

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

**National Register of Historic Places  
Continuation Sheet**

Greenwich Village Historic District AD
Name of Property
New York County, NY
County and State
9001640
NR Reference Number

**State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  additional documentation  move  removal  
 name change (additional documentation)  other

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.

*R. David Marbury*

*6/12/24*

Signature of Certifying Official/Title:

Date of Action

**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
- additional documentation accepted
- other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

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**Introduction<sup>1</sup> May 16, 2024**

The Greenwich Village Historic District was listed on the National Register of Historic Places in 1979 under criteria A and C in the areas of Architecture, Art, and Literature and documented at the national level of significance. The boundary of the district exactly coincided with the boundary of the district locally designated by the New York City Landmarks Preservation Commission, and the documentation drew solely from the multi-volume LPC designation report, which was included as supporting documentation. In the 1969 designation report, an opening “Statement of Purpose” noted “Of the Historic Districts in New York City which have been designated or will be designated, Greenwich Village outranks all others. This supremacy comes from the quality of its architecture, the nature of the artistic life within its boundaries, and the feeling of history that permeates its streets.”<sup>2</sup> This report was a pioneer in documenting the cultural history of the district; however, the district’s LGBT history remained undocumented. At that time, a national discussion of LGBT place-based history was still some thirty years in the future, not recognized by the National Register of Historic Places until 1999, when the Stonewall Inn became the first site to be listed on the National Register for LGBT significance.<sup>3</sup> Before that time, and even in the ensuing years, LGBT subject matter was considered by wider society to be taboo, and the community’s history was not well understood outside of LGBT scholarship circles. When the 1979 National Register district was listed a decade later, much of Greenwich Village’s LGBT history or associations with LGBT individuals was considerably less than fifty years old and thus too early to be included in the nomination. While exceptional significance could have been pursued, it was also too early to address LGBT history directly because, at the time, issues relating to gay civil rights were still being contested, and many members of the LGBT community were forced to hide their identity from their families and employers.

Much has changed over the last half-century, and among these changes is a more welcoming attitude towards historic resources that document LGBT-related themes, events, and individuals. In the last decade, the NYSHPO has also participated in a nine-year partnership with the NYC LGBT Historic Sites Project in order to document and recognize the history of LGBT New Yorkers. A city-wide context statement and nine National Register nominations have been successfully completed. This team has now turned its attention to Greenwich Village, preparing this additional documentation to add an area of significance under **Criterion A – Social History: LGBT** – to the existing Greenwich Village Historic

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<sup>1</sup> Note: Unless otherwise stated, all addresses mentioned in this report are in the Greenwich Village National Register Historic District.

<sup>2</sup> Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report* (New York: City of New York, 1969), 7.

<sup>3</sup> The Stonewall Inn National Register of Historic Places nomination form was prepared by Andrew S. Dolkart and Jay Shockley, two of the three founders of the NYC LGBT Historic Sites Project.

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District. The purpose of this amendment is to document the history of Greenwich Village as an early and nationally significant LGBT enclave. The amendment also expands the district’s significance beyond architecture and artistic life to include LGBT issues that are among the notable historic and cultural phenomena that “permeate its streets.”<sup>4</sup> The additional documentation also supports significance under **Criteria Consideration G** in the area of **Social History: LGBT** for the devastating impact the AIDS epidemic had on gay life in Greenwich Village between 1981 and 1996, both in terms of the numbers of gay men experiencing hospitalizations, illnesses, and deaths, the effect on gay-owned real estate and businesses, and the extraordinary success of both people with the disease and those without it in rallying to create new institutions and groups to fight for funding needed to combat the epidemic, make significant changes to the medical system and health care, and force the city, state, and nation to finally address AIDS. These organizers employed many of the gay rights organizations and skills that had been forged in previous years to form a new network of advocacy groups and social service organizations which entered the public discussion about health policies in unprecedented ways. In the process, new degrees of solidarity developed between gay men and lesbians, and the various organizations gained the involvement of greater numbers of people of color. These groups were especially successful in Greenwich Village because the LGBT community had been so well established here for decades and because they had also worked together here on issues related to gay civil rights and other common issues over many decades.

Although this document provides a detailed outline of LGBT history in Greenwich Village and its environs, historic events rarely occur only within the artificially defined boundaries of a neighborhood or historic district. Thus, some of the themes, events, and people mentioned here are associated with buildings on adjacent streets and in nearby neighborhoods. The NYSHPO chose not to enlarge the district boundary to include surrounding streets or outlying buildings in order to retain a commonly agreed upon definition of the Greenwich Village Historic District.<sup>5</sup>

The essay portion of this amendment has been organized so that similar themes associated with LGBT life and activism before and after the 1969 Stonewall uprising are separated into two sections. The uprising, which occurred in the historic district, had a substantial impact on the LGBT community’s relationship with the sites and streetscapes in the neighborhood. While LGBT life, discrimination, and

<sup>4</sup> The original local Greenwich Village Historic District is bordered by five other locally designated historic districts. These are the Gansevoort Market Historic District (2003) to the northwest; Greenwich Village Historic District Extension (2006) to the west; Weehawken Street Historic District (2006) to the west; Greenwich Village Historic District Extension 2 (2010) to the southwest; and South Village Historic District (2013) to the south. In addition, two of these historic districts are listed on the National Register, but with different boundaries than the local ones: Gansevoort Market Historic District (2007) and South Village Historic District (2014).

<sup>5</sup> This document has been prepared with the assistance of an Underrepresented Community Grant from the National Park Service.

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activism in the historic district was present for decades prior to the uprising, the post-Stonewall section of this essay emphasizes a distinctly more public and open LGBT presence in Greenwich Village.

Language and terminology for sexual orientation and gender expression are complex and have continually evolved since the late nineteenth century. How people defined (or did not define) themselves in the past can be different from how they might identify today. In many cases, terminology can change within a person’s lifetime. For the purposes of this report, the terms “gay,” “lesbian,” “bisexual,” and “transgender” are used to describe individuals who may not have used those terms during their lifetimes but *might* use those terms today. Since the period of significance for this historic district overlay falls largely within the time period when the term “queer” was universally considered to be derogatory, it is generally not used here unless individuals or groups specifically self-identified as queer.

**Neighborhood**

Greenwich Village is a distinct historic neighborhood located in the southern third of the island of Manhattan, between the island’s southern tip, or earliest settlement area, and the neighborhood of Chelsea to its north. It is generally bounded by West 14<sup>th</sup> Street to the north, Houston Street to the south, the Hudson River to the west, and the Bowery/4<sup>th</sup> Avenue to the east. The area that is commonly known as Greenwich Village today was referred to as Greenwich by 1696, when it was mentioned in the will of Yellis Mandeville of Greenwich.<sup>6</sup> However, the name did not appear in city records until 1713 and it did not become known as a village until after the Revolutionary War, when large numbers of prosperous merchants and bankers had summer houses built there. Greenwich Village was then isolated from the core city at the southern tip of Manhattan. This changed, in part, when a series of yellow fever and cholera epidemics in the first half of the nineteenth century led to northward migration, and by the end of the 1850s, Greenwich Village was largely developed with row houses and residents were living there year-round.

As the original historic district nomination notes, one of the primary reasons that the neighborhood retained its distinctive character, even as it became part of the larger metropolis, “was that its early street pattern blocked the through north-south avenues of traffic, thus detaching it from the rest of the City which swept past it to the east.”<sup>7</sup> The grid of the Commissioners Plan of 1811 was never put into effect in the western part of Greenwich Village, west of Sixth Avenue, as its earlier street pattern was already in place. Houses around Washington Square, and the blocks to the north adjacent to Fifth Avenue, were larger and grander, while houses to the west were more modest, and the neighborhood closest to the Hudson River was mixed with commercial and industrial buildings. A period of decline as a desirable residential neighborhood occurred when affluent residents moved to newer and more fashionable areas

<sup>6</sup> For an in-depth discussion of the early history of Greenwich Village, see Landmarks Preservation Commission.

<sup>7</sup> Landmarks Preservation Commission, 12.

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uptown, and single-family homes were converted to multiple dwellings with rental apartments. In the years prior to World War I, Greenwich Village became known not only for its historic and picturesque qualities and affordable housing, but also for the diversity of its population and their progressive social and political ideas. The Village was first “discovered” by the artistic, Bohemian set, then by real estate investors who purchased individual houses and groups of houses, many of which had become rooming houses, and remodeled them as multiple dwellings. Some of these houses were given stylish new facades, notably the south side of 8th Street east of Fifth Avenue, and others were altered as artist’s studios with studio windows. This group of intelligentsia, artists, and writers included LGBT people, whose presence helped establish Greenwich Village, through social circles and word of mouth, as a place for non-heteronormative people from around the world to live, work, and find community. One reason that the Village drew such attention was its rarity as a community that tolerated, and gradually welcomed, different kinds of people as compared to elsewhere within New York City and in the United States at that time. As stated by historian George Chauncey, “the Village’s growing Bohemian reputation attracted unconventional spirits from around the country and made it a national center of social, political, artistic, and sexual experimentation.”<sup>8</sup>

The distinctive physical character of Greenwich Village, which was a factor in the development of a strong alternative culture here, was both created and enhanced by the pattern of small, irregular streets that pre-date the standard grid that dominates Manhattan to the east and north, the generally low scale of the buildings, the survival of nineteenth-century and twentieth-century building stock, a highly regulated historic district that has preserved much of its character since 1969, the presence of several small-scale green spaces, the proximity to the Hudson River, and the neighborhood’s historically insular nature. These factors aided in the creation of an informal, less rigid, and perhaps more open and independent society.

**Greenwich Village Historic District as an Early Lesbian and Gay Enclave**

Greenwich Village was one of the first neighborhoods in New York City that tolerated, and gradually accepted, an open gay and lesbian presence, which resulted in its emergence as an early, nationally significant, and recognized LGBT enclave.<sup>9</sup> As early as the 1880s, two notable LGBT figures are known to have lived in the Greenwich Village Historic District. At this time, the blocks north of Washington Square were still quite desirable for residents of means. In 1882, Irish writer and playwright Oscar Wilde (1854-1900) took a room at 48 West 11<sup>th</sup> Street after the completion of his national promotional lecture

<sup>8</sup> George Chauncey, “Long-Haired Men and Short-Haired Women: Building a Gay World in the Heart of Bohemia,” in *Greenwich Village: Culture and Counterculture*, edited by Rick Beard and Leslie Cohen Berlowitz (New Brunswick, NJ: Rutgers University Press, 1993), 151-152.

<sup>9</sup> Jay Shockley, “City Hall Park,” *NYC LGBT Historic Sites Project*, June 2019, <https://www.nyclgbtsites.org/site/city-hall->

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tour for Gilbert & Sullivan’s operetta, *Patience*. He resided in this building for part of the three-month period he remained in the U.S. before returning to England.<sup>10</sup> In 1883, writer and activist Emma Lazarus (1849-1887) was residing in a rowhouse at 18 West 10<sup>th</sup> Street, then owned by her father, when she contributed her poem, *New Colossus*, to the committee raising funds to build the Statue of Liberty.<sup>11</sup>

There was one documented notable gender variant resident of the historic district in the late nineteenth century. Murray Hamilton Hall (ca. 1840-1901) was a Tammany politico who lived as a man for decades without his gender being questioned. As a Tammany figure, Hall played poker and pool with city and state officials and political leaders and was often able to secure appointments for friends. Married twice to women, Hall remained close to the Jefferson Market Courthouse as a bail bondsman. His last residence was an apartment at 457 Sixth Avenue. Following Hall’s death, the *New York Times* reported that Hall’s “true sex” was revealed by a doctor. This attracted worldwide attention, including that of pioneering English sexual psychologist Havelock Ellis.<sup>12</sup>

The earliest concentration of an LGBT community in Greenwich Village was found within the boundaries of the South Village Historic District (listed 2013), which is immediately adjacent to the Greenwich Village Historic District.<sup>13</sup> There, in the 1890s, bars catering to men looking to meet, socialize with, and have sex with other men operated on Bleecker Street, such as The Slide and the Black Rabbit.<sup>14</sup> Also on Bleecker was Mills House, all-male reform housing that actually provided more opportunities for men looking for the same sex.<sup>15</sup> In the 1910s, gay men and lesbians frequented the many cheap Italian restaurants, cafeterias, and tearooms that the Village became known for, including the lesbian-run Mad Hatter on West 4<sup>th</sup> Street. After the war and increasingly in the 1920s, they appropriated their own spaces, such as Eve’s Hangout on MacDougal Street, despite some opposition from fellow Villagers (Eve’s, for example, was closed down after its lesbian owner was arrested for supposedly attempting sex with a policewoman and for publishing lesbian-themed work).<sup>16</sup> These tearooms and restaurants were then concentrated in the area south and west of Washington Square.

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park; See NYC LGBT Historic Sites Project, *Historic Context Statement for LGBT History in New York City*, May 2018.

<sup>10</sup> Jay Shockley, “Oscar Wilde at the Grand Hotel,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/oscar-wilde-at-the-grand-hotel>.

<sup>11</sup> Jay Shockley, “Emma Lazarus Memorial Plaque,” *NYC LGBT Historic Sites Project*, September 2021, <https://www.nyclgbtsites.org/site/emma-lazarus-memorial-plaque>.

<sup>12</sup> Jay Shockley, “Murray Hall Residence,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/murray-h-hall-residence>.

<sup>13</sup> Though referred to as the South Village, that area is, and historically has been, part of the Greenwich Village neighborhood. However, for the purposes of this report, we only included properties in the listed Greenwich Village HD.

<sup>14</sup> See below.

<sup>15</sup> Amanda Davis, “Mills House No. 1,” *NYC LGBT Historic Sites Project*, June 2018, <https://www.nyclgbtsites.org/site/mills-house-no-1-village-gate>.

<sup>16</sup> Jay Shockley, “Eve’s Hangout,” *NYC LGBT Historic Sites Project*, March 2017, revised April 2023, <https://www.nyclgbtsites.org/site/eve-addams-tearoom>.

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This early enclave represented the first instance in New York City of covert middle-class gay and lesbian operated commercial enterprises and started the Village’s reputation as its most famous gay neighborhood. As George Chauncey wrote in *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*,

By the end of the war, the gay presence seemed to some worried observers to have become ubiquitous ... Before the development of the bohemian community in the Village, middle-class gay life had always been conducted covertly, and commercial establishments publicly identified as gay had been restricted to working-class entertainment districts such as the Bowery ... The gay history of Greenwich Village suggests the extent to which the Village in the teens and twenties came to represent to the rest of the city what New York as a whole represented to the rest of the nation: a peculiar social territory in which the normal social constraints on behavior seemed to have been suspended and where men and women built unconventional lives outside the family nexus ... Although their numbers remained small and their fellow Villagers did not always live up to their reputation for open-mindedness, gay people in the 1920s seized the opportunity provided by Village culture to begin building the city’s most famous gay enclave.<sup>17</sup>

In the early decades of the twentieth century, the picturesque street life and shops of the Village, including the historic district, were described by travel writers and urban chroniclers, and the area attracted tourists, evolving from a backwater to an amusement district. The advent of Prohibition made Greenwich Village particularly attractive for those seeking alcohol, as it had many speakeasies and other sources, such as purveyors of homemade Italian wine. Municipal infrastructure improvements in the historic district in the 1920s and 1930s included the opening of Seventh Avenue South and Sixth Avenue, which created major new north/south street connections through the neighborhood. These avenue extensions were lined with low-rise commercial buildings and were accompanied by subway lines beneath the street beds, with multiple subway stops. The intersection of West 4<sup>th</sup> Street and Seventh Avenue South, at the new Christopher Street subway stop, as well as the stop at Sixth Avenue and West 4<sup>th</sup> Street, became destinations for nightlife. The presence of the subways had an effect on rising property values in the Village, and developers began to construct large apartment buildings. The increasing number of tourists and others not from the neighborhood, derided as “slummers” by local residents, also effected changes. From the 1930s, and particularly after World War II, the historic district was the location of many known bars, clubs, and restaurants that catered to, welcomed, or tolerated the LGBT community.

