

# Walking across the boards

by Ralph Rodriguez and Andrew Thompson

This is the third in a four-part series anticipating the 50th anniversary of Hopkinson House in 2012.

In 1962, our building's original developer, Major Realty Corporation, began renting out lower floor apartments before the rest of the structure was completed. A series of plywood tunnels were constructed from the street to the service elevator for the safety of those earliest tenants. These and other pieces of Hopkinson House lore were noted during a recent conversation with several long-time residents—some of whom walked across those boards.

Our group recalled that when the building

opened in 1962, you could restage your own Nixon-Khrushchev kitchen debate in a full scale mock-up of a Hopkinson House apartment at Strawbridge & Clothier's department store on Market Street. The model apartments included skyline views through faux windows. Design consultants stood



ready to help you choose the furniture and accoutrements needed to realize a fabulous high-rise lifestyle. Sky-high homes were still a fairly new concept outside of New York and Chicago, and

members of our group recall that some Philadelphians found the idea of taking an elevator to a high floor residence disquieting. A contemporary perspective by Nathaniel Burt in *The Perennial Philadelphians*

# on the HOUSE

The Newsletter of  
Hopkinson House • Summer 2011



(1963) seems to confirm this viewpoint:

*"A few Old Philadelphians have always lived in rather moth-eaten apartment houses along Rittenhouse Square or in such residential hotels as the Barclay, but these have usually been older or single people. Nearly everybody else in Philadelphia wants a house,*

*and the basic Philadelphia psychology for centuries has been oriented, like London, toward houses, not, like Paris, toward flats. As far as Old Philadelphia is concerned, remodeling houses in Society Hill is suitable; renting rooms in Park Towne [Place: on Benj. Franklin Parkway] is not. One*

SEE ANNIVERSARY, PAGE 11

## What's inside

by Nelly Childress

You will find in this issue the Council's message by **Harry Zaleznik**, President, an important column that will help you have an appreciation of how governing a condominium building is accomplished by Council. The reminders and recommendations from General Manager **Judi Forte** are a must even though you may be confident that you are well-aware of the nuts and bolts of Hopkinson House's organization and how to navigate it. Two social events are noted, one by **Susan Tomita** on the Hopkinson House Courtyard inclusion in the Society Hill Civic Association Open House and Garden Tour that took place on a cool and windy Sunday afternoon in May, and the other, by **Lynn Miller**, on the Washington Square Affair also sponsored by Society Hill Civic Association on a heat-record day in June. The third of the four-part series written in anticipation of the 50<sup>th</sup> anniversary of Hopkinson House—"Walking across the boards"—recounts with humor Hopkinson House lore from conversations with long-time residents by **Ralph Rodriguez** and **Andrew Thompson**. **Dan Rothermel** gives us interesting comments on the Philadelphia Opera Company's American premiere of Hans Werner Henze's opera *Phaedra*. The saga of a Jewish Viennese teenager (now our neighbor) and her parents following the 1938 *Anschluss* and their resettlement in the USA has been written compassionately by **Enny Cramer**. ■



Some of Hopkinson House's longest continuous residents. Back row from left: Byron Fink (since 1962) George Koch (1966) Jim Siegel (1977); Front row from left: Bo Ettlinger (1965) Scott Childress (1963) Nelly Childress (1975); Not pictured: Bob Devoe and Nancy Snyder..

# on the HOUSE

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## Remembering our building's namesake

by Nelly Childress  
Although Independence Day is past we in Philadelphia continue to celebrate throughout July. On this occasion let us remember the person our building was named after: **Francis Hopkinson**, best known for his role as an ardent patriot during the American Revolution, and a signer of the Declaration of Independence. He was a versatile individual, author, musician, dabbled in science and worked out inventions, a skillful draftsman and a clever maker of pastel portraits.

During the war of Independence he wrote the ballad "Battle of the Kegs" that was long exceedingly popular, but an imaginative expansion of the actual facts: To alarm the British forces at Philadelphia the Americans floated, on

January 1<sup>st</sup>, 1778, kegs charged with gunpowder (the first mines) down the Delaware River toward the city. Alarmed for the safety of their ships, the British fired with cannons and small arms at everything they saw floating in the river. It is a very long poem, but here are some of the stanzas.

*"These kegs, I'm told, the rebel hold,  
Pack'd up like pickling herring;  
And they're come down t'attack the town,  
In this new way of ferrying."*

*The soldier flew, the sailor too,  
And scar'd almost, to death, sir  
Wore out their shoes, to spread the news,  
And ran till out of breath, sir.*

*Sir William, he, snug as a flea,  
Lay all this time a snoring,*

*Nor dream'd of harm as he lay warm,  
In bed with Mrs. L----g.*

*Now in a fright, he starts upright,  
Awak'd by such a clatter;  
He rubs both eyes and boldly cries,  
"For God's sake, what's the matter?"*

*At his bed-side he then espy'd,  
Sir Erskine at command, sir,  
Upon one foot, he had one boot,  
And th' other in his hand, sir.*

Unfortunately for the success of the experiment, the British ships had been drawn up into the docks out of the way of floating ice.

