

1536

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

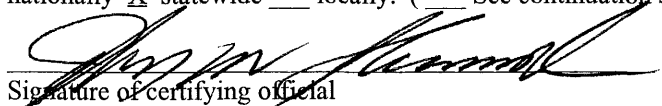
historic name Canty, Marietta, House
other names/site number _____

2. Location

street & number 61 Mahl Avenue not for publication ___
city or town Hartford vicinity ___
state Connecticut code CT county Hartford code 003 zip code 06120

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide ___ locally. (___ See continuation sheet for additional comments.)


Signature of certifying official

11/09/00
Date

John W. Shannahan, Director, Connecticut Historical Commission
State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official

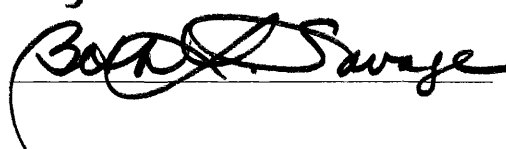
Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
See continuation sheet.
- determined eligible for the
National Register
See continuation sheet.
- determined not eligible for the
National Register
- removed from the National Register
- other (explain): _____

for
Signature of the Keeper


Date of Action
12/15/00

Canty, Marietta, House
Name of Property

Hartford, Hartford County, Connecticut
County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property (Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/>	<input type="checkbox"/> objects
<u>1</u>	<input type="checkbox"/> Total

Number of contributing resources previously listed in the National Register N/A

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

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

domestic/multiple dwelling

Current Functions (Enter categories from instructions)

domestic/multiple dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Vernacular Queen Anne

Materials (Enter categories from instructions)

foundation brownstone

roof asphalt shingle

walls vinyl

other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Canty, Marietta, House
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8. Statement of Significance

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Areas of Significance (Enter categories from instructions)

ethnic heritage
women's history

Period of Significance

1930 - 1986

Significant Dates

N/A

Significant Person (Complete if Criterion B is marked above)

Canty, Marietta

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Cultural Affiliation

N/A

Architect/Builder

Frederick Mahl

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: John E. Rogers

African American Cultural Center

Canty, Marietta, House
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10. Geographical Data

Acreage of Property less than one acre

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

Zone	Easting	Northing	Zone	Easting	Northing	
1 <u>18</u>	<u>692870</u>	<u>4627920</u>	3 _____	_____	_____	
2 _____	_____	_____	4 _____	_____	_____	_____ See continuation sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

See continuation sheet.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

See continuation sheet.

11. Form Prepared By

name/title Cora Murray, Historian
organization Connecticut Historical Commission date July 21, 2000
street & number 59 South Prospect Street telephone (860) 566-3005
city or town Hartford state CT zip code 06106

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

name Anderson, Wilfred A., Jr. and Canty, Marietta, Estate
street & number 31 Old Oak Court telephone _____
city or town Bloomfield state CT zip code 06002

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Narrative Description

The Marietta Canty House is located in the Clay-Arsenal section immediately north of downtown Hartford. Developed gradually during the second half of the 19th century and the first part of the 20th century, the Clay-Arsenal neighborhood is bounded by North Meadows on the east, Spring Grove Cemetery to the north, and the Upper Albany National Register District on the west. Mahl Avenue runs west off Main Street intersecting Bethel and Garden Streets and ending at Enfield Street. Mather Street, which borders Old North Cemetery, runs parallel to and is one block south of Mahl Avenue off Main Street.

Mahl Avenue, once a part of the Mather Homestead,¹ was purchased by developer Frederick Mahl, who constructed a street of Queen Anne-style two-family housing between 1893 and 1898. Uniformly set back about 15 feet from the street, the houses exhibit nearly identical plans, with gable-front facades, two-story bays, and small porches at both stories. Though many of the houses have been re-sided, they still retain the original porches with ornate Colonial Revival-style woodwork. The Marietta Canty House is located on the south side of Mahl Avenue and occupies the second house lot (a 40' x 122' parcel) east of the Bethel Street intersection (Photograph #1).