<sup>17</sup> George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), 237, 243-244.

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*Bars, Clubs and Restaurants*

Compared to other neighborhoods in the city, there was a high concentration of bars, clubs, and restaurants that were frequented by LGBT clientele. The earliest known LGBT-related establishment in an extant building in the historic district, Paul and Joe’s, was a popular Italian restaurant that opened at 418 Sixth Avenue in 1912. After World War I, it began hosting impromptu drag performances that gave Jackie Law, Gene Malin (1908-1933), and other female impersonators their start. By the early 1920s, it was one of the major destinations in the Village for LGBT patrons. It moved in 1924.<sup>18</sup>

Three other early LGBT-related establishments were located near the Christopher Street subway stop. Stewart’s, a popular cafeteria chain, opened on the first floor of a new Art Deco building at 116 Seventh Avenue South in 1933. Cafeterias offered reasonably priced meals where patrons could linger, which created ideal social gathering places. This location became a popular haunt of the Bohemian and LGBT crowd and a place where gay life was publicly on display rather than covert, as well as a tourist destination.<sup>19</sup>

Barney Josephson opened Café Society in the basement space of 1 Sheridan Square in 1938. It was New York City’s first racially integrated club outside of Harlem, with bookings by now-legendary jazz producer John Hammond. It opened with a relatively unknown young singer named Billie Holiday, who played here for nine months, during which she debuted the anti-lynching song “Strange Fruit.” Billed as “the wrong place for the Right people,” Café Society featured many of the jazz giants of the day, as well as such singers as gospel (and briefly jazz) star Sister Rosetta Tharpe. After his brother was subpoenaed by the House Committee on Un-American Activities in 1948 due to his leftist political connections, Josephson was attacked by newspaper columnists, and his business fell off greatly. He closed this club in 1950.<sup>20</sup>

A restaurant at 17 Barrow Street was known to be popular in the 1940s with lesbians.<sup>21</sup> (The space would later be the location of several other gay and lesbian-related businesses, in the 1960s.)

**Cruising and Public Spaces as Meeting Places for Gay Men**

The wide variety of societal restrictions imposed on gay men and the limited options for finding other men and bringing them home (compared to options commonly available to heterosexuals), led in part to men looking for friendship, romance, and sex in public places, such as streets, parks, piers, beaches,

<sup>18</sup> Chauncey, *Gay New York*, 239.

<sup>19</sup> Ken Lustbader, “Stewart’s Cafeteria,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/stewarts-cafeteria>.

<sup>20</sup> Jay Shockley, “Café Society/ Ridiculous Theatrical Company,” *NYC LGBT Historic Sites Project*, November 2017, revised May 2021, <https://www.nyclgbtsites.org/site/cafe-society-ridiculous-theatrical-company>.

<sup>21</sup> Lisa E. Davis, *Under the Mink: A Novel* (New York: Alyson Books, 2001); *Bob Damron’s Address Book*, 1966, 1967, 1968, 1969, 1970.



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bathhouses, and public toilets. These were popular, easily accessible “democratized” spaces – available to all, without as many obvious indicators of economic or social status. Within the confines of the historic district there were public places, including parks and streets, so there were opportunities for gay men to meet and cruise. Many men were attracted to the possibility of encounters with strangers, including at times with men who did not identify as gay. These spaces, however, were still subject to policing, arrest and entrapment, possible physical danger from criminals, men hoping to inflict harm on gay men, and disease.

Washington Square Park, as Greenwich Village’s major park, became an important gathering space for various groups, including LGBT people, artists, Bohemians, and New York University students. According to Chauncey, parks were the most popular and secure gay meeting places in the city, and by the late nineteenth century, Washington Square Park was an established cruising area where gay men could find “privacy in public” by meeting friends and finding sexual partners. The west side of the park, along the fence, was the main cruising area and was referred to as “the Meat Rack.” The park was so well known as a gay area that a song from the late 1910s proclaimed that “Fairyland’s not far from Washington Square.” By the 1920s, visible male sex workers could be seen in the park.<sup>22</sup>

New York’s busy street life afforded countless opportunities for public “cruising” and for men to socialize and meet. Men often cruised, the act of looking, while typically walking, for a sexual partner, in proximity to areas of gay activity/interest — for example, near where gay-oriented bars and restaurants were located. Gay men traversed along Christopher Street to its western terminus at the Hudson River (west of the historic district) for decades. By the early twentieth century, Greenwich Village’s Hudson River waterfront and numerous piers comprised the busiest section of New York’s port for cargo and trans-Atlantic passengers, with merchant ships, steamships, barges, and commuter ferries. The area was surrounded by thousands of seamen of all nationalities, and more than half a million unmarried and transient workers came into the port each year. At least by World War I, the area had become a popular cruising area for gay men, and by the 1930s the opening of the elevated Miller (West Side) Highway (demolished) cut through the area. The concentration of men, numerous bars and warehouses, and nighttime isolation established the waterfront as one of the main centers for gay life that thrived well after World War II. Changes in the maritime industry and the growth of the airlines made the piers and the large shipping terminals obsolete, leading them to be abandoned by the mid-1960s. This enabled the area to retain its popularity for gay men to cruise and have sex at night through the early years of the AIDS epidemic (see section below).<sup>23</sup>

<sup>22</sup> Jeffrey Iovannone, “Washington Square Park,” *NYC LGBT Historic Sites Project*, March 2023, <https://www.nyclgbtsites.org/site/washington-square-park>.

<sup>23</sup> Ken Lustbader, “Greenwich Village Waterfront,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/greenwich-village-waterfront/>.

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**Policing, Harassment, and Social Control**

The history of the LGBT community in New York City in the nineteenth and twentieth centuries was one in which there was constant harassment, oppression, discrimination, bias, and social control by the combined forces of the police, government, organized religion, censors, anti-vice organizations, criminals, families, and psychiatric professionals. Greenwich Village, as the largest LGBT enclave in the city, was especially targeted.

The homophobic attitudes and legal mechanisms of the nineteenth century were displayed in raids by police and moralists. In the 1890s, two “fairy” dives on Bleecker Street (just south of the historic district, within the South Village Historic District) were targeted. The Slide at No. 157, where young men solicited other men for sex, was closed by police in 1892 and the proprietor was convicted of keeping a “disorderly house.”<sup>24</sup> The nearby Black Rabbit at No. 183 was also subject to frequent police raids, and it was personally raided in 1900 by the infamous, self-appointed vigilante regulator of morality, Anthony Comstock of the New York Society for the Suppression of Vice. He wrote that “Inverts [homosexuals] are not fit to live with the rest of mankind. They ought to have branded in their foreheads the word ‘Unclean.’ ... Instead of the law making twenty years’ imprisonment the penalty for their crime, it ought to be imprisonment for life.”<sup>25</sup>

Gay men were arrested for cruising in Washington Square Park at least as early as the 1910s. Men and women who were arrested in the Village were tried and incarcerated at the Jefferson Market Courthouse (Third Judicial District Courthouse, 1874-77; now the New York Public Library, Jefferson Market Branch), 425 Sixth Avenue, which operated here until 1946. The complex included police and civil district courts and a prison for men and women. It was soon overburdened by the many arrests from the Tenderloin district to the north, which was part of the court’s jurisdiction. In 1907, the first night court was established here for anyone arrested at night. In 1910, this became solely the women’s night court, and in 1918 it became a daytime court. As legislation required that detainees were held adjacent to the court, the prison became one for women only. This was replaced by the Women’s House of Detention (opened in 1932 and demolished in 1974), which came to house many, mostly working-class, lesbian/bisexual women and transmasculine people, including those of color.<sup>26</sup>

In 1919, Congress passed the National Prohibition Act (Volstead Act), which banned the manufacture and sale of alcoholic beverages. Two years later, in 1921, the New York Legislature passed the Mullan-Gage Act, which incorporated the federal prohibition of alcohol into state law, but also allowed the police to search for alcohol wherever and whenever they wanted, even without cause or search warrant.

<sup>24</sup> Jay Shockley, “The Slide,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/the-slide>.

<sup>25</sup> Jay Shockley, “Black Rabbit,” *NYC LGBT Historic Sites Project*, January 2019, revised October 2021, <https://www.nyclgbtsites.org/site/the-black-rabbit>.

<sup>26</sup> New York Public Library, “About the Jefferson Market Library,” <https://www.nypl.org/about/locations/jefferson-market>.

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Though Mullan-Gage was repealed in June 1923, New York State revised its statutes that year to include, for the first time, penalties against “homosexual solicitation” -- any solicitation for a “crime against nature or other lewdness” -- as “disorderly conduct.”<sup>27</sup> Courts interpreted this to ban even public assembly by those who would be perceived or claimed to be homosexuals. All of these laws had an enormous negative impact on the LGBT community in Greenwich Village. As its visibility increased during the 1920s, police harassment was a constant threat.

The *New York Times* reported in February 1923 that “The police continue to pay special attention to Greenwich Village. Every tearoom and cabaret in the village was visited yesterday....”<sup>28</sup> Two detectives went to the Black Parrot Tea Shoppe Hobo-Hemia, 46 Charles Street, expecting to raid a “circus” (presumably a performance), which did not transpire due to the proprietors’ knowledge that they were there. They did, however, arrest four women and nine men, all between the ages of nineteen and thirty-four. Two of the women were charged with violation of the Mullan-Gage Act and the rest with disorderly conduct. Among the men, one who they thought was a woman was charged with giving an allegedly “indecent dance”; one was a professional female impersonator in a Broadway show (he lost his job due to the arrest), and another was charged with an alleged “suggestive dance.” The Jefferson Market magistrate dismissed the disorderly conduct charges.<sup>29</sup> Raids in 1924 and 1925 closed a number of Village establishments frequented by the community.

Censorship came in the form of an attack on the depiction of gay people on the Broadway stage. In 1927, the New York Legislature passed the Wales Padlock Law, which made illegal “depicting or dealing with, the subject of sex degeneracy, or sex perversion” - in particular, homosexuality and interracial relationships - and stipulating that offending theaters could be closed. It remained on the books until 1967 and had a huge and censorious effect, not only on Broadway, but also on stages elsewhere in the city.<sup>30</sup> The artistic response was the creation, in the 1950s, of Off-Broadway and Off-Off-Broadway theater, largely in Greenwich Village, which placed fewer limits on subject matter and featured the work of LGBT creators, often in small, non-purpose-built theaters.

Laws curtailing homosexual activities were enacted or more strongly enforced in the 1930s. After Prohibition ended in 1933, the New York Legislature created the New York State Liquor Authority (SLA) in 1934, which had the power to revoke the licenses of bar owners who “suffer or permit [their] premises to become disorderly.” Though legislators declined to define “disorderly” in this context, the SLA, prodded by moral crusaders, took the interpretation of the 1923 solicitation statute and considered

<sup>27</sup> *Laws of New York 1923*, page 960, ch. 642, enacted May 22, 1923.

<sup>28</sup> “Village Raid Nets 4 Women and 9 Men,” *New York Times*, February 5, 1923, 17.

<sup>29</sup> “Board Ship to Get Big Liquor Agent,” *New York Times*, February 6, 1923; “Cabaret,” *Variety*, February 15, 1923, 30.

<sup>30</sup> Jay Shockley, “Belasco Theater,” *NYC LGBT Historic Sites Project*, June 2019, <https://www.nyclgbtsites.org/site/belascotheater>.

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the mere presence of homosexuals at a bar to be so defined.<sup>31</sup> A bar could lose its liquor license if caught serving such “criminals.” The Mafia, familiar with operating speakeasies during Prohibition and seizing another opportunity for exploitation and profit, opened some establishments under the ruse of being members-only private “bottle clubs” that didn’t need a license. Stonewall was a later example of this type of establishment. But with the creation of the SLA, virtually all gay and lesbian bars, or establishments that tolerated a gay, lesbian, or gender-nonconforming presence, came to be owned and/or operated with some type of involvement by the Mafia, and a vicious cycle began of Mafia-police-SLA payoffs that continued through the 1980s. Owners and operators were forced to take out Mafia loans and patronize their monopoly on bar equipment and vending machines. Ironically, through these bribes and payoffs, the police and SLA authorities actually protected Mafia interests and kept many gay bars open.

At the very popular Stewart’s Cafeteria [see above], in 1935 the manager was convicted of operating a “public nuisance” and “disorderly house” and “openly outraging public decency” by allowing objectionable behavior inside and large crowds to gather outside. Specifically, the district attorney’s complaint cited “certain persons of the homosexual type and certain persons of the Lesbian type, to remain therein and engage in acts of sapphism and divers [sic] other lewd, obscene, indecent and disgusting acts” and that the cafeteria was “used as a rendezvous for perverts, degenerates, homosexuals and other evil-disposed persons.” Much of the testimony centered on the gender non-conforming dress and behavior of the patrons.<sup>32</sup>

### **Progressive Women**

As the historic district attracted a large number of artistic and socially progressive residents in this period, among them were many like-minded lesbian and bisexual women. Most of these women were in committed same-sex relationships and clearly felt more comfortable living within proximity of their friends and colleagues and with the more socially and politically progressive attitudes seen in the historic district. Greenwich Village allowed these women, who were often in the forefront of social change at the time, to experiment with new ways of living, shedding the social strictures and morality of earlier decades. These significant progressive women worked in the fields of journalism, education, politics, the settlement house movement, social reform, labor reform and organizing, suffrage, anthropology, and human rights. They were a second generation of women who had careers for themselves independent of men and who often worked within solely homosocial professional circles. Many of these women were social friends of First Lady Eleanor Roosevelt, who also lived in the historic

<sup>31</sup> Chauncey, *Gay New York*, 337.

<sup>32</sup> *People of the State of New York v. Kurt Stade*, Supreme Court of New York State, 1936. Association of the Bar Library, City of New York.

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district for years. Two of the city's most notable and early progressive schools, founded by women, are also located in, or associated with, the historic district.

