.

UPS, FedEx, USPS and DSL packages should be picked up within 24 hours of their delivery. We are unable to hold these packages for any extended length of time. Please make arrangements to pick up your deliveries promptly. HHOA is not responsible for loss or damage to packages delivered to the building.

If you are experiencing a medical emergency and need an ambulance, please call 911 directly. Do not call the front desk to make this emergency call for you. This wastes valuable time. The dispatcher will ask certain questions about symptoms you are experiencing that only you are able to answer and this may delay the ambulance's arrival at the building.

You may now pay your monthly condominium fees by credit card online. If you find that your payment is going

SEE MANAGEMENT, PAGE 21

The tintinnabulation of biscuit tins

by Byron Fink

I enjoy going to antique shows and flea markets. They're full of an amazing variety of things ranging from family heirlooms to empty cereal boxes that people have—perhaps absent-mindedly, perhaps lovingly—saved. The kinds of things that George Carlin called "stuff."

One of my favorite haunts is *Atlantique City*, the antique-slash-not-quite-antique shows in the Atlantic City Convention Center. These shows have at least 1,000 dealers, each offering at least 500 items. This means (luckily, I have a calculator nearby) *half a million* things to look at. Which I tried tirelessly to do.

On the Boardwalk

For more than 20 years, *Atlantique City* used the very same Convention Hall where the Miss America competition was held—sadly, not at the same time. Too bad; it would have been a grand opportunity for Bert Parks to ask the contestants, "Which do you think would more likely lead to world peace: Burpee seed packets with pictures of luscious tomatoes or Dixie Cup lids with photos of movie stars?"

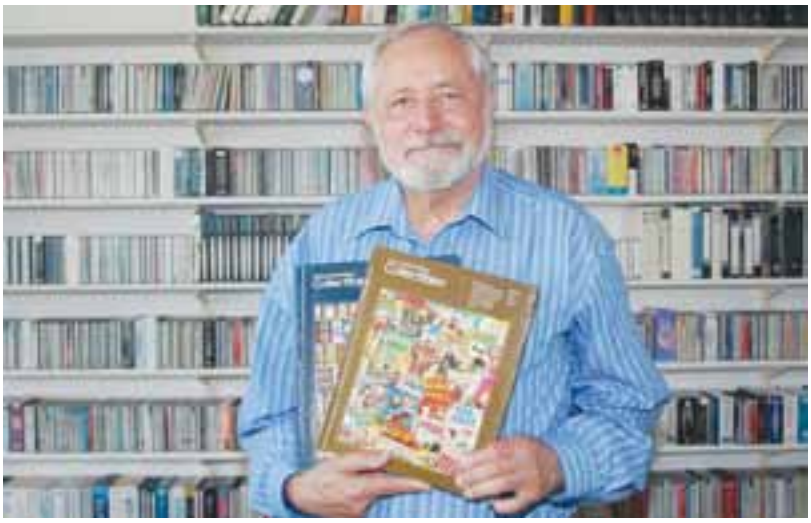
Lamentably, in 2010 and thereafter, the *Atlantique City* show will become a Midwest-America antiques event, which probably means a change of name; it would be silly to call an antiques show in, say, Cincinnati, Ohio *Atlantique City*.

The Miss America show is also but a memory in Atlantic City.

What is this?

At the *Atlantique City* show circa 1990, my attention was drawn to a dealer's nine-inch-high ceramic sculpture of a bizarre, hunch-shouldered, beady-eyed bird. I picked it up for a closer look. *Way* up. It was much lighter in weight than I expected.

"What *is* this?" I asked. "It's a biscuit tin", came the dealer's reply. Whaddya know. It wasn't ceramic, it was tin.



The author shows off part of his collectible library, source of and companion to his array of biscuit tins.

Photography: David S. Roberts

"It's named 'Bluebird' and it was introduced in 1911," he explained.

I pulled the head off (that's how you got at its contents). On the underside of the head I saw "McVitie & Price Biscuit Manufacturers to HM The KING"—sort of a Good Housekeeping seal of recommendation. Thus, with this fascinating object, began my interest in British biscuit tins. I might consider them cookie containers, but because the Brits call cookies "biscuits," biscuit tins is what they are. The tins all were given names at their debut, but calling the aforementioned beady-eyed bird "Bluebird" is a cruel joke because it's surly and moody. How about calling it "The Raven"?

