



What's Inside

Lynn Miller, www.lynn-miller.net

on the HOUSE

The Newsletter of
Hopkinson House • Winter 2022



In the three months since our last issue was published, Hopkinson House residents have had their first taste (not to mention sight and sound), of what's involved in replacing our HVAC system throughout the building. That is reflected in the commentary of several contributors to our winter 2022 issue, starting with the column by our Council president, **Theresa Kowalski**, who also examines some of the COVID pandemic's effect on our lives. The usual Message from Management gives way this time to information from the principal responsible for overseeing our HVAC project for Corona Partners, **Christopher Strom**.

Next comes an offering from a resident new to these pages, **JoAnna Farber**, who has sought out the humor — some of it a bit dark — in living through our HVAC project. She invites readers to let her know of their own such experiences to share with us in future issues.

Our regular contributor, **Concha Alborg**, invites interested female readers to join in her offer to lead a group twice monthly designed to

assist and encourage them to write their memoirs. She tells us that she was inspired when she read just such a record penned by the mother of our resident, Annette Lincke.

Joseph Quinn takes us on his own recent tour of Spain, which focused on many of that nation's greatest works of art. He shares his views of the masterworks of the great Spanish painters, then shows us around several landmark cathedrals and mosques in the south of Spain.

In her article in honor of Black History Month, **Martha Cornog** reminds us that black musicians are not always, or only, identified with jazz, which is an art form that grew out of the African-American experience. She considers eight black composers of classical music, providing brief biographies of each.

My own offering has a look at the growth of outdoor dining on our city's streets. Early next year, what had been temporary, COVID-related guidelines for

streeteries will give way to new regulations to allow them as permanent fixtures of Center City and other neighborhoods.

We welcome a new contributor to our Chef's Corner. **Johanne Lamarche** provides us with two yummy recipes for a festive breakfast or brunch. Whet your appetite with Dutch baby pancakes along with green eggs and ham.

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

Occasional Photo by Lynn Miller



As has been true for years, our holiday tree in the lobby drew many contributions. Residents donated toys for needy children.

on the HOUSE

Newsletter Committee

Nelly Childress, editor emerita
Lynn Miller, editor and
Committee Chair
Concha Alborg
Martha Cornog
Jane Hickman
Theresa Kowalski
Joseph Quinn

Council Liaison

Theresa Kowalski

Graphic Design

Parallel-Design.com

Advertising

Stephanie McCool
stephaniehhoa@outlook.com

Photography

Concha Alborg
Martha Cornog
Lynn Miller
Joseph Quinn
Bari Shor

Issue Contributors

Concha Alborg
Martha Cornog
Jo Anna Farber
Johanne Lamarche
Lynn Miller
Joseph Quinn
Christopher Strom

Hopkinson House Council

604hopkinson@gmail.com

Website

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

Message from Council

Theresa Kowalski



As I write this year-end message for *on the House*, 2021 is finally finished. A year ago, although 385,000 people in the U.S. were dead from COVID-19, we hoped for a better 2021. We knew vaccines were coming soon and thought that the virus would quickly be a thing of the past. Most of us were vaccinated against COVID early last spring or summer, then got a booster. We started going back to restaurants again, saw our families and friends for holidays, and some even started to travel. But now, the Delta and Omicron variants are surging, with Omicron growing 70 times faster in bronchial tissue than the original COVID strain.

We're back to wearing masks, keeping our distance, cancelling holidays and staying home. Even though COVID vaccines started being widely distributed early in 2021, by December 2021, the year-to-date COVID-19 deaths were at 421,000, totaling over 800,000 COVID-related deaths in the U.S. over the previous two years. So, the message is to keep up with your COVID vaccinations, COVID boosters, and flu shots. Try scheduling

doctor appointments by phone or by Zoom. If your doctors are at Penn, use Blue Jeans.

The CDC just issued new guidelines about masks, both which type to wear and when to wear them, so check out their website. Another website I found that can help clarify the mask issues is <https://arstechnica.com/science/2021/12/mask-up-how-to-choose-and-maintain-the-best-masks-for-use-against-covid-19/>. It was good at explaining the best masks for different populations to use (even children and the hard-of-hearing), plus it gave suggestions for what to do if you can't easily find an N95 mask made in the U.S. (KN-95 and KN-94 are both made in Korea but have passed NIOSH standards in the U.S.).

Back at Hopkinson House last January, the HHOA was hiring architects and contractors for the HVAC project, setting up project financing, and bringing on a project manager; but everything was still just an idea on paper. **Now, a year later, we have officially finished the first of 18 risers!** Even though we had two major floods at the beginning of the construction work, having the engineers from Goldner working here already helped immeasurably to determine the actual causes of the pipe breaks and proper remediations, while also setting ground-work for the new system. The result was that even with the two pipe breaks, the many different crews

and subcontractors were able to stay on schedule with the first stack.

Another positive outcome of the early pipe breaks was that Hopkinson House will never have to go through another entire building shut-down of the HVAC system water pipes (remember August?). When installing new valves while working on the two pipe breaks, Goldner was able to divide the building into quarters using new shut-off valves, so that any possible future breaks would only require one-quarter of the building to be shut down.