Reform educator Elisabeth Irwin (1880–1942) and her partner of thirty years, Katharine Anthony (1877-1965), a social researcher and feminist biographer, lived at 23 Bank Street beginning in 1912. Irwin founded one of the most notable and enduring Village cultural institutions, the Little Red School House, often considered the city's first progressive school.<sup>33</sup>

The City and Country School was founded by progressive education reformer Caroline Pratt (1867-1954) on the belief that children learned from doing and that their innate curiosity and desire to learn, evident in their individual and group play, should be harnessed. Her concept for a school was first developed in 1913, and her Play School was moved in 1921 to 165 West 12<sup>th</sup> Street and renamed the City and Country School (it later expanded into seven adjacent houses). Pratt purchased a rowhouse at 252 West 12<sup>th</sup> Street in 1928 and lived here with her partner, Helen Marot (1865-1940), until their respective deaths. Marot had co-founded the Free Library of Economics and Political Science in 1897, which evolved into a center for radical reformers, and she became a labor activist.<sup>34</sup>

Eleanor Roosevelt (1884-1962), who had many lesbian friends, initially established residency in Greenwich Village after her husband was elected president in 1933. This was the same year she began a long-term romantic relationship with journalist Lorena Hickok (1893-1968). From 1933 to 1942, the First Lady rented an apartment “haven” in the 20 East 11<sup>th</sup> Street house of two close friends, writer Esther Lape (1881-1981) and attorney Elizabeth Read (1872-1943), who she met in 1921. Lape and Read were influential suffragists, political reformers, and founders of the League of Women Voters. Lape owned the building and the couple lived here for over two decades. Between 1942 and 1949, 29 Washington Square West was Roosevelt's New York City residence. While living here, she was appointed the first United States Delegate to the United Nations, where she helped lead the effort to draft the *Universal Declaration of Human Rights*.<sup>35</sup>

No. 171 West 12<sup>th</sup> Street was one of many apartment houses in the historic district that attracted same-sex couples. After its completion in 1923, this was home to a number of women in Roosevelt's circle. The most prominent early residents were Marion Dickerman (1890-1983) and Nancy Cook (1884-1962),

<sup>33</sup> Jay Shockley, “Little Red School House,” *NYC LGBT Historic Sites Project*, March 2017, revised January 2022, <https://www.nyclgbtsites.org/site/little-red-school-house>.

<sup>34</sup> Andrew S. Dolkart, “Caroline Pratt & Helen Marot Residence,” *NYC LGBT Historic Sites Project*, November 2021, revised August 2022, <https://www.nyclgbtsites.org/site/caroline-pratt-helen-marot-residence>; Amanda Davis, “City and Country School,” *NYC LGBT Historic Sites Project*, December 2021, <https://www.nyclgbtsites.org/site/city-and-country-school>.

<sup>35</sup> Ken Lustbader, “Eleanor Roosevelt Residence,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/eleanor-roosevelt-residence>.

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who formed a lifelong partnership in the 1910s. Dickerman was an educator who was involved with the Todhunter School, a progressive school for girls, while Cook became the head of the women’s division of the State Democratic Committee. It is through this work that they met Roosevelt. Together the three women had Stone Cottage built, which adjoined the Roosevelt homestead and library grounds in Hyde Park, New York, and established the Val-Kill furniture company, which made reproduction early American furniture. Other residents of 171 West 12<sup>th</sup> Street were Molly Dewson (Mary Dewson; 1874-1962) and her partner, Polly Porter (Mary G. Porter; 1884-1972). They were also friends of Roosevelt’s, largely through Dewson’s work with the New York Consumers’ League, where she and Roosevelt successfully campaigned for a 1930 law limiting women to a forty-eight-hour work week. Dewson also headed the women’s division of the Democratic National Committee, where she worked to get women to vote for Franklin D. Roosevelt. Porter was a social worker.<sup>36</sup>

**The Arts**

New York City has long been considered one of the leading American and international centers for arts and culture, and the arts, especially theater, constitute one of New York’s primary economic forces. Since at least the mid-nineteenth century, the LGBT community has had a significant and disproportionate impact on all aspects of the city’s cultural heritage. Significant LGBT artists moving into the historic district prior to World War II were clearly attracted to the Village’s scenic, economic, social/political, and cultural qualities and greatly helped to cement its reputation as a Bohemian neighborhood and artistic enclave. In the pre-World War II period, these artists were especially involved in the fields of literature and poetry; however, some also contributed to the visual arts, photography, and theater.

One arts club located in the historic district during this time was the Pen and Brush Club, founded for professional women in literature and the fine arts, which occupied the building at 16 East 10<sup>th</sup> Street from 1923 until 2012. Ida Tarbell was its president for thirty years, and members included sculptor Malvina Hoffman and First Lady Eleanor Roosevelt.<sup>37</sup>

*Literature and Poetry*

The Greenwich Village Historic District during this period became virtually synonymous with a sizable

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<sup>36</sup> Andrew S. Dolkart, “Marion Dickerman & Nancy Cook Residence/ Molly Dewson & Polly Porter Residence,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/171-west-12th-street-residence>. Among the other progressive lesbian women who have been documented to live in the historic district to date include: Ida Tarbell, muckraking journalist, 40 West 9<sup>th</sup> Street; Frances Perkins, labor reform advocate, 164 Waverly Place; Mary E. Dreier and Frances A. Kellor, labor and suffrage leaders, 43 Fifth Avenue; Pauline M. Newman and Frieda S. Miller, labor reformers and union organizers, 299 West 12<sup>th</sup> Street; Anna Rochester and Grace Hutchins, social reformers, 85 Bedford Street; and Margaret Mead, anthropologist, 75-1/2 Bedford Street and 95 Perry Street, and with anthropologist Rhoda B. Metraux, 193 Waverly Place.

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number of iconic American literary figures. Openly bisexual poet Edna St. Vincent Millay (1892-1950) established herself as a central figure in the Bohemian Village, and “Vincent” had a number of relationships with women before her marriage. Considered one of the most significant writers of twentieth-century literature, she also became a symbol of the modern, liberated woman of the 1920s. She lived with her sister at 139 Waverly Place in 1917-18, then moved with their mother to 25 Charlton Street (south of the historic district). While on Waverly Place, Millay began her association with the nearby Provincetown Players. One account notes that she also wrote one of her Pulitzer Prize-winning poems, *First Fig* (published 1920), here. In 1923, Millay became the third woman to receive the Pulitzer Prize for poetry for *The Ballad of the Harp-Weaver*. The Village residence most associated with Millay is 75 1/2 Bedford Street, where she lived from the fall of 1923 to the spring of 1925.<sup>38</sup>

Posthumously considered an influential figure in modernist poetry, Hart Crane (1899-1932) moved to New York City in 1917 from his family home in Ohio. His first residence was at 25 East 11<sup>th</sup> Street. Between 1917 and 1924, he frequently moved back and forth from Greenwich Village to Ohio, taking residency in multiple historic district locations, including 54 West 10<sup>th</sup> Street (1919-22), 79 Charles Street (ca. 1922-23), and 45 Grove Street (1923-24). During the latter residency, he started on the first draft of his ambitious long poem, *The Bridge*, which is not only an epochal investigation of the American experience but also a mirror of the cultural and historical conditions of gay life.<sup>39</sup>

Margaret Anderson (1886-1973) and Jane Heap (1883-1964) were romantic partners and literary figures associated with publishing and editing *The Little Review*, a magazine that featured influential modern American and English writers between 1914 and 1929. Beginning in April 1920, they relocated the magazine office from 24 West 16<sup>th</sup> Street (north of the historic district) to the Washington Square Bookshop, then located at 27 West 8<sup>th</sup> Street. The bookshop was previously located at 17 West 8<sup>th</sup> Street. (Some documentation, unconfirmed, states that Anderson and Heap also lived on the top-floor of this building.) Anderson and Heap were arrested for obscenity after publishing excerpts from (the yet unfinished) *Ulysses* by James Joyce in the magazine, which could be purchased in the bookstore in September 1920. The two were found guilty in 1921 on indecency charges in an internationally publicized trial at the Jefferson Market Courthouse [see above].<sup>40</sup>

<sup>37</sup> <https://www.nydailynews.com/2012/02/15/pen-and-brush-to-sell-historic-greenwich-village-townhouse-for-11m>;  
<https://www.penandbrush.org/about/history>.

<sup>38</sup> Amanda Davis, “Edna St. Vincent Millay Residence,” *NYC LGBT Historic Sites Project*, March 2017,  
<https://www.nyclgbtsites.org/site/edna-st-vincent-millay-residence>.

<sup>39</sup> Hongye Wang, “Hart Crane Residence,” *NYC LGBT Historic Sites Project*, August 2022,  
<https://www.nyclgbtsites.org/site/hart-crane-residence>.

<sup>40</sup> Stephen Gillers, “A Tendency to Deprave and Corrupt: The Transformation of American Obscenity Law from Hicklin to *Ulysses II*,” *Washington University Law Review* (v. 85, no. 2, 2007); Margaret C. Anderson, publisher, *The Little Review*, July- August 1920 (v. 7, no. 2).

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Future novelist and short story writer Patricia Highsmith (1921-1995) lived for a time in the 1930s with her family in an apartment building at 87-95 Greenwich Avenue. She lived in a one-bedroom apartment at 48 Grove Street with her mother and stepfather from 1940 until 1942. This location was featured in at least two of Highsmith's novels — *Edith's Diary* (1977) and *Found in the Street* (1986). She also lived briefly at 35 Morton Street in 1940. Highsmith was a prolific writer best known for such works as *Strangers on a Train* (1950), *The Talented Mr. Ripley* (1955), and *A Dog's Ransom* (1972). Her most notable work with an LGBT theme was *The Price of Salt* (1952), a lesbian love story that was based on Highsmith's brief encounter with a woman while working at a Bloomingdale's toy counter. She wrote twenty-two novels and numerous short stories in her lifetime. Beginning in the early 1940s, Highsmith was a regular at Marie's Crisis, 59 Grove Street, opened in 1935 as a café, taking over a space that had been a 1920s speakeasy.<sup>41</sup>

Djuna Barnes (1892-1982) was an avant-garde writer and artist. She was one of the first writers of lesbian literature, publishing three texts directly related to lesbianism, including *Nightwood* (1936), the first American novel that dealt frankly with the topic. After living in Europe since 1921, Barnes returned to New York in 1940 and lived a reclusive life in a one-room apartment in a modest rowhouse at 5 Patchin Place until her death.<sup>42</sup>

One of the few Black literary figures having an association with the historic district during this period was a leading voice of the Harlem Renaissance. Poet Langston Hughes (1901-1967) co-founded the Golden Stair Press in 1931 with a young white illustrator, lithographer, and painter, Prentiss Taylor (1907-1991) at 23 Bank Street. This was Taylor's residence from 1930 to 1935. With financial backing from writer and photographer Carl Van Vechten (1880-1964), the small independent printing company produced posters, broadsides and books with texts by Hughes and illustrations by Taylor until 1933. Among their works were Hughes's first self-published collection of poems, *The Negro Mother and Other Dramatic Recitations* in 1931, and *Scottsboro Unlimited* in 1932.<sup>43</sup>

<sup>41</sup> Sarah Sargent, "Patricia Highsmith Residence," *NYC LGBT Historic Sites Project*, November 2019, <https://www.nyclgbtsites.org/site/patricia-highsmith-residence>.

<sup>42</sup> Emily Kahn, "Djuna Barnes Residence," *NYC LGBT Historic Sites Project*, August 2020, <https://www.nyclgbtsites.org/site/djuna-barnes-residence>.

<sup>43</sup> Arnold Rampersad, *The Life of Langston Hughes: Volume I, 1902-1941* (New York: Oxford University Press, 2002), 221-222. Other literary figures who lived in the historic district included: Willa Cather, editor of *McClure's* magazine and novelist, and Edith Lewis, editor and copywriter, 82 Washington Place and Grosvenor Hotel, 35 Fifth Avenue; Janet Flanner, writer, 125-127 Washington Place; Edwin Arlington Robinson, poet, 28 West 8<sup>th</sup> Street; Monroe Wheeler, publisher, and writer Glenway Wescott, 17 Christopher Street; Dorothy Thompson, journalist, 37 West 10<sup>th</sup> Street; Sara Teasdale, poet, 1 Fifth Avenue; May Sarton, poet and novelist, and sculptor and actress Theodora Pleadwell, 54 West 10<sup>th</sup> Street, and with Muriel Rukeyser, poet, playwright, biographer, children's book author, and political organizer, 22 East 10<sup>th</sup> Street; Elisabeth Bishop, Pulitzer Prize-winning poet, 16 Charles Street; Delmore Schwartz, poet, short-story writer, critic, and teacher, 70 Washington Place; Jonathan Ned Katz, pioneering gay historian, 81 Jane Street; John Cheever, an editor for the Federal



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*Visual Arts*

The Greenwich Village Historic District was the original location of one of the most important American art museums, which was founded by and featured the work of LGBT artists. In addition, the district features residences of several important twentieth-century artists and photographers who were LGBT.

In 1914, sculptor and collector Gertrude Vanderbilt Whitney opened the Whitney Studio at 8 West 8<sup>th</sup> Street. In 1930, she founded the Whitney Museum of American Art (NRHP-listed), which occupied the assemblage of buildings with a uniform façade at 8-12 West 8<sup>th</sup> Street (and buildings on MacDougal Alley) in 1931. In 1907, sculptor Malvina Hoffman had been an apprentice to Alexander P. Proctor in his studio at 17 MacDougal Alley, which became part of the Whitney complex. The Whitney interiors were designed by Bruce Butterfield, with a trompe l'oeil door by Robert Locher. Black Modernist painter Beauford Delaney had a studio here and worked as a museum guard ca. 1931. The Whitney held a Charles Demuth Memorial Exhibition in 1937-38. Other LGBT artists in the Whitney's collections included Marsden Hartley and Georgia O'Keeffe. After the museum relocated uptown in 1954, the property later became the home of the New York Studio School in 1967, which expanded to include 14 West 8<sup>th</sup> Street.<sup>44</sup>

Painter Paul Cadmus (1904-1999) briefly lived at 54 Morton Street in the early 1930s. He moved in 1935 to 5 St. Luke's Place with his lover, painter Jared French (1905-1988). They were joined by French's new wife, artist Margaret Hoening (1906-1998) in 1937, though the two men continued their sexual relationship. The three artists formed a photo collective that they named PaJaMa. In 1944 they were joined by Cadmus's new lover, painter George Tooker (1920-2011). Other gay and bisexual friends who visited the house over the years were George Platt Lynes (1907-1955), who photographed them here in 1948; British author E.M. Forster (1879-1970), who was their house guest in 1947 and 1949; playwright Tennessee Williams (1911-1983); Cadmus's brother-in-law Lincoln Kirstein (1907-1996), founder of the School of American Ballet, now associated with New York City Ballet, and artist Andy Warhol (1928-1987).<sup>45</sup>

Noted photographer Berenice Abbott (1898-1991) lived in two shared flats at 50 Commerce Street with her partner, the influential art critic Elizabeth McCausland (1899-1965), from 1935 to 1965. Abbott is best known for her photographs featured in the iconic book *Changing New York* (1939), a project she began in 1929 and continued with funding from the Federal Art Project. Abbott was also a sought-after portraitist. McCausland provided the text for Abbott's book and was also an author of books on several

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Writers' Project's *WPA Guide to New York City* and future short story writer and novelist, 76 Bank Street and 31 West 8<sup>th</sup> Street; and William S. Burroughs, writer, 69 Bedford Street.

<sup>44</sup> Avis Berman, *Whitney Museum of American Art National Historic Landmark Nomination* (National Park Service), December 2, 1991.

<sup>45</sup> Landmarks Preservation Commission, Pride Month slide shows, <http://www.nyc.gov/landmarks> website, 2013 and 2014.

