United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See Instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property
   historic name Anderson, Marian, House
   other names/site number NA

2. Location
   street & number 762 South Martin Street
   city or town Philadelphia
   state Pennsylvania code PA county Philadelphia code 101
   zip code 19146

3. State/Federal Agency Certification
   As the designated authority under the National Historic Preservation Act, as amended,
   I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

   In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
   X national    __ statewide    __ local

   Signature of certifying official/Title
   [Signature]
   February 14, 2011
   Date

   Pennsylvania Historical and Museum Commission
   State or Federal agency/bureau or Tribal Government
   In my opinion, the property meets does not meet the National Register criteria.
   Signature of commenting official
   [Signature]
   Date

   Title
   State or Federal agency/bureau or Tribal Government

4. National Park Service Certification
   I hereby certify that this property is:
   X entered in the National Register
   _ determined eligible for the National Register
   _ determined not eligible for the National Register
   _ removed from the National Register
   _ other (explain:)

   Signature of the Keeper
   Date of Action
5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [x] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only one box.)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

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Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE / museum

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN / Italianate

Materials
(Enter categories from instructions.)

foundation: Brick
walls: Brick
roof: na
other: Wood Cornice
Narrative Description
(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph
The Marian Anderson House at 762 South Martin Street (also known as Marian Anderson Way) in Philadelphia, PA is a two-story brick rowhouse in a primarily modest, worker-housing residential area of south Philadelphia known as Southwest Center City (Graduate Hospital or Heritage Village). The two-story house, originally built c. 1870 and substantially renovated between 1928 and 1940, has an ell-plan footprint and a flat roof. A studio was added above the previously one-story rear kitchen ell c. 1925. The c. 1940 alterations include a new brick façade and brick stoop, kitchen, and wood moldings throughout the house. They were all completed within the period of significance (1924-1943) and do not diminish the building’s integrity. The surrounding streetscape consists of intact rows of modest two-story row homes, and despite the newer brick façade this house blends into its surroundings. The changes in materials and workmanship relate directly to the renovations undertaken during the period of significance, under the direction of Marian Anderson, and the overall feeling, setting, and association of the property remain intact. The house retains integrity.

Narrative Description
Based on historic maps, the Marian Anderson House was constructed sometime between 1862 and 1876 (Hopkins 1876 and Smedley 1862). When constructed, the property was presumably a two-story, vernacular Italianate rowhouse typical for the area. Based on evidence found on other properties in the row, the house would have originally had brick exterior walls, stone window lintels and sills, and marble steps that directly approach the front door without a turn. The original appearance of the windows is unknown.

Exterior
The front, or east, elevation of the Marian Anderson House has the main entrance in the northern bay of the elevation (Photograph 1). The front door was likely replaced in the second quarter of the last century and is constructed of wood, with a geometric, five-light window in the top portion and applied wood detailing in the lower sections (Photograph 3). Above the door is a single-light, wood transom. The front door is approached by a brick stoop that was added c. 1940. Existence of the Marian Anderson Historical Society is evidenced by a modern canvas awning over the stoop, reading, “MA,” and a bronze plaque flanking the door, reading “Marian Anderson Residence Museum, Blanche Burton-Lyles, Founder, 1998.” Also flanking the door is a Philadelphia Historical Commission local historic landmark plaque.

Two wood, one-over-one, double-hung sash windows are also present on the first floor of the east elevation (Photograph 4). They are protected by modern storm windows and modern iron security bars. The second floor of the east elevation has two windows that match those on the first floor, without the security bars. The basement of the east elevation has two wood, three-light awning windows that are protected by decorative, iron bars (Photograph 5). The windows and doors on the front elevation all exhibit brick lintels and sills. In the lintels, the brick stretchers are laid perpendicular over each opening.

