THE JOHN COLTRANE HOUSE
PHILADELPHIA

RECOMMENDATIONS FOR ITS PRESERVATION AND REVITALIZATION

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EXECUTIVE MESSAGE

Sometimes a significant historic property will remain vacant because it presents unusually difficult problems or the ownership lacks the necessary capacity to develop an adaptive reuse plan. The Preservation Alliance for Greater Philadelphia lists such properties on its annual Endangered Properties list. This list aims to bring important properties to media and public attention, but often more direct action is needed. During discussions about a new strategic plan, staff and board members agreed that the Alliance should conduct planning studies for particularly significant Philadelphia properties it has listed on its Endangered list.

One such property selected was the John Coltrane House. The goal was to develop a possible plan for the use, interpretation and rehabilitation of the Coltrane House and adjacent property (under the same ownership) through an engaging and informative process. The Coltrane House was listed on the Alliance’s Ninth Annual Endangered Properties list in 2011. Prior to that listing, the Alliance had begun a working relationship with the owner, Ms. Lenora Early. In 2009, Ms. Early joined representatives from four other African American historic sites of Philadelphia on a field trip to two New York City historic sites to explore best practices in interpretation, programming and marketing. She also participated in an organizational training co-hosted by the Alliance and the National Trust for Historic Preservation.

The Coltrane House, as a local historic resource, and this planning project has engendered strong interest from Philadelphia citizens as well as the local and international Jazz community over the past year. These fellow Philadelphians and world citizens shared their ideas and hopes for the house which led to the recommendations presented in this following report. But, perhaps more importantly, they each expressed a desire to assist John Coltrane House, Inc., the nonprofit organization affiliated with the house, beyond this process. This building of community around the Coltrane House may be the most significant result of all.

The Alliance is honored to be a part of the effort to preserve and promote the legacy of one of America’s greatest Jazz innovators.

Sincerely,

Caroline E. Boyce
Executive Director, Preservation Alliance for Greater Philadelphia
In 2012, the Preservation Alliance for Greater Philadelphia received a planning grant from the Pew Center for Arts and Heritage to help develop programmatic ideas and rehabilitation plans for the house at 1511 N. 33rd Street in North Philadelphia where John Coltrane lived from 1952 to 1958. To develop ideas about programming, interpretation and use, the Coltrane Preservation Planning project utilized a series of focus groups, a community audience engagement exercise, and a final charrette discussion with participants from different backgrounds. The Coltrane Preservation Planning Project has set forth the following objectives:

- To develop an interpretative approach to the Coltrane House that will encourage visitation to the property by musicians, scholars, school groups and the general public;
- To create architectural plans for the selected interpretation and develop an implementation plan;
- To examine how activities at the Coltrane House could be a catalyst for revitalization of the Strawberry Mansion and Brewerytown neighborhoods;
- To engage residents of the immediate community, representatives of the Jazz community in Philadelphia and nationally, representatives of music education institutions and the nonprofit sector, and the general public in the planning process; and
- To make John Coltrane’s contributions, his importance to Philadelphia, and the jazz history of the period better and more broadly understandable to Philadelphians and to build audience engagement for the recommendations of the planning project.

This year-long interactive engagement process included the creation of an educational display featuring a list of Philadelphia’s Jazz venues; the public screenings of a locally-produced documentary on Coltrane’s life in Philadelphia; and a series of web-based articles on Coltrane and Jazz in Philadelphia. This exploratory process was conducted with the participation of the John Coltrane House, Inc. (JCH, Inc.)
The planning process began with a series of small focus groups to generate interpretive ideas for reuse of the Coltrane House and the adjacent property. Six focus group meetings of leaders in the fields of community activism, education, Jazz/Jazz history, neighborhood revitalization, interpretation, and historic preservation were convened from August through October, 2012.

The focus groups were professionally facilitated by Tanya Bowers and Brent Leggs, both of the National Trust for Historic Preservation. Group participants responded to a series of questions posed by the facilitators, and brainstormed together to develop ideas for interpretation of the Coltrane House and for use of the adjacent property.

The following section highlights the main ideas and concepts collected in those focus groups.

Focus Group Participants

Focus Group I: Coltrane Scholars/Biographers – August 9, 2012
Leonard Brown: Professor of African American history and music, Northeastern University, co-founder of the John Coltrane Memorial Concert
Francis Davis: Journalist, Coltrane Biographer
Ingrid Monson: Professor of music and African American studies, Harvard University
Patricia Nicholson Parker: Director of Vision Festival, NYC
John Szwed: Professor, Director of Center for Jazz Studies, Columbia University
David Tegnell: Coltrane Historian; University of North Carolina at Chapel Hill

JCH, Inc. President Lenora Early welcomes first focus group August 2012
Focus Group II: Jazz Musicians/Promoters – September 12, 2012
(* facilitated by Mark Christman, ArsNova Workshop, Inc.)
Rob Armstrong: Historian, City of Philadelphia Parks and Recreation
Dave Burrell: Pianist-composer, Coltrane contemporary
Foster Child: Musician
Robert Kenyatta: Musician, artist, teacher, Coltrane contemporary
Tom Moon: Journalist, musician
Alfie Pollitt: Pianist, Board member of the John Coltrane House, Inc.
Odean Pope: Saxophonist, composer, teacher
James Solomon: Songwriter, John Coltrane House Inc. board member
Ernest Stuart: Trombonist, founder of the Center City Jazz Festival
Bobby Zankel: Saxophonist, director of Warriors of a Wonderful Sound

Focus Group III: Historic Preservationist/Interpretationists –
September 27 and 28, 2012
Patty Wilson Aden: President of the African American Museum in Philadelphia
Jason Allen: Executive Director of the Camden County Historical Society
Camden, NJ
Michael Cogswell: Executive Director of Louis Armstrong House Museum
Yasuhiro Fujioka: Premier John Coltrane memorabilia collector, Coltrane House of Osaka, Japan, and Coltrane Home in Dix Hills, NY
Walter Gallas: Director of Philadelphia Field Office for the National Trust for Historic Preservation
Sean Kelly: Director of Public Programming, Eastern State Penitentiary
Monica Rhodes: Project manager, National Trust for Historic Preservation
Patricia Washington: Vice President of Cultural tourism, Greater Philadelphia Tourism and Marketing Corporation (GPTMC) and creator of Philly 360, an African American marketing campaign and blog

Focus Group IV: Community Advocates/Collaborators –
October 17 and 18, 2012
Ryan Bailey: Development officer for Pennrose Properties, LLC, board member of Fairmount Community Development Corporation
Denise Clark: Strawberry Mansion resident, Strawberry Mansion Community Development Center (SM CDC) and Strawberry Mansion Neighborhood Action Center, Inc. (SM NAC) Board member
Suzanne Cloud: Educator, co-founder and Executive Director of Jazz Bridge
Tonetta Graham: President of the SM CDC
Lenora Jackson-Evans: Executive Director of the Strawberry Mansion Neighborhood Action Center (SM NAC)
Suku John: Executive Director of East Park Revitalization Alliance
Martha Moffat: Site manager at Woodford Mansion, A National Historic Landmark
Warren Orr: Jazz musician, composer, lecturer, Co-founder/Artistic Director of LifeLive Music Coalition, Inc., Producer for the East Oak Lane Jazz Festival
Joan Reilly: Chief Operating Officer, City of Philadelphia’s Mural Arts Program
Michael Ricci: Founder, All About Jazz and Jazz Near You
Aissia Richardson: Vice President of Operations for the Uptown Entertainment and Development Corp.
Linda Richardson: President of the Uptown Entertainment and Development Corporation
Gary Steuer: Chief Cultural Officer, City of Philadelphia’s Office of Arts, Culture, and Creative Economy
Thaddeus Squire: Founder/Director of CultureWorks Greater Philadelphia; founder of Hidden City Festival
Focus group participants concluded that any proposed uses for the Coltrane House must further the legacy of John Coltrane and tie into the mission of the stewarding nonprofit organization. The visitor and/or user experience must be authentic and relevant to the audiences involved. Coltrane's influences on Jazz and popular music must be reflected in any uses selected for the house and the adjacent property. The following uses were identified for the Coltrane House:

1. **Performance Space**
   - The creation of a live music and/or spoken word performance space in the Coltrane House was presented in almost every focus group. A live performance space was advocated as an income-generating use and as a tool to support and promote the musical legacy of John Coltrane.
   - A performance space use would be a neighborhood and regional draw with a focus on two types of performances: local or traveling professional musicians and local youth. It could include use of backyard spaces, following the tradition of Cousin Mary Alexander’s organization, or be a venue for music that is inspired by John Coltrane abd the house.

2. **House Museum**
   - When the use of the Coltrane house as a house museum was presented, participants stressed the fact that John Coltrane House could not survive as a house museum alone. A greater draw is necessary – one that will engage youth, be dynamic, have rotating exhibitions and seasonal programming, and tell the story of Coltrane in Philadelphia. There should be a connection to a larger story, whether it is about the birth of an artist, evolution of his sound, kicking a drug habit, establishment as a black middle class family, and/or Coltrane’s connection to other larger human stories that will facilitate a more memorable experience.
   - A Coltrane House museum could:
     - Focus on the Great Migration of African American families and the Coltrane family including African American historical issues with the property as context;
     - Include a gift shop with special books and music related to Coltrane;
     - Include Coltrane and family artifacts such as unpublished photos of Coltrane and his visual artwork;
     - Recreate the space and make it historically accurate to Coltrane’s time and conduct tours;
     - Be virtually interactive, with music and listening/viewing stations.

3. **Archival**
   - There is currently no place in Philadelphia that serves as a repository for Jazz archives. The archives are scattered at various places including universities, homes (such as the Germantown Sun Ra Arkestra house) and the Clef Club. The Coltrane House Archive could:
     - Include digital recordings and locate where recordings were made with interactive maps;
     - Host a study center where constituents and visitors access Coltrane recordings and works, and information on the broader history of American Jazz;
     - Feature oral histories from the Philadelphia and national Jazz community and Strawberry Mansion neighborhood residents recorded on video, audio.

4. **Cultural/Community Center**
   - Community advocates encourage the house stewards to consider the house as a community asset that would benefit even the general populace. Combined with the adjacent property, the Coltrane house has a tangible opportunity to:
     - Map the city and the house in relation to surrounding historic African American sites including the cultural stage during Coltrane’s time;
     - Articulate the evolution of the neighborhood from the 1950’s to present and how it links into the community and current resident-stewards;
     - Develop educational partnerships that connect local musicians who are international contributors in a situation to help youth;
     - Provide (virtual) tours where people who knew Coltrane talk about their experiences with him;
Host neighborhood workshops on how to maintain homes and preserve the spaces in ways that are economical/sustainably and reduce utility bills; Host multi-media presentations in the room where Coltrane practiced to teach about his discipline and practice regimen.

5 Artist-Resident Live/Work Studio Space
This concept was suggested for both the Coltrane House and the adjacent property. College students with a focus on music, Jazz, art, or related fields could apply for scholarship/residency to live and work in the Coltrane House. A portion of the building or yard could be designated for music practice and performances. The resident student-artist could lead youth workshops and community engagements on Coltrane’s legacy. The House could also serve as a gathering place for local musicians intimately involved with Coltrane’s music to “jam”, teach, and perform.

FOCUS GROUP RESULTS: REUSES FOR ADJACENT PROPERTY
Many of the same ideas that were proposed for the Coltrane House were also suggested for the adaptation of the adjacent property. This vacant property due south of the Coltrane House could be reconfigured to serve multiple purposes. Participants recognized that some portion of this adjacent property must generate income to support the maintenance and preservation of the Coltrane House. The two lead reuses for the adjacent property are presented below.

Performance/Exhibition Space
A flexible and intimate performance/activity/exhibition space was recommended with the following potential activities:

- Use as an interactive learning model for children and adults to learn music history, Jazz history, and community history;
- Program continuous performances of Philadelphia musicians in all genres performing the works of Coltrane;
- Present photographs, lectures, panel discussions and other discursive activities, as well as related programming for children;
- Develop visual art exhibition space in order to host guest curators and artists, perhaps exploring connections between Jazz, Coltrane’s oeuvre and visual art;
- Host visiting musicians to mentor local youth, to lead music workshops;
- Adapt as a conference room;
- Develop an “interpretive center” where Coltrane’s life and relationship to current issues are discussed;
- Site of ongoing music classes for local youth;
- Develop a research center space for spirituality and music, and/or of the Great Migration;
- Provide a “home” tribute and/or archive to all Philadelphia Jazz musicians;
- House administrative offices to manage activities.

Income-Generating Activities
It was acknowledged that a diversity of income-generating ideas need to be explored to support the long-term sustainability of the Coltrane House, including:

- Rental apartments on the upper floors;
- Museum store for the sale of CD’s, books, DVDs, T-shirts, etc;
- Leasable recording studio;
- Rental facility for small banquets, receptions, meetings, etc.;
- Music instruction during the day, “coffee house” at night with poetry and Jazz performances.

COMMUNITY—AUDIENCE ENGAGEMENT

In an effort to test the various ideas collected in the focus groups, the Alliance hosted its “I Love Coltrane” Community engagement workshop on March 9, 2013 at the Martin Luther King Recreation Center. The community workshop was promoted in local print and online media, and was open to the public.