Finishing the first stack came with many lessons learned, some of which were put into immediate action and others that will be introduced while working on the second stack. While some of the important lessons for the contractors revolve around the frequency and timing of quality checks, and the look and quality of the finished work, one significant change for residents will be the shortening of the amount of time that they'll be asked to be out of their units. Both Goldner and Corona have worked hard together to lessen the number of days, and sometimes even hours, that a unit will need to be completely vacated. This will allow residents to spend more time in their units during specified tasks, as long as they (and their pets!) stay in another room or at least six feet away, and the resident swears that they won't complain about

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Corona Partners

Christopher Strom, Corona Partners Real Estate, Principal

Email: chris@corona-partners.com; Tel: 917-439-5083; 2400 Market Street, No. 200, Philadelphia, PA 19103

The first cycle of the HVAC renovation is complete. The old risers serving the xx16, xx17, and xx18 unit lines have been removed, new risers have been installed, and the new fan coil units have been installed and turned on. As stack 01 construction wound down, the entire project team spent the weeks before the holidays capturing some of the lessons we learned during that first phase of construction in order to improve the rest of the project.

As we start stack 09 construction, we want to introduce Corona Partners' Resident Coordination Team more completely, so you can identify and know the people who will be helping you prepare for

and manage construction in your unit.

Jamie Berg, Project Manager for Resident Coordination.

She has more than a decade of experience managing construction in luxury high-rise residential buildings and is recognizable by her long brown hair and diligent double masking. Jamie is responsible for overseeing all of the resident coordination efforts and identifying companies — movers, contractors, hotels, cleaners, etc. — to help residents prepare for the start of construction and put their unit back in order after it is over.

Colin Best, Resident Coordinator.

Colin is also recognizable by his long brown hair. Colin is

a recent graduate of Temple University's Facility Management program and has more than eight years of hospitality experience. He's responsible for helping residents plan and prepare for construction, and he is the primary contact for residents during construction.

Resident Coordinator, to be announced. (Hair color to be determined.) Colin will be joined by another resident coordinator who will help Colin prepare and communicate with residents.

Leslie Billhmer, Principal. (Blonde.) Leslie is trained as an architect and has fifteen years of experience in the design and construction industry, with special training in communication

and facilitation. Leslie is supporting the team as needed, providing strategic guidance, and managing select projects.

Christopher Strom, (myself) Principal-in-Charge for Corona Partners. I am best identified by the messy once-blond hair atop my head. I am responsible for the overall performance of the Corona Partners team and for coordinating the efforts of our team with the Contractor (Herman Goldner, Inc.), the overall Project Manager (Northstar), the Taylor/Building management team, and the HHOA.

We are very excited to continue this landmark project and look forward to a productive 2022. ■

Message from Council

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the workmen knocking on their door several times a day! At the top of this page you can read an article from Corona Partners addressing these changes and others in more detail.

Work is moving along finishing up the punch list on stack 01 as we prepare to begin work on stack 09 on the east side of the building immediately after the New Year's holiday. Many thanks go out to the residents in both the primary and secondary units impacted by the work on stack 01 for being the


first adventurers. Their patience was almost limitless, their flexibility was greatly appreciated, and their ending comments and recommendations were creative and helpful in developing the changes that will help all who follow.

To finish up this message, see the box to the right for a list some of the undertakings already identified for 2022.

Once again, here's to a happier and healthier new year for the entire Hopkinson House community. ■

Projects Identified for 2022

- The construction of a public handicap-accessible bathroom on the top floor in the solarium in addition to a stair lift
- The beginning of a strategic planning process for the HHOA
- Presentation and review of the revised HHOA rules and regs
- New furniture for the back courtyard
- Final revision and distribution of Employee Handbook and updated employee job descriptions
- Implementation of computerized ETO (earned time off) monitoring payroll function and possibly new time-keeping
- Implementation of employee and supervisory training programs



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Penn Medicine

It's No Laughing Matter (or is it?!)

JoAnna Farber

Engineers face their stress tests, and here at Hopkinson House we residents are undergoing ours as the HVAC conversion project morphs from “someday,” to PowerPoint presentations, to “people, this is really happening... now!” Many neighbors are taking this vital but overwhelming project graciously in stride. **Total respect!**

Others, like me, have struggled with tears and fears as each new bit of information brought (and brings) fresh questions, a little anger, some confusion and, let's be honest, a lot of anxiety. A quick Google search reassured me that such an upheaval does indeed disconcert residents wherever it occurs, and is to be expected (*of course I asked the internet for reassurance!*). Web hits for projects similar to ours said things like this: “*The only solution is to replace all of that failing infrastructure with new piping; however, the replacement of riser infrastructure is incredibly invasive to resident apartments.*” **Incredibly invasive!**

Let me add that it didn't help to hear that we'd be supported through this grueling process by a company called — of all things in this pandemic era — *Corona Partners!*

My drama deepens with each new communiqué and Zoom town hall, despite the fact that our own unit isn't due for destruction, uh, I mean, construction,

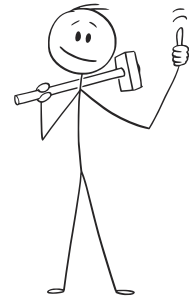
until 2023! But no time like the present, so I've created a plan for the required four-foot trekking swaths throughout our condo. It involves stacking pieces of furniture on top of one another — how bad could that really be for weeks on end? I've mulled my home-office options (*early retirement and leave town?*). And I'm culling my clothes closet to be completely empty by D-Day 2023. Enforced minimalism is a good thing! All this, along with nervous emails seeking ever more info from friends, Council, Corona... even a former resident I spotted and ambushed at the Sunday Farmer's market, cornering her to ask about the Towers' conversion. Am I taking my favorite maxim: “*fail to plan, plan to fail*” too far?

Our community is rich with accomplished experts, and doubtless some specialize in psychology. So they, unlike me, do not need Google to confirm that humor can be an effective tool for coping with stress. Perhaps you know about the villages that gather for laugh-in type yoga. Yoga's not exactly a laughing matter imo,* married as I am to someone who takes it very seriously four times a week. But, according to Vice's Shreyas Manohar, laughter yoga “essentially is a series of breathing and relaxation techniques followed by forced laughter. This hinges on the science

that says that laughing — even if fake — has tons of benefits, including improved heart rate, etc. etc.” Wow! That sounds useful for the next couple of years here at HH. Maybe we should organize group laughter sessions in the Solarium — masks on of course, and only after those seeking creature comforts in the HVAC conversion-era lounge safely return to their units for the day.