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artists, including Marsden Hartley, and taught at Barnard College and the New School for Social Research.<sup>46</sup>

*Theater*

One significant couple involved in the theater and movies is an example of those who lived in the historic district during this period. Before moving to Southern California in 1932 and achieving fame as a prolific Academy Award-winning costume designer, openly gay Orry-Kelly (1897-1964) was then known as Jack Kelly. He designed costumes on Broadway and lived in an artist's studio in the Commerce Street-facing portion of an apartment complex at 19-23 Commerce Street. In 1925, acrobat and vaudeville performer Archie Leach, who later became a Hollywood movie star known as Cary Grant (1904-1986), moved in with Kelly. While Grant's sexuality has been debated, Kelly later wrote about their relationship in his posthumously discovered memoir, *Women I've Undressed*. He stops just short of claiming that Leach was his boyfriend (the 2016 documentary *Women He's Undressed*, however, provides ample evidence that Kelly and Leach were more than friends or roommates).<sup>47</sup>

**The Homophile Era and Early Fight for LGBT Equality**

After World War II, Greenwich Village increasingly became the center for LGBT life in New York City. It was the favored neighborhood for LGBT-owned and -oriented bars, clubs, restaurants, and other businesses. It became a significant cultural center, particularly for Off-Off Broadway theater, and continually attracted significant LGBT artists. Importantly, it became the center for much of the early activism for gay rights in New York. Due to a number of factors, the center of LGBT life in Greenwich Village moved from the South Village into the historic district. These included the expansion of New York University, the urban renewal plans of Robert Moses, and homophobia exhibited by the Italian-American community, the predominant population in the South Village.

*Homophile Groups and Early LGBT Leaders and Actions*

Many men and women returned to, or moved for the first time to, New York City at the end of World War II. In part, this resulted from major changes in post-war society in general. After the war, for example, there was a national trend of many white families moving to the suburbs. Single and/or LGBT people felt more comfortable in larger, urban environments, where they might better avoid societal judgement. The relaxation of social mores during this period, however, was accompanied by a backlash of political conservatism that aimed to protect American democracy from outside "threats" that culminated in the McCarthy era anti-Communist witch-hunts in the 1950s. There was a parallel

<sup>46</sup> Amanda Davis, "Berenice Abbott & Elizabeth McCausland Residence & Studio," *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/berenice-abbott-elizabeth-mccausland-residence-studio>. Two other artists, thus far documented, in the historic district were: Fairfield Porter, painter, 122 Washington Place and 70 Bank Street and Angela Calomiris, photographer, 9 Jane Street and 9½ Jane Street.

<sup>47</sup> Lou Lumenick, "Inside Cary Grant's secret life with men," *New York Post*, August 8, 2016.

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“lavender scare,” in which the government banned LGBT individuals in the military and government, and LGBT teachers and college and university professors also lost their jobs.

These trends directly affected the lives of Greenwich Village’s large LGBT community. The struggle to stem the forces of oppression and to begin the long fight to achieve some measure of human and civil rights for the LGBT community in New York City began in earnest with the creation of several “homophile” organizations in the 1940s and 50s. The term “homophile” was then in common use for gay and lesbian organizations. The many issues addressed in these years included the desire for freedom from arrest or persecution, freedom of LGBT people to peaceably assemble, and for LGBT-safe spaces free from the Mafia and the bar scene.

Police and State Liquor Authority (SLA) surveillance and harassment of gay bars, periodic “clean up” campaigns of the Village by various mayors, and Mafia control and influence continued to be a top concern, along with police entrapment of gay men. For instance, in bars where LGBT people went, they could not touch, dance together, make direct eye contact, or wear clothes perceived to be of the opposite gender without fearing arrest. Members of the LGBT community also suffered harassment, discrimination, and oppression from families, organized religion, psychiatric professionals, and government. The American Psychiatric Association categorized homosexuality as a mental illness until 1973, and transgender people were classified as having gender identity disorder. LGBT Americans mostly lived their lives in secrecy for fear of arrest, losing families, jobs, and/or homes. For women, people of color, youth, and those who were gender nonconforming, life was even more challenging. LGBT people found it difficult to find positive information pertinent to their lives due to censorship of the theater, movies, and literature, the lack of such materials available in libraries, and misrepresentations in popular culture.

The first American LGBT rights organization had been the short-lived Society for Human Rights, founded in 1924 by Henry Gerber (1892-1972) in Chicago. Two decades later, the first LGBT group in New York City was the Veterans Benevolent Association (VBA), formed in 1945 and officially incorporated in New York State in 1948. VBA primarily assisted the many veterans getting less-than-honorable discharges because they were gay.<sup>48</sup> After VBA disbanded in 1954, some members went on to form The League, a secret members-only organization with a focus on lectures and discussions, that lasted until 1956.<sup>49</sup> Two California groups - the Mattachine Society and the Daughters of Bilitis (DOB) – were founded in 1951 in Los Angeles and in 1955 in San Francisco and became the leading homophile groups in New York, with chapters formed in 1955 and 1958. In the conservative post-World War II era

<sup>48</sup> Jay Shockley, “Yale Eisenberg Residence,” *NYC LGBT Historic Sites Project*, January 2022, <https://www.nyclgbtsites.org/site/yale-eisenberg-residence>.

<sup>49</sup> Jay Shockley, “Founding of The League at the Amato Opera Theater,” *NYC LGBT Historic Sites Project*, June 2022, <https://www.nyclgbtsites.org/site/founding-of-the-league-at-the-amato-opera-theater>.

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they were considered quite radical for campaigning for the rights of gay men and lesbians. The DOB New York Chapter was founded in Midtown by Barbara Gittings and Marion Glass.<sup>50</sup>

The New York Chapter of the Mattachine Society (originally named the New York Area Council of the Mattachine Society, Inc.) was founded in the Greenwich Village Historic District. After The League disbanded, Cuban-born Tony Segura (1919-1991), a research chemist, realized the need for an open organization and was supported by another league member, Sam Morford (1908-1982), an industrial/clinical psychologist. At a psychologists' convention in the fall of 1955, at which Evelyn Hooker reported on her pathbreaking research on male homosexuals, Morford was told about Mattachine. He got permission from Mattachine's national office in San Francisco to start a New York council and was given a mailing list of some six dozen New Yorkers. On December 10, 1955, a group of seven gay men, apparently all friends from The League, met at Morford's apartment at 16 East 8<sup>th</sup> Street. Morford was quoted as saying "It was much harder to find gay life then, but once you did you were relatively safe, since no one knew anything about it... In the fifties the police harassed us constantly, that's why we formed Mattachine."<sup>51</sup>

Under the innovative leadership of Mattachine president Dick Leitsch (1935-2018), who was in that role from 1965 to 1970, it became less of a social group and more politically activist. It worked behind the scenes with political officials, such as Mayor John V. Lindsay and Commission on Human Rights chair William H. Booth, to reduce oppressive policies that harmed the community, particularly police entrapment of gay men. These actions helped to improve the lives of LGBT New Yorkers and paved the way for future political work. The Mattachine Society made a major contribution to the fight for civil liberties by challenging one of the state's most discriminatory policies, the ban on serving homosexuals in bars. [See "Sip-In" below.]

Gay rights activist Craig Rodwell (1940-1993), a member of the Mattachine Society and a participant in the Julius' Sip-In, opened the Oscar Wilde Memorial Bookshop in 1967. Located in a storefront at 291 Mercer Street (east of the historic district – see below, also for the later bookshop location), it was the nation's first gay and lesbian bookstore of long duration.<sup>52</sup> At the time, Rodwell was living at 79 Horatio Street. He moved the following year into an apartment in a recently built apartment building at 350

<sup>50</sup> Jay Shockley, "Mattachine Society & Daughters of Bilitis Offices," *NYC LGBT Historic Sites Project*, March 2017, revised January 2023, <https://www.nyclgbtsites.org/site/mattachine-society-daughters-of-bilitis-offices>.

<sup>51</sup> John D'Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970* (Chicago: University of Chicago Press, 1983), 89-90; Jay Shockley, "Founding of the New York Area Council of the Mattachine Society, Inc. at the Sam Morford Residence," *NYC LGBT Historic Sites Project*, April 2022, <https://www.nyclgbtsites.org/site/founding-of-the-new-york-area-council-of-the-mattachine-society-inc-at-the-sam-morford-residence>, and "Tony Segura Residence," *NYC LGBT Historic Sites Project*, April 2022, <https://www.nyclgbtsites.org/site/tony-segura-residence>.

<sup>52</sup> Andrew S. Dolkart, "Oscar Wilde Memorial Bookshop," *NYC LGBT Historic Sites Project*, March 2017,

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Bleecker Street and lived there for the rest of his life. His boyfriend, Fred Sargeant (b. 1948), who also lived here from 1968 to 1971, worked as the manager of the bookstore and joined Rodwell in his political activities. The publication *Hymnal*, advocating more radical LGBT activism, was produced in the apartment.<sup>53</sup>

**Importance of Bars, Clubs, and Restaurants as Gathering Spaces**

The police and SLA harassment of gay bars and Mafia control continued to be one of the top concerns of the LGBT community in New York during this period. Bars, clubs, and restaurants had evolved as the few relatively safe space havens for gay men and, later, for lesbians. By the 1960s, gay bars were crucial to creating a sense of community and cultivating political action that advanced the movement for gay rights. While many of these businesses continued to be located south of Washington Square, the historic district saw an increase in such places as the years went by. The locations were diverse, including West 4<sup>th</sup> Street, West 8<sup>th</sup> Street, West 9<sup>th</sup> Street, West 10<sup>th</sup> Street, Barrow Street, Bleecker Street, Christopher Street, Commerce Street, Washington Street, Greenwich Avenue, Sixth Avenue, Seventh Avenue South, and Eighth Avenue in the historic district. While none of these businesses is still in operation, the buildings survive and retain commercial uses. The names of many of these businesses have become legendary.

Three gay bars popular in the 1940s were located near each other on the same block of West 8<sup>th</sup> Street. Main Street (by 1940), at No. 33, along with Mary’s, at No. 39, were listed in *Swasarn Nerf’s Gay Guides for 1949* as two of the “Big Three” well-established gay bars that were always “lively.”<sup>54</sup> Playwright Robert Heide described Mary’s as a dive bar where future playwright Edward Albee and his lover, music and theater critic William Flanagan, would go nightly in 1958. The Old Colony Tavern (by 1940) at No. 43 was a restaurant that catered to a late-night gay male crowd, was known for its “cruisy atmosphere” and was the favorite spot of Albee and Heide.<sup>55</sup>

Drossie’s Russian Restaurant, owned by Jean Drossie, was a restaurant “for excellent Russian food in a bohemian atmosphere” that operated at 46 Greenwich Avenue from the early 1940s through the early 1950s. The waiters were gay and the majority of customers were gay men, including regulars Ned Rorem, Paul Bowles, David Diamond, and Tennessee Williams. The space was also used as an informal meeting place.<sup>56</sup>

<https://www.nyclgbtsites.org/site/oscar-wilde-memorial-bookshop>.

<sup>53</sup> Jay Shockley, “Craig Rodwell Residence,” *NYC LGBT Historic Sites Project*, December 2017,

<https://www.nyclgbtsites.org/site/craig-rodwell-residence>.

<sup>54</sup> Hugh Hagijs, *Swasarn Nerf’s Gay Guides for 1949* (United States: Bibliogay Publications, 2010).

<sup>55</sup> Robert Heide, “Carousing in the Village with Terrence and Edward,” *WestView News*, May 3, 2020.

<sup>56</sup> “Food Wise, Good Russian Food,” *PM*, September 26, 1943; Ken Lustbader interview with Roy Strickland, 1992.

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The Moroccan Village at 23 West 8<sup>th</sup> Street was a popular Mafia-run club that was billed as “The Gayest Spot in the Village” and became known for its female impersonators and drag kings featured in elaborate musical reviews. Popular in the 1940s through the early 1960s, it catered to a mostly heterosexual crowd, including Wall Street brokers. Two famous drag kings who performed were Buddy Kent (aka Bubbles Kent, Malvina Schwartz) and Blackie Dennis. Tish (Joseph A. Touchette, 1924-2021) was one of the well-known female impersonators who performed at the club and lived in the historic district.<sup>57</sup>

Henry and Fedora Dorato opened the restaurant Fedora at 235 West 4<sup>th</sup> Street in 1952, on a site where his father had opened a speakeasy in 1919 and then a restaurant in 1933. A well-known male model, Burke McHugh, sent hundreds of postcards to friends praising Fedora, leading to its gay popularity. It was considered the oldest continually operating restaurant with a large gay clientele until it closed in 2010. Its neon sign survives.<sup>58</sup>

Page Three was a rare lesbian bar and cabaret in the historic district that was in operation at 140 Seventh Avenue South from 1954 to 1965. A Mafia-run club, it featured genderbending strip acts and singers, with an all-LGBT staff. Buddy Kent was a part owner, and Tennessee Williams was one patron.<sup>59</sup>

By at least 1955 through the 1960s, the Sea Colony, at 48-52 Eighth Avenue, was one of the most popular lesbian bars in Greenwich Village. It had originally opened as a restaurant around 1950. A favorite of author and activist Joan Nestle, among others, it was a sanctuary especially for white working-class butch-femme lesbians at the time, in spite of being Mafia-run and frequently raided by the police. The butches were a special target of police brutality, as dressing in three articles of clothing associated with the “opposite sex” was illegal in New York at the time. It became a destination for women to dance together, an act that could land them in jail throughout the bar’s existence.<sup>60</sup>

Lenny’s Hideaway was located at 183 West 10<sup>th</sup> Street during the 1950s, until it was closed by the SLA in 1959 for “allegedly permitting disorderly persons, homosexuals and degenerates on its premises.”<sup>61</sup> Playwright Robert Heide described it as “a seedy place with a tacky Bohemian feeling,” run by a Mafia member, and noted that it attracted creative-type gay people. These included Edward Albee, William Flanagan, and composer Ned Rorem.<sup>62</sup>

<sup>57</sup> Lisa E. Davis, “Under the Mink”.

<sup>58</sup> “Metropolitan Diary,” *New York Times*, July 22, 1992; “Burke McHugh, 77, Ex-Actor and Model,” *New York Times*, May 20, 1994.

<sup>59</sup> Anthony Meredith, *Richard Rodney Bennett: the Complete Musician* (London: Omnibus Press, 2011).

<sup>60</sup> Gwendolyn Stegall, “The Sea Colony,” *NYC LGBT Historic Sites Project*, June 2018, <https://www.nyclgbtsites.org/site/sea-colony>.

<sup>61</sup> “Liquor Licenses of 2 Taverns Are Revoked,” *New York Herald Tribune*, November 7, 1959.

<sup>62</sup> Mel Gussow, *Edward Albee: A Singular Journey: A Biography* (New York: Simon & Schuster, 2012).

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The restaurant Mama’s Chick’n’Rib, at a corner location at 39 Greenwich Avenue, was claimed by an employee in the late 1950s to be the “gay hangout of the world.”<sup>63</sup> It remained popular here with a predominantly a young gay clientele through the 1960s and was a stop on the Greenwich Avenue cruising circuit. Future activist and author Vito Russo worked here in the mid-1960s while in college. In the summer of 1971, it relocated to the corner of Seventh Avenue South and Perry Street.