*This text was taken from George Everett Hastings: The Life and Works of Francis Hopkinson (Chicago: The University Press, 1926). ■*

## Message from Council

# Considering new capital projects

by Harry Zeleznik  
HHOA Council President

Dear Neighbors,  
As residents enter and leave Hopkinson House this summer, they will likely be aware of the project to replace the ground floor windows. Several months of negotiations with the Philadelphia Historic Commission were required to secure final approval of the design. The project, which includes the windows for all commercial space, has an estimated completion date of October 2011. This is the final phase of the multi-year window replacement project: windows throughout the individual units were replaced in 2006, and the replacement of roof area windows (pool,

solarium, and maintenance shop) was completed in 2007. Two other capital projects are also well under way. First, Council is working with the Design Committee to select a reasonably priced replacement carpet for the solarium. Second, Council is awaiting a revised design based on its recent feedback on an initial proposal for the renovation of the passenger elevator cabs. As a result of previous Councils' careful planning, the costs for all three projects (ground floor windows, solarium carpeting, and elevator cab renovation) are fully covered by funds earmarked for these projects in our Capital Reserve Fund. Your Council has also

begun preliminary review and planning for the eventual upgrading of the heating and air conditioning in the individual units. As part of this process, Council has commissioned a ten-year capital reserve study as a necessary first step in exploring various options for funding the project. Hopkinson House is indeed fortunate to have such a hard working, involved Council. As part of its commitment to improved communication, Council has enhanced the HH website so that residents can send comments or questions to Council. After accessing the website <http://www.thehopkinsonhouse.com>, simply click on the "Council e-mail"



icon. Messages can be read by all Council members, and the President will respond on behalf of Council. Council looks forward to the continued cooperation of building management and staff, as well as unit owners, as we complete current projects and look ahead to other capital needs. All the best. ■

## Message from Management

# There's warm, there's hot, then there's fire

by Judi Forte  
Summer arrived earlier than anticipated, with late May and early June temperatures well into the 90s. Most of us love the summer weather and the opportunity to enjoy the world outside. But, when you live in a multi-family building such as Hopkinson House, summer brings its own set of issues, which are not unique to Hopkinson House. One of the most serious issues is the continued practice of tossing cigarette butts from the balconies. These butts become airborne and can land anywhere. There have been reports of burned patio

furniture and mulch fires. A fire is a high price to pay for not extinguishing your butts in a closed ashtray. Remember that all balcony umbrellas must be closed when they are not in use and taken down when there is the danger of a storm or high winds. **All loose or removable objects must be removed from the balconies during periods of high winds.** And please remember that bird feeders are not permitted on the balconies. In the warm weather, residents like to spend more time on their balconies and entertain their guests outside. Sometimes, the entertaining

goes into the early morning hours when most of the residents are asleep, only to be awakened suddenly by loud voices or noises coming from a neighboring balcony. Please remember that your voice carries when you are on your balcony and to use your inside voice so as not to disturb your neighbors' rest. We also would like to remind everyone that residents are entitled to the use of their balconies to entertain guests and have normal conversation without the threat of a neighbor shushing them or calling the Resident Services Desk, especially before 10:00 p.m.



**The use of bar-b-que grills is prohibited in high rise buildings by order of the Philadelphia Fire Department.** Moves in and out of the building are permitted Monday through Saturday. No moves are permitted on

SEE MANAGEMENT, PAGE 17

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# Philly life, Vienna foundations

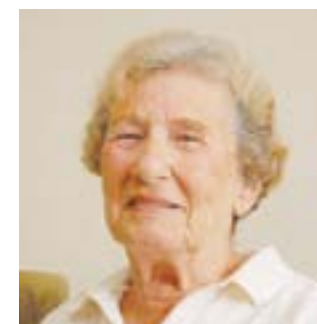
by Enny Cramer

Eva Glassman, a charming lady, shares a 10<sup>th</sup> floor condo with her husband of over 60 years, David, a retired U.S.-born physician. An interesting couple, indeed, and well worth a write-up in our newsletter.

Eva was born in Vienna, the only child of two Jewish health professionals trained at the University of Vienna.

The first 13 years she was a happy child of the Viennese upper class, enjoying a carefree life. This, however, changed drastically after the Nazis' March 1938 *Anschluss*. Eva's earliest memory of that time is that one day, on the way to school, two SS men ordered her to clean their car. This incident upset her parents so much that they took her out of school and sent her to live with her grandparents in the countryside.

Shortly after that, in a small propeller plane, Eva and



her parents left for France. Her grandparents decided to remain in Austria, unwilling to recognize the danger of that decision. Indeed, they were put in a concentration camp, first in Theresienstadt where her grandfather died in 1941. Her grandmother died in Auschwitz shortly after.

Upon arriving in France Eva was placed in a Roman Catholic convent where she learned to speak French fluently, and where no attempts were made to convert her. She remembers this period as a happy one, during

which she stayed in touch with her parents in Paris. In August 1939 the family succeeded in immigrating to America on the SS Champlain\*, having been sponsored by Marshall Field III and a distant cousin.