I do research

I wanted to know more. In the early 1990s, I couldn't do much research online; you had to get up off your big, fat couch. There wasn't much material about British biscuit tins. The most reliable repositories were Barnes & Noble (which used to carry old auction catalogs) and used-book shops. A delightful compilation was the sixteen-volume, generously-illustrated *Encyclopedia of Collectibles*, issued by Time-Life in 1978. (And by the time I heard of it, out of print. I assembled a complete set volume-by-volume over several years.)

The best find was a gorgeously-printed and slip-cased book called *British Biscuit Tins 1868–1939* by M. J. Franklin, published in 1979. Mr. Franklin, a Londoner, who had made his first of hundreds of tin purchases in 1951, explained in the book's preface, "There is one question I have been asked time and time again: 'What ever made you start collecting old biscuit tins?' The answer is simply—they are *fun*." The preface continues, "I smiled to myself when I discovered that the object in my hands was not a set of eight leather-bound books held together with a buckled strap, but a tin container."

The origin of biscuit tins

During Queen Victoria's reign, the British Empire included not just the British Isles but areas all over the world. Cookies, those fragile, crispy things meant to accompany afternoon tea, were shipped wide distances. The best material for keeping them whole and wholesome was a tin container. In the late 19th century, the science (or is it an art?) of lithography on tin had been mastered. Because competition between cookie/biscuit-makers was

SEE TINS, PAGE 19

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2 bedrooms+den, 2.5 baths, SOLD high level finishes, high floor with river views, wood floors, 1734 sf ... $895,000

Penthouse, 2 bedrooms+den, south SOLD ws, terrace ... $1,450,000

Foxwoods' casino yo-yo still spinning

by Enny Cramer

Just as the anti-casino folks were getting ready to throw themselves in front of heavy building equipment to avert the development of the Foxwoods Casino either at the Gallery or at the Strawbridge site, the Pennsylvania Gaming Control Board forced them to rethink their tactics.

You may remember that Foxwoods was originally given a license in December 20, 2006 to operate a casino with a minimum of 1,500 slot machines at the South Philadelphia Delaware riverfront site, just North of Wal-Mart, to be operational by May 22, 2009. Opposition to the riverfront location prevailed and Foxwoods agreed to consider a move to the Gallery at Market East.

But, owing to the unwillingness of the owners of the Market Street sites to host a casino in their buildings, in addition to fierce opposition from many civic groups (amongst others our own Society Hill Civic Association), our state representative and our state senator, this plan fell through when the Pennsylvania Gaming Control Board on September 1 decided to deny Foxwoods' request to locate at either Market Street location. So, Foxwoods was forced back to its original riverfront site.

The target date of May 22, 2009 for being operational having long passed, Foxwoods applied for a 24-month extension of its license to be operational. And what do you know, the Board found no reason to deny this request at its August 28 meeting. The new target date, however, is not to go beyond May 29, 2011.

The Board set tight guidelines on financing resources, and on any new plan or any changes to the original architectural and engineering plans. These are to be submitted by December 1 of this year.

Given the Mashantucket Pequot Tribal Nation's current dire financial straits (*Philadelphia Inquirer*, September 11, 2009), its adherence to the Board's schedule seems a Herculean task—the tribe holds a minority stake in Foxwoods. We'll see.

And let's not forget that our Governor, not withstanding all existing data, has just suggested that table games are to be added to the slot machines in our State to fill our budget gap. ■

Photography: David S. Roberts

In the News

Pick up a pianist at the market

by Nelly Childress

Our neighbor **Kenneth Artz,** who generously enlivens Hopkinson House Holiday parties with his piano playing, was interviewed by none other than the *Philadelphia Inquirer's* music critic David Patrick Stearns.

The article "Playing for tips, practice, fans, or themselves" (August 31, 2009) reports and comments on the Reading Terminal Market's "formal concert performances where about 20 pianists play a small Yamaha on a revolving schedule between 9:00 A.M. and 7:00 P.M." Ken Artz plays on Friday afternoons at 4:00 P.M.