The *New York Times* on December 17, 1963, featured an article titled “Growth of Overt Homosexuality in City Provokes Wide Concern.” It reported that The Fawn, a gay bar at 795 Washington Street (that opened here by 1961), had had its liquor license revoked by the SLA, after police had raided it nineteen times that year. The head of SLA called The Fawn one of the “notorious congregating points for homosexuals and degenerates.”<sup>64</sup> The Mafia-run bar had a backroom for dancing (again, an activity that was not allowed by authorities at the time for LGBT people). The Fawn, which was mostly for men but attracted some women, was a victim of a crackdown on gay bars by city government in preparation for the World’s Fair of 1964. Frank O’Hara wrote a letter to fellow poet John Ashbery (in Paris) commenting on the *Times* article and the crackdown, calling The Fawn a “charming little dancing *boite*.”<sup>65</sup>

The Stonewall Inn at 51-53 Christopher Street was opened in 1967 by Mafioso Fat Tony Lauria as a “private” gay club. A fire in 1964 had destroyed the interior of Bonnie’s Stonewall Inn, a popular Greenwich Village bar and restaurant that had opened here in 1934. The Stonewall was one of the few gay bars in Greenwich Village where patrons could dance. It drew a diverse, young clientele, as well as a small number of lesbians.<sup>66</sup> Triggered by a police raid in 1969, the Stonewall became the site of one of the most important events in the struggle for LGBT civil rights in America.<sup>67</sup> [See discussion below.]

The historic importance of bars as social spaces for LGBT people – and the harassment they faced there – motivated the Mattachine Society to focus on the SLA’s ban on serving gay people at an April 21, 1966, event that became known as the “Sip-In.” Their intent was to challenge and document the SLA

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<sup>63</sup> David Carter, *Stonewall: The Riots That Sparked the Gay Revolution* (New York: St. Martin’s Press, 2004), 32; *The Gay Insider*; *New York Mattachine Times*, October-November 1971.  
<sup>64</sup> Robert C. Doty, “Growth of Overt Homosexuality in City Provokes Wide Concern,” *New York Times*, December 17, 1963, 1, 33.  
<sup>65</sup> Kenneth Goldsmith, *New York, Capital of the 20<sup>th</sup> Century* (Brooklyn, NY: Verso Books, 2016).  
<sup>66</sup> Andrew S. Dolkart, Jay Shockley, and Ken Lustbader, “Stonewall Inn,” *NYC LGBT Historic Sites Project*, March 2017, revised June 2021, <https://www.nyclgbtsites.org/site/stonewall-inn-christopher-park>.  
<sup>67</sup> At least eleven other LGBT-related bars and restaurants in the historic district have been documented to date: Five Oaks, basement piano bar, 49 Grove Street; Cherry Lane Restaurant and Bar, 42 Commerce Street; Aldo, restaurant, 340 Bleecker Street; Finale, restaurant, 48 Barrow Street; Green Hornet, bar, 115 Christopher Street; The Lion, bar, 62 West 9th Street; Freddie & Len’s (Freddie’s), restaurant, 411 Bleecker Street; Tor’s Restaurant, 21 Greenwich Avenue; Jeanne’s Patio, restaurant, 48 West 8th Street; Omnibus Coffeehouse, 69 West 10th Street; and Four G’s/Checkerboard, bar, 105 Charles Street.

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policy that bars could not serve drinks to known or suspected gay men or lesbians, since their presence was considered *de facto* disorderly. This was one of the primary governmental mechanisms of oppression against the gay community because it precluded the right to free assembly. This was particularly important because bars were one of the few places where gay people could meet each other. The Sip-In was part of a larger campaign by more activist members of the Mattachine Society to clarify laws and rules that inhibited the running of gay bars as legitimate, non-Mafia establishments and to stop the harassment of gay bar patrons. Inspired by civil rights sit-ins in the South, Leitsch, Craig Rodwell, and John Timmons, accompanied by several reporters, went to a number of bars, announced that they were “homosexuals,” and asked to be served a drink. At their first stop, the Ukrainian-American Village Restaurant, 12 St. Marks’ Place (east of the historic district), the bar had closed after being tipped off, while at their next two attempts, at a Howard Johnson’s, 405 Sixth Avenue, and at the Hawaiian-themed Waikiki, 432 Sixth Avenue, they were served. They then moved on to Julius’ (National Register listed), 159 West 10<sup>th</sup> Street, and were joined by Randy Wicker. Though still a mixed bar, Julius’ started to attract a gay clientele by the 1960s, despite the bar’s management policy of not encouraging the presence of gay men. At Julius,’ which had its liquor license revocation under appeal due to a 1965 arrest for solicitation, the bartender refused the Mattachine members’ request for a drink. This refusal received publicity in the *New York Times*, *New York Post*, and the *Village Voice*, which included an iconic photograph of the event. The publicity attracted favorable public support and the attention of the New York City Commission on Human Rights. The scrutiny caused the SLA to publicly disavow its policy. The Sip-In was one of the earliest planned gay rights actions in the United States that had a beneficial impact, and it was a key event leading to the growth of legitimate gay bars. Julius’ remains in operation.<sup>68</sup>

### **Other Businesses**

A number of other LGBT businesses in the 1950s and 60s, including men’s clothing stores, further indicated the commercial importance to the community of West 8<sup>th</sup> Street, Christopher Street, and Greenwich Avenue in the historic district. Many of the retail stores specifically catered to gay men and were publicized in gay guidebooks.

The Marlton Hotel at 5 West 8<sup>th</sup> Street, was completed in 1910 and provided single room occupancy accommodations. Some of its short- and long-term LGBT guests included poet Edna St. Vincent Millay, poet/writer Delmore Schwartz, actor Kay Francis, singer Carmen McRae, Beat writer Neal Cassady, feminist Valerie Solanas (when she shot Andy Warhol), and poet Allen Ginsberg.<sup>69</sup>

<sup>68</sup> Andrew S. Dolkart, “Julius’,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/julius>, and *Julius’ Bar National Register of Historic Places Nomination*, January 2016, <https://www.nyclgbtsites.org/wp-content/uploads/2017/03/Julius-NR-Nom-Final.pdf>.

<sup>69</sup> *New York Songlines*, “8<sup>th</sup> Street,” <http://www.nysonglines.com/8st.htm>.



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The Village Squire at 49 West 8<sup>th</sup> Street was a men’s clothing store that operated here from ca. 1950s until ca. 1974 and catered to gay men. Its merchandise, described as being “so way out that they’re in,” was often featured in the *New York Times* fashion editorial pages.<sup>70</sup> The Village Squire, Jr., 59 West 8<sup>th</sup> Street, and the Village Squire to Boot, 61 West 8<sup>th</sup> Street, were also listed in a gay guide in 1969. All three were owned by the same gay business partners. Despite its name, the Village Theatre Center, at 114 Christopher Street, was one of the earliest New York City locations to sell gay publications and books. It was included in an ad in a 1955 issue of *Mattachine Review*.<sup>71</sup>

There were several clothing stores on Greenwich Avenue mentioned in a grouped description in *New York Unexpurgated* (1966): Casual-aire, at No. 7, The Leading Man at No. 33, the Brick Shed House at No. 51, and P.J. Boutique at No. 37.<sup>72</sup>

### Outdoor Spaces

Washington Square Park during this period was regarded as a historic open space. In the early 1950s, the Washington Square Park Committee was founded to oppose a plan by then New York City Parks Commissioner Robert Moses to construct a four-lane roadway through the middle of the park. At a 1958 public hearing, former First Lady Eleanor Roosevelt, who from 1942 to 1949 had lived in an apartment at 29 Washington Square Park West, testified in support of the committee’s proposal to forever close Washington Square Park to all motor vehicles. It was officially closed to traffic in August 1959, and the committee’s plan to preserve the park as a venue for cultural and recreational activities inadvertently set the stage for its emergence as a place of LGBT activism in the late 1960s.

The park was still a prominent cruising location in that decade, and according to playwright and actor David Leddick, “in Greenwich Village the gay men were lined up every night along the western side of Washington Square. They sat and lounged against the low pipe railings there, which were called ‘the Meat Rack.’”<sup>73</sup> Gay hustlers also populated the park during the 1960s, and Andy Warhol reportedly stocked his early Factory with men from the square who he met at the nearby San Remo Café, 189 Bleecker Street (South Village Historic District). Historian John D’Emilio documented that in February 1966, Mayor John Lindsay instituted a massive crackdown on “honky tonks, promenading perverts... homosexuals, and prostitutes.”<sup>74</sup> This effort began in Times Square and extended to Washington Square Park and resulted in a sharp rise in arrests.<sup>75</sup>

<sup>70</sup> *Manhattan Gay Scene Guide*, 1969.

<sup>71</sup> “Mattachine Review – where to buy it,” *Mattachine Review*, July-August 1955.

<sup>72</sup> Petronius (pseud.), *New York Unexpurgated* (New York: Matrix House, Ltd., 1966).

<sup>73</sup> David Leddick, “Being Gay in the World of Mad, Mad Men: What it Was Really Like,” *Huffington Post*, May 17, 2012.

<sup>74</sup> John D’Emilio, *Sexual Politics, Sexual Communities*, 2nd edition (Chicago: University of Chicago Press, 1998).

<sup>75</sup> Iovannone, “Washington Square Park.”

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During the 1960s, as gay life moved northwest from Washington Square, a number of streets in the historic district were also developing reputations for cruising. The stretch of Greenwich Avenue from Christopher Street to Seventh Avenue was called by one writer “the cruisiest street in the Village.”<sup>76</sup>

Adjacent Christopher Street was another popular cruising area. Christopher Park (across from the Stonewall Inn and designated as part of Stonewall National Monument) was a favorite hangout for a diverse group of (often homeless) gay street youth and those who might identify today as transgender.<sup>77</sup> And *New York After Dark* (1966) noted “One pretty little block, Gay Street... has finally begun to live up to its name. At night, all along the nineteenth century-looking block, come the troopers of Sodom waiting for their entrance into Gomorrah.” The men’s rooms in the Seventh Avenue subway stations at Christopher Street and 14th Street were also well-known cruising spots.

The former Thirteenth Street Presbyterian Church, 143 West 13<sup>th</sup> Street, was home to the Greenwich Mews Theater. According to *New York Unexpurgated* (1966), the space at the west side of the church lot, referred to as Greenwich Mews Alleyway, was a popular cruising area.<sup>78</sup>

**The Arts**

The historic district continued to be a highly desirable, and for the most part, welcoming, residential neighborhood for LGBT people involved in the arts in the post-war years. The LGBT community has had a significant impact on the cultural life of the Village, particularly in its theaters, which have featured the work of LGBT actors, directors, playwrights, and the various associated professions, as well as performers in its cafes and clubs, and as patrons of all of these venues. LGBT artists who were residents were also involved in literature and poetry, culinary arts, the visual arts, and dance.

*Theater and Dance*

The Greenwich Village Historic District was the location of four highly significant Off-Broadway theaters, two of which are still in operation, as well as one of the country’s leading dance companies and its school, and the residences of some of the most important figures of post-World War II American theater and dance.

The Cherry Lane Theatre opened at 38 Commerce Street in 1924, and, as of 2023, is still located here. Throughout its history as an Off-Broadway theater, it has been heavily associated with LGBT theater artists, including Edward Albee, W.H. Auden, Gertrude Stein, Tennessee Williams, Terrence McNally, Lanford Wilson, Lorraine Hansberry, Joe Orton, Tony Kushner, Craig Lucas, Alan Bates, and

<sup>76</sup> Daniel Hurewitz, *Stepping Out: Nine Walks Through New York City’s Gay and Lesbian Past* (New York: Henry Holt & Co., 1997), 16.

<sup>77</sup> Amanda Davis and Jay Shockley, “Christopher Park/ Stonewall National Monument,” *NYC LGBT Historic Sites Project*, May 2019, revised September 2020, <https://www.nyclgbtsites.org/site/christopher-park>.

<sup>78</sup> Petronius.

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John-Michael Tebelak. Although poet Edna St. Vincent Millay, who was bisexual, is often credited with co-founding the Cherry Lane, her literary executor says this was not the case.<sup>79</sup>

For many years, beginning in the 1940s, the former Thirteenth Street Presbyterian Church, 143 West 13<sup>th</sup> Street, was home to the Greenwich Mews Theater. It was led by Stella Holt (1899-1967) from 1952 until her death, with her life-partner, Frances Drucker (1901-1970), as co-manager. Holt encouraged works by people of color, and this was a rare venue with integrated casts. Holt collaborated with Langston Hughes on several productions, including *Prodigal Son* (1965) at the Greenwich Mews.<sup>80</sup>

Choreographer Jerome Robbins (1918-1988) lived at 34 West 11<sup>th</sup> Street while he was preparing *On the Town*, which premiered on Broadway in 1944. The following year, he moved to 24 West 10<sup>th</sup> Street, leasing the entire fifth floor apartment and roof terrace. In the mid-1940s, Robbins, Leonard Bernstein, Oliver Smith, and Paul and Jane Bowles resided on the same block of West 10<sup>th</sup> Street, living as an extended family. The proximity enabled them to cross rooftops and move up and down fire escapes to reach each other's apartments for socializing. Robbins's apartment became a cultural hub for frequent collaborators. In 1945, theater designer Oliver Smith (1918-1994) found that the three top floors of 28 West 10<sup>th</sup> Street were available to rent. With the goal of recreating the collective living arrangement he had at February House (7 Middagh Street, Brooklyn - demolished), which was condemned in 1945, Smith notified Paul Bowles (1910-1999) and Jane Bowles (1917-1973), married, bisexual writers, and Helvetia Perkins (1895-1965). Paul Bowles leased the top floor, Smith the third, and Jane Bowles and Perkins resided on the second floor. Subsequently, pianists and life partners Robert Fitzdale (1920-1995) and Arthur Gold (1917-1990) sublet Paul Bowles's apartment. Leonard Bernstein (1918-1990) lived on the top floor of 32 West 10<sup>th</sup> Street ca. 1946 and 1947, at the beginning of his career, while working on various productions that would bring him worldwide acclaim.<sup>81</sup>

When future playwright Edward Albee (1928-2016) moved to New York City around 1949, he was determined to settle in Greenwich Village. In a 2002 interview he stated: "I went straight to Greenwich Village to stay with a friend. In a very short time, I arranged a sublet for about eight of us at 60 West 10th Street, the first of many Village apartments over the next decade."<sup>82</sup> Another early apartment was at 238 West 4<sup>th</sup> Street. According to his biographer, Mel Gussow, in 1958 Albee wrote his first play, *The Zoo Story*, on "a folding chair at a rickety table in his kitchen," and in 1959 it became his first produced

<sup>79</sup> Cherry Lane Theatre, "History," <https://www.cherrylanetheatre.org/mainstage>.

<sup>80</sup> Joey Rodriguez, "The Village Presbyterian Church Helps Give Birth to an Off-Broadway Spanish Revolution," *Village Preservation*, January 22, 2021, <https://www.villagepreservation.org/2021/01/22/the-village-presbyterian-church-helps-gives-birth-to-an-off-broadway-spanish-revolution>.

<sup>81</sup> Stephen W. Plumb, *Notable New York: The West Side & Greenwich Village: A Walking Guide to the Historic Homes of Famous (and Infamous) New Yorkers* (New York: Marlor Press, 2006); Amanda Vaill, *Somewhere: The Life of Jerome Robbins* (New York: Crown, 2008).

<sup>82</sup> Edward Albee, "Home Free." *Time*, September 25, 2002.