Until we schedule mass hilarity therapy, let me try to lighten the emotions of fellow residents who may, like me, be catastrophizing about this project. But let me first say I do understand there are truly serious concerns greater than my own when it comes to managing life under extended construction. So I very much hope that neighbors helping neighbors, Council helping residents and management, management helping Council, residents and Corona, and Corona helping us all, i.e., that by pulling together we'll get to the other side relatively unscathed, to once again enjoy heating and cooling, as well as hallways that don't feel like a Slip-N-Slide, or, if you prefer, a skating rink.

Meanwhile let's consider the lighter side of this heavy lift. If the following items don't tickle your funny bone, please remember that according to countless upbeat villagers, even forced laughter can be therapeutic!



- **Overheard at the October Meet & Greet:** “Welcome to the Meet and Beat!” as the crowd peppered Chris with a million questions.
- **Chris was grace itself, adding:** “See that wine? It's all for me!”
- **I was thinking,** “Yes Chris, hear that whine... it's all for you!”
- **This project has put me in a serious de-cluttering mode. But it's tough. So, to keep at it, if I start to keep something I should let go, I repeat: Let it Go... Go... Go... Go-lidner's coming!**

After seeing, and reading, then re-reading our Zoom town hall slides, who could blame me for thinking I have a future career as a structural engineer! Here's an idea. Let's take a group photo of all the Goldner and Corona personnel, and then take bets: when the work ends, will they all look two years older or ten?

Enough of this. If you have an amusing tale or quip during this project, be sure to share it! I asked a resident friend what her neighbor down the hall said about the conversion experience now that her unit was in full swing. My friend replied, “well... she just kind of laughed...”

That's the spirit! ■

*For the handful of our readers who are not acquainted with the latest terminology on social media, “imo” is shorthand for “in my opinion.” —Editor

JoAnna is an owner-resident since 2009, a communications specialist for a home services company, and an expert catastrophizer.

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Getting to Know Our Neighbors

Women Writing About Themselves Then and Now

Concha Alborg, www.conchaalborg.com

A perk of being a writer is that friends often share interesting documents in their possession with me — letters, photographs, notes, newspaper articles — thinking that I will come up with some original project. This was the case when a neighbor of ours, Annette Linck, showed me the writings of ten women done between December 1995, and June, 1996, in a workshop led by Frances Hoekstra, a Pennsylvania author. It took a pandemic and some down time for me to read over one hundred pages of these women's fascinating testimonials.

One of the women was Amparo Iglesias Franzone, Annette's mother. She was born in Spain and came to Wilmington, Delaware, early in the twentieth century. She wrote about, among other subjects, what it was like to experience cold weather, since her family was from Galicia, the mild northern region of her native country. Amparo is an unusual name in most regions of Spain, except Valencia, where I was born.

It's the name of the city's Patron Saint, "Our Lady of Refuge and Shelter." Amparo was also known as Lita, short for Abuelita (grandmother in Spanish).

According to Annette, her mother went from being a "Princess" at her grandparents' home in Spain to being a "Cinderella" in the States, where she was the oldest child taking care of others, a typical immigrant experience. Some of the other topics that Amparo wrote about ranged from health concerns to her closets. Her daughter was also a theme in her writing, which included their weekly trips to New York City, where Annette took dancing lessons.

But, undoubtedly, Amparo's most moving entry was when she was asked to write in the present tense about a crucial event in her life. "It is 1934 and I am 24 years old. It is Sunday and I have just gotten home from my summer vacation in Atlantic City," starts her narrative in an unassuming way. What follows is the dramatic drowning of

her little brother Enrique, Henny for the family. Amparo describes how her mother spoke in Spanish to her son, saying goodbye to him in such tragic circumstances.

Inspired by this workshop, I would like to offer a similar chance to our Hopkinson House neighbors to write their histories. If you are a woman, and you always wanted to write about your life, this is the group for you. You don't need to be a writer, just be ready to share your thoughts and experiences with your neighbors. We will meet once or twice a month at 7 p.m., starting in January 2022 and continuing through May. Who will your readers be in addition to ourselves? Perhaps your family or friends, or someone as fortunate as I was when I "discovered" the document Annette shared with me.

If you are interested, please contact me as soon as possible: calborg@comcast.net. First come, first served for about ten women, since we plan to meet in our library



Concha Alborg is a longtime neighbor, writer, and contributor to *on the House*.

and space is limited. You need to be fully vaccinated to follow COVID protocols. And you will need to be able to write on a computer program or on email to facilitate reading and sharing. I have led writing groups at the Athenaeum and other venues, but this one is different; it's not for writers, but for women who want to write their histories.

Not to leave any stone unturned, I contacted Frances Hoekstra, the original workshop leader, and I'm awaiting her response. Perhaps she will be a special guest at one of our meetings. Stay tuned! ■

You are invited to join

Washington Square Citizens League

A nonprofit organization consisting of more than 140 members, the vast majority who live in Hopkinson House.

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If you are not a member and would like to join, contact Susan Tomita at (215) 925-8464, or susan.tomita@gmail.com, or find a link to the membership form at <https://thehopkinsonhouse.com/activities/>

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Appreciating Spain's Art Treasures

Joseph Quinn

Among the postcard-ready sights I found as a first-time visitor to Spain this past fall, I had some unexpected encounters with Spanish culture that broadened my horizons as a traveler and art lover. The first two weeks focused on the major museums in Madrid, Bilbao, and Barcelona, the second two on the Moorish-influenced cultures of Córdoba, Granada, and Seville.