What Stearns says about Ken gives you an idea of how these concerts develop: "Ken Artz, a retired accountant, has a vocal sidekick in Mendelssohn Club veteran Ted DeCerchio, who sings the Sinatra songbook with him. … Artz knows his duet partner in 'Love is a Many-Splendored Thing' only by his first name."

Read the article, and some Friday afternoon take a walk to the Reading Terminal Market to hear Ken Artz perform. ■

The Big Band is back again!

by David Roberts

This is the third year in a row that the Big Band from the Valley has come to Hopkinson House in September to entertain us. And entertain us they do. The Big Band plays popular swing pieces and early rock music from the 1940s and 1950s with such skill and gusto that few in the audience can sit still. Their repertoire includes music of Glenn Miller, Duke Ellington, Tommy Dorsey, Benny Goodman, Frank Sinatra, Count Basie, Elvis Presley, and many other stars of that remarkable period.

The Big Band was formed in the mid-1950s at the Old Mill in Rose Valley, Delaware County, before some of the present players were born. The band leader is Bob Deddy, who conducts and does a lion's share of the singing. The torch singer is Marge Miller.

One of the youngest players is well known to most residents of Hopkinson House: Theresa (Terri) Shepard plays the saxophone and clarinet and sings with great style. Theresa Shepard, professional engineer, directed the installation of our new windows in 2005 and 2006. Back then we had no idea that Theresa was also an accomplished musician.

The music director of the Big Band is Bill Willis, an Englishman by birth, who has been with the band for 39 years. Bill arranges the music for the 17-piece band. He also leads the trumpet section and sings. I asked Bill why he had requested only eleven chairs for the musicians, fearing that some of the players might have left the band or, perish the thought, died. Bill said that six of the musicians, including the trumpeters, preferred to play standing up.

The quality of the players is very high and Bill Willis says they are improving. In an age when people hire a disc jockey to play canned music at weddings and other social or festive occasions, the work available for live musicians has declined. As a result, many fine musicians are looking for work and the band is able to choose the best. The Big Band plays at concerts and other functions all over the Delaware Valley.

Mid-September usually provides warm, sunny afternoons that are ideal for music in our back garden. The Big Band's brass instruments produce a volume of sound that fills the large outdoor space better than that of any other ensemble that has come to play for us. They are a natural choice for our annual concerts and we hope they will keep coming. ■

Photography: David S. Roberts

Putting together our front yard

SQUARE, FROM PAGE 1

our revolution, it remained squeezed along the Delaware riverfront. The State House (Independence Hall) stood at the western edge of the city when construction began on it in 1732. Forests were still being cleared to the Schuylkill. Southeast Square (our square's stolid handle, thanks to Quaker refusal to name places for people) was simply a space with two rough roads, a gulch and a stream ambling through it, which City Council had designated in 1706 "for a common and public burial ground." That meant a place for paupers, immigrants, prisoners, and former slaves at a time when upstanding citizens could be buried in churchyards and private plots.

Then came the Revolutionary War. When the British occupied Philadelphia in 1777, they housed prisoners of war in the Walnut Street Jail at the corner of Sixth and Walnut Streets (where the Penn Mutual Insurance Company building stands today). Because of the jail's deplorable conditions, many died and were buried in the square across the street, as were other troops from Washington's Army once the British evacuated the city. Pits 20 by 30 feet were dug along Seventh and Walnut, which were filled with coffins piled one atop another until space in the mass grave ran out. Long trenches then were dug on the south side. Some 2,000 soldiers may have been buried here, more than in any other single resting place in America. Then came more—and the last—burials in the terrible year 1793, when yellow fever swept the city.

Meanwhile, this graveyard was a grazing ground for sheep and cattle and, by early in the 19th century, a gathering place for many of the city's African-Americans, who could often be seen "going to the graves of their friends early in the morning, and there leaving them gifts of victuals and rum," in the words of one observer. Those ritual acts also led to vibrant festivities. Thousands of black Philadelphians sometimes came to what became known as "Congo Square" to dance and sing—"in their native dialects," as one white observer put it.