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play. Between 1952 and 1959, Albee lived with his partner and mentor of thirteen years, music critic and composer William Flanagan (1923-1969). Albee lived in a ground-story apartment at 345 West 12<sup>th</sup> Street between 1959 and 1962. *The Zoo Story* premiered in Germany in 1959 and played at the Provincetown Playhouse in 1960-61. Critically acclaimed, it brought Albee instant fame and a 1960 Obie Award. *Who's Afraid of Virginia Woolf?*, perhaps Albee's best known play, was first staged in 1962 and won the Tony Award for Best Play in 1963. Albee lived with future playwright Terrence McNally (1938-2020) between 1959 and 1963. His companion from 1963 to 1971 was interior decorator William Pennington. While living at 50 West 10<sup>th</sup> Street [see below] from 1965 to 1969, Albee wrote *Tiny Alice* (1964) and *A Delicate Balance* (Pulitzer Prize for Drama, 1967).<sup>83</sup>

The building at 50 West 10<sup>th</sup> Street is associated with three significant gay men of the theater. In 1949, English actor Maurice Evans (1901-1989) purchased the building. He sold the property to Edward Albee [see above] in 1965. In 1968, Albee sold it to composer and lyricist Jerry Herman (1931-2019), who had huge successes on Broadway with *Hello, Dolly!* (1964-70, Best Musical Tony Award) and *Mame* (1966-69).<sup>84</sup>

The building at 121 Christopher Street opened as the New Hudson, a movie theater, in 1926 and was later known as the Hudson Playhouse. In 1953, it was converted to an Off-Broadway theater called Theatre de Lys and, in 1981, was renamed the Lucille Lortel Theatre (which, as of 2024, is still operating here). Its staging of *The Threepenny Opera*, adapted by Marc Blitzstein, was a huge success, running from 1954 to 1961, and was considered a seminal event in the emergence and significance of Off-Broadway theater in New York City. Other LGBT theater artists associated with this playhouse included Noel Coward, Edward Albee, Langston Hughes, George Haimsohn, Robin Miller, Jim Wise, Peter Harvey, Tommy Tune, William Finn, Charles Busch, Terrence McNally, Larry Kramer, and John Cameron Mitchell.<sup>85</sup>

The Actors' Playhouse, another Off-Broadway theater venue, was located at 92-100 Seventh Avenue South from 1956 to 2007. Playwright John Herbert's critically acclaimed *Fortune and Men's Eyes* (1967), based on his time in prison for being falsely accused of soliciting his male attackers for sex, had its premiere here after being turned away elsewhere. It was produced by David Rothenberg, an LGBT activist who was inspired by the play to establish the Fortune Society, an organization to help incarcerated or formerly incarcerated people. Other LGBT theater artists associated with the Actors' Playhouse included John Van Druten, Lovelady Powell, H.M. Koutoukas, Harvey Fierstein, Everett Quinton, Quentin Crisp, and Robert Patrick.

<sup>83</sup> Gussow, *Edward Albee*.

<sup>84</sup> "News of Realty: Albee House Sold," *New York Times*, April 19, 1968.

<sup>85</sup> Charles Isherwood, "Off B'way grand dame Lucille Lortel dies at 98," *Variety*, April 6, 1999.

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Robert Joffrey (1930-1988) and Gerald Arpino (1923-2008) formed the Joffrey Ballet School in 1953 and its first dance company in 1956. By 1960, its multiple operations occupied the third floor of a building at 434 Sixth Avenue and, by 1979, it expanded to the fourth floor. It remains an occupant of the building.<sup>86</sup>

Playwright, screenwriter, librettist, and director Arthur Laurents (1917-2011) lived in a townhouse at 9 St. Luke's Place with actor and producer Tom Hatcher, his partner of 52 years, from 1960 until his death in 2011. Laurents is best known for his work on Broadway, including three major musicals – *West Side Story* (1957), *Gypsy* (1959), and *La Cage aux Folles* (1983), for which he won a Tony Award for Best Direction of a Musical.<sup>87</sup>

*Literature and Poetry*

Considered among the most significant figures in the movement to create quality cooking in America, chef, cookbook author, and cooking instructor James Beard (1903-1985) had three subsequent residences in the historic district. Beard published twenty-two cookbooks and worked with American corporations on improving their culinary offerings. From 1943 until 1959, he rented an apartment at 56 West 12<sup>th</sup> Street. He next lived in a rowhouse he acquired at 119 West 10<sup>th</sup> Street, until 1973. The kitchen here was home to his cooking school. The last of his Village residences, which he also purchased, was 167 West 12<sup>th</sup> Street. Beard had his kitchen classroom on the first floor and his private rooms on the second floor. His partner since 1956, an Italian architect who switched to become a chef, Gino Cofacci (1914-1989), lived on the third floor, and his personal assistant, to whom Beard was romantically attached, Carl Jerome, was on the top floor until 1976.<sup>88</sup>

The award-winning children's book author and illustrator Maurice Sendak (1928-2012) lived and worked in a duplex apartment in a rowhouse at 29 West 9<sup>th</sup> Street from 1962 to 1972 with his life partner, psychoanalyst Eugene Glynn (1926-2007). During these years, Sendak worked on such beloved books as *Where the Wild Things Are* (1963), which brought him international acclaim, and *In the Night Kitchen* (1970).<sup>89</sup>

Writer Alma Routsong (1924-1996) lived at 350 Bleecker Street at least from 1962 to 1969, with her partner and muse, Elizabeth Deran, who she met in 1962. Routsong began writing in 1953, and she

<sup>86</sup> <https://www.joffreyballetschool.com/about/history>.

<sup>87</sup> Andrew S. Dolkart, "Arthur Laurents & Tom Hatcher Residence," *NYC LGBT Historic Sites Project*, August 2019, <https://www.nyclgbtsites.org/site/arthur-laurents-tom-hatcher-residence>. Other theater figures, thus far documented, who lived in the historic district included: Marlon Brando, actor, 43 Fifth Avenue; Judy Holliday, actor, 158 Waverly Place; and H.M. "Harry" Koutoukas, absurdist playwright, actor and director, 87 Christopher Street.

<sup>88</sup> Andrew S. Dolkart, "James Beard Residence & Foundation," *NYC LGBT Historic Sites Project*, October 2019, <https://www.nyclgbtsites.org/site/james-beard-residence-foundation>.

<sup>89</sup> Amanda Davis, "Maurice Sendak Residence & Studio," *NYC LGBT Historic Sites Project*, January 2020, <https://www.nyclgbtsites.org/site/maurice-sendak-residence-studio>.

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became known for her lesbian fiction under the name Isabel Miller. Her best-known work, a historical fiction novel, is *A Place for Us* (1969), which was re-published as *Patience and Sarah* in 1972. Routsong formed Bleeker Street Press after rejections from other publishers. She was active in Daughters of Bilitis after 1970 and was an editor at Columbia University in 1968-71. Deran was forced to leave her job with the U.S. Treasury Department once their relationship became known.<sup>90</sup>

No. 9 Bank Street was the longtime residence, from 1964 to ca. 1990, of James Laughlin (1914-1997), the influential founder of the publishing house New Directions. Though heterosexual, Laughlin significantly published many LGBT authors and playwrights, both new works and re-prints. He was the leading champion of Tennessee Williams, publishing almost all of his works, including his poetry and, later, less-successful plays. New Directions also published Djuna Barnes, Gertrude Stein, Henry James, E.M. Forster, Ronald Firbank, Arthur Rimbaud, Jean Cocteau, Evelyn Waugh, Federico Garcia Lorca, Yukio Mishima, Robert Duncan, and Paul Goodman.<sup>91</sup>

#### *Visual Arts*

Luigi Lucioni (1900-1988) was an Italian immigrant artist who painted a series of erotically charged but coded portraits of gay men in the late 1920s through the early 1940s. He lived and worked at 33 West 10<sup>th</sup> Street from 1945 until his death.<sup>92</sup>

Painter Loren MacIver (1909-1998) lived at 61 Perry Street with her husband. Pulitzer Prize-winning poet Elisabeth Bishop (1911-1979) had a brief affair with MacIver. Here, in 1951, Bishop met Brazilian architect and landscape designer Maria Carlota de Macedo Soares (1910-1967). Bishop and Soares had a long-term relationship that ended when Soares committed suicide while the two were staying here.

The non-profit Foundation for Contemporary Arts is located at 818-820 Greenwich Street. In 1962, composer John Cage (1912-1992), in order to finance his partner, choreographer Merce Cunningham (1919-2009), in a proposed Broadway production, joined with artist friends Jasper Johns (born 1930) and Robert Rauschenberg (1925-2008) and others in selling donated artworks. This was so successful that the following year Cage and Johns established what was originally the Foundation for Contemporary Performance Arts, to give grants to less established artists. This property was conveyed to Johns and (heterosexual) artist Julian Lethbridge in 1992, then to an LLC in 2005. The adjacent one-

<sup>90</sup> Jay Shockley, "Alma Routsong & Elizabeth Deran Residence," *NYC LGBT Historic Sites Project*, December 2023, <https://www.nyclgbtsites.org/site/craig-rodwell-residence>.

<sup>91</sup> Mel Gussow, "James Laughlin, Publisher of Bold Taste, Dies at 83," *New York Times*, November 14, 1997, D19; Tavo Amador, "Williams & Laughlin, more than pen pals," *Bay Area Reporter*, February 26, 2019. Other important LGBT writers living in the historic district included: Carson McCullers, 321 West 11th Street; Gordon Merrick, 17 Gay Street; Jack Kerouac, 305-307 West 11th Street; and Allen Ginsberg, 30 West 8th Street.

<sup>92</sup> Andrew S. Dolkart, "Luigi Lucioni Residence & Studio," *NYC LGBT Historic Sites Project*, December 2022, <https://www.nyclgbtsites.org/site/luigi-lucioni-residence-studio>.

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story building, 816 Greenwich Street (aka 69 Jane Street), was an addition and served as a meeting space, now as an art gallery.<sup>93</sup>

Judith Whitney Godwin (1930-2021) was an Abstract Expressionist painter, a rare successful woman in a field dominated by men, who had a seventy-year career. She had two residences and a studio in the historic district, all adjacent to Jackson Square. Godwin purchased the rowhouse at 247 West 13<sup>th</sup> Street in 1963 from her friend and mentor, the Abstract Expressionist painter Franz Kline, after his death. She purchased the building at 302 West 13th Street for use as a studio in 1985. Around 2003, she moved to 2 Horatio Street.<sup>94</sup>

### People of Color

While the residential population of the historic district remained substantially white, there are associations with a number of important people of color during this period. Celebrated playwright Lorraine Hansberry (1930–1965) rented an apartment at 337 Bleecker Street (National Register listed) in 1953, shortly after she married Robert B. Nemiroff.<sup>95</sup> Around the time the couple separated in 1957, she joined the Daughters of Bilitis and penned (only using her initials) several essay-length letters about such topics as sexual identity, feminism, and homophobia in its publication, *The Ladder*. Her wildly successful play, *A Raisin in the Sun* (1959), written in the Bleecker Street apartment, was the first African-American woman’s work seen on Broadway for an extended run, and it made her an instant celebrity. She also became the first Black playwright, and the youngest playwright, to win the New York Drama Critics’ Circle Award for Best American Play. In 1959, Hansberry participated in “Village Rallies for NAACP” that took place in Washington Square Park. Using a portion of the profits from *Raisin*, in 1960 Hansberry purchased 112 Waverly Place near Washington Square as her residence. She began a relationship with one of the building’s tenants, Dorothy Secules, and the two remained partners until Hansberry’s premature death from cancer five years later.<sup>96</sup>

Author and civil rights activist James Baldwin (1924-1987), born and raised in Harlem, moved to Greenwich Village in 1943. A mentor and probable early lover, the Black modernist painter Beauford Delaney (1901-1979), provided him entree into rarefied artistic circles. Baldwin worked as a waiter at Calypso, a small restaurant at 146 MacDougal Street (south of the historic district; demolished), where he came into contact with a racially diverse group of Bohemians, artists, and political radicals. He

<sup>93</sup> Foundation for Contemporary Arts, “About - History,” <https://www.foundationforcontemporaryarts.org>.

<sup>94</sup> Gerard McCarthy, “Judith Godwin,” *Art in America*, March 28, 2011.

<sup>95</sup> Amanda Davis, “Lorraine Hansberry Residence,” *NYC LGBT Historic Sites Project*, March 2018, revised April 2021, <https://www.nyclgbtsites.org/site/lorraine-hansberry-residence-2>; Sarah Sargent and Amanda Davis, *Lorraine Hansberry Residence National Register of Historic Places Nomination*, January 2021, <https://www.nyclgbtsites.org/wp-content/uploads/2021/07/Lorraine-Hansberry-Residence-FINAL.pdf>.

<sup>96</sup> Amanda Davis, “Lorraine Hansberry Residence,” *NYC LGBT Historic Sites Project*, March 2017, revised March 2018, <https://www.nyclgbtsites.org/site/lorraine-hansberry-residence>.

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frequented many Village mainstays, including the White Horse Tavern, 567 Hudson Street. As a Black man, though, he often dealt with racial discrimination in these places, and he later wrote about these experiences. In 1948, Baldwin left for Paris to escape the city’s racism. Although he spent much of the rest of his life in France, with sojourns in other places, he also frequently returned to New York. He lived in a small apartment on Gay Street in 1955 with the Swiss painter Lucien Happersberger, who he met in Paris. In 1958, Baldwin rented an apartment at 81 Horatio Street, where, he noted, there were “a couple of Negroes in the building already.” On Horatio Street, he continued work on his third novel, *Another Country* (1962), which he had begun in 1948. The book, set in late 1950s Greenwich Village, included bisexual themes – which he had first introduced in his groundbreaking novel, *Giovanni’s Room* (1956) – and interracial relationships. Baldwin’s success as a writer and growing influence as a chronicler of and activist in the civil rights movement brought him fame. As a result, fans became a constant presence outside his apartment, and he eventually left it in 1961. As the first major Black writer since the Harlem Renaissance who spoke and wrote about same-sex relationships, Baldwin inspired a new generation of LGBT African American writers in the 1950s and 60s.<sup>97</sup>

From 1949 to 1954, Jimmie Daniels (1908-1984), an internationally renowned Black cabaret singer and nightclub host, lived at 109 Bank Street with white fashion designer Rex Madsen. Drawing on his popularity with the high society crowd, Daniels opened the Bon Soir, a Mafia-run supper club at 40 West 8<sup>th</sup> Street (demolished), in 1950 and served as its emcee for the next twelve years.<sup>98</sup>

Poet Maurice Kenny (1929-2016; tribal nation: Mohawk/Seneca), born in Watertown, New York, is widely regarded as one of the first Native American writers to publish literature exploring Two-Spirit identity. From 1957 to 1962, Kenny lived in a boarding house at 66 Morton Street. Scholar Will Roscoe called him “the recognized elder of gay Native writers.” Through his poetry, Kenny explored themes of homosexual love, desire, and intimacy, weaving together his personal experiences and cultural heritage to explore the complexities of being a gay Native American in a society that marginalized both identities. Kenny published his first collection, *Dead Letters Sent* (1958), while studying under eminent poet Louise Bogan at New York University.<sup>99</sup>

### **Transgender People**

The historic district is associated with pioneering individuals and organizations that provided visibility, advocacy, and support services for transgender individuals (see “Claiming a Public Presence” section below for post-Stonewall trans activism, services, and spaces). One such organization was the Erickson

<sup>97</sup> Amanda Davis, “James Baldwin Residence,” *NYC LGBT Historic Sites Project*, May 2019, <https://www.nyclgbtsites.org/site/james-baldwin-residence-2>.

<sup>98</sup> Amanda Davis, “Jimmie Daniels & Rex Madsen Residence,” *NYC LGBT Historic Sites Project*, June 2022, <https://www.nyclgbtsites.org/site/jimmie-daniels-rex-madsen-residence>.