This audience-engagement workshop attracted over 30 neighbors from Brewerytown and Strawberry Mansion neighborhoods. Neighbors such as Jazz vocalist Veronica Underwood and WURD-AM radio host Rick Ford shared their appreciation of John Coltrane, and their memories of growing up in the community during the 50s, 60s, and 70s.

Participants, both young and old, listened to Coltrane’s music, received educational information about Coltrane and the history of Jazz in Philadelphia. Most importantly, they commented on the aforementioned reuses for the John Coltrane house and the adjacent property. Each attendee voted for their top three uses for both the house and adjacent property:

For the Coltrane House
- Community Center
- House Museum
- Performance Space

For the adjacent property
- Music Instruction
- Performance/Exhibits
- Meeting/banquet facility

CHARETTE DISCUSSION

The exploration and planning process culminated with a charrette discussion that focused on input generated through the focus group meetings and examined by Strawberry Mansion and Brewerytown community members.

Participants
The charrette was held on March 14, 2013. Tanya Bowers, of the National Trust for Historic Preservation, served as the charrette facilitator. Invited participants represented a diverse range of disciplines and interests including architecture, community development, Jazz history, and museum management. The following individuals participated:

- Michael Cogswell: Executive Director, Louis Armstrong House, NYC
- Yasuhiro Fujieka: Premier John Coltrane memorabilia collector, Coltrane House of Osaka, Japan, and Coltrane Home in Dix Hills, NY
- Lovett Hines: Director, Youth Jazz Ensemble and educational programs, Clef Club, Philadelphia
- Suku John: Executive Director, East Park Revitalization Alliance
- Sean Kelly: Director, Public Programming, Eastern State Penitentiary Historic site
- Dennis Montagna: Architectural Historian, National Park Service/Philadelphia Office
- Lee Tusman: Curator, Hidden City Festival, Philadelphia
- Franklin Vagnone: Executive Director, Historic House Trust of New York City

Objectives
The objective of this charrette was to prioritize interpretive/programmatic ideas for the Coltrane House at 1511 N. 33rd Street; to identify innovative and evocative approaches for the house that help elevate Coltrane’s story and the house’s relevance; and to consider revenue-generating uses for the adjacent property that support the house’s interpretation and programming.

The participants reviewed the results collected and were asked to answer the following three key questions:

Considering Coltrane house and adjacent property and the current state of the space(s), what uses are probable?

What will differentiate this Coltrane House from other Coltrane-related destinations and make it a compelling, competitive Philadelphia cultural attraction?

How do we provide an innovative, evocative, visceral experience in the Coltrane house?
RECOMMENDATIONS

Charette participants developed a series of recommendations to assist John Coltrane House, Inc. with the future development and preservation of the House, its adjacent property, and to identify relevant, revenue-generating uses for the overall complex that benefit the community and further John Coltrane’s legacy. The participants also developed an outline of specific implementable actions to guide JCH, Inc. in its efforts to move forward. The document, titled Priority Action Outline, is presented later in this report.

A Vision for the John Coltrane House

Through this interactive planning process, participants came to envision the Coltrane House of Philadelphia as a 21st Century homage to John Coltrane’s life and legacy.

As such, it should inspire artistic creativity, honor American innovation, and display the importance of spirituality and familial bonds. These were hallmarks of both the individual and community that the Coltrane House represents.

Participants also agreed that the realization of this vision is dependent upon two critical issues: securing the structural integrity of the Coltrane House through establishing a schedule of cyclical maintenance; and, enhancing the organizational development of John Coltrane House, Inc.

Relevant Interpretation of the John Coltrane House

The charette participants deemed the interpretive themes identified in this process as a responsible way to organize audience research, and interpretive program planning, and identify property uses that make the Coltrane House a relevant part of the immediate and broader community.

The participants used the interpretive themes - Musical, Spiritual, Historical, Familial - to explore the relevance of the Coltrane House and the adjacent property and of the proposed uses for both.

Each participant agreed that the themes were seemingly broad, and did overlap when examining the life of John Coltrane. However, the group agreed that every theme was significant and must be included in the site’s public interpretation as they broadly reflect the common human experience.

The rehabilitation of the Coltrane House as an interpreted house museum was a popular use discussed in the focus groups and the charette. Traditional house museums have come under recent criticism for their static, object-centered, apolitical, and idealized presentations of the past. Today, relevance is the key. Over the past several decades, audiences and managers of historic house museums have expressed a desire for sites to link past events with present-day concerns.

The Coltrane House relevance is underscored by the parallels between aspects of Coltrane’s life and development from 1952 to 1958, and those in the surrounding Strawberry Mansion community. For example, much like the Coltrane family, many members of the Strawberry Mansion community shared the same experience of migrating from the South to Philadelphia to secure a better quality of life.

As one participant explained, “Here (in the Coltrane house), you can understand John Coltrane, the person. You can rent a storefront downtown to do a gift shop, or a studio.”

Relevant Reuses of the Coltrane House and Adjacent Property

The charette participants came to see the house and adjacent property as one “complex” - working in tandem to achieve the vision of a 21st Century homage to John Coltrane’s life and legacy.

One of the challenges in determining a future for the Coltrane House is identifying ways to make the Coltrane House relevant to the 21st century audience. Charette participants recommended uses for the complex that link it with the development of the surrounding community and needs of local residents.

The adjacent property is where the JCH, Inc. stewards could focus any revenue-generating activity.

Proposed uses for the adjacent property included various leasable functions such as Meeting/Banquet facility, Music Instruction space, office space, social services space, residential space, and studio space.

All of the participants recommended that JCH Inc. stewards consider programs that benefit area youth as well as honor the legacy of John Coltrane.

Neighborhood youth joined the 2013 Coltrane community workshop.
For example, the adjacent property would provide space for a music therapy program for children, teens, and adults with disabilities or special needs.

Participants noted that, like the Coltrane House and the adjacent property, the entire surrounding Strawberry Mansion neighborhood is in need of preservation. The revitalization of the Coltrane House and adjacent property can serve as a catalyst for physical improvement within the neighborhood. The adjacent property will also help to sustain both itself and the Coltrane House by providing space for revenue-generating activities.

Preservation Recommendations for the Coltrane House

As a group, the participants acknowledged that the immediate preservation and stabilization of the Coltrane house is the top priority. No plan can succeed if the house itself is lost to fire, vandalism, or demolition. The following recommendations rest upon the maintenance of the Coltrane House as a secure and weatherized property.

A Cyclical Maintenance Plan

For any historic house venture, the house is the main asset. However, many nonprofit house museum stewards view the historic house as a community asset, held in trust for the public. For this reason, the house is essentially priceless. Like any old home, historic house museums are constantly deteriorating due to water infiltration, human wear and tear, and other events. Routine maintenance prevents large scale damage through a cycle of regular building system checks and small repairs. Cyclical maintenance plans define specific tasks to be completed monthly or seasonally throughout the buildings. A cyclical maintenance plan identifies all the important systems of the house such as the roof, the gutter system, the foundation, electrical system, plumbing, HVAC, security, interior walls and flooring systems. It then outlines how often each system should be inspected, where the system is in its life cycle, and what repairs have been completed to date. In essence, maintenance is preservation.

In Philadelphia, the Fairmount Park Historic Preservation Trust (FPHPT) can be enlisted to create a cyclical maintenance plan for the Coltrane House and adjacent property. The Trust, a 501(c)3 nonprofit organization, provides leadership, technical assistance, and advocacy to preserve, and manage historic properties, sculpture, and landscapes in Philadelphia's Fairmount Park system and other city-owned properties. The Trust also provides architectural conservation services throughout the Philadelphia metropolitan area.

A cyclical maintenance plan for the Coltrane House would allow the nonprofit stewards to establish a baseline for the property and to plan for current upkeep and stabilization. Given the house’s location due east of Fairmount Park and the recent participation of the current stewards in the newly formed coalition of Fairmount park houses and sites in and near the park, John Coltrane Inc. is encouraged to utilize FPHPT and its technical assistance services as a next step in the immediate preservation of the Coltrane house.

A Historic Structure Report

The Coltrane House holds distinction as a National Historic Landmark (NHL), a designation awarded by the U.S. Secretary of the Interior. The property was designated as an NHL in 1999. The goal is to “do no harm” to the existing historic materials as the Coltrane House stewards repair, replace or upgrade the house.

The National Park Service (NPS) encourages the completion of a planning and documentation study for a National Historic Landmark property prior to implementing any construction project at NHLs and other historic sites. This study is called a Historic Structure Report (HSR).

An HSR is a multi-disciplinary planning document that examines many aspects of the property simultaneously—from existing historical research to existing physical material and conditions. An HSR provides an understanding of historic fabric, long-term actions and their impact on the site as a whole. A HSR professional team evaluates and documents:

- History of construction, alterations, owners, and significant events based on physical and documentary evidence;
- Current conditions of the property and its remaining character-defining features;
- Evaluation of current and proposed programs in relation to impact on historic fabric;
- Recommended overall treatment approach, and for individual features and areas; and
- Identification of future areas of research and documentation.

Because of the extensive research and comprehensive conditions information within, the HSR is a valuable tool for minimizing the loss, damage, or adverse effects of proposed work on historic character and significance. It is also valuable to focus and prioritize fundraising initiatives.
HISTORIC DESIGNATIONS

Based on its historic and cultural significance, the Coltrane House at 1511 N. 33rd Street in Philadelphia holds various historic designations granted by local, state and federal authorities. The house is listed on the National Register of Historic Places as a National Historic Landmark, on the Pennsylvania State Register of Historic Places, and on the Philadelphia Register of Historic Places. These designations aim to recognize the importance of the house and to protect it from demolition or inappropriate changes that threaten its integrity.

The following section outlines the historic designations and their impact on the revitalization of the John Coltrane House in Philadelphia, and presents the preservation methods recommended as the JCH, Inc. and future stewards of this property plan for its future.

National Historic Landmark (NHL)

A NHL can be a historic building, site, structure, object, or district that represents an outstanding aspect of American history and culture. NHLs may be a property with the strongest association with a turning point or significant event in our nation’s history; be the best property to tell the story of an individual who played a significant role in the history of our nation; be an exceptional representation of a particular building or engineering method, technique, or building type in the country; provide the potential to yield new and innovative information about the past through archeology.

The purpose of the National Historic Landmarks Program is to focus attention on properties of exceptional value to the nation as a whole rather than to a particular State or locality. The program recognizes and promotes the preservation efforts of Federal, State and local agencies, as well as of private organizations and individuals and encourages the owners of landmark properties to observe preservation precepts.

Today, fewer than 2,500 historic places bear this national distinction. There are 166 in the state of Pennsylvania - 99 outside of the city of Philadelphia, 67 within the city of Philadelphia. A property’s potential designation as a NHL is dependent upon the stringent application of a distinct set of criteria. (See table 3 for a list of criteria for the NHL program)

National Register of Historic Places (NR)

By virtue of its designation as a National Historic Landmark, the Coltrane House is also listed on the National Register of Historic Places. The National Park Service (NPS) also administers the National Register.

The National Register is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture. National Register properties have significance to the history of their community, state, or the nation.

Most sites listed in the National Register are more than 50 years old. Properties less than 50 years old must be exceptionally significant to be considered eligible for listing. More than 86,000 individual buildings and historic districts are listed in the National Register. Of these, 1,754 (less than 3 percent) are associated with African American history.

Benefits of National Register listing include recognition of the property’s significance; consideration in planning for federal or federally assisted projects; eligibility for certain federal and state tax benefits; and qualification for federal preservation grants when funding is available. The National Register program provides four criteria for evaluation and designation. This listing does not affect what owners may or may not do to their property. (See table 3 for a list of criteria for the NR program)

The NPS uses the Secretary of the Interior’s Standards for the Treatment of Historic Properties when providing technical assistance and guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to treatment projects on designated buildings. The guidelines pertain to both exterior and interior work on historic buildings of all sizes, materials, and types.

The Secretary’s Standards provides four nationally accepted treatment approaches for addressing historic resources designated as NHL and listed on the National Register of Historic Places: Preservation, Rehabilitation, Restoration, and Reconstruction. The standards and concomitant guidelines should be reviewed to determine the interpretative and physical approach governing current and future work on a historic resource.

 Owners and stewards of the Coltrane house should understand these treatment options and ensure that repairs for their respective property are in conformance with the Secretary’s Standards or risk not being eligible for state, federal or even some private funding. If you own property listed in the National Register, you are free to maintain, manage, or dispose of your property as you choose, provided that there is no federal involvement. You have no obligation to open your property to the public, to restore it, or even to maintain it, if you choose not to do so.


Pennsylvania Register of Historic Places

Under the National Historic Preservation Act, each state must have a publicly-funded State Historic Preservation Office (SHPO), a government agency whose responsibilities includes maintaining a inventory of historic properties significant to state history. SHPOs are designated by the governor of their respective State or territory.

In Pennsylvania, the Pennsylvania Historical and Museum Commission (PHMC) serves as the SHPO. Federal and state law enables PHMC to compile, maintain, revise and publish a selected inventory of significant historic resources in the state, known as the Pennsylvania Register of Historic Places.