Washington Square's Tomb of the Unknown Soldier features Jean Antoine Houdon's bronze cast of the original marble statue of George Washington created in 1790.

By 1825, the city was finally surrounding Southeast Square. In that year, it was officially declared a park, and its name changed to honor the nation's first president (Holme's other squares were renamed for notables at the same time: Rittenhouse, Franklin, Logan, and, in the center, one for Penn himself). In 1833, the park was laid out with symmetrical paths and trees in a plan similar to that today. A French botanist, François André Michaux, selected the original trees. By 1846, the park could be viewed as "a beautiful and fashionable promenade," contributing to the area's development for the first time as a desirable residential district.

Soon, the square became the center of Philadelphia's publishing industry. That began with the establishment in 1785 of Matthew Carey's printing business and book store, the antecedent of Lea and Febiger Publishing

SEE SQUARE, PAGE 15

House's veteran barber Saldutti passes

by Nelly Childress

Many of us old-time residents remember Ralph S. Saldutti or, as some affectionately called him, "Ralph the barber." He moved into Hopkinson House some 41 years ago. He worked in the barber shop that is now *M's on the Square* Salon. Prominently displayed to this day in the salon is his framed "Teacher of Barbering certificate of registration in the Commonwealth of Pennsylvania" issued in January 1948.

Ralph died on July 28 at the age of 94. He continued working at the salon until a couple of years ago, after the shop was sold to the present owner, Marialana Romagnoli. Over the years some of his clients came to Hopkinson House from the suburban areas for their hair care and would not think of going to anyone else; he trained a number of younger, upcoming barbers. When you met him in the elevator going to work he was always bright-eyed and bushy-tailed. He was well-liked by the "ladies" in the building who depended on him for their hair care. He dressed dashingly when going out to dinner with friends—a favorite pastime of his, I was told. Many at Hopkinson House miss him in the salon, in his gray smock, white hair and moustache carefully combed. ■

Photography: Brian Dunaway via Wikipedia (top); courtesy of the Saldutti family (bottom)

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Putting together our front yard

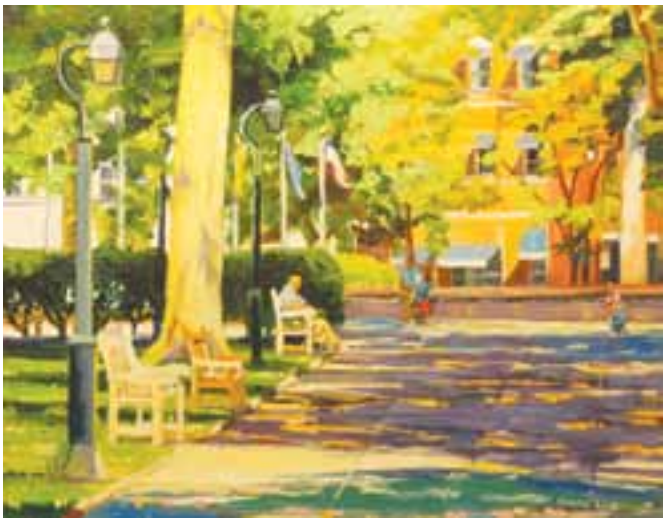
SQUARE, FROM PAGE 10

Company, whose beautiful beaux-arts style building today houses Locks Gallery. In Paris, Carey had impressed Benjamin Franklin, who commended him to friends in America. Lafayette loaned him $400 to get started. Carey's enterprise was joined in 1792 by J.B. Lippincott (its 1901 building is today's posh condo to our east). Eventually came the Farm Journal (now Pennsylvania Hospital's cancer center to our west), W. B. Saunders (another posh condo on the west side of the square)—best known in later days for publishing the 1948 Kinsey Report—and Curtis Publishing Company on Walnut Street (today's Curtis Center, with its Tiffany-glass mural facing Sixth Street and soaring neo-Egyptian courtyard facing Seventh). Still another luxe condo, the Ayer, was the home from 1928 of the nation's oldest advertising company, N. W. Ayer and Son, founded here in 1869.