It would take a lifetime to see all the masterpieces within the walls of Madrid's trio of world-class museums — the Museo Nacional del Prado, the Thyssen-Bornemisza National Museum, and Museo Nacional Centro de Arte Reina Sofía. Several of the works demand and reward more than a few minutes of scrutiny.

Standing in front of Velázquez's *Las Meninas* (1656), considered his ultimate artistic triumph, and the top showpiece in the Prado, I realized how a painting can cause the hairs on the back of your neck to bristle. I stared at the family and courtiers of King Philip IV, especially that unnerving little Infanta posed front and center, and, working at an easel in the shadows to the left, the artist himself. They all stared defiantly back at me as though we were in the same three-dimensional space, breathing the same stifling air. What was I to them, I wondered uneasily — a guest or an intruder?

How to describe the contrasting jolt of Picasso's

Guernica (1937), the pride of the Reina Sofía? Here color is banished, replaced by a somber monotone. As opposed to otherworldly stillness, you are engulfed in a riot of activity. The visceral impact of distorted limbs and agonizing screams of innocent women and children can leave you drained. Created as a memorial for the Basque city bombed by Hitler's air force on April 26, 1937, in support of General Francisco Franco's rebellious coup, it has transcended its specific place in time and history to become an enduring and universal symbol of anti-war sentiment.

These and other treasures left powerful impressions, but some of my most rewarding experiences were in less august venues and on paths less traveled.

You can trace the full arc of Goya's career in the Prado's bountiful collection. But for a unique, surprising glimpse of Goya at the peak of his creative power, visit the small neo-classical Ermita de San Antonio de la Florida in a quiet Madrid neighborhood off the well-trodden museum trail. You must crane your neck (or use the strategically placed mirrors) to take in the *trompe l'oeil* ceiling frescos in the rotunda showing a miracle performed by St. Anthony. In 1798 Goya inscribed a glowing, swirling mass of diverse humanity, encircled by a railing barely able to contain the activity.

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Winged Victory is poised atop the prominent French Baroque Metropolis building in Madrid.



The Residencia de Estudiantes in Madrid, where Lorca, Dalí, and Buñuel, among other Spanish intellectuals and artists, studied and worked during the early 20th century.

Photos by Joseph Quinn

Appreciating Spain's Art Treasures

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A scenic view of Toledo, adopted hometown and favorite subject of El Greco.



Frank Gehry's ultra-photogenic Guggenheim Museum in Bilbao.



A seemingly infinite array of arches in the Mosque at Córdoba.

Two street urchins seem in danger of tumbling into the space below, where the artist's remains rest in a simple tomb.

My visit to the house museum of Joaquín Sorolla (1863-1923) was a refreshing change of pace and a glimpse of Spanish art in a less somber vein. The rooms of original furnishings and personal effects feature a wealth of Sorolla's luminous beach scenes and portraits of the upper-class gentry in a naturalistic style comparable to that of his friend John Singer Sargent.

For deeper insight into Madrid's artistic ferment in the early twentieth century, I made my way to the Residencia de Estudiantes. It was founded in 1910 on the Oxbridge model, where students lived and worked independently, stimulated by visiting lecturers from a wide range of disciplines — literature, science, architecture, music, and art. It became a hotbed of creative thinking and artistic experimentation where Federico García Lorca, Salvador Dalí and Luis Buñuel first met and started life-long, though not always collegial, relationships. The Residencia is still an active center for the study of Spanish art and culture that attracts scholars from around the world.

You won't find two of El Greco's most sublime pieces in the Prado, but in Toledo, his adopted home. In the landmark cathedral, behind the massive gilt-encrusted

main altar, and a few steps away from Narciso Tomé's *El Transparente*, a towering, writhing explosion of marble, brass, and precious stones, enter the Sacristy, where celebrants enrobe to prepare for Mass.

Ensnared in an elaborate gilt frame on a wall opposite the entrance hangs *The Disrobing of Christ* (1579). The central figure seems to be rising, drawing you upward with it. The ruby-colored robe that dominates the picture and the room appears to be floating in physical space, a moving and astonishing technical feat.

Also in Toledo, in a low-ceilinged, dimly lit chamber behind the Church of Santo Tomé, you will be enthralled by the drama of El Greco's *The Burial of the Count of Orgaz* (1586), with its powerful commingling of death and heavenly transfiguration.

Another unexpected pleasure was Cuenca, about two hours east of Madrid, home of the Spanish Abstract Art Museum. It's an unlikely location, but worth a detour to view and find a superb collection of Spanish artists working in modes of late-twentieth century abstraction.

We finished the art-focused part of the tour by heading north to Bilbao and its signature Guggenheim Museum, and then east to Catalonia, traditionally the home of progressive politics and art. There, especially in Barcelona's architecture and

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Appreciating Spain's Art Treasures

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museums, we were able to trace the continuity of early and mid-twentieth century Spanish art through the careers of Gaudí, Dalí, Miró, and Picasso.

Heading south, we plunged into the more traditional world of Andalusian culture with its contrasting weather and landscape and its comingling of Spanish and Moorish sensibilities. For sheer, jaw-dropping architectural virtuosity there is nothing to match the legacy left by the Moors in the great Mosque of Córdoba and the Alhambra in Granada. The Córdoba Mosque is a stunning expanse of pillars and fretted horseshoe arches extending into infinity in every direction. It's big enough to accommodate a small gothic cathedral built within its walls to mark the Catholic re-conquest of Spain once the Moors had been expelled by Ferdinand and Isabella in 1492. The clash of Islamic and

Christian religious imagery caused Emperor Charles V to lament: "What cannot be found anywhere has been destroyed in order to build what can be seen anywhere."