They arrived in New York City with no money. Eva's mother found a job as a practical nurse at Sydenham Hospital, her father remaining unemployed. Four years later both parents passed the U.S. medical boards, whereupon both specialized in psychiatry.

Eva was enrolled in the Julia Richman High School, where she met many other refugee children from Europe. The family lived in a one-room apartment on East 76<sup>th</sup> Street before moving to Washington Heights. Once her parents were well established the family settled on Central Park West.

Upon her graduation from high school in 1943, Eva enlisted

in the Brookdale Hospital's Medical Laboratory Technology program where she met David, then an intern. They were married in 1947, and David undertook his medical practice in Queens. In 1988 David retired and they moved to Philadelphia to be near their children.

During the Korean conflict David spent two years with the Korean Military Advisory Group and was a Captain at a MASH (Mobile Army Surgical Hospital) unit there.

The Glassmans have two daughters and five grandchildren in the Philadelphia region.

They used to travel extensively all over the globe, but lately the aging process is keeping them close to Hopkinson House. ■

*\* The cross-Atlantic Ocean liner SS Champlain was destroyed and sunk in 1940, by a mine in the French port of La Pallice.*

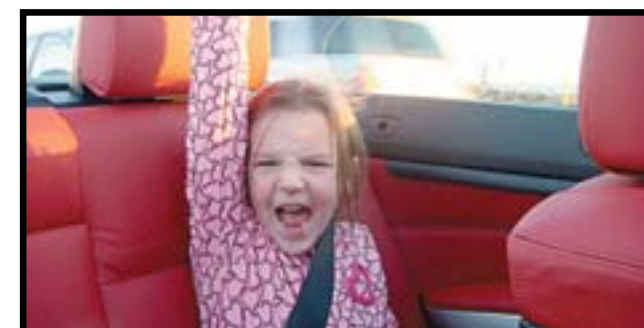
## Company scores with opera premiere

by Dan Rothermel

Even as the financial woes of The Philadelphia Orchestra became generally known, a more positive aspect of the musical life in our city captured the interest of the international opera-going community with the Opera Company of Philadelphia's production of Hans Werner Henze's 2007 opera *Phaedra*. Receiving its American premiere production in early June with five performances at the intimate Perelman Theater of the Kimmel Center, *Phaedra* is part of the OCP's Aurora Series of chamber operas. Henze, one of the most

important opera composers of the later 20<sup>th</sup> and early 21<sup>st</sup> centuries, has rarely been heard on local stages so this American premiere was something of a coup for the regional company.

Although Philadelphia is not generally known for its receptivity to new music, audiences at the Perelman seemed, bracingly, totally engrossed in Henze's largely atonal score, created for a cast of five singing actors and an orchestra of 23 comprised heavily of brass and woodwind instruments, harp, celesta, piano and work for



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# Another bloomin' affair on the square

by Lynn Miller

This spring's Washington Square Affair kicked off at 6:00 p.m. on a day in early June that broke heat records for the date. It ended fairly abruptly for most party-goers some two hours later, when wind and rain suddenly whipped through our front yard of a park, rattling the flaps of the enormous white tent raised for the occasion. Even though the weather gods were less than benign, more than 400 participants seemed unfazed. The evening was a huge success.

Guests sampled delicious fare from some twenty neighborhood restaurants and purveyors of food and drink. They washed it all down with wine, Philadelphia Row House ale, sparkling cider, or still and sparkling water. They met new neighbors, connected with old friends, and bid on two dozen silent auction packages donated by area businesses and cultural institutions. They were even bemused by the sight of a young Revolutionary-era soldier—knife-blade protruding from his skull, blood running down his cheek—who apparently had been resurrected from his burial place that lay more or less beneath the ground where they feasted.

The top ticket categories sent a number of guests before the main event to the Top o' the Square cocktail party in the spectacular residence of Suzanne and Norman Cohn. Their full-



*Beautiful new flowerbeds in Washington Square were created this summer thanks to last year's Washington Square Affair, which contributed to their establishment and upkeep. They contain hydrangeas (left) and azaleas.*



floor penthouse apartment at the St. James looks down on our own rooftop swimming pool, takes in all of Society Hill, both the Benjamin Franklin and Walt Whitman bridges, as well as what looks like most of New Jersey (though it's probably not true, as some have suggested, that on a clear day you can see from there all the way to Portugal). The Cohns' own chef prepared the delicacies.

Down on the ground, this second annual event sponsored by the Society Hill Civic Association raised more than \$90,000 to benefit Washington Square's upkeep and beautification. Net proceeds will be donated for that purpose to Independence National Historic Park—of which Washington Square has been a part since 2002. Last year's Affair provided a donation for installation of an improved irrigation system capable of providing sufficient water to maintain the flower beds, grass, and tree areas in our Square. The results are already evident in the vigorous

and manicured green of the lawns, along with lush new flower beds. As several neighbors commented at the party, Washington Square has never looked better.