The policy and practice of the PHMC is and has been that properties listed in or eligible for the National Register of Historic Places shall constitute the Pennsylvania Register of Historic Places. Based on its listing on National Register, the Coltrane house is also listed on the Pennsylvania Register of Historic Places. The same treatment standards recommended for National Register properties also pertain to those on the Pennsylvania Register.
The Coltrane house is listed on the Philadelphia Register for its significance as “the Philadelphia home of renowned jazz composer and performer, John Coltrane between 1952 and his death in 1967.” The house was locally designated in 1985. This local designation authorizes the Philadelphia Historic Commission to review any proposed changes to the exterior of the Coltrane house.

The Philadelphia Historical Commission reports that houses in historically designated districts appreciate in value more than similar properties in non-designated areas. It lists other benefits of local designation as it protects the investment of property owners; it encourages better quality design; it results in a positive economic impact from tourism; it attracts new businesses; and it provides an attractive place to live and work.

By local law, the Philadelphia Historical Commission must review all proposals prior to the commencement of work that require a building permit and/or that would demolish or alter the appearance of the historic resource. This review aims to ensure that alterations and additions are consistent with a property's historic or architectural character. Regarding ordinary maintenance or repair of historic buildings, local law stipulates that the historic preservation ordinance shall not prevent such maintenance when the maintenance/repair work does not require a permit and where the purpose and effect of such work is to correct any deterioration or damage and to restore the same to its prior condition.

In addition to the Philadelphia preservation ordinance, the City's Historical Commission, its Architectural Committee, and staff are guided in their evaluations by the most recent edition of The Secretary of the Interior's Standards for the Treatment of Historic Properties.

Since 1983, when Philadelphia City Council passed its first designation ordinance, 3,836 individual properties and ten historic districts have been listed to the local register of historic places.

Philadelphia Register of Historic Places
Philadelphia is one of more than 2,300 cities and municipalities that have enacted ordinances creating local preservation commissions or architectural review boards with the power to regulate exterior changes to buildings designated for their historical or architectural significance.

Table 1: Comparison of Historic Designations

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<th>Criteria for National Historic Landmark Designation</th>
<th>Criteria for National Register Designation</th>
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<tbody>
<tr>
<td>The resource is associated with events that have made a significant contribution to, and are identified with, or that outstandingly represent, the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained;</td>
<td>Resources that are associated with events that have made a significant contribution to the broad patterns of our history;</td>
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<tr>
<td>is associated importantly with the lives of persons nationally significant in the history of the United States;</td>
<td>are associated with the lives of significant persons in or past;</td>
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<td>represents some great idea or ideal of the American people;</td>
<td>embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;</td>
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<td>embodies the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction;</td>
<td>yielded or may be likely to yield, information important in history or prehistory;</td>
</tr>
<tr>
<td>are composed of integral parts of the environment not sufficiently significant by reason of historical association or artistic merit to warrant individual recognition but collectively compose an entity of exceptional historical or artistic significance, or outstandingly commemorate or illustrate a way of life or culture;</td>
<td>yielded or may be likely to yield, information important of major scientific importance by revealing new cultures, or by shedding light upon periods of occupation over large areas of the United States. Such sites are those which have yielded, or which may reasonably be expected to yield, data affecting theories, concepts and ideas to a major degree.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>TABLE 2</th>
<th>HISTORIC PROPERTIES IN STRAWBERRY MANSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Register of Historic Places</td>
<td>John Coltrane House (1511 N. 33rd Street)</td>
</tr>
<tr>
<td></td>
<td>Henry O. Tanner House (2908 Diamond Street)</td>
</tr>
<tr>
<td></td>
<td>West Diamond Street Townhouse Historic District (2008-3215 Diamond Street)</td>
</tr>
<tr>
<td></td>
<td>Most Precious Blood Church &amp; Rectory (2800-18 Diamond Street)</td>
</tr>
<tr>
<td>Philadelphia Register of Historic Places</td>
<td>John Coltrane House (1511 N. 33rd Street)</td>
</tr>
<tr>
<td></td>
<td>Henry O. Tanner House (2908 Diamond Street)</td>
</tr>
<tr>
<td></td>
<td>Christian Love Baptist Church (former synagogue, 3135-39 W. Montgomery Avenue)</td>
</tr>
<tr>
<td></td>
<td>2902 Diamond Street</td>
</tr>
<tr>
<td></td>
<td>2906 Diamond Street</td>
</tr>
<tr>
<td>Other significant properties in the Strawberry Mansion Community</td>
<td>1727 N. 33rd Street</td>
</tr>
<tr>
<td></td>
<td>1937-39 N. 32nd Street</td>
</tr>
<tr>
<td></td>
<td>1941 N. 32nd Street</td>
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</tbody>
</table>

ABOUT THE JOHN COLTRANE HOUSE

The house at 1511 North 33rd Street, Philadelphia was the home of the tenor saxophonist and American Jazz pioneer John William Coltrane (1926-1967) throughout the critical years during which he developed his characteristic musical language. A musician and composer, Coltrane is a principal figure in twentieth-century American music who played a central role in the development of Jazz during the 1950s and 1960s.

The John Coltrane house is a three-story brick rowhouse, built at the turn of the twentieth century as a speculative building project in the middle-class neighborhood of Strawberry Mansion. It consists of a raised basement, a projecting second story, and a Palladian window on the third story. A curvilinear Dutch gable caps the building. Although a modest house, only sixteen feet in width, the Coltrane house was noted for its high degree of historic integrity, both within and without, at the time of its National Historic Landmark designation in 1999.

The Coltrane House is part of a row of six units, which consists of two basic facade types: a curvilinear gable with a Palladian window alternating with a flat-roofed unit with a trio of round-arched windows. Although the row houses alternate in style, they are part of an interlocking composition, and the pedimented porch of the Coltrane house is shared with 1509 North 33rd street next door, also under the same current ownership.

The facade is graced by a wealth of eclectic detail. Originally, a pair of wooden Doric columns stood at either side of the entrance which carry a pedimented porch with central garland. The porch is built of brick and is relieved by a single basement window, under a segmental arch. The brick continues upward to form a porch parapet, capped by a limestone coping and ornamented by a graceful downward curve.

The space of the porch itself has been enclosed and glazed in a mid-twentieth century alteration, presumably by a local carpenter, who reused pieces of Victorian carpentry with grooved and chamfered beams. At the second story is a three-sided polygonal bay, constructed of pressed metal on wood sheathing. Each facet of the bay is decorated by an ornamental wreath in the metal. The windows are double hung, and preserve their original sash, as do the third-story windows. At the third story the windows are grouped into a Palladian motif and set under a curvilinear gable, behind which the tile-clad roof recedes slightly. Completing the façade’s composition are ornamental firebreaks, clad in pressed metal and capped by tiny pediments that project beyond the cornices of the adjoining rowhouses.

Until the end of his life, Coltrane owned the property, using it either as his principal residence or a temporary base during his tours, while his mother, and cousin Mary Lydia Alexander lived there permanently. At the time of the National Historic Landmark designation in 1999, the house had remained virtually unchanged. It had also been in continuous family occupation, owned first by Coltrane, then his mother, and finally by Mrs Alexander, Coltrane’s cousin and daughter of his mother’s sister Bette.
Coltrane’s early years as a rising jazz star until her death in 1977. Coltrane's first cousin, "Cousin Mary" Alexander, then acquired and resided in the home until she sold it in 2004 with the request that it remain as a tribute to John Coltrane.

Jazz scholars and critics uniformly agree that it was Philadelphia's rich and varied black Jazz milieu in the 1940's that nurtured and schooled the novice teenage reed player just up from the South. They also agree that this tutelage was both indispensible to and inextricable from the remarkable saxophonist he became. At the time, the country's most accomplished and innovative black Jazz musicians met up, performed, and hung out in Philadelphia. And during his time in Philadelphia Coltrane took advantage of the exceptional training in traditional music available; he took saxophone lessons and studied music theory and composition. In his biography of John Coltrane, music scholar Lewis Porter remarks, "Coltrane had unwittingly landed in the perfect place to develop his art" when he moved to Philadelphia from North Carolina in 1943.
The Coltrane House first floor living room, 2000

About Existing Conditions

When the house was designated a National Historic Landmark on January 20, 1999, it was owned and occupied by Cousin Mary Alexander. In 1984, she founded and directed the John Coltrane Cultural Society, a nonprofit organization, for the purpose of perpetuating the music and memory of her cousin, Jazz great John Coltrane. The Society provided music education programs for children, both in the schools and at the house, held live musical concerts in the backyard of the house, and an annual John W. Coltrane Day event to commemorate the icon’s birthday.

In 2000, the Coltrane house was documented by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) as part of a larger program to record historic landmarks and historically significant structures in North Philadelphia. The survey produced a written report, measured drawings and photographs of the house that are archived at the U.S. Library of Congress. The 2000 written report includes the history of ownership up to 1952, and description of existing exterior and interior architecture and materials.

Ms. Alexander was quoted in a 2003 New York Times article that the house had leaking pipes, collapsing ceilings, falling plaster and cracking walls. She explained that the house had fallen into disrepair since her husband died in 1995.

Subsequently, Mrs. Alexander sold the house and adjacent property to the south to Norman Gadson on October 27, 2004. Mr. Gadson had begun some repairs when he suddenly passed away. When Mr. Gadson died, the property passed to his estate, and the house is currently stewarded by his widow Lenora Early.

Ms. Early has worked steadily over the past few years to secure and maintain the Coltrane House and the adjacent property. Emergency repairs to the exterior and interior of the house have demanded significant time and resources. Ms. Early formed a nonprofit organization, the John Coltrane House, Inc. to spearhead the revival of interest in and support for the house.

Presently, the first floor of the Coltrane House and adjacent property facade is spanned by a full-width enclosed front porch. The front base wall of the Coltrane House porch has been separated from the base wall of the rowhouse to the north and reconstructed using existing brick. This porch base is pierced by an arched basement window and topped with decorative stone balustrade. The same feature is present in the adjacent property’s porch, also owned by Ms. Early.

The front porch roof runs continuously across the house and adjacent house to the south. It is a shed roof with a wooden porch ceiling and a pressed tin pediment centered in front of each set of front doors. The front porch is decorated with Colonial Revival details including dentil cornice and a wreath set into the roof pediment. The three original Doric-style porch columns at the Coltrane house have been removed for repair. The porch roof is currently supported by wooden uprights. At the adjacent property to the south, the columns are intact and in place.

The larger windows in the front of the porch enclosures at both the Coltrane house and the adjacent property to the south have been removed and replaced with temporary wood framing and plywood. At the Coltrane house, the northern windows of the porch enclosure have been removed and replaced with a temporary concrete block wall. The smaller upper windows remain and run the upper course of the porch enclosure. The front door of the Coltrane house is a new wood-panel door with divided glass panel in the upper portion. The door way includes the original transom. One of the two flanking sidelights stands intact, while the other has been removed and covered with plywood. The original wood porch deck has been removed and replaced with poured concrete floor.

The second floor of the front brick facade is punctuated by ornate bay windows at both the Coltrane house and adjacent property. The second floor bay window of the Coltrane house is a large three-sided wood bay wrapped in painted, pressed tin. The bay includes one-over-one sash windows. On the third floor of the Coltrane House, a tripartite Palladian window lights the interior room. At the cornice line of the Coltrane house, the building rise up to a Dutch Renaissance Revival gable-end set against a tile-covered faux mansard.

At the adjacent property, the second floor bay window is also a large three-sided wood bay. However the sashes of the bay have been removed and replaced by plywood. The third floor has a row of three narrow, arched window, also covered by plywood. The cornice line here is decorated with sawn brackets. Both rowhouses have a flat roof.

On the interior, the Coltrane house contains much of the original construction materials such as tile work, plaster walls, hardwood flooring, and built-in furniture. The entrance vestibule walls are decorated with ceramic tile. The kitchen and bathroom walls are tiled and plastered. The biseideboard moldings appear to be original construction material. Glass doorknobs remain throughout the house. The pantry pulls and latches remain unchanged.

The dining room of the Coltrane house contains an original corner china cabinet in the northwest corner detailed with fluted pilaster strips, a dentil cornice and decorative frieze. The entryway to the kitchen is a narrow paneled door. On one side, a six-over-six sash window has been removed and replaced by a two-over-four sash window. The other side is intact and includes the original transom. The room has a center chimney and wood floor. The interior walls are covered with painted, pressed tin. The bay includes one-over-one sash windows. On the third floor of the Coltrane House, a tripartite Palladian window lights the interior room. At the cornice line of the Coltrane house, the building rise up to a Dutch Renaissance Revival gable-end set against a tile-covered faux mansard.

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cornice, and ribboned swag in relief. The wooden fireplace mantel in the living room still shows dentil and swag details carved in relief. The built-in wardrobes in the second and third-story front bedrooms are highly decorative, as are the medicine cabinets in the bathrooms on both floors. The second-story bathroom still contains the original marble-top sink, now encased with a modern vanity. The upper hallway contains the original floor-to-ceiling cabinets with glazed upper doors.

The principal staircase opens to the living room of the Coltrane House. The banisters are comprised of turned balusters and the portion of the stair below the landing curves outward to large paneled newel posts. A smaller secondary flight leads up from the kitchen and down from the pantry to the basement.

Recent emergency repairs to existing plumbing in the Coltrane House has required the removal of previous ceiling material in portions of the first and second floor rooms. Also, original wall paper has been removed in the rear second floor room to assess condition of original plaster walls.