In the sprawling Alhambra you can wander for hours through reception halls, courtyards, and royal chambers, surrounded by the sensuous delights of cool marble surfaces, filigree lattices, and mathematically intricate tile work, fountains and pools. Outside, the lush and fragrant Generalife gardens bring to life the notion of a terrestrial paradise.

The Alhambra experience isn't complete until you climb up the hill to explore the narrow meandering lanes of the Albaicín, Granada's "little Morocco," a residential neighborhood with a Bohemian vibe. Here you are in the world of "Carmens," small homes with hidden patios and tiny gardens that mimic those of the Alhambra below,

with fountains, fruit trees, sweet-smelling jasmine, and bougainvillea tumbling over the whitewashed walls. Poet and playwright Federico Garcia Lorca (1898-1936), famed native son of Granada, exclaimed: "to live on a different plane, in a Carmen — all the rest is a waste of time!"

In Seville, our final stop, we had two delightful experiences that involved eating and socializing, which seem to be the favorites activities of our host country. In a marketplace on the banks of the Guadalquivir River, under expert culinary supervision, we assembled from scratch what we were assured was *the only authentic recipe* for Andalusian paella, then had the pleasure of devouring it, washed down with pitchers of sangria. The tour sponsor, Road Scholar, had arranged for us to visit residents of Seville in their homes for conversation and refreshments. The hours we spent



A "Carmen" in the Albaicín neighborhood, Granada's "little Morocco."

getting to know our hosts added a welcome personal element to our trip through Spanish art and history. Perhaps the most meaningful cultural exchange took place as we toasted new-found friendships with glasses of Spanish Rioja.

¡Salud! ■



A night view of Seville's cathedral.



The route of our trip through Spain.

Basic Black, Classical Black: Black History Month 2022

by Martha Cornog

Michael Jackson, Bob Marley, Mariah Carey, Stevie Wonder: all celebrity black composers/performers of popular music. Black people compose classical works, also — and have since at least the eighteenth century. Meet eight of the many luminaries who have overcome barriers to write symphonies, operas, concertos, and other forms associated with Western “classical music.” Just as the oeuvre of many European composers celebrates their ethnicity or home country — like Sibelius’s *Finlandia*, Liszt’s Hungarian Rhapsodies, and Tchaikovsky’s *1812 Overture* — the work of black composers celebrates black traditions.

Ignatius Sancho (1729–1780)

Best known in his lifetime for his letters, Ignatius Sancho corresponded extensively about slavery and the British abolitionist movement with highbrows like novelist Laurence Sterne. Celebrity artist Thomas Gainsborough (*The Blue Boy*) even painted his portrait. Dubbed “England’s extraordinary Negro,” he also wrote plays and music. Brought from Africa to New Grenada as a slave, and thence to Greenwich, Sancho became a butler for a titled family that taught him literary and musical skills. Later, his masters set him up as a shopkeeper. Thus, he owned property and could vote, although enslaved — the first black Briton to do so. Sancho’s songs and

dances embody the lightly elegant style of the period. Four self-published collections survive — 62 short, charming compositions, including minuets, line dances, and musical settings of Shakespeare poems. Last October, the American Philosophical Society devoted a fascinating program to Sancho, with lecture and music.

Joseph Bologne, Le Chevalier de Saint-Georges (1745–1799)

U.S. President John Adams called him “the most accomplished man in Europe.” Fathered in Guadeloupe by a titled French planter with his wife’s Senegalese slave, Joseph Bologne grew up in France where he performed music with Marie Antoinette at Versailles, founded an all-black regiment that fought in the French Revolution, and furthered the abolitionist cause in both France and England. While still young, he took over a prestigious orchestra. He was later proposed for directorship of the Paris Opera, but several leading ladies objected to a “mulatto” as boss. After his death, he left behind a large roster of musical compositions, including eighteen string quartets, six operas, eight *symphonie-concertantes*, and a dozen sonatas. His fourteen violin concertos display bold technique and bright orchestration, plus endless variety of beautiful melodic themes.



Portrait of Ignatius Sancho by Thomas Gainsborough, 1768



Portrait of Joseph Bologne, Le Chevalier de Saint-Georges by Mather Brown, 1787



Google Doodle for Edmond Dédé's 194th Birthday, Nov 20, 2021

Edmund [Edmond] Dédé (1827–1903)

A free Creole of color, Edmund Dédé learned clarinet and violin from his father and other New Orleans musical luminaries. Traveling to France later, the young prodigy spent time at the Paris Conservatory and subsequently took positions in Bordeaux. The Bibliothèque nationale holds the sheet music for much of his impressive compositional output: operas, operettas, ballets, marches, a symphony, and dance music. His appealing *Méphisto* continued on page 13



Scott Joplin U.S. stamp, issued June 9, 1983

Basic Black, Classical Black

continued from page 12



Florence Price



William Grant Still



Shirley Thompson receives her Order of the British Empire, 2019

Masqué and *Grande valse à l'américaine*, for example, may foreshadow ragtime. His *Quasimodo Symphony* was first performed in New Orleans to an integrated audience during the month after the Civil War ended, a black conductor serving as *maestro*. Some scholars consider his work influential in the development of jazz.

Scott Joplin (1868–1917)

Those addictive piano rags paid the bills and made him famous, but Scott Joplin also composed operas. Although his first has been lost, his second, *Treemonisha*, helped win the Arkansas native a Pulitzer Prize in Music — posthumously, alas. *Treemonisha* draws not on ragtime but on

European opera traditions while incorporating folk melodies and rhythms. The story centers on a charismatic teen who persuades her community to renounce “hoo-doo” superstition, instead embracing education and evidence-based knowledge. In 1911, *American Musician and Art Journal* praised the score as an “entirely new phase of musical art” and “a thoroughly American opera (style).” Never fully staged during Joplin’s lifetime, *Treemonisha* debuted to twentieth-century audiences in a 1972 concert-format premier featuring the Atlanta Symphony Orchestra with Morehouse University singers. The Houston

Grand Opera presented the first fully-staged version in 1976. Since then, Joplin’s lively musical melodrama has been performed worldwide.