Washington Square's near-death experience came in the late 1860s. That was when city fathers sought to *tear down* Independence Hall and its neighbors to make way for new and improved city office buildings on that site. When that proposal brought an outcry, the city then decreed that Washington Square should become the home of the new city hall instead. Irate citizens, led by well-heeled residents of the neighborhood, were not appeased. Finally, the Commonwealth interceded (Harrisburg's interest in telling Philadelphia what to do is no novelty), calling for a referendum of Philadelphians to decide the location. A vote was taken in 1870 that overwhelmingly approved building the new facility at Center (Penn) Square instead. Although the five original squares were thereby reduced to four, at least the one sacrificed was the one Penn had hoped would be set aside for "houses for publick affairs."

When the 20th century arrived, so did spiffy new buildings for the principal businesses around the square: the Curtis, Farm Journal, Ayer, Lippincott, Lea and Febiger, and Penn Mutual buildings all date from the early decades of that century. But by the time they were going up, the city's toniest residential neighborhood had shifted westward, toward Rittenhouse Square. The Washington Square area had turned thoroughly commercial. And Society Hill was distressed.

Back in 1825, when our square was renamed, City Council had also planned to raise a memorial to Washington and the continental soldiers buried there. A cornerstone was laid, but no memorial followed. Visions sometimes linger long in Philadelphia. Not until the mid-20th century, when Mayor Richardson Dilworth committed his administration to a revival of our neighborhood, did that far-off pledge reach fruition. The Tomb of the Unknown Soldier was dedicated in 1954. The memorial was designed by G. Edwin Brumbaugh (who was also the architect for Dilworth's house across Sixth Street, where the mayor would live to show his commitment to renewing Society Hill). Its focal point is a 1922 bronze cast of the original marble statue of Washington created in 1790 by the greatest portrait sculptor of the age, Jean Antoine Houdon. He had come from Paris to Mount Vernon at the invitation of Benjamin Franklin to make the only life-size statue of the president Washington ever sat for. The marble original remains in the rotunda of Virginia's capitol in Richmond. An eternal flame honors the memory of the unknown soldier of the Revolutionary War.



The culmination of more than 200 years of civic development depicted in Elaine Lisle's oil painting Washington Square Afternoon.

In 1915, some eighty years after Washington Square's first arborist planted it, a count of the original plantings found some 104 varieties. In the near century since then, possibly all of those original trees have had to be replaced. Still, our park contains some of the oldest, loftiest specimens for many miles around. In honor of the nation's bicentennial, in 1976, the Moon Tree was planted near the northeast entrance. That sycamore sprouted from seeds carried to the moon and back by astronaut Stuart Roosa on the Apollo XIV mission. (Thirty-three years later, the Moon Tree unfortunately looks stripped and most unhealthy.)

The square became part of the Independence National Historic Park several years ago, when replanting of elderly and diseased trees was undertaken. Bluestone walkways were straightened and secured, the surrounding red brick wall was rebuilt and refreshed, and a nicely working fountain now splashes in the central plaza. Neighbors volunteer to help renew flowerbeds in springtime. Children frolic. Old folks enjoy the air. Thanks to many generations, Washington Square is truly grand! ■

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Little pieces of our history

SHERDS, FROM PAGE 1

Historic Park. Before building the National Constitution Center, archeological excavations were undertaken at the site until 2003. Over a million artifacts were recovered. This, however, was not the result of scientific curiosity of archeologists to learn about the past, but was mandated by the Historic Preservation Act of 1966, which requires archeological excavation for all Federal projects, with the purpose of learning more about our past. Since 2005 all artifacts recovered are being processed and analyzed, which means that each sherd or piece of glass is carefully washed, numbered and put together with special tape, after which the object is taken apart again, stored in plastic bags, categorized and stored in the Independence Living History Center. As of this writing only about 18% of the project has been finished.

And that is how sherds and other seemingly unimportant "stuff" become important. They teach us about our past, how people used to live in our city.