Built circa 1897, the Marietta Canty House is a 2 1/2-story vernacular Queen Anne building with gable roof, projecting bay on the side (east elevation), and two-story open porch on the west bay of the two-bay facade (north elevation). The two-family residence is sheathed with replacement vinyl siding. Measuring 25" x 45", the dwelling stands on a rock-faced random brownstone ashlar foundation above ground, and features random ashlar below ground. The windows are original throughout the structure and consist of single-sash, two-pane with vertical muntin which lights the stairwell; single-sash, three-pane, vertical muntins, awning style in the basement; and standard Queen Anne two-pane, two-sash, one-over-one configuration in the remainder of the building. The standard windows are displayed paired or single. One-over-one vinyl storm windows are installed throughout. The east (side) elevation contains a slightly off-centered 2 1/2-story projecting bay (3' x 11') which is topped by a cross-gable roof (Photograph #2). The two-bay facade (north elevation) has a single window of one-over-one configuration in the east bay on the first and second stories. Paired one-over-one windows are located in the half-story gable. A two-story open porch covers the north bay on the first and second levels. Glass-panelled entry doors lead from the porches into the building on both levels (Photograph #3). Concrete steps with simple iron railing lead to the first-floor porch door, which serves as the main entrance.

The interior of the Canty House consists of a full basement, a typical five-room plan on the first and second levels (see plan), and a central hall flanked by two rooms on each side on the third level. On the first and second levels the interior opens into a 15' x 11' living room area, the focal point of which is a coal-burning fireplace. A large cased opening leads from the living room into the

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15' x 11' dining room. Three rooms are accessed from the dining room: bedroom, kitchen, and bath. The bedroom is situated west of the dining room, the kitchen is southwest, and the bath directly south. The bathroom is also accessed from a rear bedroom located on the southeast side of the building.

The interior of the building is remarkably intact, retaining such features as original staircases, moldings and other trim, windows, doors, fireplaces, and gas wall fixtures of brass plate formerly fitted with glass globes. The simple staircases have boldly dimensioned handrails supported by turned balusters (Photographs #s 4, 5, and 6). The door and window trim is characterized by reeded molding with bull's eye corner blocks. On the first floor, most of the original doors, as well as windows, trim, and moldings, remain in place. On the second floor, several of the interior doors have been replaced (Photographs #s 7, 8, and 9). The fireplaces, original to the building, are enriched on each floor by mantelpieces ornamented by bracketed shelf, classical columns, and circular mirror (Photograph #s 10 and 11). The third level, which was not accessible for inspection except for the central hallway, is located in the half-story and contains two rooms off either side of the hallway. In the basement are original twin coal-burning furnaces which have been converted to oil; one is still operational (Photograph #12). There are no outbuildings on the property.

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Statement of Significance

Sixty One Mahl Avenue is primarily significant for its association with actress Marietta Canty (1905-1986). Canty was an American of African descent who, although she received critical acclaim for her performances in theatre, radio, motion pictures, and television, was limited to portraying domestic servant roles throughout a professional career spanning the 1930s, 1940s, and 1950s. In accepting such roles and performing them with dignity, Canty, like other African American actors and actresses of her day, maintained a *presence (although circumscribed by prejudice) for minority performers in the entertainment industry*. She assisted in paving the way for successful future African American artists of radio, stage, and film. Canty's political and social activism in the years (1960s, 1970s, and 1980s) following her retirement from the entertainment industry further increased her status as a pioneer in advancing opportunities for women and minorities.

Historical Background

The house at 61 Mahl Avenue was originally owned by Frederick Gruninger, a tailor with a shop located on Asylum Avenue. Upon his death in 1920 the property was inherited by his widow, Laura, who owned it until her own death in 1929. In 1930 the house was purchased by Henry and Mary Canty (the parents of Marietta) and occupied by the Canty and Anderson families. The youngest Canty daughter, Emily, was married to Wilfred Anderson, and the current owners of the house are listed as Wilfred Anderson, Jr., and the estate of Marietta Canty.

In 1930 Henry Canty was employed as a polisher at Hartford's City Hall, a position he held until promoted to assistant janitor in 1936; he was named janitor in 1941 (Photograph #13). Henry Canty was a prominent member of Hartford's African American community, a devout Christian attending Metropolitan African Methodist Episcopal (A.M.E.) Zion Church with his family and serving on various boards of the church, including the Board of Trustees. He was active in Republican politics, not running for office but working the polls and canvassing black residents on behalf of party candidates. A community advocate, he joined with North End African American youth in the early 1920s in petitioning the Young Men's Christian Association to expand its programs to meet the needs of Hartford's African Americans. Failing to convince the YMCA, the group formed the Independent Social Center and the North End Federated Clubs. After many years of dedicated work, patience, and fund raising, two buildings were acquired on North Main Street and used for administration and recreational activities for African American boys and girls in Hartford.