Florence Price (1887–1953)

From a mixed-race family in Little Rock, Florence Price passed as Mexican to avoid discrimination at Boston’s New England Conservatory of Music. Later, a lynching back home drove her to relocate to Chicago, where that city’s own black renaissance supported her composing. Her soaring *Symphony No. 1* in E Minor won a prize in the 1932 Rodman Wanamaker Contest for Composers of the Negro Race, and so did a piano sonata and her *Fantasia nègre*. (Yes, Rodman was a Philadelphia Wanamaker.) But composing did not support Price at first. To make ends meet, she wrote songs for radio ads and played organ for silent film screenings. Overall, Price composed more than 300 works, including four symphonies, four concertos, choral works, art songs — some written for black contralto Marian Anderson — and music for chamber and solo instruments. Many incorporate African-American musical elements, including juba dance rhythms and African drums.

William Grant Still (1895–1978)

His Mississippi mother wanted him to go to medical school. Instead, William Grant Still became known as “the dean of African

American composers,” with over 200 works to his credit. Drafted into the Navy in 1918, he escaped the usual kitchen duty assigned black sailors by playing violin at officers’ meals. In New York City during the Harlem Renaissance, he moved from playing in pit orchestras for shows to studying with avant-garde composer Edgar Varèse. He began composing symphonies, ballets, operas, chamber music, vocal and dance works, incorporating themes and rhythms from black traditions. He wrote much music for film (*Lost Horizon*) and television (*Guns Smoke*; *Perry Mason*). About his *Symphony No. 1* “Afro-American,” he declared, “I wanted to demonstrate how the blues, so often considered a lowly expression, could be raised to the highest musical level.” Overall, he won three Guggenheim Fellowships and many other honors. Read more about William Grant Still in the Fall 2021 issue of *on the House*.

Shirley Thompson (1958–)

In 2019, Shirley Thompson was appointed an officer of the Order of the British Empire (OBE)—equivalent in royal regard to the Beatles (OBEs, 1965). Of Jamaican heritage, she grew up in London, fooled around on an attic piano at age three, and began composing after college. But conservatory education was denied black students. So she wrote music for television, film, and theatre, later focusing on symphonies, ballets, continued on page 15



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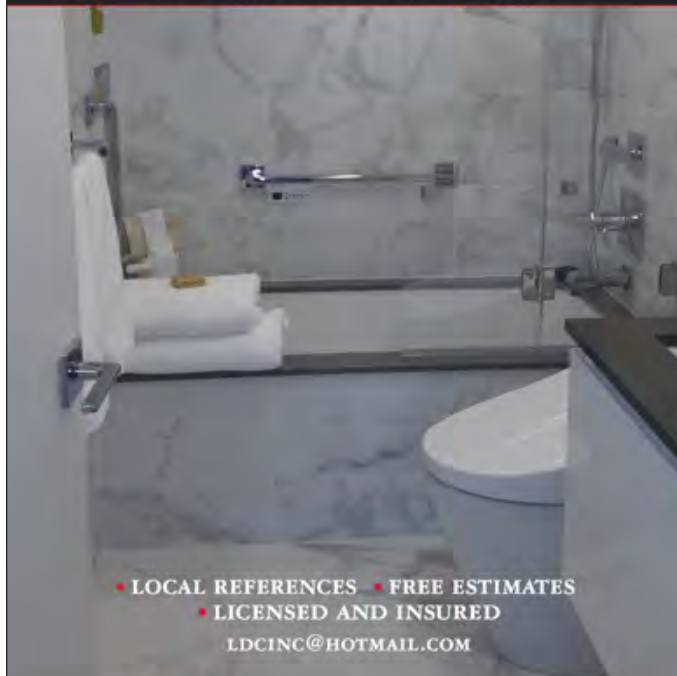
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Basic Black, Classical Black

continued from page 13

operas, concertos, and other ensemble pieces. Her instrumental and vocal compositions fuse contemporary classical orchestration with popular and world music styles. Thompson's complex and engaging *New Nation Rising: A 21st Century Symphony* (2002) celebrated London's thousand-year history; the Royal Philharmonic Orchestra played alongside two choirs, solo singers, a rapper, and dhol drummers. Her compositions have commemorated the abolition of the British slave trade and highlighted climate change. She has been described as a cultural activist, with a personal mission to document the black experience.

Terence Blanchard (1962–)

Fire Shut Up in My Bones, Terence Blanchard's second opera, was the first by a black composer ever performed at the Metropolitan Opera. (Three William Grant Still operas were

rejected earlier.) This "opera in jazz" adapted Charles Blow's award-winning memoir of childhood sexual abuse. Next year, the Met will perform Blanchard's electric first opera, *Champion*, about bisexual boxer Emile Griffith. The composer played trumpet from his New Orleans childhood, performed in many well-known jazz groups, and became a respected scholar in jazz composition. He has written music for over forty films, receiving two Academy Award nominations for collaborations with director Spike Lee. His work has commemorated the Hurricane Katrina tragedy (winning him a Grammy Award), the death of Eric Garner, and the World War II Tuskegee Airmen. In a whimsical side-hustle for Disney, Blanchard played the trumpet parts for Louis the alligator in the 2009 animation, *The Princess and the Frog*. ■



Terence Blanchard on the cover of OPERA NEWS, September 2021

Online Resources

All these composers have some works accessible through YouTube and Spotify. See also:

<https://www.king.org/ten-great-black-composers-to-know>
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Dining on the Street in Philadelphia: A Gift of the Pandemic?