Hopkinson House, along with our neighboring high-rise residences, was again a corporate sponsor for the affair. Our own Millie Korn represented us on the organizing committee; many

Hopkinson House residents acted as sponsors for the event. Two years' running seem to have created what is already a tradition. And why not? It's great to have a good time while knowing that you're contributing to maintaining one of the most beautiful public spaces in America, one that the residents of Hopkinson House enjoy every day of the year. ■

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## Sharing Adam and Eve's garden

by Susan Tomita

Hopkinson House proudly opened its west courtyard gate to the Society Hill Civic Association Open House and Garden Tour on Sunday afternoon, May 22. Although the day was cool and gray, more than 250 people visited. Thanks to resident volunteers and Hopkinson House staff, our courtyard lived up to its billing as one of the exceptional gardens in our historic neighborhood.

Large display panels with a pictorial history of Hopkinson House greeted visitors as they entered the garden. Volunteer guides were stationed at the entrance, the Adam and Eve sculpture, and the waterfall. They had met days earlier for a briefing, a site plan for our many plants, and talking points on the site's architectural and design history.

The tidied plaza showed off the clean, simple, and functional lines of its design. Neatly pruned shrubbery, newly bedded flowers, and the freshly painted moat made a favorable impression. Lounge chairs and umbrella-covered tables beckoned.

"I didn't know this existed!" "What a great space!" "How beautiful!" "How lucky these residents are to have such a wonderful place!" Such exclamations were heard frequently over the course of the tour. Our "Secret Garden" was a hit!

Thank you again to Paul Coyne, past Washington Square Citizens' League president and current member of HHOA Council, for spearheading and chronicling



Enny Cramer, a volunteer guide, giving the tour of the backyard to visitors.

this project. Thanks to Millie Korn, member and recent president of HHOA Council and to building manager Judi Forte for getting this project off the ground. Special thanks to Jim McClelland, Enny Cramer, and George Koch for lending their writing talent, research material, and editorial skills for the presentation materials. Kudos to Roger Moss and Gail Winkler for putting the greenery in shape for the event, and to landscape architect Maryanne Hunter for volunteering her talent.

Thanks again also to James Scott and Victoria Kirkham for their work chairing the Design Committee and the Landscape Committee, respectively. Praise goes to Tony Kelly and his staff for designing and installing the panel display, and to Oliver Williams for the enthusiastic and creative work that he and his staff performed. Cheers and applause for the volunteers who generously gave visitors informative, individual tours—Ann Artz, Kim Berger,

As expressed by Paul Coyne, "It was a chilly day, and we are grateful for all the hard work each put into this wonderful event. A very special thanks to all of the staff of Hopkinson House for their hard work and suggestions to make it all just a bit better. A 'well done' to all."

*Note: The large display panels referenced above were made for a fascinating exhibition titled "The Way We Were." Captioned pictures, newspaper articles, and other items on the panels tell the history of Hopkinson House and of Washington Square. These were hung in the solarium and celebrated with a party in January 2008, then put into storage. ■*

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## Walking across the boards

ANNIVERSARY, FROM PAGE 1  
is curious to see then what will happen to the immense new Hopkinson House on Washington Square, or to the tall fingers of concrete proposed by the Chinese-American architect Ieoh Ming Pei for Society Hill. One must admit that everywhere a great boom in big elaborate apartment houses has struck the city, whether 'anybody' lives in them or not." (p.559)

Early residents of Hopkinson House included many younger professionals who worked in offices and other businesses in Center City. Starting in the early

1970s, a number of employees at the nearby studios of KYW moved into our building. From the beginning, we attracted a mix of older, middle-aged and younger folks. Some early residents even included empty nesters looking for a lawn-care-free lifestyle. Our group recalled that rents in the early 1960s ranged from about \$150 to the low \$200s for a one-bedroom apartments and that people willing to sign up for a two-year lease, could get two months of free rent.

A February 18, 1962 Philadelphia Inquirer open house advertisement invited

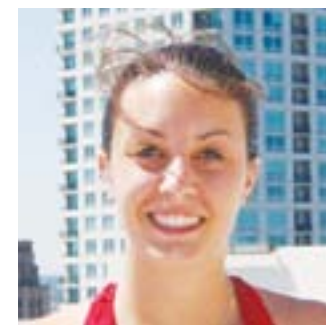
"the most demanding (to visit) an imposing structure ... commanding a breathtaking panorama (with a) superlative location (and) the last word in luxury and sophistication." An accompanying article noted that one-bedroom units could be rented from \$155 to \$230 per month; two-bedrooms from \$275 to \$300; and 3-bedrooms from \$335 to \$435. The smallest efficiencies could be had for \$95 per month!

Despite competitive rents and the advantages of moving into a brand-new building, early residents report that it took well over one year for the

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Kathryn Ross is a classic literature graduate, a triathlon runner, and enjoys traveling.



Erica Ungarini is at Temple University specializing in accounting and finance. She also practices basketball.