The wood flooring is visible throughout the first floor. Recent repairs have been made to first floor wood flooring but have left a majority of the original material in tact. Presently, linoleum covers the hall floors and in various rooms on the second and third floor. The front second floor bedroom currently has modern wood-laminated material on the floor.

The interior of the adjacent property was severely damaged in a fire in 2006. It is considered a shell property available to complete renovation and reuse.

The wood framed porch is clad with asphalt shingles, and has two operable windows and one rear door.

ABOUT THE JOHN COLTRANE HOUSE INC.

The John Coltrane House, Inc. is a 501 c 3 non-profit organization founded by Lenora S. Early. Its mission is to preserve and restore John Coltrane’s National Historic Landmark home in Philadelphia and establish it as a public historic house museum and center for Coltrane and jazz studies and related performance and programming activities.

The John Coltrane House Inc. (JCH, Inc.) was incorporated in 2011, and over the past three years, has succeeded in building public awareness via small music events and open houses, and its informational website at http://www.johncoltranehouse.org.

According to the website, JCH “…is pleased to continue and enlarge on the efforts of Mary Alexander. Our first task is to restore and preserve the physical structure of the House. Indispensable to that task, is to promote the crucial importance of the House to African American history, Philadelphia history, jazz history and jazz studies.”

ABOUT STRAWBERRY MANSION NEIGHBORHOOD

The Strawberry Mansion neighborhood is located in Lower North Philadelphia. The Philadelphia City Planning Commission defines its boundaries as Lehigh Avenue on the north, Sedgley Street and the AMTRAK railroad corridor on the east, and 33rd Street and Ridge Avenue along Fairmount Park to the west.

Strawberry Mansion neighborhood was developed in the late nineteenth century, as a predominantly working and middle-class residential area. With the image of the neighborhood torn between its positive association with the park, and its grittier connection with the industrial area to the east, early housing developers achieved compromise with houses adorned with fanciful pressed metal, stained glass, and colored tiles but built as rowhouses measuring no more than 16 feet wide.

The Strawberry Mansion neighborhood takes its name from the historic mansion located in Fairmount Park. The Historic Strawberry Mansion is the largest of the seven historic Fairmount Park Houses. Formerly known as “Summerville,” it was built in 1789 by Judge William Lewis, a well-known lawyer and abolitionist, as a summer home along the Schuylkill River. In 1825, its second owner, Judge Joseph Hemphill, added the first of two Greek-revival style wings to the home. The structure of the house remains largely unchanged to this day, and has become one of the most celebrated, historic houses in Philadelphia.

In the late 1880s, the Strawberry Mansion area became well known for its proximity to Fairmount Park as well as other destinations such as Woodside...
Amusement Park, the Philadelphia Zoo, Smith Playground, and Shibe Park. Then, Philadelphia residents accessed these attractions by trolley, which connected Strawberry Mansion with West Fairmount Park via the Strawberry Mansion Bridge, built in 1879. The typical housing stock consists of 2-3 story single-family row homes built about 1900. The streetscapes are rarely monotonous as the ornate cornices, Victorian turrets, bay windows, and unique paint colors express the personalities of the current inhabitants as well as link today’s residents with the neighborhood’s history and past dwellers. Several ethnic groups established a foothold in this neighborhood, but it is the history of Jewish-Americans and African-Americans that is particularly well chronicled. By the 1920s, the population was reported as predominantly Jewish. The migration of southern Blacks to northern cities in the 1930s and 40s created another demographic shift in Strawberry Mansion. In the early-to-mid 20th century, several notable figures lived and worked in Strawberry Mansion, including Larry Fine of the Three Stooges, painter and artist Henry O. Tanner, educator and diplomat Ebenezer Don Carlos Bassett.

By the mid-20th century, virtually all Strawberry Mansion residents were African American as government housing policies and the lure of the suburbs drained the neighborhood of its mostly well-off Jewish population. Their vacated row homes were sold to rising working class African Americans, like John Coltrane himself, who migrated in large numbers from the rural South to seek work in Philadelphia’s factories. On July 21, 1952, Coltrane, then twenty-six years old, bought the property at 1511 N. 33rd Street from Matilda Konrad for $5,416.00.

### Strawberry Mansion Neighborhood Demographics

According to 2010 Census estimates, approximately 20,000 people live in the Strawberry Mansion neighborhood. This represents a 16 percent reduction in population since 2000. The residents are predominantly African-American and in the city’s working class. Strawberry Mansion is comprised of five U.S. census tracts, with a small portion of a sixth tract included at its southern tip. The 2010 Census data states the median income reported in the census tracts of Strawberry Mansion residents ranges from $12,170 and $31,621; All of which fall below the City’s overall median income of $34,207. Forty-one percent of residents are reported to live in poverty, this is almost twice the citywide share. Neighborhood housing status is split 50-50 between homeownership and renting, with rowhome values averaged at $45,975 and home rents estimated at $459 at month.

### Strawberry Mansion General Demographic Data

<table>
<thead>
<tr>
<th>2000 US Census</th>
<th>2010 US Census</th>
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</thead>
<tbody>
<tr>
<td>Total population: 22,955</td>
<td>Total population: 19,232</td>
</tr>
<tr>
<td>Percentage of Change 1990-2000: -15%</td>
<td>Percentage of Change 1990-2000: -16%</td>
</tr>
<tr>
<td>Black: 98% (City: 43%)</td>
<td>Black: 96% (City: 43%)</td>
</tr>
<tr>
<td>Hispanic: 1% (City 9%)</td>
<td>Hispanic: 2% (City 12%)</td>
</tr>
<tr>
<td>Age/ Education of population</td>
<td>Age/ Education of population</td>
</tr>
<tr>
<td>Under age 20: 34% (City: 29%)</td>
<td>Under age 20: 30% (City: 26%)</td>
</tr>
<tr>
<td>Over age 65: 15% (City: 14%)</td>
<td>Over age 65: 12% (City: 12%)</td>
</tr>
<tr>
<td>High School graduates: 34% (City: 33%)</td>
<td>High School graduates: 48% (City: 34%)</td>
</tr>
<tr>
<td>Total households: 10,404</td>
<td>Total households: 7,446</td>
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<tr>
<td>Female-headed households: 62% (City: 22%)</td>
<td>Female-headed households: 37% (City: 20%)</td>
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<tr>
<td>Median household income: $17,182</td>
<td>Median household income: $18,839 (City: $34,207)</td>
</tr>
<tr>
<td>Persons in poverty: 39% (City: 23%)</td>
<td>Persons in poverty: 41% (City: 26%)</td>
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<tr>
<td>Housing</td>
<td>Housing</td>
</tr>
<tr>
<td>Vacant housing units: 20% (City: 11%)</td>
<td>Vacant housing units: 23% (City: 11%)</td>
</tr>
<tr>
<td>Homeownership rate: 44% (City: 59%)</td>
<td>Homeownership rate: 50% (City: 54%)</td>
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</tbody>
</table>


### Architectural Concepts for the Coltrane House and Adjacent Property

The following architectural drawings and proposed scope of work for the Coltrane House and the adjacent property illustrate reuse ideas for the Coltrane House as a house museum and exhibit space. The plans show revenue-generating uses as rental and artist-in-residence space for other adjacent property.

**Proposed Scope of Work**

The proposed scope of work for rehabilitation of the Coltrane House complex was divided into two phases: phase one, which focuses on stabilizing and repairing the Coltrane house, and phase two which focuses on the adjacent property.

Phase one consists of three priorities with the life safety and weatherization of the house as the primary concern. The remaining two are the preservation of significant architectural elements of the house. Phase one includes the upgrading of mechanical, electrical, and plumbing systems needed to meet official building codes and allow for audio-visual technology.

The second phase at the adjacent property is also divided into three priorities with life safety and weatherization as the highest. The next priority is conducting a structural assessment and treating the fire damage found through-out the as initial steps towards rehabilitating the property. Phase two lists actions necessary to provide ADA access for visitors and to develop interior exhibit spaces on the first floor and rental spaces on the upper floors.

The scope gives attention to the needs of the exterior and surrounding yard space, the installation of a rear elevator, and the repair the back porches.

**Recommendations for its Preservation and Revitalization 2013**
A PRIORITY ACTION OUTLINE

As a group, the charrette participants devised one set of immediate next steps that are SMART – Specific, Measurable, Achievable/attainable, Realistic/relevant, and Time-bound. Here are the recommended next steps the stewards of the Coltrane House:

1. Create a Fundraising Plan – to fund a master plan, and professional staff
   a. Devise cyclical maintenance plan for Coltrane House & adjacent property
2. Raise money to hire an Executive Director
3. Conduct Architectural review, not a full HSR, to assess immediate, crisis-level needs
   a. Make essential life safety/weatherization repairs
   b. “Do no harm” – be aware of how changes affect authentic materials, features
   c. Create a cyclical maintenance plan to monitor current conditions, to guide repairs
4. Engage the community/neighborhood through a series of meetings and develop a neighborhood advisory group
5. Hire an Executive Director
6. Executive Director to implement other tasks identified earlier, realize all next steps
   a. Executive Director can pursue possible partnership with an educational institution
7. Collaborate with other Coltrane homes i.e. Dix Hills, NY, High Point, NC.
8. Create Master Plan
   a. Identify income streams, earned and unearned
   b. Outline specific “to-do’s” and “how-to’s”
   c. Complete full HSR or preservation plan
   d. Include an Interpretation Plan
9. Open house periodically “to keep the heart beating”

PARTNERSHIP AND STEWARDSHIP RECOMMENDATIONS

The exploration and establishment of partnerships is dependent upon solid organizational structure and sound business planning. It is recommended that the John Coltrane House, Inc. secure essential organizational elements to establish legitimacy for the house and itself as the stewards before seeking partnership to support anticipated programming and operations. Key elements would include: a clear relationship with the Coltrane Estate, a stable operating budget, a working knowledge of copyright laws and licensing practices, a strategic business and marketing plan, and a board leadership committed to its implementation.

Partnership-building must also be guided by the organization’s mission statement. A clear mission defines what the organization does and more importantly, what it doesn’t do which allows the formation of functional and beneficial partnerships.

It is important to note the different types of partnerships – collegial, programmatic, or marketing – and that all require work to cultivate them. Memorandums of Understanding were recommended to clarify the partnership. JCH, Inc. is encouraged to enter partnerships and joint programs that make sense for itself, both financially and programmatically. Immediate evaluation of any partnership and its collaborative work was also recommended.
John Coltrane’s legacy has a national and international relevance that can connect the house to other national sites and partners such as the Coltrane House of Osaka, Japan and that could be marketed. Several focus groups participants pointed to model sites to research regarding partnerships, such as the African American Museum in Philadelphia (AAMP) and the Louis Armstrong House in New York City. A partnership with local educational institutions could bring funding and programming support and organizational legitimacy for a fledgling cultural nonprofit organization. The Louis Armstrong House is a cultural center of Queens College of New York. Queens College students and other constituents visit the House. The Armstrong House core archives are housed at the Queens College library and are accessible to Queens College students. Its main program is one of a historic house and exists as a separate 501c3 organization; however, being part of a larger institution is beneficial for the Armstrong House.

Temple University has a Jazz program as well as an African American Studies department. Temple and other institutions like the University of the Arts, the University of Pennsylvania were named as potential institutional partners here in Philadelphia.

It was offered that school-aged children also need a digestible story about Coltrane. The former John Coltrane Cultural Society led by Mary Alexander presented educational programs both in the house and in surrounding public schools. It was recommended that the current stewards pursue a partnership with the local public school system and with interested private schools.

Local music venues and cultural organizations are potential partners for the JCH, Inc. They could offer support for event programming and promotions. Suggested Philadelphia venues include: the Dell, the Clf Club, World Cafe Live, and All That Jazz.com. The Arts Garage on Ridge Avenue is a venue for local music, visual and spoken word artists. It was offered as a potential partner to help reach various audiences from around the city of Philadelphia.

Recording companies and those entities involved in music production are potential partners that can offer funding support and sponsorship for music education programs and performance events. Universal Music Group, owner of Impulse! Records, which signed Coltrane in 1957 as its second contracted artist, was strongly recommended as a partner to cultivate.

Philadelphia is a city with a rich musical legacy. Partnerships between John Coltrane House Inc. and local artists and national artists with Philadelphia roots can lend artistic credibility to the stewarding organization. These partners could sponsor performances or serve as advisors for Coltrane House’s artistic programming. Examples of artists are: Grammy-winning Hip-Hop band the Roots, DJ Jazzy Jeff, Legendary record-production team Kenny Gamble and Leon Huff and Kenny Gamble, Singer-songwriter Bilal Oliver, and Post Sonia Sanchez.

Steven Ellison, known by the stage name of Flying Lotus, is an experimental multi-genre music producer and laptop musician. He is also the great nephew of Steven Ellison, known by the stage name of Flying Lotus, is an experimental multi-genre music producer and laptop musician. He is also the great nephew of Kenny Gamble, Singer-songwriter Bilal Oliver, and Post Sonia Sanchez. Ellison, known by the stage name of Flying Lotus, is an experimental multi-genre music producer and laptop musician. He is also the great nephew of Alice Coltrane. Connections to Ellison, and to the Coltrane Family is essential to the future of this revitalization effort.