Throughout the rest of the front elevation, the brick is laid in a variation of the common bond pattern, with every seventh, eighth, ninth or tenth row of brick containing alternating headers and stretchers. The exterior brick was added sometime between 1938 and 1940 as designed by architect, Orpheus Hodge Fisher (who would marry Marian Anderson in 1943), obscuring the original masonry (Wilson 2004:204). The front elevation retains the original, Italianate style, bracketed wood cornice that is bookended with brick corbelling (Photograph 6).
Interior

Main Floor (Figure 1)
The front door leads into a small vestibule that has a floor and wainscoting clad in glazed ceramic tiles (Photograph 7). The vestibule terminates at a 15-light, interior, wood door with a glazed, single-light, wood transom which leads into an entrance hall (Photograph 8). The entrance hall has inlaid wood floors and wood baseboards. The plaster walls in the entrance hall, and throughout the entire first floor, have applied wood moldings to create a panel effect on the walls. They were likely added sometime between 1938 and 1940 and designed by Marian Anderson’s soon-to-be husband, Orpheus Hodge Fisher, who was an architect. The hardwood floors throughout the house were added shortly after Anna Anderson, Marian’s mother, acquired the house c. 1925 (Anderson 1956:78). It was during the 1938-1940 renovation campaign that Fisher also created a now-filled doorway between Marian’s house at 762 Martin Street and her sister Ethel’s house at 764 Martin Street (Wilson 2004:204). Ethel likely moved into the neighboring property at 764 Martin Street ca. 1936 or earlier when she married and her son was born. The stairway to the second floor is located at the western end of the entrance hall. The stairway has wood risers and treads and a metal handrail and balustrade. The same applied molding/panel effect on the walls extends up the stairway.

The first room off of the south side of the entrance hall, at the front of the first floor, is the living room (Photograph 9). The living room has a door leading to the entrance hall on the north side of the room and a second doorway on the west side of the room leading into the dining room, which is now referred to as the music room. Both of these doorways have elaborate ogee profiles in the plaster in the top portion of the doorway (Photograph 10). The living room floor and walls were added during the c. 1925 and 1938-1940 renovations, respectively, and are consistent with those of the entrance hall. This room has two wood, one-over-one, double-hung sash windows on the eastern wall. A brick fireplace is located in the center of the south wall of the living room.

The dining room (music room) is located to the west of the living room, in the middle of the first floor, and is accessible from the living room to the east, the entrance hall to the north, and the kitchen to the west. This room maintains continuity with the rest of the floor, with the same inlaid wood floors and the decorative molding on the plaster walls (Photograph 11).

The kitchen, located in the rear of the first floor, was redesigned in 1938 by Janes and Kirtland, Inc. of New York, New York, utilizing the “White House Line of Sectional Steel Units” cabinetry. Shortly after the design was completed, construction began (Anderson 1990-1993:Ms. Coll. 200, Box 08121). The kitchen is accessed through an interior, 15-light wood door leading from the music room (Photographs 12-13). The kitchen has cabinets and a counter in an ell along the northern and western walls. The cabinets are mid-century, white metal cabinets with aluminum handles. The countertop is stainless steel and the floor is covered with ceramic tiles that were installed within the last decade by the current property owner (Burton-Lyles 2010:n.p.). A small powder room was installed by the current owner in the southeast corner of the kitchen. Originally, this corner contained either a refrigerator and a counter and cabinet unit or a pantry unit. A window was located where the refrigerator and pantry are located today. The southern wall also contains a door leading to the small yard, original to at least the 1938 renovations. The basement is accessed through a wood paneled door located in the northeastern corner of the kitchen.

Basement (Figure 2)
The stair leading down to the basement has wood risers and treads and a metal handrail and balustrade (Photograph 14). The main room on the basement level is referred to as the entertainment center and is located at the east, front, end of the dwelling. The room has wood floors and wood baseboards, the walls are plastered and there is a drop ceiling (Photograph 15). Two three-light wood awning windows are located at the top of the east wall and a built-in closet extends the length of the south wall of the entertainment room. While resting between tours, Marian would use this room to entertain friends and musicians; chairs, a piano, and a small bar once furnished the room (Nickels).
In the center of the basement level is a storage room, which is accessed by a 15-light wood door. There is also a laundry room, located through a paneled wood door at the western end of the basement. These two service spaces are largely unfinished with concrete-stuccoed walls and concrete floors.

Second Floor (Figure 3)
The stairs leading from the entrance hall on the first floor reach the second floor hall at the western end of the floor plan (Photograph 16). The second floor hall has inlaid wood floors, wood baseboards, and the walls have applied wood moldings, all in the same fashion as the main floor entrance hall. The second floor hall also has a sky light located at the western end of the hall (Photograph 17), and a small hall closet above the stair well.