Since 2007 the work has been directed by archeologist Debbie Miller. One of the valuable volunteers is our own Hopkinson House neighbor, Carolyn Scott, who has been washing, labeling, sorting, mending and cataloguing for more than two-and-a-half years with great enthusiasm and dedication. We were told that the Center always has room for more volunteers. Don't worry about having no experience in this field, the staff will train and carefully supervise you. So if you are interested contact the Center or Carolyn. ■

Volunteers including Hopkinson House neighbor Carolyn Scott (right) help analyze and process sherds at the Independence Living History Center.

Photography: David S. Roberts

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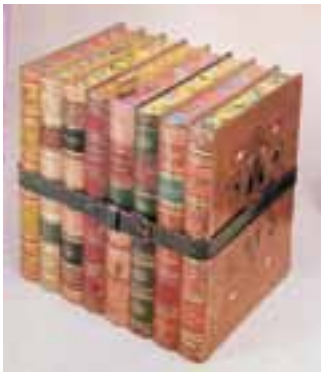
The tintinnabulation of biscuit tins

TINS, FROM PAGE 5

fierce, colorful tin containers became not only protectors against damage, but also important point-of-purchase influencers. Eventually, more than 40,000 different biscuit tins are believed to have been designed for the many British biscuit-makers between 1868 and 1939; World War II brought a 10-year pause to their manufacture. When biscuit tin production resumed in 1950, the designs were greatly simplified.

Tins achieve status

In 1971 and again in 1984, the Victoria & Albert Museum in London mounted hugely successful shows of



A fine example of the art and craft of biscuit tins, designed to look like a bundle of books.

Mr. Franklin's tins (which have since been donated to and have become a part of the V & A's permanent collection).

It's the attention to detail, the unusual and eye-catching shapes, the care with which in an earlier age they were designed as toys or to resemble wood or porcelain or woven materials or leather which have given the pre-1939 tins appeal far beyond the humble materials from which they were made.

Candy-makers and cigarette-makers and coffee-roasters and peanut butter packagers and myriad household-product manufacturers all made attractive lithographed tins. Scarcely a product—whether bicycle tyre (British spelling) patches or tooth powder or stove polish or phonograph needles or typewriter ribbons—didn't take advantage of lightweight, strong tin. One place to see many tin examples of exuberant Victorian and Edwardian responses to competition is Robert Opie's *Museum of Packaging and Advertising* in Notting Hill, London (well worth a visit).

Shows and flea markets now have lots of tins, but look carefully; some are new, inferior reproductions.

Any interests beyond tins?

Sure. I've pursued knowledge about sheet music, WWI posters, country stores, Cracker Jack prizes, fruit crate labels and lots more. All in all it's been, to use M. J. Franklin's word, *fun.* ■

Photography: David S. Roberts

Electricity a concern now and into 2011

MANAGEMENT, FROM PAGE 3

to be late, this is the perfect way to be sure your account is credited on time, as long as it is done by the fifth working day of the month. Log onto *http://www.camcomgmt.com* and click on "Pay Association Dues". There is a 5% service charge for paying by credit card, so we would advise using it only in an emergency situation. To be sure your payments are always credited on time consider signing up for CAMCO's auto-debit program. Your monthly fees will automatically be deducted from your bank account each month. Applications are available at the Resident Services Desk. Another method is online banking with you in control. You can schedule your payments to go out from your bank account automatically the first of each month. If you do on-line banking, be sure your unit number is listed on the check for proper credit to your account and be sure that your bank sends the check directly to CAMCO at 511 West Chester Pike, Havertown, PA 19083.

According to informed sources, the real-estate market is beginning to make a recovery. If you are anticipating selling or renting your apartment, please contact Cathy in the management office for the most recent sale and rental information. Sale prices and monthly rental information are kept on record and can be very helpful to you.

If you have boxes to discard, please do not leave them in the trash room. Call the resident services desk at 215-923-1776 to have housekeeping pick up the boxes.

If you have not completed and returned your emergency information form, please do so. The information on this form is vital in helping us to assist you in the event of an emergency. New residents have this form in their move-in packet. Please complete the form and return it to the front desk as soon as possible after moving in. It is also helpful for us to have your e-mail address on file.

Log on to *http://www.thehopkinsonhouse.com* to keep up with what is happening at Hopkinson House.

From Council, Management and staff at Hopkinson House, have a safe and healthy holiday season. ■

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