## Pool a well-kept city secret

by Nelly Childress

Summer! longer days, sunshine, time to relax on vacation, no winter boots, no heavy coats, no leaving home for work in the dark and coming back still in the dark. How wonderful to catch up on one's reading, loll in the sun or shade at the pool, jump into it for a refreshing and invigorating swim! Or, renew your acquaintance with neighbors you hardly see the rest of the year except perhaps at holiday parties.

Hopkinson House's swimming pool has a dazzling view of the city, with a nice breeze and is always degrees cooler than the recorded temperature of the city. It is open, weather permitting, from 11:00 a.m. to 10:00 p.m. weekdays and from 10:00 a.m. to 10:00 p.m. weekends and holidays. Please remember that no alcoholic beverages or glass containers are permitted on the pool deck.

You can enjoy those beverages on the lower deck. The lap lanes are reserved for swimmers. If you are not doing laps, leave these lanes clear. Water aerobics with Judy Hershman is available on Tuesdays and Thursdays at 1:00 p.m. Some will say that it is not only the best pool but that it is better than going to the shore! Our lifeguards are young, conscientious and friendly. Make their acquaintance.



Christian Gunsenhouser loves music and life. He is a fitness buff.

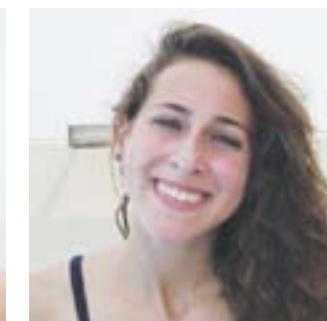


Tylar Colletuori, daughter of HHOA's late assistant chief engineer Greg Colletuori, is a University of Pittsburgh sophomore studying anthropological linguistics and communication. She likes cross-country running and watching hockey.

"Lou," Christian, Kathryn, Aja, and Erica are quite familiar with our pool and its members having spent last summer working here. We miss Brion Smith who has joined Philadelphia's workforce, and we welcome Tylar! ■



Louis Di Dominic, head lifeguard, manages a high school cafeteria. He enjoys reading, traveling, and the shore.



Aja Uhlman is a Duquesne University student majoring in speech/language pathology.



# WOLF

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and in *The Philadelphia Inquirer*



Washington Square Citizens' League at Hopkinson House Annual mixer in the backyard on a beautiful evening in June where residents and members socialized.

## News Around the House

by Nelly Childress

### Following the Fourth

This newsletter will be published after the 4<sup>th</sup> of July celebrations of America's birthday. Independence Day activities that weekend

were numerous, some starting on June 30. *The Society Hill Civic Association Newsletter* of June 23 gave detailed information on what was planned for our neighborhood during that weekend. A number of the National Constitution Center's programs are continuing through September. For more information call 215-409-6700 or visit <http://www.constitutioncenter.org>. Also, The Historic Philadelphia Inc. Civil War Summer programs will run through Labor Day. For more information visit Historic Philadelphia Inc. at <http://tinyurl.com/HPIpress>.

### New staff additions



Gary McQueen, new in Housekeeping, replaces Robert Forte who was transferred to Maintenance.

### A neighbor lost

We mourn the death of Joan Guokas, wife of the late Matt Guokas and mother of Matt Jr., well-known sports figures. Joan and husband Matt were long-time owner-residents of Hopkinson House. Joan had a successful career in education, teaching at General George A. McCall School. She was an active participant in the then Hopkinson House Social Committee, and was on the Board of Election of our division's polling place. Joan had moved to New Jersey a few years ago to be near her daughter. ■

Clifford Harris, Jr., son of the late Clifford Harris, the man known to the residents as "Cliff" who, as we wrote in the winter 2008 issue of *On the House*, "was a courteous, cheerful, and utterly dependable presence at our front door for twenty-two years." We are glad to have "Cliff Jr." on board occupying his father's desk.

# Walking across the boards

ANNIVERSARY, FROM PAGE 11 building to be fully rented. The neighborhood then was still in transition, many blocks were only partially restored and the area was pockmarked with large surface parking lots. One early resident recalls that in 1962, the 200 block of Delancey was mostly not redeveloped. The area also lacked key amenities such as a neighborhood supermarket. Until 1968, when the set of stores on 5<sup>th</sup> Street that included an A&P were built (against the wishes of some

neighbors) buying groceries meant a substantial trek or using the 7-Eleven superette located off the lobby.

Although Mayor Dilworth built his house next door to the Athenaeum in 1957, Washington Square was poorly maintained by the city and perhaps a bit dangerous during the first decades of Hopkinson House. Two policemen (the Gallagher brothers) manned the small wooden structure on the East side of the square near the Lippincott Building as a police

sub-station. Our group was uniform in its praise for the efforts of Thomas Foglietta (a former Hopkinson House resident), U.S. Congressman and Ambassador to Italy, who was instrumental in having the square transferred to the National Park Service (over the Park Service's objections). The long process, begun in the late 1980s and completed in 2005, brought a significant upgrade in materials such as the benches and walkways and in the overall maintenance of the square.