The western-most room off of the hall is now called the Marian Anderson Boutique and houses the Marian Anderson Historical Society’s gift shop (Photograph 18). The room was added by the Anderson family shortly after they moved into the property to serve as Marian’s rehearsal and office space (Anderson 1956:78). It is a small room with three windows and one small closet, accessed through a ten-light wood door. It has an inlaid wood floor and wood baseboards.

The bathroom is located east of the Marian Anderson Boutique and is accessed through a ten-light wood door off of the second floor hall. The bathroom was renovated c. 1940 with white ceramic fixtures and glazed yellow ceramic wall tiles that are bordered with black ceramic tiles. The middle bedroom is located east of the bathroom with access off of the hallway (Photograph 19). This bedroom has a closet with a pair of wood doors that have been glazed with a single mirror. The room has one window on the western wall, an inlaid wood floor, wood baseboards and a thin crown molding. The front bedroom is located at the eastern end of the upper floor and has two windows on the east wall (Photograph 20). This room has a closet, wood baseboards, and an inlaid wood floor.

The alterations to the property occurred during the Andersons’ tenure at the property during the period of significance. As is typical with new home purchases, much of the work happened shortly after the property was acquired by Anna Anderson and then upgraded again after Marian became the official owner. Because the period of significance for the property (1924-1943) reflects the time period when Marian Anderson lived in the property, the changes to the property do not result in a loss of integrity. The workmanship and materials of the 1925-1943 renovations remain intact, as does the house’s setting within the residential neighborhood. The feeling and association continue to evoke Marian Anderson’s ownership and use. The house retains integrity.
8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

X B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance
(Enter categories from instructions.)

PERFORMING ARTS
ETHNIC HERITAGE: BLACK

Period of Significance
1924 - 1943

Significant Dates
c. 1925

c. 1940

Significant Person
(Complete only if Criterion B is marked above.)

Anderson, Marian

Cultural Affiliation
N/A

Architect/Builder
N/A

Perioof Significance (justification)
The Period of Significance, spanning 1924-1943, represents the time when Marian Anderson resided in the property at 762 Martin Street. During the period from 1924, when she moved into the property with her mother and sisters, to 1943 when she married Orpheus Hodge Fisher, the house remained her primary residence. It was during this time that she gained professional acclaim and experienced the most successful periods of her career as a contralto. During this period she also used the home for rehearsal space and as a base for the business aspect of her career.

Criteria Considerations (explanation, if necessary) NA
Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Marian Anderson House is significant under Criterion B for its association with Marian Anderson, an African American contralto who had a ground-breaking career in classical music from the mid-1920s through the late 1950s. The Marian Anderson House was purchased by her mother, Anna, in 1924 in part with money from Anderson’s fledgling career as a musician. Anderson continued to make the family home her primary residence and office even as she toured increasingly across the country and internationally. During her residence here, her reputation as a performer became solidified and a number of the most important highlights of career took place, including performances at the White House and the concert on the steps of the Lincoln Memorial in Washington DC (1939). Following Anderson’s marriage in 1943, she moved to Connecticut but continued to own the Philadelphia house still occupied by her mother and sister until their deaths, selling it in 1990. The period of significance is based on Anderson’s occupancy, from 1924 through 1943.

The significance of Marian Anderson’s life and her association with the property at 762 Martin Street is derived both from her extraordinary career as a contralto as well as from her instrumental role in the advancement of the civil rights movement during the mid-twentieth century.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

This Statement of Significance is intended to provide only an overview of Marian Anderson’s life and to illustrate the role that this property played throughout her lifetime. More importantly, it is intended to illustrate that this property is inextricably tied to her life and career. This document is not intended as exhaustive account of her life as two scholarly biographies have been completed in the past decade (Keiler 2000 and Arsenault 2009) as well as her own autobiography in 1956 (Anderson 1956).

Early Life (1897-1920)
Marian Anderson’s parents, John Berkeley Anderson, born 1875, and Anna Delilah Rucker Anderson, born 1874, were married in 1895. The oldest of three children, Marian Anderson was born in South Philadelphia on February 27, 1897 (though, for an unknown reason, her passport and driver’s license state that she was born in 1903). Alyce Maud Anderson was born next on December 30, 1899 and was followed by Ethel May, born January 14, 1902. During the first four years of her marriage, John and Anna lived in a rented room on Webster Street. In 1899, they rented a small, two-story house on Colorado Street, located within a few blocks John’s parents’ house. The house on Colorado Street did not have an indoor bathroom and possessed a small kitchen in the shed-roof section on the back of the house. The Anderson family battled with material poverty during the decade they resided on Colorado Street. Despite the lack of material objects and wealth, the close ties of the extended family, the church, and the general community in which they lived created an emotionally supportive environment (Arsenault 2009:5-10).