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One of Henry Canty's most noteworthy roles was as a member of the Board of Directors for Camp Bennett in Glastonbury, Connecticut. Camp Bennett was one of only two recreational camps in New England exclusively serving black children. The other was Camp Atwater in North Brookfield, Massachusetts, operated by the Urban League of Springfield. Camp Bennett was located 12 1/2 miles from Hartford in the hills of South Glastonbury abutting Meshomasic State Forest. The land was acquired by the Independent Social Center through the purchase of the J.W. Pray farm for the sum of \$5,800.00. The seven-member Board of Directors assumed financial responsibility for program promotion and physical development of the property. Camp Bennett consisted of 157 acres of land with a lake for swimming, fishing, and boating. The lake was surrounded by trees which yielded fruit for the campers and a garden which supplied vegetables. The existing farmhouse was converted to an administration building, the ice house to a dining hall, the barn to an assembly hall, and the wagon sheds to craft buildings. Labor for the conversions was contributed by members of the Independent Social Center. Among new buildings constructed was the Harriet Beecher Stowe Recreation Hall. Funding was raised by the Harriet Beecher Stowe Club (a social organization of African American women) from sources exclusively in the African American community. The building was designed by an African American architect and built by an African American carpenter. A total of 16 buildings at the camp accommodated 200 campers. Camp Bennett remained open from 1934 through the early 1950s, when financial reversals forced its closing.

Although ceasing operations after only two decades, Camp Bennett was a milestone in the history of recreation for minority children in New England. Advocates for it such as Henry Canty were essential to the interim success which the camp did achieve as a pioneer social undertaking. It is therefore not surprising that the influence of Henry Canty's religious and community service, and of his political and social activism, greatly revealed itself in the accomplishments of his daughter, Marietta Canty. Throughout her life, she worked continuously to broaden opportunities and advancement for minorities in the United States.

Marietta Canty

Marietta Canty was born September 30, 1905, one of five children (Arnold, Henry, Jr., Carl, Marietta, and Emily) of Henry and Mary Canty (Photograph #s 14 and 15). Her activities as a teenager revolved around church and school. An active member of Metropolitan A.M.E. Zion Church, she attended Northeast Elementary School and Hartford Public High School, where she excelled in singing and speech (elocution). Her early employment consisted of housingkeeping in Hartford homes and work in a milliner's shop and G. Fox & Company, Hartford's leading department store.

Canty was literally pushed into acting at the age of 18 when she was asked to substitute for her brother in an amateur play being performed by the Gilpin Players in Hartford. "I was thin enough back then," she recalled in a 1978 *Hartford Courant* interview,

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“so they put pants on me and pushed me on the stage.... That’s how I joined the group”² (Photograph #16). The Charles S. Gilpin Dramatic Club of Hartford³ was formed in 1922 by a small group of African Americans interested in theatre; Carl Canty, Marietta’s brother, was one of the original 18 members. Initially meeting in homes of members, the group moved to a rented rehearsal hall on Chappell Street when over 15 new members, including Marietta, joined. They were directed by Hallie Galbert Reynolds, a member of the Church of the Redeemer, where many of the plays were presented. The Gilpin Players performed throughout Hartford in the 1920s and 1930s, interpreting traditional plays as well as innovative creations of the group’s members. When the Works Progress Administration Federal Theatre project came to Hartford in the early 1930s, the Charles S. Gilpin Dramatic Club became the nucleus of the undertaking’s “Negro Unit.”

By the time the WPA Federal Theatre project arrived in Connecticut, Marietta Canty was already on Broadway. At the age of 24, she had left home for New York City to attend the Lincoln Hospital School of Nursing. She was in her third year of nursing school (1933) when, at the urging of a friend, she auditioned for and won a role in the chorus of *Run Lil’ Chillun*, a Biblical allegory written and set to music by Hal Johnson.⁴ Canty later revealed that her mother and father “put up a big fuss cause in those days a woman in the theatre wasn’t well, she wasn’t considered a good person at all.”⁵