Each group of experts were asked to name individuals, organizations, and corporations that share an interest in Jazz, the Coltrane legacy and might consider support JCH, Inc. in the future.

<table>
<thead>
<tr>
<th>LIST OF POTENTIAL PARTNERS (FROM FOCUS GROUPS AND CHARETTE)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Non-profit/Philanthropic</strong></td>
</tr>
<tr>
<td>Albert M. Greenfield Foundation</td>
</tr>
<tr>
<td>Priscilla Luce, Philadelphia Office</td>
</tr>
<tr>
<td>Annenberg Center/The Annenbergs</td>
</tr>
<tr>
<td>Barnes Foundation</td>
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<tr>
<td>Doris Duke Foundation</td>
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<tr>
<td>Knight Foundation</td>
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STATE CONDITIONS OF ARTS/HERITAGE IN PHILADELPHIA

The Pew Charitable Trust’s 2013 State of the City Report for Philadelphia provides a look at the current state of arts and culture in the city. According to the report, the arts and culture sector of the city is fairing relatively well. In 2011, 310 city-based organizations reported combined revenue of over $900 million. In that same year, over 15 million people attended arts and culture events in the city. Historic attractions accounted for the highest percentage of attendance. Museums, Galleries and Visual Arts were the second highest, receiving almost one fifth of all visits. Musical attractions and Community Arts and Culture ranked among the lowest in attendance.

The focus groups and charrette participants identified a historic house museum as a possible use for the Coltrane House. Based on the findings in the Pew report, this suggested use may be a viable option. However it is important to note that the viability of historic house museums has declined within recent years. With modern competition from amusement parks and interactive diversions, historic house museums run by nonprofits strictly as museums face uncertain futures. Nonprofit organizations that run house museums have to develop new programs to ensure their buildings’ long-term viability. Preservationists and nonprofit managers are realizing that many of these structures can have alternative uses while maintaining their structure and historic significance.

ORGANIZATIONAL RECOMMENDATIONS

As stated previously, the preservation of the Coltrane House and the adjacent property is dependent upon the functional capacity of its stewarding organization, the John Coltrane House, Inc. It is critical that the JCH, Inc. establish an organizational structure that defines its function and responsibilities with regards to the sustainability of the Coltrane House.

One suggested action would be to solidify and clarify the relationship between the owner of the Coltrane House complex and the JCH, Inc. It is crucial to establish responsibilities of both parties with respect to the house and the adjacent property. An initial step recommended is a leasing agreement between the JCH, Inc. and the owner of the house and adjacent property. This agreement would outline the responsibilities for issues such a liability insurance, improvements, and possible sub-leasing terms. The State Historic Preservation Office and National Trust for Historic Preservation are preservation organizations that can offer advice on developing lease agreements between nonprofit managing entities and private owners.

During its early developmental stages, the JCH, Inc. is encouraged to build its knowledge base through educational opportunities offered through preservation organizations like the Association of African American Museums, and the History Affiliates program of the Historical Society of Pennsylvania. These organizations regularly offer training to provide valuable information on preservation, planning, and financial development.
Appendix

CITATIONS


Kelly/Maiello Inc.
Architects & Planners
1420 Walnut Street, 15th floor
Philadelphia, PA 19103
phone: 215.564.4666
fax: 215.564.4677
web: www.kellymaiello.com

10 July 2013

John Coltrane House
1511 and 1509 N 33rd Street, Philadelphia
A National Historic Register property

Conceptual Design Scope of Work and Budget

1511 N. 33rd Street – Coltrane House – Phase 1

Area:
- Basement: 760 sf
- 1st Floor: 860 sf
- 2nd Floor: 893 sf
- 3rd Floor: 735 sf
- Total area: 3158 sf

Scope of Work

The Coltrane House at 1511 N 33rd Street is a National Historic Landmark, requiring all renovations and improvements to be completed in accordance with The Secretary of the Interior’s Standards for the Treatment of Historic Properties for Restoration

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

The scope of work is listed in terms of priorities:
1. Highest: Life Safety and Weatherization
2. Restoration of Primary significant elements of the Coltrane House
3. Restoration of Secondary elements of the Coltrane House

Life Safety and Weatherization
1. Provide five new porch storm windows to match existing
2. Repair, caulk and paint all exterior wood window trim
3. Reinstall downsputs at front and back (three total)
4. Inspect and make sure underground drains are functioning
5. Install new built-up roof, including bay window, front and back porches
6. Install new smoke and fire alarm systems
7. Provide new electrical service in basement: disconnect wiring and reinstall wiring, circuits and panel per code
8. Pave all basement walkways
9. Repair third floor skylight
Appendix

Restoration of Primary Significant Elements
10. Replace boiler in basement
11. Repair plaster ceiling at the dining room and third floor hallway ceiling
12. Paint all walls and ceilings at the interpretive areas
13. Audio / Visual / Exhibit Allowance

Restoration of Secondary Elements
1. Clean brick at front
2. Install three new porch columns to match originals
3. Repair flooring at enclosed rear porch
4. Repair plaster walls at second floor rear bedroom and third floor bathroom wall
5. Contact Owner of 1513 and complete finishes on rebuilt CMU/brick porch wall
6. Paint all walls and ceilings at secondary areas
7. Remove overgrown vegetation from the back yard

Concept Budget for Coltrane House:

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<tr>
<th>Description</th>
<th>Cost</th>
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<tr>
<td>Basement renovation</td>
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<td>Exterior brick pointing and cleaning, Interior</td>
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<td>finish and MEP renovations to the first, second</td>
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<td>and third floor</td>
<td>360,000</td>
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<td>Historic Restoration premium</td>
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<td>Roof (main, front porch, front and rear baths)</td>
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<td>Rear enclosed porch renovation</td>
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<td>Audio / Visual / Exhibit Allowance</td>
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<td>Expiration 2% / year</td>
<td>20,000</td>
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<td>Concept Budget Total</td>
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Note: Budget costs reflect the fact that the construction will be performed by a General Contractor who is experienced in restoration projects completed to The Secretary of the Interior's Standards for the Treatment of Historic Properties.

Appendix

1509 N, 33rd Street – Phase 2

Area:
- Basement: 760 sf
- 1st Floor: 860 sf
- 2nd Floor: 803 sf
- 3rd Floor: 735 sf
- Total area: 3,158 sf

This building has fire damage; the extent unknown. This property is not a historically listed house but should be completed following the Philadelphia Building Code and in a manner sympathetic to the restoration of the Coltrane House.

The scope of work is listed in terms of priorities:
1. Highest: Life Safety and Weatherization
2. ADA Access / Structural Framing of floors / Exterior Envelope / MEP rough-in
3. Interior exhibit/performance and rental spaces on the first second and third floors.

Highest

1. There is flood damage throughout. Fire damage to the second floor joists and the stairs is visible from the first floor. Conduct an assessment to determine the structural integrity of the house. Repair any openings to the roof to prevent further water damage. Provide shoring to stabilize structure as required.

ADA Access / Structural Framing of floors / Exterior Envelope / MEP rough-in
1. New roof rafters. Install new built-up roofing, including front and back porches and bay window roof
2. Assume new floor joists are required at the first, second and third floors
3. Demolition of interior walls and MEP systems
4. Cut out joists and re-point brickwork
5. All new wood double hung windows in existing masonry openings at the front, side and back with aluminum storm windows
6. Front porch windows and doors to match those at 1511
7. Raise front porch deck to be level with first floor of house for ADA access
8. Install ADA lift adjacent to front steps

Interior exhibit and rental spaces
9. New interior layout as shown in concept plans of first, second and third floors:
   - Provide new wood framing for stairs, walls and partitions all walls, partitions and ceilings to have gypsum wall panels
10. All new electrical panels and lighting
11. Mechanical ducted HVAC systems on each floor: 1 per each apartment, for a total of three separate systems
12. All new plumbing systems
13. Clean brick masonry at front
14. Caulk and paint exterior and interior surfaces of all wood windows
15. Prep and paint interior wall partitions and ceilings
16. Provide VCT on all floors except bathrooms which are to receive ceramic tile
17. Remove overgrown vegetation in rear yard
18. Site development in rear yard per site plan
19. Install new three stop elevator in rear yard
Appendix

Concept Budget for 1509 N. 33rd Street:

- Roof (main, front porch, front and rear bays) $25 / sq ft 27,000
- New floor framing at fire damage $25 / sq ft 20,000
- New windows throughout $1000 each 23,000
- Brick pointing (3,500 sq ft) $20 / sq ft 70,000
- First, second and third floor interior renovations $230 / sq ft 530,000
- Basement renovation $50 / sq ft 38,000
- Rear enclosed porch renovation $150 / sq ft 15,000
- ADA lift at front porch lump sum 15,000
- Rear porch landing $50 / sq ft 10,000
- Clearing, landscaping, new fence, slab for chairs $20 / sq ft 39,000
- (includes 1509 yard)
- New performance platform with trellis $150 / sq ft 36,000
- Three stop elevator – lump sum 200,000
- Concept Budget Subtotal 1,055,000

Architectural / Engineering Fees
8% 85,000
Escalation 3% / year 34,000
Concept Budget Total $1,174,000

Note: Budget costs reflect the fact that the construction will be performed by a General Contractor who is experienced in restoration projects.

Appendix

HISTORIC AMERICAN BUILDINGS SURVEY

JOHN COLTRANE HOUSE

HABS No. PA-6670

Location: 1511 N. Thirty-third St., east side between Jefferson and Oxford streets, Philadelphia, Pennsylvania

Present Owner/Occupant: Mary Alexander

Present Use: Residence

Significance: The John Coltrane House has cultural significance as the long-time residence of John W. Coltrane, the groundbreaking and innovative African-American jazz musician (1926–1967). Additionally, the building is a superlative extant example of a North Philadelphia row house constructed for Philadelphia's middle class at the turn of the twentieth century.


PART I: HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: ca. 1903. A November 1902 land transaction first references the lots by street number as the final subdivision of the property was completed. By August 1905, No. 1511 was sold for use as a residence.

2. Architect: Unknown. Landowner Clifford Pemberton used architect E. Allen Wilson for a later development, but no known source ties Wilson to the design of the row which includes the Coltrane House.

3. Original and subsequent owners: Reference is to the Deed Books and Real Estate Transfer File 12 N 16: 20, 32, 73, and 75, Philadelphia County, Pennsylvania.

1904 November 15, 1904
Clifford Pemberton, Jr.
To
The Land Security Company of Philadelphia

1905 August 9, 1905
The Land Security Company of Philadelphia
To
Nora Blanche de Lery, wife of Joseph B. de Lery
1906 August 24, 1906
Joseph B. de Lery and Nora Blanche his wife
To
The Land Security Company of Philadelphia

1914 May 11, 1914
Clifford Pemberton, Jr. and Anita Le Roy his wife
To
Frederick M. Negley

1914 May 11, 1914
Frederick M. Negley
To
Clifford Pemberton, Jr.

1919 December 8, 1919
Clifford Pemberton, Jr. and Anita Le Roy his wife
To
Karl W. Konrad

1921 June 30, 1921
Karl W. Konrad and Caroline his wife
To
Albert Keinath

1922 June 30, 1922
Albert Keinath
To
Caroline W. Konrad, wife of Karl W.

1927 January 25, 1927
Karl W. Konrad and Caroline W. his wife
To
Matilda Konrad and Lena Konrad

1952 July 21, 1952
Matilda Konrad
To
John William Coltrane

4. Original and subsequent occupants:

The original occupants were probably Nora Blanche de Lery and her family. Between 1906 and 1919, the house was owned by Clifford Pemberton and let as a rental property. Karl W. Konrad purchased the property in 1919 and the house remained a Konrad family residence until 1952, when it was bought by John W. Coltrane. During the Coltrane tenure, various family members shared the residence. Upon Coltrane’s death, the house passed to his cousin Mary Alexander.²

5. Original plans and construction: The house is a full three stories with rear ell and basement. Principal access is from the west end. The building footprint reveals a deep and narrow plan typical of attached houses constructed on tight urban lots.

6. Alterations and additions: Except for a few modest alterations, the building’s plan, form, and detailing remain largely undisturbed. Within a couple of decades, the front porch was fully enclosed with walls composed of paneled base topped by large windows. Portions of the oak living room floor have been replaced as evidenced by new planking and the absence of a fireplace hearth. The ceilings have been dropped throughout much of the house, and in some cases metal grids and synthetic panels have been installed as visible in the dining room. Hinged doors between the living and dining rooms have disappeared. The stairway up to the third floor has been cased and a kitchen added to create a separate apartment on the top floor. The first-floor kitchen has been the target of numerous changes and updates over the last century. The rear enclosed porch has been updated to support modern service activities.