Even from an early age, Marian’s talents as a singer were recognized locally. She was a member of the junior choir at the Union Baptist Church by the age of six, graduating to the senior choir when she was only thirteen. She was so young when joining the People’s Chorus at the Church of the Crucifixion that she required a chair on which to stand in order to see the conductor. By the time she reached the age of eight, she was recognized locally as the “baby contralto” (Metropolitan Opera Guild, Inc. 2005: “Early Life”).

John Berkeley Anderson died in 1909, when Marian was almost 13 years old, after a workplace accident at the Reading Terminal where he was hit on the head by a heavy object. A little over a month lapsed after the accident when he ultimately succumbed to heart failure. The evening of her father’s funeral, Marian’s family moved into a room of Benjamin and Isabella Anderson’s house, the home of her paternal grandparents, on Fitzwater Street (Arsenault 2009:14-15). The entire Anderson family remained in that house until the death of Benjamin in 1910.
After 1910, the extended family proceeded to move numerous times over the ensuing years, in order to find lodgings large enough to accommodate the family as well as boarders for extra income (Keiler 2000:23-25).

Throughout her teen years, Marian struggled to attend school. Rather than entering high school in 1912 when she finished eighth grade at Stanton Elementary School, she worked to contribute to the household income. She performed domestic chores and sang whenever she could find an engagement (Arsenault 2009:14-16, Keiler 2000:26-27). Marian began William Penn High School in 1915, just after turning 18 years old, to complete a secretarial course that did not suit her talents and abilities. Ultimately, Marian transferred to South Philadelphia High School for Girls, graduating in 1921 at the age of 24 (Kreusi 1998:n.p.).

It was the principal at South Philadelphia High School for Girls that facilitated Marian’s introduction in 1919 to Giuseppe Boghetti, a widely recognized vocal teacher. Although hesitant at first, Boghetti immediately and enthusiastically accepted Marian as a student after her first interview, recognizing her immense talent and potential as a world-famous contralto (Metropolitan Opera Guild, Inc. 2005: “Early Life”). He remained Marian’s vocal instructor through the 1920s and sporadically worked with her until his death in 1941 (Kreusi 1998:n.p.).

Shortly before graduating, Marian met Billy King, a talented, Philadelphia-born pianist, during a 1916 performance she gave at the local YMCA. King, the choice accompanist for artists touring Philadelphia, soon became Marian’s regular accompanist, staying with her until she switched to Finnish pianist, Kosti Vehanen in 1935 (Metropolitan Opera Guild, Inc. 2005: “Early Career: Background”).

Professional Career (1921-1960)
Early in her professional career, Marian Anderson sang with the Clef Club Syncopated Orchestra, an African-American group in New York City, and with Roland Hayes, the first African-American male tenor to win wide professional acclaim. She also sang at the annual meeting of the National Association of Negro Musicians, later receiving their scholarship in 1922. Around this time, Marian met Joseph Pasternack, conductor of the Philharmonic Society of Philadelphia. Impressed with her vocal and emotional depth, Pasternack helped Marian record with the Victor Talking Machine Company, a major recording company at that time. Her relationship with Pasternack was highly fruitful: the recordings in 1923-24 designated Marian the first African-American concert artist to record spirituals for a major label; and in December, 1923, Marian became the first African-American to perform with the Philharmonic Society of Philadelphia (Metropolitan Opera Guild, Inc. 2005: “Early Career (1920/21 - 1955): The Story”).

Shortly after this achievement, another pivotal event took place in Marian’s life: on March 28, 1924, Marian’s mother purchased the family’s first home at 762 Martin Street in Philadelphia from James L. and Margaret T. Savage (City of Philadelphia Deed Book J.M.H. No. 1832, page 167). As a result of her growing talent and expanded tours, Marian was able to financially contribute to the down payment on the property as well as to the subsequent renovations (Keiler 2000:57-59). Upon moving into the property, Marian and her mother shared the larger of the two bedrooms and her two sisters shared the smaller bedroom. Shortly after moving in to the property, the Andersons installed hardwood floors, bought furniture for the house on a payment plan, enlarged the kitchen, and constructed a rehearsal room (currently the Marian Anderson Boutique) over the kitchen (Anderson 1956:78).