Although *Run Lil’ Chillun* opened to praise from New York critics, the Broadway premiere coincided with President Franklin D. Roosevelt’s declaration of a nationwide bank holiday in the midst of the Great Depression. Within weeks the production closed and the 175-member cast was unemployed. Canty found a job as a governess in New York City and also managed to make her first screen appearance: a walk-on role in the 1933 film version of *The Emperor Jones*, with Paul Robeson. “I just passed by on the screen. When my brothers saw me go by quick like that, they couldn’t believe it! ‘You got paid for that?’ they said.”⁶

In 1935 Canty was asked to play the leading role in three one-act plays performed in the Public Library of Harlem. Following one performance, she was approached by John Housman, Jerry Werlin, and Orson Welles from the WPA. Although she was not eligible for the federal WPA project because she was not on relief, Housman gave her a note of reference to a Mr. Mielzner. The interview resulted in her appearing in the role of the maid Bessie in the 1936 Broadway production of *Correspondent Unknown*. For the next several years Canty spent time in and out of New York City playing similar roles and sharing the stage with Gene Tierney, Ezra Stone, and Ruth Gordon.

Canty made history in Florida in 1940 when she acted on stage in *The Night of January 16th* at the Gant Gaither Theatre in Miami Beach. The appearance was the state’s first for an African American artist on stage with a white cast performing for a white audience.

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Billy Rowe, theatrical editor for *The Pittsburgh Courier*, wrote in his review:

Marietta Canty and Kelsey Pharr II appear in roles with white cast at Gant Theatre in the Florida city. They set precedent that may aid future stage performers....

For the first time in Florida's theatrical history, colored performers appeared in a mixed cast before a white audience. A precedent that was stronger than law decreed that no colored artist should appear in a white cast in a white theatre. Miss Marietta Canty became the first artist to break the precedent when she was brought here to play a role in *The Night of January 16th*. Critics were loud in praise of her performance....Added to the cast and appearing with Miss Canty is Kelsey Pharr II. They are being enthusiastically received by the white audience.⁷

Canty's success in *The Night of January 16th* led to her being cast in the play *No Time for Comedy* in 1941. While touring in *No time for Comedy*, she was encouraged by the play's producer, Francis Lederer, to act in motion pictures. When the troupe appeared in California, Lederer gave Canty an introductory letter to an agent who secured several screen tests for her. In 1942, in her first film since *The Emperor Jones*, she appeared in *The Lady is Willing* with Marlene Dietrich (Photograph #17). Impressed with Canty's performance, Dietrich had a part written for Canty in her next movie, *The Spoilers*, with John Wayne and Randolph Scott (Photograph #18). For the next 10 years Canty appeared in over 40 movies, including *The Bad and the Beautiful* with Lana Turner and Gloria Graham; *Lady in the Dark* with Ginger Rogers; *Words and Music* with Mickey Rooney; *Father of the Bride* with Spencer Tracey and Elizabeth Taylor; and *Sea of Grass* with Katharine Hepburn. Although casts, directors, and studios changed over time, Canty's role remained the same: faithful domestic servant as pinnacle of wise, reliable strength or as source of comic relief. To alleviate the monotony of type casting, Canty and other black actors in Los Angeles in the late 1940s formed the Negro Art Theater, a professional version of the Gilpin Players. Like the Gilpin Players, the company performed both original and classic plays.

Responding to criticism of the late 1960s and 1970s regarding lack of status when blacks performed in servant roles, Canty defended herself and other African American artists of earlier periods:

You have to realize that for that time, this was not so bad.... We needed the work. It was the only way some of us could get work.... So we had to do the best we could with what we had.... By doing that, by sticking it out and just pullin' through, we were kind of the pioneers for all the kids coming up now.... It wasn't what you played but how you played it that mattered. I dignified everything I ever did.... You see I had many

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nieces and nephews and even then, I didn't want them to be ashamed when they saw me on the screen.⁸

In 1952 Canty gave up acting to return to Hartford and care for her mother. For over a year she turned down all job offers and remained at home, nursing Mary Canty. After her mother's death in April 1953, Canty returned to acting, appearing in stock productions, television programs,⁹ and motion pictures, including *Rebel Without a Cause* with James Dean, Natalie Wood, and Sal Mineo in 1955 (Photograph #19). In 1956 she was offered the role of the maid in the television situation comedy *The Danny Thomas Show*. She declined and, at the age of 51, ended her professional acting career. She took a nursing job with Terry Steam Turbine Corporation in Hartford, a position which she held until her retirement in 1971. From 1966 to 1973 she served as a justice of the peace.