<sup>99</sup> Ethan Brown, “Maurice Kenny Residence,” *NYC LGBT Historic Sites Project*, June 2023,



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Educational Foundation (EEF), a non-profit organization founded in 1964 by trans man and philanthropist Reed Erickson (1917-1992), who had an office at 41 Fifth Avenue from 1967 to 1976. A significant part of its mission was to provide support, education, and referral services to transgender people, thus establishing early models of trans health care and advocacy that continue to be influential today. The goals of the EEF were “to provide assistance and support in areas where human potential was limited by adverse physical, mental or social conditions, or where the scope of research was too new, controversial or imaginative to receive traditionally oriented support.” The EEF contributed millions of dollars to gay, lesbian, bisexual, and transgender causes. A primary function of the organization was to support research into transsexualism and gender variance, as well as to provide education and referrals to trans people in need of transition-related care.<sup>100</sup>

**The Stonewall Uprising<sup>101</sup>**

The uprising at the Stonewall Inn (National Historic Landmark; New York State Historic Site), Christopher Park (Stonewall National Monument), and the surrounding streets (park and streets included in National Historic Landmark), which took place from June 28 to July 3, 1969, in response to a routine police raid, represented a pivotal turning point in the LGBT civil rights movement. Historian Lillian Faderman noted that “[Stonewall was] the shot heard round the world...crucial because it sounded the rally for the movement.”<sup>102</sup> It was not the first time LGBT people fought back and organized against oppression, but since Stonewall occurred in New York City, the media capital of the United States, and took place over multiple days, it attracted more attention than previous confrontations.<sup>103</sup> The Stonewall uprising ignited a mass movement that quickly spread across the United States and around the globe. Its significance to millions of LGBT people cannot be overstated.

The Stonewall Inn that was in business during the 1969 uprising opened as a gay bar two years prior, in 1967, and occupied 51 and 53 Christopher Street. The unusual reaction of the Stonewall’s patrons to the raid spurred the crowd outside, which came to include a diverse segment of the local LGBT community – homeless LGBT teenagers, trans women of color, lesbians, drag queens, and gay men – as well as other residents of Greenwich Village and visitors. Instead of dispersing, the angry crowd began to fight

<https://www.nyclgbtsites.org/site/maurice-kenny-residence>.

<sup>100</sup> Jeffry Iovannone, “Erickson Educational Foundation New York Office,” *NYC LGBT Historic Sites Project*, July 2022,

<https://www.nyclgbtsites.org/site/erickson-educational-foundation-new-york-office>.

<sup>101</sup> This section adapted from Andrew S. Dolkart, Jay Shockley, and Ken Lustbader, “Stonewall Inn.”

<sup>102</sup> Lillian Faderman, *Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America* (New York: Penguin, 1991), 195.

<sup>103</sup> In addition to routine police raids of gay bars around the country where many arrests occurred, there were several previous, well-documented confrontations between LGBT people and the police. These include ones at Cooper Do-Nuts in Los Angeles in 1959; a fundraiser for the Council on Religion and the Homosexual in San Francisco in 1965; a Dewey’s restaurant in Philadelphia, also in 1965; Compton’s Cafeteria in San Francisco in 1966; and the Black Cat Tavern in Los Angeles in 1967.

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back as bar patrons were arrested, throwing beer cans and other objects at the police, who were forced back into the bar. A number of eyewitnesses have offered differing accounts, but, as with almost any riot or spontaneous confrontation with the police, no one knows for certain what exactly sparked the confrontation or who threw the first punch or object. In retrospect, the quirky pattern of narrow streets and alleys characteristic of Greenwich Village played an important role in the prolonged “battle” that occurred between the police and the protesters, as it prevented the police from achieving prompt crowd control. This may have empowered the crowd, enhancing the event’s symbolism.

The uprising was a catalyst for explosive growth in a movement that had begun in the United States soon after World War II. Prior to the Stonewall uprising, the gay rights organizations in the nation’s major cities had a modest number of members. In the aftermath of Stonewall and in the years that followed, organizers of new LGBT civil rights organizations across the country and around the world drew hundreds of thousands of activists into the fight for equal rights. Native New Yorker Frank Kameny, a gay rights activist since 1957 who is often credited as one of the founding figures of the LGBT rights movement in the United States, said in 1994, “By the time of Stonewall, we had fifty to sixty gay groups in the country. A year later there was at least fifteen hundred. By two years later, to the extent that a count could be made, it was twenty-five hundred. And that was the impact of Stonewall.”<sup>104</sup>

The Stonewall Inn went out of business shortly after the uprising and was leased as two separate spaces to a number of different businesses over the years. From 1987 through 1989, a bar named Stonewall operated out of 51 Christopher Street. In 1990, 53 Christopher Street was leased to a bar named New Jimmy’s at Stonewall Place and about a year later the bar’s owner changed the name to Stonewall. The current management, as of 2023, bought the bar in 2006, operating it as the Stonewall Inn. At the time of this writing, 51 Christopher Street is scheduled to open in June 2024 as the Stonewall National Monument Visitor Center.

**Claiming a Public Presence: Gay Liberation and LGBT Spaces Post-Stonewall**

The Stonewall uprising sparked the gay liberation era, the next major phase of the LGBT rights movement. The gay liberation era involved slightly younger people, more radical political action, unapologetic activism and visibility, and assertiveness during the 1970s. This also led to the unprecedented claiming of public space through increased LGBT-owned or welcoming businesses; LGBT-specific theater, literary, and art venues; and LGBT-focused community, press, and organizational spaces in several neighborhoods in New York City, but especially in Greenwich Village and within the historic district. The prominent use of explicitly LGBT identifiers – such as “gay” and “lesbian” – in group names or on signage on street-facing buildings were vital in making LGBT people more visible to

<sup>104</sup> Franklin Kameny, “Stonewall: Myth, Magic and Mobilization,” *Public Radio International*, 1994.

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each other and in mainstream society. All these efforts helped advance equality, reduce isolation, and create a sense of belonging.

*Activism*

The historic district became the center of post-Stonewall activism in New York City, building on the fact that so many LGBT people and spaces had existed there for decades. Both Christopher Park and Stonewall Place (the section of Christopher Street in front of the Stonewall Inn) have been the site of countless protests, rallies, and celebrations, drawing visitors from near and far. [See examples below]

The 1969 Stonewall uprising had changed the LGBT activist landscape, and places in the historic district made this evident. A month after the uprising, on July 27, 1969, gay rights activists Marty Robinson and Martha Shelley addressed a crowd of several hundred people in Christopher Park, capping off a rally that began in Washington Square Park to protest the police’s actions at Stonewall (the planning of this event emerged from the recently formed Action Committee of the Mattachine Society of New York, with the help of the Daughters of Bilitis).<sup>105</sup> Robinson and Shelley were founding members of the Gay Liberation Front (GLF), the first LGBT activist group to form right after Stonewall. GLF met at Alternate U. (demolished; one block north of the historic district), 530 Sixth Avenue (aka 69 West 14<sup>th</sup> Street), a free counterculture school and leftist political organizing center.<sup>106</sup> GLF attempted to ally itself with other progressive activists of the time, such as anti-Vietnam War protestors and the Black Panthers. An example of a gay-specific protest in the historic district occurred in October 1970, when about forty GLF members marched from Alternate U. to Finale, 48 Barrow Street, a gay and lesbian restaurant, after a gay male waiter told a woman to stop stroking another woman’s hair, stating that he feared the restaurant would lose its liquor license.

GLF’s advocacy was not focused on LGBT issues alone; it also attempted to ally itself with other progressive activists of the time, such as anti-Vietnam War protestors and the Black Panthers. Several of GLF’s members, including Robinson, Jim Owles, Arthur Evans, and Arthur Bell, became disaffected with the group within a few months of its formation in July 1969 and decided to form a new group devoted exclusively to gay and lesbian issues. This group was founded as the Gay Activists Alliance (GAA) on December 21, 1969.<sup>107</sup> Shelley was also part of Radicalesbians, a lesbian feminist separatist group formed in the spring of 1970. Another group to form that year was the Street Transvestite Action Revolutionaries (STAR), founded by trans activists of color Sylvia Rivera and Marsha P. Johnson (Johnson had also been known for panhandling in and around Christopher Park, giving money away to

<sup>105</sup> Amanda Davis and Jay Shockley, “Christopher Park / Stonewall National Monument.”

<sup>106</sup> Jay Shockley, “Gay Liberation Front at Alternate U.,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/gay-liberation-front-at-alternate-u>.

<sup>107</sup> Jay Shockley, “Founding of the Gay Activists Alliance at the Arthur Bell Residence,” *NYC LGBT Historic Sites Project*, April 2021, <https://www.nyclgbtsites.org/site/founding-of-the-gay-activists-alliance-at-the-arthur-bell-residence>.

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those in need). While the pickets and actions by earlier homophile groups in the 1960s, such as the Mattachine Society’s “Sip-In” at Julius, had been quite restrained (though radical for their time), in the post-Stonewall era, gay liberation era groups were more confrontational. GAA remained, however, dedicated to non-violence.

Groups, such as GLF, GAA, Radicalesbians, and STAR, focused their efforts on advancing LGBT equality all over the city. Examples in the historic district include the GAA-organized response to the police raid at the Snake Pit, a popular gay-run, non-Mafia, after-hours bar in the basement of the apartment building at 215 West 10<sup>th</sup> Street, at Bleecker Street.<sup>108</sup> Following the arrest of 167 people, who were then taken to the 6<sup>th</sup> Police Precinct Station House, 135 Charles Street (a half block outside the historic district), Argentinian immigrant Diego Vinales panicked over the possibility of deportation and tried to escape from the third story of the jail, only to be impaled on the iron fence below.<sup>109</sup> He was taken to St. Vincent’s Hospital (demolished) and survived, but word spread that he was dead or dying. GAA quickly distributed flyers in Greenwich Village and uptown, which included the words, “Any way you look at it – that boy was PUSHED. We are ALL being pushed.”<sup>110</sup> The group was soon joined by GLF, Women’s Liberation, Homosexuals Intransigent!, Homophile Youth Movement, and Yippies on the evening of March 8, 1970. A crowd of around 500 people marched from Christopher Park to the police station, and a candlelight vigil was held for Vinales outside St. Vincent’s. This incident, which received a lot of media coverage, greatly inspired more LGBT people to become politically active, including many, such as future film historian Vito Russo, future GAA president Morty Manford, and educator Arnie Kantrowitz, who had not been affected by Stonewall. It also demonstrated the strength of the recently formed gay rights movement organizations.

Additionally, the success of the Snake Pit protest influenced GAA’s most famous, effective, and imaginative tactic. This was the “zap,” a direct, surprise public confrontation with political figures and corporate and governmental entities regarding gay rights and discrimination, designed to gain gay and straight media attention. Manford and Evans called it “a hybrid of media theatre and political demonstration.”<sup>111</sup> Robinson is generally credited with being the driving force behind GAA’s zaps. These actions were highly focused, coordinated, and targeted, and put a spotlight on the various forms of LGBT discrimination. This model of political activism would influence later LGBT groups – such as the AIDS Coalition to Unleash Power (ACT UP) and its highly effective demonstrations beginning in the

<sup>108</sup> Jay Shockley, “The Snake Pit,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/the-snake-pit>.

<sup>109</sup> Jay Shockley, “6<sup>th</sup> Police Precinct Station House,” *NYC LGBT Historic Sites Project*, May 2019, <https://www.nyclgbtsites.org/site/6th-police-precinct-station-house>.

<sup>110</sup> Gay Activists Alliance flyer, March 1970.

<sup>111</sup> Morty Manford and Arthur Evans, “The Theory and Practice of Confrontation Tactics, Part 3: How to Zap,” *GAY*, March 12, 1973, 17.

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1980s that included media-savvy actions. One such GAA zap in the historic district was an August 29, 1970, peaceful protest over recent increased police harassment against the LGBT community in the Greenwich Village and Times Square neighborhoods. The march, which involved GAA, GLF, Gay Youth, and women's groups such as Radicalesbians, began on West 42<sup>nd</sup> Street, between Eighth Avenue and Broadway (outside the historic district), before moving south on Seventh Avenue towards the Village.<sup>112</sup> The groups, through word of mouth, targeted the controversial Women's House of Detention (demolished), at Sixth Avenue and Christopher Street. With a crowd that swelled to around 1,000 people, protestors headed to Sheridan Square, where a police raid was then taking place at the Haven nightclub, 1 Sheridan Square. The police suddenly attacked the crowd, with further rioting happening outside the House of Detention. The following Sunday night, a spontaneous march took place through the Village, with the GAA renewing its demand for an immediate end to police harassment. These events demonstrated that a volatile atmosphere still existed between the LGBT community and the police more than a year after the Stonewall uprising. In fact, on July 24, 1971, after a regularly scheduled dance at the Gay Activists Alliance Firehouse, about 1,000 GAA members and attendees took to the streets behind GAA's banner and a sign bearing the message, "Community Demonstration to Protest Syndicate Domination and Police Harassment of Gays." They walked the length of Christopher Street, picking up an estimated additional 1,000 people who were out late that Saturday night. The crowd demonstrated for about half an hour at Christopher's End, 180 Christopher Street (two blocks outside the historic district), an after-hours gay club that had been raided by the police on July 15 and 18. The protestors then marched north, culminating at the former 6<sup>th</sup> Police Precinct Station House, 135 Charles Street (a half block outside the historic district) and the new station at 231 West 10<sup>th</sup> Street.

*Conception, Planning, and Launch of First Pride March*

The annual Pride March has contributed greatly to solidifying the significance of Stonewall, an event that may have otherwise been forgotten in LGBT history. Since its founding, the march route has been reversed or modified, yet almost always goes through the historic district, passing in front of Stonewall.

Several pre-Stonewall activists remained highly influential in the gay liberation era, adapting to its more assertive nature. The most significant example in the historic district are sites connected to gay rights activist Craig Rodwell, a Mattachine Society member and owner of the Oscar Wilde Memorial Bookshop, 291 Mercer Street (two blocks outside the historic district), which he founded in 1967.<sup>113</sup> (He moved his store to 15 Christopher Street in 1973, see discussion below.) In October 1969, some three months after Stonewall, Rodwell and his boyfriend, Fred Sargeant, held meetings in their apartment at

<sup>112</sup> Jay Shockley, "Gay Activists Alliance, Gay Liberation Front, and Radicalesbians Demonstration Against Police Harassment," *NYC LGBT Historic Sites Project*, August 2020, <https://www.nyclgbtsites.org/site/gay-activists-alliance-gay-liberation-front-and-radicalesbians-demonstration-against-police-harassment>.

<sup>113</sup> Jay Shockley, "Picket in Front of U.S. Army Building, First-Ever U.S. Gay Rights Protest," *NYC LGBT Historic Sites Project*, July 2018, <https://www.nyclgbtsites.org/site/picket-in-front-of-u-s-army-building-first-ever-u-s-gay-rights-protest>.