The new home did not slow Marian down for long. On April 23, 1924, she sang at a recital at the New York Town Hall, for which she received some negative reviews. She realized that she had inadequately prepared for the performance and was so discouraged that she considered ending her vocal career. With the encouragement of her mother, she returned to serious vocal study with Boghetti (Kreusi 1998:n.p.). Later that year, Boghetti enrolled Marian in a contest sponsored by New York’s Lewisohn Stadium and the National Music League. Marian took first place in this prestigious competition and as a result, earned the opportunity to sing with the New York Philharmonic Orchestra in front of an audience of 7,500 people (Keiler 2000:61-63).
During the early 1920s, Marian’s performances were managed G. Grant Williams and Effie Diton and by the mid-1920s she established her own management company, Marian Anderson Management. Marian Anderson Management used her home address at 762 Martin Street in Philadelphia (Kreusi 1998:n.p.) and her sister Alyce eventually took on secretarial duties.

Like other African-American artists at that time, including Roland Hayes, Marian saw Europe as a place to grow as a musician, free of many of the racial restrictions in the United States. From late October 1927 through 1935, Marian spent much of her time in Europe. In December of 1935, she returned to the United States with a new accompanist, Kosti Vehanen, with whom she had been touring in Scandinavia. The same year, she impressed manager, Sol Hurok, an acclaimed impresario and concert-management giant, and was offered a contract. She returned again to Europe in the winter of 1936, toured South America in 1937 and 1938 (Kreusi 1998:n.p.). She also toured extensively throughout the United States during this period, and continued to use the house in Philadelphia as her base.

Returning to the United States with European credentials bolstered Marian’s American career extensively. In February 1936, she performed at the White House for President and Mrs. Roosevelt. The performance in the Monroe room of the White House was the beginning of a friendship between Marian Anderson and Eleanor Roosevelt that would continue for many years. Glowing reviews from, and friendship with, the First Lady led to greater fame and national recognition (Arsenault 2009:94-97).

Despite the numerous tours domestically and abroad, Marian continued to use the property at 762 Martin Street as her States-side home. On November 17, 1938, Anna D. Anderson sold the property Marian for consideration of one dollar (City of Philadelphia Recorder of Deeds Microfilm 6S3-175). Coinciding with the sale, Marian embarked on a series of alterations to the property, under the direction of her close friend, and soon-to-be fiancé, Orpheus Hodge Fisher, a New York architect. Marian and Fisher met decades prior, remaining close friends while Marian pursued her singing career. Fisher was responsible for designing the alterations to the interior of 762 Martin Street as well as the façades of both 762 and 764 Martin Street, the home of Marian’s sister, Ethel (Wilson 2004:204).

One of the most defining moments in Marian’s career as an African-American musician and inherently as a symbol of the civil rights movement, took place in 1939 when her manager, Hurok, attempted to book her for a performance at Constitution Hall in Washington, DC through Howard University. The Daughters of the American Revolution (DAR), proprietors of Constitution Hall, refused to schedule Marian Anderson to perform at Constitutional Hall on any of the dates Hurok requested, even though the same dates were open to other white performers. Ultimately, as a result of this overt racial discrimination, First Lady Eleanor Roosevelt resigned from the DAR, resulting in a media frenzy (Keiler 2000:200-204). In lieu of a performance at Constitution Hall, Mrs. Roosevelt and the Department of the Interior organized an open-air concert on the steps of the Lincoln Memorial on Easter Sunday, April 9, 1939. More than 75,000 people were in attendance at this performance, with millions more listening via radio.

The close friendship between Marian Anderson and the First Lady continued. She was once again invited to perform at the White House in June 1939 for the King and Queen of England. One month later, Mrs. Roosevelt presented Marian with Spingarn Medal of the National Association for the Advancement of Colored People (Kreusi 1998:n.p.).