Lynn Miller

While the coronavirus has ravaged our land, it has also radically altered — improved? — the look of our streets in Center City. Nearly two years after this transformation began, you may find it hard to remember the time when our streets' curbsides were pretty much restricted to the parking of cars, while sidewalks, with few exceptions, were the domain of pedestrians. In 2020, thanks to COVID restrictions on indoor dining, restaurants were allowed to create "streeteries" (the newly coined term attested to their novelty), as a temporary measure in what had been public spaces adjoining their establishments. Now many blocks near us boast tables and chairs beneath umbrellas on sidewalks, as well as streetcar-like pavilions rising up from former parking spaces. Here and there, you can find whole blocks where automotive traffic has been completely replaced by communal dining spaces.

Early last fall, Councilmember Alan Domb — whose imprint as a realtor has long been visible at Hopkinson House — introduced two bills in City Council designed to allow streeteries to become permanent fixtures supported by new regulations, fees, and enforcement measures. On December 2, a version of those bills became law with Council's unanimous approval. The legislation generally makes permanent the kind of outdoor dining

we've become used to, but with tweaks here and there intended to address problems we've experienced. Here are the main issues.

We weren't far into this experiment last year before complaints arose about how intrusions onto sidewalks were sometimes interfering with the right of way, especially for those with disabilities. Clearly, when members of the public, whether disabled or not, can only proceed along a sidewalk between a restaurant's front door and a dining structure constructed curbside, the possibilities for collisions and blocked passages are bound to grow. Those structures, most of which are flimsily built, are also potential hazards for the automotive traffic just beyond them. More than one has been damaged when a car crashed into it. Jersey barriers have walled off some dining areas in an effort to prevent that, but in the process have become visual reminders of the dangers facing diners behind them. Ugly reminders at that.

The new ordinance specifically permits outdoor dining in portions of the public right-of-way, which includes certain curbside parking locations. It allows such streeteries through virtually all of center city as well as a number of other, but not all, neighborhoods, which is raising complaints from restaurateurs in excluded areas. Streeteries are required to be protected by crash-proof physical



Fork's streetery awaiting customers.



No sidewalk diners at P. J. Clarke's on a winter morning.



The streetery at Talula's Garden stretches past its neighbor.

barriers abutting any portion where vehicular traffic passes. That evidently rules out Jersey barriers, which are portable.

The ordinance also decrees that no barrier can reduce vehicle clearance in the right of way to less than

twelve feet, which improves things slightly over the current situation. Still, it doesn't leave what might be called a generous roadway while it also calls attention to a feature of most Philadelphia streets:

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Dining on the Street in Philadelphia

continued from page 17

they're narrow. If you've ever been in a vehicle threading its way between streeteries on each side of, say, 18th above Locust Street, you'll have noticed that it's a delicate, even nerve-wracking, operation. Nor, probably, have you envied diners sitting mere inches on the other side of those thin walls who may just then have flinched from the exhaust rising out of tailpipes and drifting into their salads.

Now streeteries may be no more than six feet wide and must be located in the parking lane directly abutting their restaurant. That should shrink the length of a number of the structures we see today, many of which have been extended well past the restaurant they serve while attracting graffiti artists to

their blank street-facing walls. It should also marginally improve the ability of passersby to see businesses now blocked from view. But because all streeteries must be removable within forty-eight hours, they will no doubt continue to be cheaply built.

The new legislation does not address the hazards that arise from servers and diners crossing back and forth across sidewalks filled with pedestrians. It ignores a proposal by the executive director of our Preservation Alliance, Paul Steinke, which would have restricted outdoor dining to tables on the sidewalk next to the restaurant. In place of streeteries at curbside, he would have diverted pedestrian traffic there, separating it from vehicular traffic by protective barriers.

Ramps at each end of the block would provide accessibility. His proposal also would put dining tables closer to restaurant kitchens.

The *Philadelphia Inquirer's* critic of our built environment, Inga Saffron, has also weighed in. While voicing her approval for making streeteries permanent, she called on the city to establish a dedicated staff of streetry inspectors to maintain standards. She also proposed charging restaurant owners higher fees than those in the new ordinance — which calls for a mere \$200 annually — and suggested creating a sliding scale depending on the structure's size and quality.

So, although the new legislation is at least a start at making our streeteries permanent, improvements need to follow. The fact that

Philadelphia will not now return to the days when almost every street's curbside lane was reserved for storing cars means a loss in parking revenue for the city. That can possibly be made up with additional fees charged to restaurants for their use of outdoor public space for dining. Saffron's proposed sliding scale seems a smart approach. Given the fact that most urban planners have come to deplore giving over so much of city streets to parking cars, their re-purposing to accommodate dining should be a positive development.