Our group of early residents provided a variety of interesting facts, including that Wilt Chamberlain, Jessica Savitch, Malcolm Poindexter, Judge Juanita Kidd Stout and Iron Chef Masahura Morimoto have all called Hopkinson House home. In the early years, our building did not have its own heating plant, but was connected to an off-site municipal power plant. Our rear courtyard once boasted a moat around its perimeter

SEE ANNIVERSARY, PAGE 15



# Walking across the boards

ANNIVERSARY, FROM PAGE 13

which today is filled with bushes and flowers. One early resident recalls that dogs were permitted in the building until one early evening when a Pekingese in the elevator mistook a tuxedo pant leg for a hydrant. An art history buff in our conversation pointed out that the lobby mural with a figure on the right, holding back a curtain to reveal a scene, is homage to *The Artist in His Museum* by Charles Willson Peale. Unlike Peale, our muralist chose to decapitate the man holding back the curtain. The fate of the Venini Murano glass chandelier that once graced our lobby provoked a series of lively and entertaining theories. Finally, there are reports that the model for the bronze panels decorating the lobby and the female in the garden sculpture, was a former Hopkinson House resident who was a close personal friend of architect Oskar Stonorov.

During the first decades, a community of like-minded tenants began to coalesce within the building. And like in a scene out of the TV series *Mad Men*, some of our early residents recalled wonderful apartment parties clouded with cigarette smoke and fueled by generous martinis. This sense of community may have been a factor in the smooth transition from rental apartments to condominiums.

In 1980, the building was converted from rentals to condominiums. As part of this effort, the outside of the natural wood doors



Hopkinson House and Washington Square in 1964.

to the units were painted (which many early residents still regret) and the outside of the building was also first painted. Prior to that date, the building was raw concrete with light gray brick insets. The look of the building in early photographs is more in the architectural tradition of

Brutalism than today. Painting unified the elements of the building and helped create an International Style appearance that also helps hide the inevitable repairs required by concrete over time.

The one-bedroom that had rented for about \$150 per month in 1962, by 1980

rented for about \$600. At conversion small one-bedrooms were offered for around \$50,000; but in-place residents were eligible for a 10% discount. Higher floors commanded higher prices for the same-sized units. The neighborhood in 1980 was well established and sales moved briskly. Prices were moderate compared to the few other modern condominium buildings then available and the current price of a house in Society Hill. On the down side, one member of our conversation noted that his first mortgage in 1980 was set at a staggering interest rate of 13.75%. Our early residents recall that the necessary 75% of units were sold within two years and that many (perhaps well over 50%) of renters chose to buy.

The reasons for our long-term residents choosing to live in Hopkinson House for close to five decades were clear: the building has always been consistently well maintained; the neighborhood became increasingly attractive and amenities such as restaurants and theatres became more numerous (although department stores continued to disappear). Finally, most of our group indicated that in Hopkinson House they had found a community and a feeling of home.

In the next *On the House* we will conclude our four-part series with an article entitled “@HopHouse,” in which we will email, text, Skype and tweet with some of the newest members of our community. ■

**When** first completed, Hopkinson House's modern style received mixed reviews. In the *New Republic* magazine (Vol. 149, 1963), architectural critic Wolf von Eckardt observed: “The first completed high-rise apartment in the area, a lush affair called Hopkinson House, seems a bit too *nouveau riche* for the refinement the area obviously hopes to attain. Architects Stonorov and Haws endowed it with many handsome architectural details, but somehow there are too many of them.” Continuing this theme, a reference in *Show: The Magazine of the Arts* (Vol. 3, 1963), stated: “I must confess dismay at that oversized morsel of architectural patisserie called Hopkinson House that architects Stonorov and Haws have placed on the south side of Washington Square. Oskar Stonorov is one of our most sensitive designers, but here he obviously tried too hard to conceal the unconscionable lump of a luxury apartment building with fanciful reinforced concrete icing.” Eventually though, the architectural community did come around and recognized Hopkinson House with the American Institute of Architects/Philadelphia Chapter's Top Design Award in 1966.

Photography: Library of Congress, Prints and Photographs Division, Historic American Buildings Survey.



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## There's warm, there's hot, then there's fire

MANAGEMENT, FROM PAGE 3

Sundays, religious and legal holidays. **Moves may start at 10:00 a.m. and must be completed by 4:00 p.m.**

After 4:00 p.m., there is limited staff in the building and the freight elevator operator has gone home for the day. Non-employees of the building are not permitted to operate the freight elevator.

The summer months are the busiest time of the year for moves. Only one move per day is permitted and the schedule gets booked up weeks in advance. If you are planning a move, please reserve the freight elevator as soon as you suspect that you may be moving. You can always cancel or change the moving date if your plans change. The charge to reserve the freight elevator is \$150 and it is non-refundable. Your moving date cannot be confirmed until this fee is paid. We do not accept cash. **Payment is by check or money order only.**

When you are moving, the elevator will be at your disposal to transport your furniture and belongings. Our mission is to get the move finished as quickly as possible. However, the freight elevator is also used to transport contractors, deliveries and bring the trash down from 31 trash rooms. This is likely to occur during your move, but your move will not be delayed because of other building activities.