B. Historical Context

At the turn of the twentieth century, the block of N. Thirty-third Street between Oxford and Jefferson Streets did not augur well for residential development. The area was on the fringe of Brewertown, a neighborhood of industrial operations and noxious smells and processes connected to the beer-making business. Brewertown stretched from Thirty-third to Thirty-second Streets between Girard and Glenwood Avenues; factory owners wedged housing in the small streets between the main thoroughfares dedicated to manufacturing and service buildings. The 1500 block of Thirty-third Street was severed from Brewertown by a strip of railroad; the eastern extent of these parcels came to an abrupt halt at the intimidating mass of Pennsylvania Railroad tracks. Any houses, then, constructed on the east side of the 1500 block would be at the mercy of the busy rail traffic servicing the brewery industry and other city businesses. An array of freight, lumber and coal yards, and telegraph wires stretched across the rear of the house lots. The uneven terrain that required spanning the railroad with a masonry bridge created additional physical and psychological barriers.³
Appendix

JOHN COLTRANE HOUSE
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There were amenities, however; Fairmount Park beckoned Philadelphians—any houses on Thirty-third Street facing west would have the advantage of scenic park views and refreshing breezes. Affluent residents paid premium prices for park side houses elsewhere along the edge, though some sat as close to the railroad tracks as would those between Oxford and Jefferson Streets. Solidly blue-collar and small proprietor families headed by firefighters, coopers, bartenders, butchers, grocers, and boardinghouse keepers had wended their way as far as Thirty-second and Thompson Streets by 1900. Streetcar lines provided the means for downtown pleasure seekers to reach the park, and for residents in areas bordering the park to commute to center city. Connecting lines made major sections of North Philadelphia and Northeast Philadelphia accessible as well.7

After owning the land on Thirty-third Street for more than a decade, and developing other rows, Clifford Pemberton turned to his problematic lots. He adopted a strategy for development sometime early in the twentieth century. After a new park entrance was established on Thirty-third Street across from Oxford in 1894, residential and ecclesiastical construction rapidly followed in the block north of the 1500.13 Certainly this development factored into Pemberton’s rumination about the advantages and disadvantages of the location; he ultimately decided to target solidly middle class buyers.14 White-collar employees of the nearby brewery businesses or other supporting industries, promised potential purchasers or, failing that, tenants. Ornamentation—including leaded- and stained glass, mosaic tile, and classical detailing—amenities, and room sizes and arrangements all factored into the construction costs as well as the values Pemberton’s finished houses could command. Subject to an abundance of uncertainties, then, the six attached dwellings that Pemberton built, Nos. 1509 through 1519, were speculative in the truest sense of the word.7

Pemberton’s venture to build fashionable, yet modestly sized and priced houses yielded mixed success. A sale in August 1905 of No. 1511 failed, and the house reverted to Pemberton’s development company the following August. Pemberton retained the property and derived rental income for more than a dozen years. In 1919, the dwelling’s sale to Karl W. Konrad—who as a carette and petty proprietor fit Pemberton’s initial target group—was successfully contracted. The Konrad family owned No. 1511 for more than three decades.8

By the 1950s, N. Thirty-third Street and surrounding blocks varied considerably from Pemberton’s day. Some features—the railroad tracks and industrial brewery buildings—remained constant; however, the dirty and noisy vitality that they had brought to the neighborhood was waning. Prohibition and the Great Depression devastated the Brewytown economy in the 1920s and 1930s and the de-industrialization of Philadelphia in the 1940s and 1950s further contracted the local employment base. The neighborhood in the vicinity of No. 1511 N. Thirty-third Street, historically teetering between industrial and residential uses, became fully undesirable to white middle-class residents, who moved to other areas of the city or

the expanding suburbs; white blue-collar families left as well. In their place, African Americans, in search of employment and drawn to the urban north from the rural south in the wake of agricultural depression, migrated to Philadelphia beginning in the mid-1920s. Although Coltrane moved to Philadelphia from his native North Carolina to further his musical training, he was part of this larger demographic trend. Following a stint in the U.S. Navy band during World War II, he returned to Philadelphia. On July 21, 1952, he purchased the house and lot at 1511 N. Thirty-third Street. He was joined in residence by his mother, cousin Mary Alexander, and a family friend; after their October 3, 1953 marriage, his wife Juanita Austin (“Juan”) Coltrane also lived in the house.

In the 1950s while in residence at No. 1511, John Coltrane’s musical reputation began to soar. After playing in a variety of bands and venues in and out of Philadelphia, Coltrane recorded his first solo album in 1957, Coltrane, with which “his mature style first became apparent.”14 Late in the 1950s, he worked with the Thelonious Monk quartet and then reestablished himself with the Miles Davis band. This association with Davis led the duo to developing in the free jazz which was based not on conventional chord progressions but rather on a modal accompaniment...[that] permitted harmonic relationships of much greater scope than in Bebop...[which was] based harmonically on traditional Western music scales.15 This singular—though not universally acclaimed—style highlighted Coltrane as an innovative tenor saxophonist, and heralded the decline of Bebop-era jazz.16 His trademark sheets of sound and free jazz form reached maturity in the 1960s and these contributions were recognized and honored with his designation as Down Beat’s “Jazzman of the Year” in 1965.12 Coltrane’s professional success was preempted by personal strife and, ultimately, tragedy; after his 1966 divorce, John Coltrane died prematurely from liver cancer on July 16, 1967.13

Throughout Coltrane’s career, he used No. 1511, N. Thirty-third Street, Philadelphia—particularly the private third floor apartment—between tours and as a periodic residence alternating with a place in New York. In the spring of 1957, the second-floor rear bedroom provided refuge during Coltrane’s struggle to overcome his heroin addiction.14 Since his death in 1967, Mary Alexander has preserved the house in much the same state as it existed during Coltrane’s ownership.15

PART II: ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: The John Coltrane House is representative of a nicely detailed middle-class row house in early-twentieth century North Philadelphia. The attached house was constructed as part of a larger row of six attached dwellings with two alternating facade variations. Both the main
portion and the rear ell contain three full stories covered by a flat roof. On
the facade, a parapet wall featuring a curvilinear gable and tiling drawn from
Spanish Baroque sources conceals the roof. However, the bulk of the
house’s detailing, both exterior and interior, shows the influence of the then
popular Colonial Revival.


B. Description of Exterior:

1. Overall dimensions: The house measures approximately 16’-6” wide and 77’-
4” deep.

2. Foundations: The foundations are of rubble stone and with brick above.

3. Walls:

West Elevation: The brick has been painted over; the neighboring houses
have walls laid up in American bond. A row closed up basement window
topped by a segmental arch faces onto the sidewalk. The first-story is
dominated by an enclosed porch that in structure and form reads as one unit
with the house to the south. At the second story, a large three-sided wood
bay is sheathed in pressed metal. The three double-hung windows are
separated by pilaster strips with recessed panels; classically-inspired swags
extend across the top of the bay. At the third floor, a Palladian window at
center dominates with the decorative parapet gable above. The curvilinear
parapet gable and tiled roof is framed by brick corbeling topped by pressed
metal consoles detailed with acanthus leaves.

East (and South) Elevation(s): Behind the front room of the house, the width
of the house reduces from 17’-3” to 15’-2” resulting in a rear ell that along
with its mirror-image twin to the south provides a light and air well for the
interior rooms. These walls are brick laid up in American bond and topped
by a simple metal cornice. At the rear of the first floor is an enclosed frame
porch covered in asphalt shingles and separated from a similar construct on
the house to the north by a brick wall. A door and window face out into the
garden on the east side; there is another window in the porch’s south wall.
Within the light well on the first floor, a three-sided bay extends from the
wall; additional windows light the living room, back stairs, and the kitchen.
Above the porch, the second story features a rectangular asphalt-shingled bay
with two sash windows. The third story contains a single sash window. The
second and third floor walls in the ell are pierced by ten double-hung
windows of varying sizes.

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1. Floor plans:
   a. Basement: A basement extends under the full depth of the house.
   b. First floor: This floor shows a movement towards a more open plan relative to the compartmentalized Victorian row house interiors common in the previous generation. The vestibule communicates directly with the living room, which also contains the main staircase in one contiguous space. This opening up of private space to the direct gaze of visitors as well as the combination of formerly discrete living and circulation spaces suggests both a breakdown of the rigid Victorian social structure as well as a more homogenous neighborhood landscape that facilitated removal of buffers between family and strangers. While the principal family living public entertainment room reflects a movement towards a more informal lifestyle, the compartmentalization of the dining room and the work areas—pantry, kitchen, and service porch—behind (including the back stair accessing the basement and upper floors) indicate the continued hierarchical relationship between the “service” and the “served.”
   c. Second floor: The main staircase rises along the north wall to the second floor which is arranged around a conventional side passage. There are two large and one small bedrooms, and one bathroom. The primary bedroom at the front (west) enjoys the three-sided bay and a built-in wardrobe.
   d. Third floor: The plan mimics that of the second floor. The front bedroom also contains a wood wardrobe which is less elaborate than that in the second floor. A kitchen has been installed on this story, making possible its use as a private apartment.

2. Stairways: There are two stairways. The principal stairs are open to the living room and turn ninety degrees to the right from a landing. The banisters contain turned balusters and the portion of the stair below the landing curves outward to large paneled newel posts. A smaller secondary flight leads up from the kitchen and down from the pantry.

3. Flooring: There is oak planking throughout the first and second floors, with pine used on the third floor. The vestibule floor is mosaic made up of irregular rose and white colored tessereae.

4. Wall and ceiling finish:

5. Openings
   a. Doorways and doors: The interior doors are typically solid, five-paneled wood painted white. The second-story rear bedroom contains a round-headed door with a fixed leaded-glass panel, possibly indicating its original use as a semi-private sitting room.
   b. Windows: (See exterior description)

6. Architectural furniture: The house contains many pieces of built-in furniture, a number of which reflect Colonial Revival influences. The dining room contains a corner china cabinet in the northwest corner detailed with fluted pilaster strips, a denticulated cornice, and ribboned swag in relief. The wooden fireplace mantel in the living room is similarly articulated with a line of dentils below the top surface, and a ribboned swag extending between two small urns, all carved in relief. The wardrobes in the second and third-story front bedrooms display similar, though somewhat pared-down, embellishment, as do the medicine cabinets in the bathrooms on both floors. The second-story bathroom still contains the original marble-top sink, now encased with a modern vanity. In the pantry, there are simply detailed floor-to-ceiling cabinets with glazed upper doors.

8. Hardware: Glass door knobs remain throughout much of the house; the pantry pulls and latches remain unchanged.

9. Mechanical systems: The house was originally fitted for gas.

D. Site

No. 1511 is situated within a row of six attached urban dwellings, which face Fairmount Park across N. Thirty-third Street.

PART III: SOURCES OF INFORMATION

A. Early views:
   * Photographs of surrounding area, particularly railroad facilities. Folder No. 1970, Photograph Collection, Philadelphia City Archives and Records.

B. Bibliography


1. Primary and unpublished sources:
   
   
   
   Philadelphia City Archives and Records.
   
   Philadelphia County Records.
   
   

2. Secondary and published sources:
   
   
   

3. Likely sources not yet investigated:
   
   Applications for Permits for Building, Philadelphia County (unindexed before 1900).

PART IV: PROJECT INFORMATION

The documentation of the John Coltrane House was undertaken during the summer of 2000 as part of a larger program to record historic landmarks and historically significant structures in North Philadelphia. The project was undertaken by the Historic American Buildings Survey/ Historic American Engineering Record (HABS/HAER), E. Blaine Cliver, Chief of HABS/HAER, and Paul D. Dolinsky, Chief of HABS; funding was made possible through a congressional appropriation for documentation in Southeastern Pennsylvania and supplemented by a William Penn Foundation grant to the Foundation for Architecture for educational purposes. The project was planned and administered by HABS historians Catherine C. Levee and HABS architect Robert B. Arzola. The project historian was Donna J. Rilling (Professor, State University of New York at Stony Brook). Large format photography was undertaken by Joseph Elliott. The measured drawings were completed by a team of architects: Project Supervisor Matthew Crawford (The School of the Art Institute of Chicago), and architectural technicians Kwesi Daniels (Tuskegee University), Caroline LaVerne Wright (Tulane University), and Kenneth William Horrigan (ICOMOS-Sydney, Australia).
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1. Deed Books and Real Estate Transfer File 12 N 16: 73, 74, 75, 76; a 1901 Bromley city atlas depicts the footprints of nos. 1509-1519 N. 33rd Street, however as the map is not insurance related (necessitating correct information for business purposes) it is uncertain whether the footprints indicate houses that were planned, in progress, or completed. Regardless, the houses date from the first five years of the twentieth century.


5. Lewis, sect. 8.

6. Deed Books and Real Estate Transfer File 12 N 16: 20, 32, 73, 74, 75, 76; Lewis, sect. 8.

7. Elvin Smith, Atlas of the 20th and 20th Wards of the City of Philadelphia (Philadelphia, 1907), shows seven row houses, although Lewis's nomination suggests that the Coltrane House was one of six rows.


10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.


16. Additional summer 2000 photographs are located in the field notes file.
The first floor of the Coltrane House is spanned by a full width enclosed front porch. The base of the porch, built of brick, is pierced by an arched basement window. The deck, laid in wood, is reached by climbing four steps. The porch, continuous across the whole row, is covered by a shed roof with a pressed tin pediment, centered in front of each of the front doors. It is decorated with Colonial Revival details including doric columns, a dentil cornice and a wreath set into the roof pediment. The entire front wall of the porch, resulting from its enclosure around 1900, is taken up with windows and doors. The front door, on the right side, contains three wooden panels and a glass panel in the upper portion. The door has side lights and a transom. The rest of the wall is composed of four large panels of glass topped by four smaller lights. The two central panels have been replaced with louvered windows.