Still, fine-tuning is in order to resolve remaining safety and aesthetic issues. Considerations of fairness would also extend the right to build streeteries to neighborhoods left out of the current legislation. ■

Helicopters Over St. James

Lynn Miller

On an early Saturday morning at the end of October, residents on the north side of Hopkinson House were awakened by

the sound of a helicopter hovering nearby. Its task was to remove and replace condensers on the roof of the St. James apartment

building. The old machinery was lifted off then delicately lowered to the little island where Seventh Street divides into a Y at

Walnut Street. Our resident, Bari Shor, kindly contributed these images she took from her balcony. ■



Photos by Bari Shor

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*"You do not like them
so you say. Try them!
Try them! and YOU MAY!"*

—Dr. Seuss, *Green Eggs
and Ham*

Have you ever wondered what Dr. Seuss had in mind when he penned his famous children's book? I'm afraid I always envisioned some unappealing eggs dyed Grinch green. No longer! Prince Charming made me a delicious surprise breakfast of oven-baked eggs nestled in a bed of kale with bits of salty ham sprinkled all over it and announced excitedly it was Green Eggs and Ham. The recipe was clipped from a recent Costco magazine via

the cookbook "Sheet Pan Suppers" by Molly Gilbert. I don't think healthy kale was at all popular in Dr. Seuss' day, but I know he would do a happy dance eating this tasty creation inspired by his book. The original recipe called for eight to 12 eggs to feed four to six but we scaled it down to four eggs for two of us. It also called for a ham steak. We used leaner Canadian back bacon which is really ham. The back bacon is already cooked, allowing a reduction of the overall cooking time. The beauty of this dish is that it is prepared on a sheet pan for ease of cooking and cleaning up, a great way to

start any day. It is also easily adaptable for the number of people you are serving. Feel free to recite Dr. Seuss's beloved classic while you cook!

Another breakfast treat to try this winter is the Dutch baby, a puffy, golden, oven-baked pancake that is often called a German pancake. Once the batter is made, the pancake bakes itself in the oven and is served directly from the baking dish. It is just gorgeous coming out of the oven, so have your guests ready for the wow moment, as it deflates quickly. The Dutch name was coined by Manca's Cafe in Seattle,

Chefs' Corner

Washington, in the first half of the 20th century, and is probably a misnomer for "Deutsch" (German). Whatever its origin, it is an absolutely delicious breakfast which lends itself to personalization. I made mine with lemon and orange zest as I was serving it with fresh berries. This was my first time making a Dutch baby and it was so easy and much less messy than conventional pancakes. Happy New Year! ■

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

Dutch Baby Pancake

Serves 4. Adapted from the New York Times.

Ingredients

- 4 tablespoons unsalted butter
- ½ cup flour
- ½ cup milk
- 1 tablespoon sugar
- 3 large eggs at room temperature
- pinch of nutmeg
- 1 tablespoon lemon and orange zest, optional

Directions

- 1 Preheat oven to 400°F.
- 2 In a blender or using a whisk, make the batter by mixing together the flour, milk, sugar, eggs, nutmeg and zest until smooth.

- 3 Set a 10-inch cast iron skillet or oven proof dish (1-1½ inch deep) in the center of the oven, melt the butter in the dish. Watch carefully to prevent burning.

- 4 Pour the batter and bake 20 minutes. Reduce heat to 300°F and bake an additional five minutes.
- 5 Sprinkle with powdered sugar and serve immediately with berries, maple syrup or preserves.



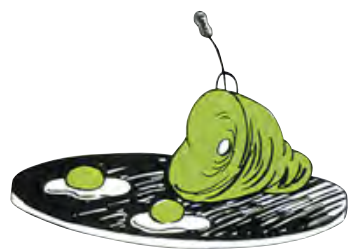
Photos by Johanne Lamarche

Sheet Pan Green Eggs and Ham

Serves 2. Adapted from "Sheet Pan Suppers" by Molly Gilbert.

Ingredients

- 6 slices Canadian back bacon, chopped in bite size chunks
- 1 tablespoon olive oil
- 3 cups packed chopped kale
- 4 large eggs
- 1 ounce crumbled feta
- sea salt and freshly ground black pepper to taste
- crusty bread to serve



Directions

- 1 Preheat oven to 375°F with a rack in the middle.
- 2 Line a sheet pan with foil and spray lightly with cooking spray.
- 3 Spread the back bacon across the pan and cook 3 minutes.
- 4 Remove with a slotted spoon, preserving any cooking juices.
- 5 Toss the kale with the olive oil and the cooking juices right on the pan. Bake 5 minutes.
- 6 Remove pan from oven and create four wells in the kale. Crack an egg into each. Sprinkle with feta, back bacon, some fresh pepper and sea salt. Taste before salting, as the ham and feta impart a lot of salt to the dish and it is easy to oversalt.
- 7 Return to bake about 10 minutes until the whites are set and the yolks still runny. Serve immediately with some crusty bread or toast. Serves 2. Double the recipe for 4.



Residents' Corner

Residents wishing to make comments or observations on the current issue may send them to: "The Editor," lynnm3@comcast.net.

Those who do not have a computer can place their comment in an envelope addressed to "Editor, *on the House*" and give the envelope to the employee

at the Resident Services Desk. Your comments will be published in the next issue of the newsletter. Anonymous comments will not be accepted.

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

October 12, 2021

To the Editor:

I've been delighted by the fascinating and insightful articles about Philadelphia's buildings, history, nooks and crannies, citizens, gardens and more that have been appearing regularly in On the House.

The current issue (Fall 2021) is another history lesson about Philadelphia (a very lively history) with articles by Martha Cornog, Lynn Miller, Joe Quinn, Michael Hairston and Dan Rothermel. (True, William Grant Still, the subject of that last article, was not a Philadelphian, but one of his works was just featured by our own Philadelphia Orchestra.)

Diana Burgwyn

October 15, 2021

To the Editor:

I found Martha Cornog's article on horses in our city (Fall 2021) very interesting. Here is an additional fact about the watering trough at the southern edge of the park directly across from our building:

When I moved here in the late 1970s the trough was not functioning. It was either broken or just not hooked up. One of our own Hopkinson House residents named Ben DeRoy tirelessly petitioned the city to repair the trough and after a long time, he was successful. So now, every time I see a horse drinking the water or a bird bathing near it, I think of Ben and his wife, Rachel. In my eyes, it's the Ben DeRoy fountain.

Thanks, Paula Spielberg



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