During the post-acting years, Canty participated in numerous organizations, served on various boards, and received many awards. Her resume included conference director for New England Annual Conference of African Methodist Episcopal Zion Church, 1956-1980; president of Local Home Mission of AME Zion Church, 1960-1980; member of first Board of Directors for Hartford Urban League; president of Hartford Council of National Council of Negro Women; regional director of National Conference of Women; co-chair of Negro College Fund Campaign, 1961-1967; member of Charter Revision Commission of City of Hartford, 1961; member of Republican Town Committee; member of Board of Hartford Chapter of Young Women's Christian Association; Woman of Year Award by Araat Chapter, B'nai B'rith, for outstanding civic service, 1960; Club 51 Driver for Blind Award of Recognition, 1960; Hartford Neighborhood Centers Certificate of Appreciation, 1965; Humanitarian Award, Hartford Section of National Council of Negro Women, 1969; Council Achievement Award, National Council of Negro Women, Long Island Section, 1972; Certificate of Service and Award of Recognition, American Red Cross.

In 1961 and 1963 Canty ran for office on the Hartford City Council as a Republican. Her platform included more efficient neighborhood day care centers, more street lights on North Main Street in the predominately minority neighborhood, and new bus routes to serve the city's shifting population. She was unsuccessful in both campaigns. Marietta Canty died in her Mahl Avenue home on July 9, 1986, at the age of 80. She is buried at Northwood Cemetery in Wilson, Connecticut.

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Endnotes

- ¹ The Mather Homestead, with its Greek Revival residence built ca. 1840 at 2 Mahl Avenue, belonged to William Mather, a prosperous farmer whose family lived in New England for eight generations. The Homestead's history and architecture uniquely chronicle a century and a half of the socioeconomic history of Hartford's North End. The house and land became an entirely residential development in 1893, representing the transformation of Hartford's outlying district from farmland to suburb in response to industrialization of the city. When converted to a synagogue in 1926, the residence marked the increasing ethnic diversity of the city and the decreasing dominance of the old Yankee families. The most recent change in neighborhood and city character is reflected in the 1954 conversion of the residence to a Masonic temple by the Prince Hall Masons, one of the oldest black organizations in Hartford. Black Freemasonry in America began when Prince Hall (d. 1807), a Boston leather dresser born in Barbados, founded African Lodge #459 (the original Prince Hall Lodge) in 1787. Since then, 45 grand lodges and 5000 subordinate lodges, with membership of approximately 350,000 blacks worldwide, have been organized, including the Hartford lodge. The Mather Homestead was listed on the National Register of Historic Places on April 29, 1982.
- ² *Hartford Courant*, July 23, 1978, "Local Black Actress Recalls Hollywood Days and Theater Roles," p. 11.
- ³ Charles S. Gilpin (1878-1930) was instrumental in bringing black drama to Cleveland, Ohio's Karamu House, a small theatre founded in 1916. Today, Karamu House is the oldest existing interracial theatre in the United States. After Gilpin's acclaimed 1917 appearance as the Reverend William Custis in the drama *Abraham Lincoln*, Eugene O'Neill recruited him to perform the lead in his new play *The Emperor Jones*. The role made Gilpin a star. He received the National Association for the Advancement of Colored People's Spingarn Medal for outstanding achievement by an African American. Gilpin was named by the Drama League as one of ten people who had made the most significant contributions to American theatre.
- ⁴ Hal Johnson participated in the Harlem Renaissance, an explosive period of creativity and intellectual stimulation among African American writers, artists, musicians, and entertainers. The movement was centered in New York City in the Manhattan neighborhood of Harlem during the period between World War I and the Great Depression. Called the New Negro Movement, the Harlem Renaissance also included poets, philosophers, and filmmakers; it comprised a large and diverse talent base whose achievements reflected and challenged society. Before the 1920s most white Americans thought African Americans incapable of culture or sophistication. The Harlem Renaissance destroyed such stereotypes when its proponents not only published books and magazines but nurtured a new black identity: articulate, passionate, and proud.
- ⁵ *Op. cit.*, *Hartford Courant*, p. 12.
- ⁶ *Ibid.*
- ⁷ *The Pittsburgh Courier*, March 1, 1941, "Two Race Artists Break Barrier in Miami Beach," unpaginated.
- ⁸ *Op. cit.*, *Hartford Courant*, p. 14.
- ⁹ Canty appeared in the radio and television productions of *Amos and Andy* and *Beulah*.