Some residents do not begin to pack their boxes until the moving-truck arrives. This not only delays your move, it may also cost

you more money if the movers are being paid by the hour. It is in your best interest to pack your boxes and organize your belongings before the movers arrive.

- Be sure to file a change of address with the Post Office.
- Trucks over 12 feet in height will not be permitted into the garage. Large moving trucks have to park on Sixth Street and the movers will have to transport furniture and belongings up the ramp to the truck.
- Take your bike from the bike room before leaving. Unclaimed bikes are disposed of periodically.
- Make arrangements with Comcast to return your cable modem, digital boxes and remotes.

**Elevator Safety:** Several years ago, the sensors for the elevator doors were replaced with state-of-the-art sensors which detect movement from all angles outside of the elevators: right side, left side, middle. With the old sensor system grabbing the edge of the elevator door or blocking it with your body would prevent it from closing. With the current sensor system, this is not a good idea as a hand or body on the door blocks the sensors. If the elevator door is closing as you approach it, wave your hand, umbrella, package or anything that you have in the opening between the closing door and the frame. *Do not grab the elevator door with your hand or try to use your body to prevent the door from closing.*

Frequently, we hear from a resident that the smell of

cigarette smoke is invading their unit and they ask that we install a threshold (also known as weather strips) on the door of the unit from which the smoke is emanating. The heating and cooling systems in this building operate on outside air. The outside air is brought into the building and either heated or cooled. It flows through the building by way of the air handlers in the hallways. The air then goes under the unit doors and exits the building through the vents in each unit. This keeps the airflow in the building balanced. Installing thresholds which will prevent odors from being released into the halls will also block the airflow of the heating and cooling in the building and cause the systems to work less efficiently, so installing thresholds is not an accepted course of action. Instead, we ask that the smokers in the building take responsibility for their habit and use air filtration systems in their units to eliminate the smoke before it can get into the hallways. Some buildings in the area have begun to prohibit smoking everywhere in their buildings including inside the units.

One of the simplest ways to save energy is to close

your drapes in the summer when the sun is coming in and to open your drapes in the winter to allow the sun to come in. Every little step that is taken by a resident can be multiplied by 536 units. It can make quite an impact on the energy usage and costs in this building.

We hope that all of you have converted your lighting to CFL bulbs or LED lighting. Because of new standards prescribed for common-use light bulbs by the Energy Independence and Security Act of 2007, otherwise known as the Clean Energy Bill, 100-watt incandescent bulbs will no longer be available for purchase in the U.S. as of January 1, 2012.

Available replacements include 20- to 25-watt fluorescent bulbs or 70- to 72-watt halogen bulbs or their equivalents. And by January 1, 2014, 75-watt, 60-watt and 40-watt incandescent bulbs will no longer be available. Bulbs that are less than 40 watts or more than 150 watts, including appliance lamps, 3-way bulbs, colored lamps and plant lamps are not affected by the legislation. The energy

SEE MANAGEMENT, PAGE 19

# SALE

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This 2-bedroom, 1½-bath home overlooking the park from the northwest corner of the building is expected to become available for purchase in the near future.

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## There's warm, there's hot, then there's fire

MANAGEMENT, FROM PAGE 17  
savings when using these bulbs is remarkable and you will eliminate having to continually change burned-out light bulbs.

CFLs contain minute amounts of mercury, a substance harmful to humans if inhaled or absorbed through the skin. However, according to the U.S. Environmental Protection Agency, it would take the mercury in a hundred CFLs to roughly equal that found in one older thermometer. And since most mercury found in the atmosphere is actually a byproduct of burning coal, the use of fluorescent bulbs, if handled properly, will actually reduce

the amount of mercury in the environment.

But, because mercury should never come in contact with skin or clothing, even in trace amounts, fluorescent bulbs require special handling when discarded. A number of safe disposal packaging systems are now available that comply with government regulations and many municipal recycling centers and Home Depot stores recycle CFLs. For more information, visit <http://www.epa.gov/mercury/consumerinfo.htm#cfl>.

Hopkinson House, as required by the City of Philadelphia, participates in single stream recycling. This means that the recycled

items are mixed together on the truck and are sorted at the dumping station.

However, you will see three different colored containers in the trash rooms for recycling. We still ask that you follow the instructions on the signs posted in the trash room for recycling. This separation in the trash room makes it easier and safer for the staff to pull out anything that may be unrecyclable or broken glass which cannot be recycled.

**Please rinse out bottles and jars before putting them in the recycling bins. Unrinsed bottles can attract rodents and insects which can find their way into the apartments.**

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. It is also helpful for us to have your e-mail address on file. Forms can be obtained at the Resident Services Desk.

From Council, Management and staff at Hopkinson House, have a safe and wonderful summer. ■



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# Company scores with opera premiere

**OPERA, FROM PAGE 5**  
two percussionists but only four strings, as well as an accompanying electronic “bruitage” created by Francesco Antonioni.