Marian’s relationship with Orpheus Hodge Fisher became more serious around this time. Although they had known each other since high school, the timing had never worked with Marian’s burgeoning career. Between 1939 and 1940, when she was touring, Fisher began looking for a house they could move into after they got married. On July 7, 1940, Fisher closed on a house in Danbury, Connecticut (Keiler 2000:220-224). After their marriage on July 24, 1943, the couple would move into the farm in Danbury, renamed Marianna (Kreusi 1998:n.p.).
By 1941, Marian was among the top ten highest paid concert artists in the United States. Marian’s career continued to thrive throughout the 1950s. The highlights during this period include her return to Europe for a tour in 1949, her television premier on the Ed Sullivan Show in 1952, and her invitation to perform at the Metropolitan Opera in New York in 1955, becoming the first African-American artist to sing with the Met (Southern 1997:412). In 1957, she performed at Dwight D. Eisenhower’s presidential inauguration and was a good-will ambassador of the United States Department of State on a tour in Asia. Eisenhower then appointed Marian as an alternate delegate of the General Assembly of the United Nations. Marian sang at her second presidential inauguration in 1961 for John F. Kennedy (Kreusi 1998:n.p.).

Retirement Years (1961-1993)
In her personal life, the 1960s represented a time of struggle, as Anna, Marian’s mother was ill. Marian took many trips to the family home on Martin Street to help her sisters take care of their mother. Throughout her life adult life, until her mother’s death, Marian owned the property at 762 Martin Street and financially supported her mother and her sisters in Philadelphia (Keiler 2000:296-297).

In 1962, Marian embarked on an extensive tour of Australia and New Zealand. This tour, although well received by the listening public, did not receive favorable reviews from the critics. She was 65 years old and well past her vocal prime. During this tour, it became more obvious that Marian’s technical performances had lost some of the former brilliance (Keiler 2000:304-305). Marian’s 1963 tour in Texas, however, was regarded by critics as a milestone: not necessarily for her technical performances, but for the tour’s contribution to race relations in the United States. In an interview in San Antonio, Marian said, “Like peace, [integration] is everyone’s business... We hope to do our part in furthering it.” In Marian’s case, this meant her return to the southern United States after nearly 15 years of avoiding it, for a series of racially integrated concerts (308-309).

In July of 1963, Marian was nominated to receive the Presidential Medal of Freedom by President Kennedy. Unfortunately, the award ceremony for the medal did not take place until December 6, two weeks after his assassination (Kreusi 1998:n.p.). Shortly after the Presidential Medal of Freedom Ceremony, Marian’s retirement from singing was announced. Hurok held a press conference on December 12, 1963 to announce her retirement from performance with a farewell tour that would begin in the autumn of 1964 and consist of fifty-one concerts across the nation (Keiler 2000:311-312).

Early in 1964, on January 10, Marian’s mother, Anna Anderson died of heart failure. Funeral services were held at Tindley Temple, a Methodist Church at Fifteenth and Broad Streets in Philadelphia (Keiler 2000:312-313), during a massive snowstorm on January 13. To cope with the loss of her mother, Marian focused on her work. She commenced a number of recordings and prepared for her farewell tour that was scheduled to begin on October 24, 1964 at Constitution Hall in Washington, DC. Marian performed in almost 50 American cities and the tour ended in April of 1965 at Carnegie Hall (317-318).

Marian’s sister Alyce passed away just after the tour ended, on May 21, 1965. Despite the emotional strain of performing so shortly after her sister’s death, Marian held a concert at Robin Hood Dell where her nephew, James DePriest, conducted her performance with the Philadelphia Orchestra (Keiler 2000:318-319).

Marian sang at her last public performance at Grant Park in Chicago on July 9-10, 1964, performing with the Chicago Symphony Orchestra conducted again by her nephew, James DePriest (Keiler 2000:320-321). After her retirement, Marian continued to speak at a number of public events and received hundreds of awards and over fifty honorary degrees. Among the most notable of the awards she received during her retirement years was a Congressional Medal from Jimmy Carter in 1978 (Kreusi 1998:n.p.). During retirement, Marian also had an active role in the support of the arts, especially in music. Most notable in her post-retirement career includes her role, in
1959, as a consultant on the development and design of what would become the Kennedy Center for the Performing Arts. In addition, President Johnson appointed Marian to the National Council on the Arts in 1966 (Kreusi 1998:n.p.).