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Major Bibliographical References

Camp Bennett in South Glastonbury. Pamphlet, 1939 (containing camp history)

Hartford City Directories, 1898-1960.

Hartford Courant, 1956, 1978, 1986.

Kummer, Merle E. *Hartford Architecture, Volume Three: North and West Neighborhoods*. Hartford: Hartford Architecture Conservancy, 1980.

Mapp, Edward. *Blacks in American Films: Today and Yesterday*. Metuchen, N.J.: Scarecrow Press, 1972.

Purtill, John Starr. "Camp Bennett From Beginning to End." Unpublished.

The John E. Rogers African American Cultural Center, 230 Scarborough Street, Hartford, CT 06105. Canty, Marietta, Collection. The collection includes family photographs albums; photographs of Canty in various theatre and motion picture roles; contracts, paycheck stubs, playbills, scripts, and newspaper clippings; letters from family members and Hollywood agents; Canty's resume from the 1980s with her handwritten notations; and many more documents. The material provides a wealth of primary information to scholars researching entertainment history, especially the evolving role of African American actors and actresses.

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Verbal Boundary Description

According to the tax accessor's records located at the Hartford City Hall in Hartford, Connecticut, the boundary of the property is described as Block 1 of map number 621 for the area known as Hartford, Connecticut.

Boundary Justification

The boundary includes the building and land historically associated with the Marietta Canty House during its period of significance.

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List of Photographs

1. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Northern (front) elevation as viewed from northeast.
Photograph by Cora Murray (03/10/99).
Negative on file with Connecticut Historical Commission.
2. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Eastern elevation as viewed from northeast.
Photograph by Cora Murray (03/10/99).
Negative on file with Connecticut Historical Commission.
3. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
First-floor glass-panelled entry door as viewed from southwest.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
4. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Original first-floor staircase as viewed from northeast.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
5. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Stairwell window as viewed from southeast.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
6. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Gas wall fixture as viewed from northwest.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
7. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Original interior door as viewed from north.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
8. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Original door trim as viewed from east.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Canty, Marietta House
name of property
Hartford, Hartford County, Connecticut
county and state

9. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Original window trim as viewed from west.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
10. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
First-floor fireplace as viewed from northwest.
Photograph by Cora Murray (02/03/00).
Negative on file with Connecticut Historical Commission.
11. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Second-floor fireplace as viewed from northeast.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
12. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Original coal-burning furnace as viewed from east.
Photograph by Cora Murray (01/28/00).
Negative on file with Connecticut Historical Commission.
13. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Henry Canty.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.
14. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Historic photograph of Marietta Canty in front of second-floor fireplace.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.
15. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Historic photograph of Canty siblings in second-floor apartment.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.
16. Marietta Canty House, 61 Mahl Avenue, Hartford, Hartford County, Connecticut.
Historic photograph of Marietta Canty in Gilpin Players production.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.
17. Marietta Canty in *The Lady Is Willing* with Marlene Dietrich.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Canty, Marietta, House

name of property

Hartford, Hartford County, Connecticut

county and state

18. Marietta Canty in *The Spoilers* with Marlene Dietrich and John Wayne.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.

19. Marietta Canty in *Rebel Without A Cause* with James Dean and Sal Mineo.
Photographer unknown (date: unknown).
Photograph from Marietta Canty Collection at John E. Rogers African American Cultural Center.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 00001536

Date Listed: 12/15/00

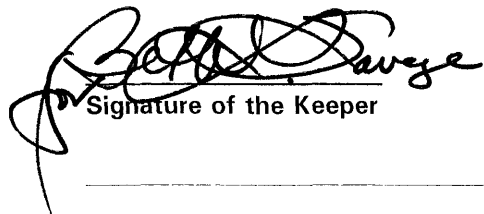
Cnty, Marietta, House
Property Name

Hartford
County

CT
State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

12/15/00
Date of Action

Amended Items in Nomination:

8. Statement of Significance: Criteria Consideration(s)

Criteria exception g. is applicable and justified for the property's historic associations with actress and community activist Marietta Canty from 1930 until her death in 1986.

This information was confirmed with John Herzan, National Register Coordinator, CTSHPO, by telephone.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without attachment)