Based on the Greek legend of Phaedra, the wife of Theseus, slayer of the Minotaur, who is consumed with lust for her stepson, Hippolyt, the libretto (in German) by Christian Lehnert is a decidedly modern riff on the original legend, indeed having very little in common with its more familiar, more humane retelling in Jean Racine’s absorbing tragedy (1677). Director Robert Driver, OCP’s Artistic Director, drew inspiration from a Latin tragedy by Seneca, itself closely based on an older Greek tragedy by Euripides, and took hints as well from Henze’s autobiography, *Bohemian Fifties*, in creating the present production.

A compact work totaling about 75 minutes, the composition of its two brief acts were separated by a period of life-threatening illness in which the composer experienced a near-coma of two months. The first act was largely completed in 2005. Not surprisingly, the second act, completed after the illness, took an entirely different turn. Just as Henze’s world had changed, so has Hippolyt’s after his return from death. When he heard the entire work at its Berlin premiere in 2007, the composer himself was apparently somewhat surprised by the second act’s intense life-affirming qualities.

“In a poignant revelation in Henze’s autobiography,” writes Driver, “he describes how as a youth he was summoned into his father’s presence after his parents had probably had a discussion about his private life. His fath-

er, a loyal Nazi, proclaimed that people like young Henze belonged in concentration camps.” The forest of Nemi, the scene of the second act, was in legend the domain of Artemis (of Diana), the goddess of the hunt, with whom Hippolyt becomes entranced. Apparently, Nemi was also very near the home of Henze and his life partner, Fausto Moroni. After self-acceptance, Henze lived happily for 40 productive years

with Moroni whose unexpected death during the period of the opera’s composition also had a profound effect on the work of the composer. Hippolyt’s second-act transformation, resurrected as King of the Forest, is accomplished under the influence of the ambiguously gendered Artemis, sung, perhaps not surprisingly, by a male alto, Anthony Rolf Costanzo.

The cast of five singers was virtually ideal for this demanding

score. Phaedra, almost mad with passion for her stepson and goaded by Aphrodite, was sung by the lustrously dark-voiced Tamara Mumford. William Burden, a long-time favorite of OCP audiences, appeared as Hippolyt, entranced by Artemis and repelled by the attention of his obsessed stepmother, singing the difficult tenor role with ease. Mumford and Burden had previously scored with local audiences in the Opera

**OPERA, FROM PAGE 5**

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## Company scores with opera premiere

OPERA, FROM PAGE 5

Company's acclaimed 2009 production of Benjamin Britten's *The Rape of Lucretia*. Costanzo excelled in the taxing role of Artemis as did Elizabeth Reiter as Aphrodite. The sonorous bass of Jeremy Milner was a welcome contrast in the role of the unexpected resuscitated Minotaur. All voices joined together in the moving final chorale in which "the past and future are blurred in a life-affirming dance." OCP's music director, Corrado Rovaris, presided over the thorny score with his usual consummate authority. Incidentally, for a number of years Maestro Rovaris was a familiar figure to our readers, as a resident of Hopkinson House before his family's move to the nearby St. James.

"Both technologically and conceptually," wrote David Patrick

Stearns in his *Inquirer* review, "the production is among OCP's most sophisticated ... outfitted with panels in near constant motion, both physically and in the video images they carry." A number of these images, troubling to some audience members, suggested modern day science fiction. Peter Burwasser, writing in the *Broad Street Review*, found in the production "a few clumsy moments, such as a buzz saw spattering blood and the jarring appearance of the Minotaur's head," but noted that "these visuals were likely meant to introduce a sort of wink at the absurdity of the story line, in which director Robert Driver finds no little humor, an observation he corroborated with the composer." All in all, audiences found *Phaedra* exhilarating and, as Stearns characterized it, "a crowd pleaser—

of a distinctly Germanic sort."

"Ultimately," writes Andrew Moravcsik, in *Opera Today*, "the Opera Company of Philadelphia has chosen to emphasize first and foremost the music. *Phaedra* is a miraculous musical achievement that combines the freshness of youth with the wisdom of old age. An opportunity to hear voices of this quality in a work of this significance should not be missed."

Next season as part of the Aurora Series, the Opera Company will continue its exploration of the work of Hans Werner Henze when, in collaboration with the young singers of the Curtis Opera Theatre, it presents Henze's haunting 1961 opera, *Elegy for Young Lovers*, a work inhabiting an entirely different sound world from that of *Phaedra*. With an English-language libretto by W.

H. Auden and Chester Kallman, who had previously provided Igor Stravinsky with the libretto of *The Rake's Progress*, this whimsical opera, to be produced next March, "explores what happens when a ruthless poet looks to an unlikely cast of characters to provide his artistic inspiration." Next season's Aurora Series will also include four June performances of a new American Opera, *Dark Sisters*, with music by Nico Muhly and libretto by Stephen Karam, a joint production with Gotham Chamber Opera and Music-Theater Group. The Opera Company's mainstage season at the Academy of Music embraces three full-scale productions: Bizet's *Carmen* in September and October, Mozart's *The Abduction from the Seraglio* in February and Puccini's *Manon Lescaut* in April. ■

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