On April 18, 1977, the deed for the property at 762 Martin Street, was transferred from Marian and Fisher, the grantors, to Marian and her sister, Ethel A. DePreist, the grantees (City of Philadelphia Deed Book 1357, page 6). Marian’s sister, Ethel, continued to live at 762-764 Martin Street until 1990 when she died (Kreusi 1998:n.p.).

On December 12, 1990, the property was sold, with Ethel A. DePreist, James A. DePreist and Marian Anderson listed as the grantor and DK Properties listed as the grantee (City of Philadelphia Deed Book 1767, page 204). DK Properties managed the Marian Anderson Residence as a rental property. Aside from repainting the house, very few changes were made to the property to accommodate renters: photographic evidence shows that the walls on the first floor living spaces had damask wall paper on the walls (Anderson 1900-1993:Box 92, Folder 12, Item 9). In 1998, the property was put up for sale by DK Properties and purchased by Ms. Blanche Burton-Lyles. Ms. Burton-Lyles’ mother, Blanche Taylor Burton, was close friends with Marian, and Marian acted as a mentor to Ms. Burton-Lyles, fostering her musical career as a pianist (Burton-Lyles 2010:n.p.). The property currently houses the Marian Anderson Historical Society.

Marian Anderson Legacy
While Marian Anderson was not the first African-American concert singer in the United States, her success and worldwide popularity superseded any of her predecessors. At the turn of the twentieth century, very few opportunities existed for aspiring African-American concert musicians; they were barred from participating in symphony orchestras and opera companies, and were admitted to only a few of the music schools and conservatories across the nation. Marian was denied admittance to a music school in Philadelphia based solely on the color of her skin. African-American churches and colleges were prominent supporters, both emotionally and financially, to young African-American musicians, as was the case with Marian Anderson (Southern 1997:408). Many found it easier to complete studies in Europe, where there was less racial discrimination and more opportunities to grow (266). Following other musicians before her, Marian took advantage of the opportunities abroad. Her immeasurable talent and drive to succeed, coupled with strong support from her Philadelphia community allowed Marian to break through many of the racial barriers faced by aspiring musicians to become an influential and inspiring personality in both concert performance and the civil rights movement; the support she found at her home at 762 Martin Street played a pivotal role in her success.

Marian Anderson was invited to sing for presidents and royalty, and with acclaimed orchestras, operas, and musicians. Her breakthroughs earned her several titles of “first African-American concert singer to...” as well as “first African-American to...” in both music and civil-rights spheres. She is credited for influencing numerous concert and operatic singers, across races and generations. Those who often mention her as sole inspiration include William Warfield, Mignon Dunn, Leontyne Price, Shirley Verrett, Grace Bumbry, Kathleen Battle, and Jessye Norman (Nettles 2003: 11; and Jones 2008: n.p.).

Other buildings may be associated with Marian Anderson’s life, such as the Union Baptist Church, where she grew up singing in the choir. The Lincoln Memorial in Washington DC and the Metropolitan Opera in New York were the sites of pivotal moments in her career. The farm in Danbury, Connecticut, where she moved with her husband, became her base during the later portion of her career, and may also hold some significance. However, the home she helped her mother purchase for their family remains an appropriate building to recognize for its connection to Marian Anderson’s productive career. This house is where she managed the logistics of an international touring schedule, practiced new performance pieces, entertained her many friends in the music industry, and continued to return to throughout the 1920s and 1930s as her career became established and she became respected internationally as an artist and identified as a symbol of the civil rights movement.
9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Anderson, Marian


Arsenault
2009  The sound of freedom: Marian Anderson, the Lincoln Memorial, and the concert that awakened America. New York, New York: Bloomsbury Press.

Burton-Lyles, Blanche

Hopkins, G.M.

Jones, Randye

Keiler, Allan

Krueski, Margaret

The Metropolitan Opera Guild, Inc.
Anderson, Marian, House  
Philadelphia, PA  
Name of Property  
County and State


Nettles, Darryl Glenn  

Nickels, Thom  

Seifert, Donna, Barbara J. Little, Beth L. Savage, and John H. Sprinkle, Jr.  

Smedley, Samuel L.  