The second and third floor is composed of a solid brick wall punctuated by wood-framed windows. The second floor three-over-one sash windows wrap around a three-sided pressed tin bay. A tripartite Palladian window lights the third floor. At the cornice line the building rises up to a Dutch, Renaissance Revival gable-end set against a tile covered false mansard. The building has a flat roof.

The interior of the house has a single Family plan and contains most of its original details. These include the entrance foyer with decorative tile floor, a paneled tine wainscotting, numerous stained glass doors and windows and an open staircase with carved newel posts and turned spindles. The house remains in such the same condition as in the time when Mr. Coltrane inhabited the house.
Appendix

PHILADELPHIA REGISTER OF HISTORIC PLACES - (Continued)

Always been deeply religious, experimented with African and Indian religious music. This transition like Mr. Coltrane's first musical innovations alienated some of his listeners but also created a whole new audience. In the two years before his death Mr. Coltrane toured around the world, performing in Tokyo, Paris and London. Mr. Coltrane died in 1967 at the age of forty-two from a liver ailment. One of the most recorded musicians of all time, he lives on in the 37 albums that he cut during his short career and in the influence he still exerts on the jazz and rock music of today.

Mr. Coltrane bought the Victorian row house at 1511 W. 33rd Street in 1952 for $5,416 to house himself, his mother and his cousin. When he married, the couple lived in the house with the extended family. Even when Mr. Coltrane bought a new house close to New York to be at the center of the jazz scene, he still considered this house to be his home. The house is presently owned by his cousin and remains in much the same condition as when Mr. Coltrane lived there.

9. MAJOR BIBLIOGRAPHICAL REFERENCES


10. FORM PREPARED BY

Randal Baron

Philadelphia Historical Commission

1313 City Hall Annex

Philadelphia, Pennsylvania

COLTRANE HOUSE

2013

Appendix

NATIONAL HISTORIC LANDMARK NOMINATION

JOHN COLTRANE HOUSE

1511 North 33rd Street

Philadelphia, Pennsylvania

19104

3. CLASSIFICATION

Ownership of Property
Private: X
Public-Local: ___
Public-State: ___
Public-Federal: ___

Category of Property
Building(s): X
District: ___
Site: ___
Structure: ___
Object: ___

Number of Resources within Property
Contributing
1

Noncontributing
1 buildings
1 sites
1 structures

0 Total

Number of Contributing Resources Previously Listed in the National Register:

Name of Related Multiple Property Listing:

Not for publication: ___

Vicinity: N/A

State: PA County: Philadelphia Code: PA101 Zip Code: 19121
4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 ___ meets ___ does not meet the National Register Criteria.

Signature of Certifying Official  Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official  Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ 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 Keeper  Date of Action

6. FUNCTION OR USE

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<tr>
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<td>Sub: Single dwelling</td>
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7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th century revivals: Colonial Revival

MATERIALS:

- Foundation: Brick
- Walls: Brick
- Roof: Tile
- Other: Pressed metal
Appendix

Describe Present and Historic Physical Appearance.

The John Coltrane House is a three-story brick rowhouse, built at the turn of the century as a speculative building project in a middle-class neighborhood. It consists of a raised basement, a projecting wood porch on the first story (now enclosed), a three-sided polygonal bay on the second story, and a Palladian window on the third story.  

1 A curvilinear Dutch gable caps the building. Although a modest house, only sixteen feet in width, it is notable for its very high degree of historic integrity, both within and without.

The Coltrane House is the best preserved of a row of six units, which consists of two basic facade types: one curvilinear gable with a Palladian window alternating with a flat-roofed unit with a trio of round-arched windows. Although the houses alternate in style, they are part of an interlocking composition, and the pedimented porch of the Coltrane house is shared with 1509 North 33rd street next door.

The facade is graced by a wealth of meticulous detail. To either side of the entrance there are a pair of Doric columns, of wood, which carry a pedimented porch with central garland. The porch is brick and is relieved by a simple basement window, under a segmental arch. The brick continues upward to form a porch parapet, which is capped by a limestone coping and which is ornamented by a graceful downward curve. The space of the porch itself has been enclosed and glazed in a mid-twentieth century alteration, presumably by a local carpenter, who reused pieces of Victorian carpentry with grooved and chamfered beams.  

2 At the second story is a three-sided polygonal bay, constructed of pressed metal on wood sheathing. Each facet of the bay is decorated by an ornamental wreath in the metal. The windows are double hung, and preserve their original sash, as do the third-story windows. At the third story the windows are grouped into a Palladian motif and set under a curvilinear gable, behind which the tile-clad roof recedes slightly. Completing the composition are ornamental firebreaks, clad in pressed metal and capped by tiny pediments, which project beyond the cornices of the adjoining rowhouses.

The first story consists of a parlor, a free-standing stair placed diagonally across from the entrance vestibule, and behind this stair is a kitchen and pantry follow to the rear.  

3 The decorative elements throughout are in an excellent state of preservation. In the entrance vestibule are retained the decorative tile floor and walls, although one of the transom lights has lost its leaded glass. The principal features of interest in the living room are the brick fireplace, capped by a vigorously molded wood mantel, and the Colonial Revival stair, with its lathed turned spindles. The floor is oak. In the southeastern corner of the living room is a slender, leaded glass window, a rather uncommon feature in Philadelphia rowhouse design, where such windows--made possibly by indentation of the rear ell--are generally found in the dining room.

The dining room is also lighted unconventionally. In place of the typical corner window, the dining room is indented from the southern property line to create a slender polygonal bay, lighted by a skylight. A built-in wood cabinet is placed in the northwest corner of the room. All are well-preserved, although the room now bears a modern dropped ceiling. Between dining room and kitchen is a narrow service space, comprising a pantry with built-in cupboards and a secondary servants' stair--a distinctive feature of the prosperous middle-class rowhouse. The rear ell contains the kitchen, which is lighted by two side windows. Although it has been successively modernized and altered, it preserves its tile wall. As in much of the rest of the house, the mill work is mass-produced, and shows some of the crudeness of Philadelphia's large turn-of-the-century housing operations, often visible in the slovenliness of the mitered joints of the door surrounds. The rear porch is tightly enclosed in wood, and is used as a utility room.

Above the first story, the house becomes a more conventional sidehall rowhouse plan, with a few unusual features. Across the front of the house is the master bedroom with its bay window, its chief feature being an ornate, built-in cabinet along the north wall, a Colonial Revival composition with a central mirror. (After Coltrane purchased the property this served as his mother's room.) Directly accessible from it is a second, smaller room, square in plan, built to serve as a dressing room or a second bedroom. It is lighted by a corner window, made possible by the contraction of the rear ell. The side hall broadens toward the front of the house, making room for the stair, but in the ell it contracts. This transition is made by the curved wall of the bathroom, the first room in the ell. Behind this is another smaller bedroom, and beyond this the servant stair. The rear of the second story is taken over by another bedroom, entered through a round-arched door with a leaded transom--a door form that is more typically a mid-Victorian feature. This was John Coltrane's own room.

Above the second story, the plan is repeated although with more modest trim. Walls are of plaster, with molded wood baseboard and door surrounds. All rooms retain their original sash and doors, which are in very good condition. During Coltrane's later period of residence, he occupied the entire third story as his own apartment.

The property fronts directly on Fairmount Park. Bound by North 33rd street and the park to the west, the house rests on a triangular block, with Oxford Avenue to the north, while the chord of the triangle is formed by the tracks of the Pennsylvania railroad.

The park exercised much influence on the development of the property. It was originally part of a vast tract of Charles Rhoad's lands through much of the nineteenth century. In 1872 a piece of that land was sold to Israel Pemberton.  

4 After the death of Israel and his wife Rebecca, it passed to Clifford Pemberton, who held it

1 Interview with Mary Alexander, October 21, 1996. Subsequently Coltrane took the entire third story while Mary Alexander took this room for herself.

2 See Philadelphia deeds: 12 N16 32; 12 N16 40; 12 N16 42; and 12 N16 75.

1 The porch was enclosed some time before Coltrane bought the property, most likely by the Kinnard family, the previous owners.

2 This device of alternating different facade types in a row of houses of identical plans was a characteristic of Philadelphia rowhouse design since the 1880s, when it was refined by architect Willis G. Hale, the city's principal architect of speculative rowhouses. At the turn of the century, the city's rowhouse architects had embraced Hale's techniques: the rhythmic alternation of facade types, the standardization of machine-produced ornamental detail, and a predilection for motifs of the Northern Renaissance. Hale's followers and pupils at this time included Angus Wade, Henry Flower and E. A. Wilson. See Willis G. Hale, Some Selections from an Architect's Portfolio (n.d., probably c. 1893), copy at the American Philosophical Society.

3 Mary Alexander, John Coltrane's cousin and subsequent owner of the house, confirms that the porch enclosure preceded Coltrane's purchase of the property. Interview with Mary Alexander, October 21, 1996. Apparently one of the previous owners commissioned the addition, which was built without benefit of a building permit. Records, Department of Licenses and Inspections, City of Philadelphia.

4 In plan, the Coltrane House shows a late Victorian open arrangement, with room divisions marked by ceiling arches and implied partitions rather than complete enclosures. It is an excellent example of a plan type that had been perfected in late nineteenth-century Philadelphia. Previously, the presence of a side hall was an absolute requirement for a middle-class rowhouse; in fact, this was the element which distinguished it from the lower-class or working-class "trinity type," which admitted no privacy in the parlor from the entrance vestibule. For this mark of social status, several feet of a parlor's width were sacrificed. By the turn of the century, changes in social norms and planning practice made it possible to omit the side hall, and place an entrance vestibule in a corner of the parlor. This opening up of the plan is one of the hallmarks of late Victorian design.
joined with his real estate associates John Neill and Frank Mauran, Jr., prominent real estate speculators. Various portions of their holdings were sold off during the 1890s and developed as housing.

The Coltrane House presents with unusual clarity the forces affecting real estate speculation in North Philadelphia. Above all this was a tug of war between the working class factory neighborhood and the socially prominent districts addressing Fairmount Park, both of which influenced the Coltrane House. On the one hand, North 33rd street was a socially prestigious location, forming the western edge of Fairmount Park. After the park boundaries were set in 1867, most of the land facing it increased in potential value, and much of it eventually was developed as prestigious housing. The immediate neighborhood around the Coltrane House became especially attractive after 1884, when a bronze fountain of Orestes and Pylades, designed by the prominent German sculptor Carl Steinhbusch, was installed at the Columbia Avenue entrance of the park. With the property turn between positive associations with the park, and industrial neighborhood to the rear, Pemberton seems to have hesitated about developing it. As long as its social character was unclear, it would be risky to pitch the house at too high a social character than the neighborhood would bear. While it was more profitable to build large and prestigious houses for the prosperous middle classes, the industrial character of the immediate neighborhood made this strategy a gamble. Rather than building more expensive houses than the market would bear, it might be more profitable to build cheaper houses. Therefore, the Pemberton land was developed somewhat later than the surrounding district, as historical atlases show.

After 1894 the status of the immediate neighborhood rose when a new entrance to Fairmount Park was opened at the corner of 33rd and Oxford streets. This spurred development across the street; architect W. Frisbie Smith built nine houses that year at the nearby corner of 33rd and Columbia streets, where two years later the East Park Methodist Church would be built, taking its name from the park. In 1895 Pemberton acquired sole possession of the property from his partners. Some time thereafter, by about 1900, he subdivided his parcel and built two blocks of rowhouses. His architect was likely E. Allen Wilson (II. 1894 - 1936), whom he later used for a 50-house real estate development around 58th and Pentridge Streets in West Philadelphia. Wilson was an architect-builder who specialized in large-scale housing operations, which maximized social status while minimizing cost, and ultimately brought him a steady stream of commissions from the city's real estate speculators. His great strength was the harnessing of industrial operations in the building process, and the use of mass-produced materials and trim. As was typical of Wilson's work, the 33rd Street houses boasted an array of fanciful pressed metal detail, stained glass and colored tile, although in fact they were rather modest in cost and size, measuring no more than 16 feet in width. His designs achieved a compromise that suited Pemberton's unusual site, houses with the pretense of an exclusive townhouse though built on a rowhouse budget.

Rather than sell his houses, for the first decade or more, Pemberton rented them. Apparently his were not the most prosperous of tenants, and in one instance the intended purchase failed and 1511 North 33rd street reverted to Pemberton. The property was rented to a series of tenants until it was finally sold in 1919 to Karl W. Konrad, a caterer, whose family would remain there for over thirty years.

In the course of the next two generations, the composition of the neighborhood changed. The gritty urban texture of the neighborhood to the east came to reach 33rd street, which by the 1920s became denser and more industrial, with the construction of apartment houses and garages. The population also became more predominantly Jewish.

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1 Neill and Mauran collaborated professionally and personally as well, even building a paired house together. See George B. Tatum, Penn's Great Town (Philadelphia: University of Pennsylvania Press, 1961).

2 Much of this area was developed by speculative builders, such as William Elkins, Peter A. B. Widener and William Singerly, who helped create its character of upwardly mobile, middle-class homeowners. Michael J. Lewis, "He was not a Connoisseur": Peter Widener and His House, Nineteenth Century 12, nos. 3 and 4 (1993), pp. 27-36.

3 A number of large mansions were built on North 33rd Street around Diamond Street during the 1880s and 1890s. For example, the Albert Dingee House by Diamond Street, designed in 1891 by architect Angus Wade. See Sandra Tatum and Roger Moss, Biographical Dictionary of Philadelphia Architects (Baton: C. G. Hall, 1984).