Southern, Eileen  

Wilson, Dreck Spurlock  

Previous documentation on file (NPS):
- preliminary determination of individual listing (38 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #
- recorded by Historic American Landscape Survey #

Primary location of additional data:
- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Historic Resources Survey Number (if assigned): NA
10. Geographical Data

Acreage of Property  Less than one acre  
(Do not include previously listed resource acreage.)

UTM References 
(Place additional UTM references on a continuation sheet.)

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<thead>
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Verbal Boundary Description (Describe the boundaries of the property.)

The nominated boundary for the Marian Anderson House matches the tax parcel boundary (tax parcel number 301402400, on record at the Philadelphia Court House) for the property. The boundary includes only the house and back yard.

Boundary Justification (Explain why the boundaries were selected.)

The dwelling at 762 South Martin Street was the primary residence of Marian Anderson during the peak of her career. No other resources formerly associated with the house have been excluded from or new resources included within the boundary.

11. Form Prepared By

name/title  Lindsay Allen  
organization  CHRS, Inc.  
date  December 14, 2010  
street & number  403 East Walnut Street  
telephone  215-699-8006  
city or town  North Wales  
state  PA  
zip code  19454  
e-mail  lallen@chrsinc.com

Additional Documentation

Submit the following items with the completed form:

- Maps: A USGS map (7.5 or 15 minute series) indicating the property's location. A Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- Continuation Sheets

- Additional items: (Check with the SHPO or FPO for any additional items.)
Photographs:
Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Anderson, Marian, House
County: Philadelphia
State: PA
Photographer: Christine Miller Curess
Date Photographed: March 11, 2010 and October 1, 2010
Number of Photographs: 20

Description of Photograph(s) and number:

Photo #1 View of the east elevation of the Marian Anderson House, camera facing west.
Photo #2 View of the immediate neighborhood, camera facing south on Martin Street.
Photo #3 View of the front door, camera facing west.
Photo #4 Detail view of a first-floor window, camera facing west.
Photo #5 Detail view of the basement-level window and decorative window bars, camera facing west.
Photo #6 Detail view of the wood cornice, camera facing west.
Photo #7 View of the vestibule, camera facing west.
Photo #8 View of vestibule door and transom light, camera facing east.
Photo #9 View of the living room, camera facing east.
Photo #10 View of the first-floor hallway and doors leading to and from the living room, camera facing southeast.
Photo #11 View from the living room into the dining room (now called the music room), camera looking west.
Photo #12 View of the north wall of the kitchen, camera facing west.
Photo #13 View of the south and west walls of the kitchen, camera facing southwest.
Photo #14 View of the basement-level staircase, camera facing west.
Photo #15 View of the entertainment room, camera facing east.
Photo #16 View of the second-level hallway, camera facing west.
Photo #17 View of second-level skylight, camera facing southeast.
Photo #18 View of the studio room (now the Marian Anderson Boutique), camera facing southwest.
Photo #19 View of the middle bedroom, camera facing southeast.
Photo #20 View of the front bedroom, camera facing southeast.

Property Owner:
(Complete this item at the request of the SHPO or FPO.)

name

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.
Image 1: Historic Photo of Marian Anderson sitting on the front stoop with her mother, Anna, in 1954 during a return visit to Philadelphia. At this time her mother and sister are living in the family’s home, but Marian has moved to Connecticut. *Marian Anderson Collection, University of Pennsylvania.*
Image 2: Historic Photo of Marian Anderson c.1927, a few years after she contributed to the purchase of her family’s first home with money earned from her early professional performances. At this time, Marian was using her home address in Philadelphia for the management company she established to handle her touring logistics. Her sister Alyce would eventually take on the role of correspondence secretary, responding to the fan mail delivered to the family’s home. *Marian Anderson Collection, University of Pennsylvania.*
Image 3: Historic Photo of the April 9, 1939, Easter Sunday concert in front of the Lincoln Memorial, in Washington DC, the event now most-often associated with Anderson's career. An estimated 75,000 people attended the event in person; many more listened to the live radio broadcast. Marian Anderson Collection, University of Pennsylvania.
Image 3: Historic Photo of Marian Anderson in 1941, receiving an honorary degree from Temple University, in Philadelphia, one of hundreds of awards and honors she acquired in the United States and abroad. At this time she is still a resident of Philadelphia, and was among the top ten highest paid concert artists in the United States. She and her husband would move to Connecticut soon after. *Marian Anderson Collection, University of Pennsylvania.*