4 Fairmount Park Association, An Account of its Origin and Activities since its Foundation in 1871 ... (Philadelphia: Fairmount Park Art Association, 1922) p. 42, p. 138. Also see Fairmount Park Association, Sculpture of a City: Philadelphia's Treasures in Bronze and Stone (New York: Walker & Co., 1974), p. 148. While the park contributed to the respectable character of the houses on 33rd Street, other factors acted against development of socially fashionable houses. In particular, the presence of the tracks of the Pennsylvania Railroad to the east of the block gave the immediate area a rather industrial character, and directly to the east was a district of breweries, comprising the buildings of the F. A. Pohl brewery and the Berger & Engel brewery. Much of the surrounding land was developed in the course of the 1880s and built densely with two and three-story brick rowhouses. Despite the park to the west, the neighborhood was largely industrial in character, and many of the inhabitants worked in nearby plants, including the Knickerbocker Ice Company at 31 st and Columbia streets, and the Berger & Engel Brewery at 31 st and Jefferson streets.


7 Philadelphia Real Estate Record and Builders Guide (April 11, 1894) and Philadelphia Inquirer (July 9, 1896)
State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The house at 1511 North 33rd street, Philadelphia, was the home of the tenor saxophonist and American jazz pioneer John Coltrane (1926-1967) throughout the critical years during which he developed his characteristic musical language. A musician and composer, Coltrane is a principal figure in twentieth-century American music who played a central role in the development of jazz during the 1950s and 1960s. In such albums as Giant Steps (1959) and My Favorite Things (1960), he took the American jazz tradition as it had developed by the late 1940s with its established forms and harmonies and radically transformed it. He pioneered modal harmonies and incorporating influences from a variety of international sources. At the same time he is—along with Louis Armstrong and Charlie Parker—one of the most influential performing soloists in the history of jazz. During the 1950s when the worldwide prestige of American culture was at its height, with the rise of modernism in architecture and abstract expressionism in the pictorial arts, jazz was hailed as America's truly indigenous art form. In this period fell Coltrane's greatest achievement, and he remains a figure of international importance.  

John William Coltrane was born on September 23, 1926 in Hamlet, North Carolina. When he was two months old his family moved to High Point, North Carolina, where he spent his childhood. He lived with his parents in the house of his maternal grandfather, Reverend William Wilson Blair, a prominent member of the African Methodist Zion Episcopal Church. This family was musically inclined, and at the age of twelve Coltrane joined the band of the church's boy scout troop. First playing alto horn, and then clarinet, he finally settled on the alto saxophone, imitating his model Johnny Hodges, who played with Duke Ellington. Upon graduation from high school in 1943 he moved to Philadelphia, working in a sugar refinery while enrolling at the Ornstein School of Music. He was drafted into the navy in 1945, serving in Hawaii, and returning to Philadelphia upon his discharge in 1946.

Coltrane completed his musical apprenticeship over the next decade through a combination of study and relentless playing. Performing in a series of local rhythm and blues bands, he occasionally toured throughout the country. During this period Coltrane met many of the luminaries of post-war American jazz, and developed his own characteristic style, now becoming adept at the tenor saxophone as well. In 1949 he joined Dizzy Gillespie's band, remaining for just over a year. Here he was exposed to more complex music, and particularly the
Afro-Cuban percussion of Gillespie's band. It was also around this time that Coltrane was introduced to heroin, quickly becoming a serious addict.25

In early 1952 he bought a house, about fifty years old, at 1511 North 33rd Street in North Philadelphia. This was an area that was then in transition, as rural southern blacks relocated to northern cities, finding work opportunities in such industrial neighborhoods.26 Coltrane moved into the property with his mother, his first cousin Mary Alexander, and a childhood friend from North Carolina, James Kinzer; Mary's mother had intended to join them but she died before moving in. The final member of the household was Juanita Austin, known by her nickname Naima, whom Coltrane met in June 1954, and whom he married on October 3, 1955.27 Until the end of his life, he would own the property, using it either as his principal residence or a temporary base during his tours, while his mother and cousin Mary Alexander lived there permanently.

For the next several years, Coltrane traveled with various bands, returning to Philadelphia between tours. His years of obscurity were soon to come to an end. In 1954 he began to play in the band of Johnny Hodges, who had become famous playing alto saxophone for Duke Ellington, and whom Coltrane had emulated as a young musician. His star now rose rapidly. One year later, in September 1955, he joined the band of the jazz innovator Miles Davis (1926-1991).

In time, Coltrane would be revered as the most influential saxophonist of his generation, but when Miles brought him into the band, Coltrane's reputation in the jazz world was modest ... One of the jazz world's most successful late bloomers—his maturing as a major stylist took place, for the most part, during the last twelve years of his life...28

By the end of 1956, Coltrane, because of a falling out with Davis, aggravated by Coltrane's heroine addiction, was fired from the Davis quintet.29

Coltrane's critical year came in 1957, when his mature style first became apparent and when he underwent a profound personal trauma. Apparently the two events were connected. In this year he recorded his first solo album, *Coltrane*, which was released by Prestige Records in May. At the same time he set about overcoming his heroin addiction, an event which took place in his house on North 33rd Street. Here he confined himself to the second story rear bedroom during the peak of the crisis, which seems to have taken place in the spring.30 Besides breaking his addiction, Coltrane also renounced alcohol and tobacco, and turned to religion, partly under the influence of his wife, who was a Moslem.31

Porter places the beginning of Coltrane's heroin addiction some time before the fall of 1950 while Thomas suggests it began in 1953. Porter, p. 85; Thomas, pp. 51-52, 63.


Naima had a daughter named Antonia who also moved in to the Coltrane house. Porter, pp. 96-99; Thomas, p. 64.

Gioia, p. 295.

Ibid., p. 296.

Presumably this happened before Coltrane's move in the early summer to New York, where he stayed first at the Alvin Hotel and, beginning in late August, in an apartment at 203 W. 103rd Street, where he moved with Naima. Interview with Mary Alexander, October 21, 1990; Thomas, p. 82.

Now Coltrane joined the quartet led by the famed pianist Thelonious Monk, and moved temporarily to New York where they played at the celebrated Five Spot. For the first time Coltrane received attention in the popular press.32

The attraction of this combo was as much its star saxophonist as was Monk himself. John Coltrane was on the verge of establishing himself as the leading tenor saxophonist in jazz at the time he joined Monk's band ... Even at this early point in his career, Coltrane stood out from the pack with his explosive improvisations, his technical prowess, and the unprecedented energy of his performances ... In the final analysis, this was an extraordinary band, one of the most creative units of its day, not because Coltrane served as disciple to Monk, as is so often stated, but because these two masters of the jazz idiom met, for the most part, on equal terms. During their few months together, these two premiere stylists-one exposing a music of pregnant pauses and lingering overtones, the other filling each measure to the fullest, to overflowing, in a music of delirious excess—called to mind the physicians' assertion that the creative energy of the universe is founded, ultimately, on the attraction of opposites.33

This marked the end of Coltrane's extended musical apprenticeship. At the end of the year Coltrane left Monk to rejoin the band of Miles Davis, which now included the celebrated alto saxophonist Julian "Cannonball" Adderley. The collaboration between this constellation of musicians was unusually fertile and productive, and in short order they radically transformed the nature of modern jazz. At this point there existed a consensus about what a jazz performance involved: a piece would open or close with recognizable phrases of a familiar song, which would then give way to improvisations which would involve variations of the melody against the original harmony, or occasionally new harmonic relationships would be explored underneath the original melody. A succession of soloists would then play, accompanied by certain formulaic rhythmic devices, such as a walking bass pattern, swinging symbols and piano block chords that carried the chord progression. The point tended to be more the personal virtuosity of the soloists rather than the coherence of the piece itself.34 Such was the jazz movement designated as Bebop.

In place of this, Coltrane and Davis devised a freer jazz, which was based not on conventional chord progressions but rather on a modal accommodation. To some extent, this modal accommodation was like the sustained pattern of an Indian raga, which permitted harmonic relationships of much greater scope than in Bebop, which was still based harmonically on traditional Western musical scales. Musical unity was no longer provided by the structure of the original song, but rather through motivic association, the pattern of repeated motifs and phrases, and the overall harmonic coherence of a piece.35 This radical new approach marked the end of the Bebop era and the start of the period of free jazz which has persisted, in large measure, to the present.

Coltrane remained with Davis until 1959 when he began his independent career and moved to the St. Albans section of Queens.36 In April, following the expiration of his contract with Prestige Records, he signed with Atlantic Records. With Atlantic Records Coltrane immediately recorded the album Giant Steps, which was hailed


Gioia, pp. 245-246.


Ibid., p. 178; Gioia, pp. 303-308. The most important recording of this collaboration is Miles Davis's *Kind of Blue*, released in 1959 on Columbia Records.

Thomas, p. 116.
for its pioneering compositions and performances and "a major landmark in jazz history." Coltrane demonstrated his artistic independence from Davis and his spare modal accompaniment by taking his pieces through rapid and difficult chord changes, particularly in the title piece which has since become a standard of the American jazz repertoire. Here Coltrane also began to give play to his own system of chord substitutions, which permitted an enormous expansion of the harmonic possibilities of a piece while still remaining in the original tonality. On this album was his composition "Cousin Mary," written for his cousin Mary Alexander who continued to live in his Philadelphia house, and who still lived there in 1998.

In 1960, Coltrane recorded the most influential and popular album of his career, My Favorite Things, which remains one of the most important albums in the history of jazz. His fourteen-minute interpretation of the Rogers & Hammerstein standard became an unexpected commercial success, with 50,000 copies sold in the first year. With this triumph, Coltrane's harmonic and structural innovations entered the mainstream of American jazz. In My Favorite Things Coltrane showed his increasing musical eclecticism, drawing on Indian, African and Latin American music, among others. Perhaps more than any other jazz musician, he was responsible for reorienting American jazz from a reliance on indigenous sources to an awareness of international music. Not only did his thorough training in musicology lead him to explore these sources (as did his increasingly mystic and religious temperament) but his radical transformation of the structure of jazz made it possible for other musicians to expand dramatically their own range of source material.

The next five years mark the summit of Coltrane's achievement and influence. During this period he performed with essentially the same group of musicians, including McCoy Tyner (piano), Jimmy Garrison (bass) and Elvin Jones (drums), a line-up which is generally regarded as the most influential jazz quartet of the decade. When his contract with Atlantic Records lapsed in 1961, he shifted to Impulse Records, where he remained until the end of his life, releasing over 25 albums. Coltrane was at the height of his fame in 1965, and was named "Jazzman of the Year" by the influential jazz magazine Down Beat.

Coltrane's classic period came to an end in that year. He had already separated from his wife during the summer of 1963, returning to live in his Philadelphia house or in hotels. In 1965 he took Alice McLeod as his common-law wife, not only replacing Naima with her, but McCoy Tyner as well, for McLeod was a pianist of some accomplishment herself. Together the couple moved to Dix Hills on Long Island, New York. (Coltrane did not legally divorce Naima until 1966).

During 1965 Coltrane's music moved from the channel he had followed since the late 1950s. Replacing all of his band members except for his bassist, Coltrane began a period of avant garde experimentation, exploring non-traditional saxophone tones and structureless free-form improvisations—drawing on the example of such innovators as Ornette Coleman. Coltrane himself was no longer in the forefront of jazz, but this new experimental phase was curtailed by his battle with liver cancer that was identified in late 1966. Coltrane died on July 16, 1967.

37 The most detailed analysis of Coltrane's technique of chord substitutions is contained in Porter.
38 Gista, p. 306
39 Thomas, p. 205.
40 Porter, p. 272.


Philadelphia deeds: 12 N16 32; 12 N16 40; 12 N16 42; and 12 N16 75. Department of Public Records.

References

* Lewis, Michael J. "He was not a Connoisseur": Peter Widener and His House." *Nineteenth Century 12*, nos. 3 and 4 (1993), pp. 27-36.
* Philadelphia City Directories. Philadelphia: variously published by Gopsil, Pinkerton, etc.

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References


Lewis, Michael J. "He was not a Connoisseur: Peter Widener and His House." Nineteenth Century 12, nos. 3 and 4 (1993), pp. 27-36.


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10. GEOGRAPHICAL DATA

Acreage of Property: less than 1 acre

UTM References: Zone Northing Easting
A 48425380 483850

Verbal Boundary Description:

The John Coltrane property is situated on the east side of 33rd Street at a distance of 277 feet 3 inches southward from the south side of Oxford street in the 29th ward of the city of Philadelphia, containing in front or breadth on said 33rd Street 16 feet and extending of that width in length or depth eastward between parallel lines at right angles with said 33rd Street on the north line thereof 157 feet and three inches and on the south line thereof 143 feet seven inches to a certain four foot wide alley leading northeastward into Natrona Street, and containing at the rear end thereof along said alley 21 feet and one half inch.

Boundary Justification:

Encompasses the boundaries of the historic property purchased by John Coltrane in 1952.

11. FORM PREPARED BY

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The mission of the Preservation Alliance is to actively promote the appreciation, protection, and appropriate use and development of the Philadelphia region’s historic buildings, communities and landscapes.

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