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350 Bleecker Street to discuss an action to replace the July 4<sup>th</sup> Annual Reminder Day pickets in Philadelphia, held from 1965 to 1969, which had been planned to bring attention to the LGBT community’s lack of basic civil rights. In attendance were Ellen Broidy, Linda Rhodes, and other GLF members, and activist Foster Gunnison, Jr. Then, on November 2, at the final annual Eastern Regional Conference of Homophile Organizations (ERCHO) in Philadelphia, the following resolution was proposed on behalf of Rodwell, representing the Homophile Youth Movement, and Broidy, of New York University’s (NYU) Student Homophile League:

That the Annual Reminder, in order to be more relevant, reach a greater number of people, and encompass the ideas and ideals of the larger struggle in which we are engaged – that of our fundamental human rights – be moved both in time and location. We propose that a demonstration be held annually on the last Saturday in June in New York City to commemorate the 1969 spontaneous demonstrations on Christopher Street and this demonstration be called CHRISTOPHER STREET LIBERATION DAY. No dress or age regulations shall be made for this demonstration. We also propose that we contact Homophile organizations throughout the country and suggest that they hold parallel demonstrations on that day. We propose a nationwide show of support.<sup>114</sup>

All at the ERCHO meeting voted in favor except for the Mattachine Society of New York, which abstained.

After much debate, the organizers decided against holding the march on the last Saturday in June, opting instead for the last Sunday, the 28<sup>th</sup>, the one-year anniversary of the start of the Stonewall uprising. As a result, the first Christopher Street Liberation Day March (now known as the NYC Pride March) took place on June 28, 1970.<sup>115</sup> The marchers first gathered on Washington Place between Sheridan Square and Sixth Avenue, which was the official assembly point, in Greenwich Village.<sup>116</sup> Waverly Place was the auxiliary assembly point. (A photo published in the “Gay Freedom 1970” issue of *Queen’s Quarterly* shows Rodwell discussing the march permit with New York Police Department (NYPD) officers on Washington Place and Sixth Avenue.) With a noon kickoff, marchers followed a route up Sixth Avenue to Central Park, where the march ended with a “Gay-In” in the Sheep Meadow (the portion of the Sixth Avenue route that falls within the historic district ends at West 12<sup>th</sup> Street). In addition to Rodwell, other major pre-Stonewall activists in attendance were Kameny and life partners Barbara Gittings and Kay

<sup>114</sup> Craig Rodwell Papers, New York Public Library, Manuscripts Division.

<sup>115</sup> Jay Shockley, “NYC Pride March,” *NYC LGBT Historic Sites Project*, December 2017, <https://www.nyclgbtsites.org/site/starting-point-of-nycs-first-pride-march>.

<sup>116</sup> The Sheridan Square referenced here is the name of a triangular, landscaped, fenced-in median located between Washington Place, Barrow Street, West 4<sup>th</sup> Street, and Sixth Avenue. The name “Sheridan Square” has historically been used incorrectly to refer to Christopher Park and it is likely that when most accounts refer to Sheridan Square, particularly as it relates to LGBT history, they are referring to Christopher Park.

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“Tobin” Lahusen. Extensive documentation of the event includes photographs by Diana Davies, whose photography covers social justice movements of the 1960s and 1970s, and video by pre-Stonewall activist Lilli Vincenz (the film includes footage of Sylvia Rivera).<sup>117</sup> Much to the surprise of the organizers, the march attracted thousands of participants, a groundbreaking moment in LGBT visibility in terms of its scale. Signaling a new era, marchers held signs that read “Gay Pride,” “Lesbians Unite,” “Gay is Good,” and other LGBT-affirming text. Historian Lillian Faderman recalled, “Never in history had so many gay and lesbian people come together in one place and for a common endeavor.”<sup>118</sup>

Activists organizing for gay and lesbian visibility and equality in the homophile era of the 1950s and 1960s were largely, but not exclusively, white. During that period, Black gay men and lesbians were primarily focused on advancing racial equality by participating in the civil rights movement, even as they faced additional discrimination because of their sexuality and/or gender within that movement and wider society. This included being targets of discrimination in commercial spaces in the historic district, especially bars. Three prominent examples of African American New Yorkers who later had an impact, directly or indirectly, on LGBT rights and visibility include civil rights leader Bayard Rustin, who testified in support of the city’s gay rights bill in the 1980s, activist and playwright Lorraine Hansberry, a historic district resident (see above) who died four years before the Stonewall uprising but whose writing influenced lesbians of color (such as activist, poet, and New York City native Audre Lorde), and author and civil rights activist James Baldwin, a one-time historic district resident (see above) who spoke and wrote about same-sex issues more publicly towards the end of his life. The efforts of civil rights activists had an impact on increased racial integration in New York City life, including LGBT spaces within the historic district, though issues remained. In the post-Stonewall era, multiracial LGBT groups or those exclusively of color organized to confront discrimination around sexuality and gender as well as racism within the gay community. One of the earliest groups was the Black Lesbian Caucus, which formed as a GAA subcommittee in 1971 and was an early Pride march participant. In 1974, the caucus became the Salsa Soul Sisters, credited today as the nation’s oldest Black lesbian organization (its name would later change to African Ancestral Lesbians United for Societal Change (AALUSC)). Salsa Soul met at two progressive churches in the historic district – the Metropolitan-Duane United Methodist Church, 201 West 13<sup>th</sup> Street, from 1974 to 1976, and the parish house of the Washington Square United Methodist Church, 135 West 4<sup>th</sup> Street (the parish house was No. 133) from 1976 to 1987. While located in the Washington Square parish house, Salsa Soul sometimes partnered with Dykes Against Racism Everywhere (D.A.R.E.), a multiracial anti-racist group formed in 1980, which also met regularly at the parish house, to confront racist practices.

<sup>117</sup> Lilli Vincenz, “Gay and Proud,” video, 1970, *Library of Congress*, <https://www.loc.gov/item/mbrs01991430>.

<sup>118</sup> Lillian Faderman, *The Gay Revolution: The Story of the Struggle* (New York: Simon & Schuster, 2015).

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Two other notable activists of color of the post-Stonewall period were Sylvia Rivera and Marsha P. Johnson, who have become known for bringing transgender issues to the fore but who were also involved in the general fight for LGBT equality – particularly with trying to help homeless LGBT street youth find shelter – and were active with GLF and GAA. Johnson was a veteran of the Stonewall uprising, though, according to her own account in an interview with Eric Marcus, she joined a few hours after it started; Rivera was long believed to have been a participant, but scholarship by David Carter and others indicate she was not there.<sup>119</sup> Both were associated with the historic district through street activism and protests. In recognition of Rivera’s contributions to LGBT history and longtime association with the western section of Greenwich Village, a “Sylvia Rivera Way” street sign was placed at the intersection of Christopher and Hudson Streets, within the historic district, in 2005 (outside the period of significance but connected to important themes).

Lesbian activists took part in the concurring gay liberation and women’s liberation movements of the late 1960s and early 1970s. Lesbian-specific activism in the post-Stonewall era shifted to more radical, direct-action tactics to make lesbians more visible in wider society, to give them a voice within gay-male dominated groups, and to address issues specific to lesbians, as women and as gay women. *Majority Report*, located at 74 Grove Street and operating from 1971 to 1979, was a feminist publication that covered the women’s liberation movement, including issues important to lesbians. The New York chapter of the Daughters of Bilitis continued into the early 1970s, even though the national organization shut down in 1969. However, as historian Emily Kahn notes, “DOB’s comparatively more conservative approach and focus on a range of political issues, rather than just on lesbian or LGBT rights, did not have appeal to the younger, more radical, and more diverse lesbian activists.”<sup>120</sup> Lesbian feminists gathered at lesbian-run spaces in the historic district, such as Labyris, 33 Barrow Street, and the Women’s Coffeehouse, 54 Seventh Avenue South. Lesbian Feminist Liberation, originally the Lesbian Liberation Committee, a GAA subcommittee, was founded in 1972 by activist Jean O’Leary. A central figure in the fight for women’s and lesbian equality in the 1970s, O’Leary was also the subject of a controversial event in LGBT history, which took place in Washington Square Park at the end of the 1973 Christopher Street Liberation Day March (the first time in the march’s then-brief history to end there).<sup>121</sup> At the speaker platform set up in front of the park side of the Washington Arch, O’Leary, who took issue with drag queens (many of whom today might identify as transgender or gender nonconforming) dressing in traditional women’s attire, unsuccessfully attempted to block Sylvia Rivera from taking the stage. This led to pushback from other participants, including trans activist Lee G. Brewster from the

<sup>119</sup> David Carter, “Exploding the Myths of Stonewall,” *Gay City News*, June 27, 2019, <https://gaycitynews.com/exploding-the-myths-of-stonewall>.

<sup>120</sup> Emily Kahn, “Women’s Liberation Center,” National Register of Historic Places Nomination Form (New York: NYC LGBT Historic Sites Project, 2020), 8:20.

<sup>121</sup> Iovannone, “Washington Square Park.”



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Queens Liberation Front. In later years, O’Leary expressed regret for her remarks. Lesbians continued to make important contributions to gay and lesbian visibility in the 1980s and 1990s. Lesbian Avengers, formed in 1992 at the LGBT Community Center (to be discussed further), was founded by Ana María Simo, Anne Maguire, Marie Honan, Anne-Christine D’Adesky, Maxine Wolfe, and Sarah Schulman, all of whom had been involved with LGBT and/or AIDS activism. A direct-action group that empowered lesbians to become activists, Lesbian Avengers had expressed frustration that “lesbians had been on the frontlines of AIDS activism and the gay rights movements but had not received proper recognition for their contributions.”<sup>122</sup> One of its most important contributions was the creation of the annual Dyke March in 1993, with a New York march held on June 26 of that year. The route down Broadway started in Bryant Park (National Register-listed; outside the historic district) in Midtown and ended in Washington Square Park. The march’s second year attracted 20,000 participants from around the world, including many lesbians of color.

Simo, a Cuban exile, and Honan and Maguire, Irish immigrants, were also representative of an increasingly diverse range of people and groups pushing for LGBT equality through activism in the 1980s and 1990s. Maguire and Honan, who were also a couple, were active in the Irish Lesbian and Gay Organization (ILGO), the 1988 formation of which was indirectly prompted by Irish immigrant and LGBT activist Brendan Fay, who posted a notice on the bulletin board at the Oscar Wilde Memorial Bookshop, 15 Christopher Street, in hopes of connecting with the city’s Irish LGBT community. Another leading member, Queens-born Robert Rygor, lived at 338 West 11<sup>th</sup> Street.<sup>123</sup> ILGO actively protested the exclusion of gay Irish people from marching openly at the annual St. Patrick’s Day Parade on Fifth Avenue in Midtown (outside the historic district). In addition, established in 1983, the LGBT Community Center (The Center), 208 West 13<sup>th</sup> Street, provided space for multiple ethnic LGBT activist groups, many of which were founded there and focused their activism on acceptance within their own ethnic communities.<sup>124</sup> (Note: The Center’s major significance as a multi-faceted space for the LGBT community has been broken into two parts: this section, which focuses on activist groups that met there, and the “Organizations and Community Spaces” section below, which discusses its simultaneous importance as a community gathering space and provider of many other services). Groups included Black and White Men Together/New York, founded in 1980 and known, beginning in 1985, as Men of All Colors Together/New York; Asian Lesbians of the East Coast, founded in 1983; Las Buenas Amigas, a Latina lesbian group founded in 1987; and South Asian Gay and Lesbian Association, formed at The Center in 1989 as the South Asian Gay Association.

<sup>122</sup> Emily Kahn, “NYC Dyke March,” *NYC LGBT Historic Sites Project*, June 2020, <https://www.nyclgbtsites.org/site/nyc-dyke-march>.

<sup>123</sup> Amanda Davis, “Robert Rygor Residence,” *NYC LGBT Historic Sites Project*, June 2022, <https://www.nyclgbtsites.org/site/robert-rygor-residence>.

<sup>124</sup> Amanda Davis, “LGBT Community Center,” *NYC LGBT Historic Sites Project*, March 2017,

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The Center was also an important meeting space for LGBT activism that included the founding of the Gay & Lesbian Alliance Against Defamation (now known as GLAAD to be representative of all within the LGBT umbrella) in 1985, which seeks to improve positive portrayals of LGBT people in the media. In 1990, Queer Nation also formed here. The group’s name was a notable early reappropriation of the word “queer” as a political identity and its rallying cry during demonstrations was, “We’re here! We’re Queer! Get used to it!” Founded by Tom Blewitt, Alan Klein, Michelangelo Signorile, and Karl Soehnlein, all members of the AIDS Coalition to Unleash Power (ACT UP; to be discussed further, along with other AIDS activism, in “The AIDS Epidemic (1981-1996)”), Queer Nation worked to increase LGBT visibility and eliminate homophobia amid an escalation of violence that emerged in the 1980s and 1990s after gay men were blamed for AIDS. A month after it formed, Queer Nation and other groups organized a demonstration of almost 1,500 protestors in response to the homemade pipe bomb explosion inside the gay bar Uncle Charlie’s, 56 Greenwich Avenue.<sup>125</sup> The demonstration began at Uncle Charlie’s and ended at the 6<sup>th</sup> Police Precinct Station House, 233 West 10<sup>th</sup> Street. A banner reading “Dykes and Fags Bash Back” was held by protestors. Then-Mayor David Dinkins, who agreed with protestors that this was an anti-gay attack even though the police said the blast did not appear to be so, released a statement calling the bombing the 26<sup>th</sup> gay-bias incident that year.

*Development of Christopher Street as a Significant LGBT Corridor*

Stretching east-west from Sixth Avenue to the Hudson River waterfront, Christopher Street, except for the two blocks between Greenwich Street and the waterfront, falls within the historic district (Christopher Street is the continuation of West 9<sup>th</sup> Street). By the time the Stonewall Inn (the one in business during the uprising) opened in 1967, the center of LGBT life in Greenwich Village had already begun to move west, from the Washington Square area and Greenwich Avenue down to Christopher Street. By the mid-1960s, Christopher Street was already known nationally as a gay male cruising ground.

A 1968 issue of *New York City Gay Scene Quarterly* noted that the Stonewall, located on the north side of Christopher Street, was “one of the most active spots in town currently. Very crowded on weekends.”<sup>126</sup> Directly across from the Stonewall, on the south side of Christopher Street, Christopher Park was a favorite hangout for a diverse group of (often homeless) LGBT youth. The section of Christopher Street between Seventh Avenue South and Greenwich Avenue featured prominently during the police raid of the Stonewall – when large crowds (including young people, some homeless, hanging out at night in the park) gathered on the street in front of the bar – and the subsequent uprising. The name Christopher Street soon became associated with the event. According to Dick Leitsch, who

<https://www.nyclgbtsites.org/site/lgbt-community-center>.

<sup>125</sup> Ken Lustbader, “Uncle Charlie’s,” *NYC LGBT Historic Sites Project*, April 2018, <https://www.nyclgbtsites.org/site/uncle-charlies>.

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witnessed the uprising, once the action became more heated, people began shouting “Christopher Street belongs to the queens!” and “Liberate Christopher Street.”<sup>127</sup> He also noted that the section of Christopher Street where the events took place “had become an almost solid mass of people – most of them gay. No traffic could pass, and even walking the few blocks on foot was next to impossible.”<sup>128</sup>

The street’s association with gay liberation was further amplified when Craig Rodwell and Ellen Broidy’s aforementioned November 2, 1969, resolution at the ERCHO meeting advocated for the creation of a march to be called “Christopher Street Liberation Day,” which would “commemorate the 1969 spontaneous demonstration on Christopher Street.”<sup>129</sup> On the same weekend as the first New York City march in 1970, similar marches took place in Chicago, San Francisco, and Los Angeles, the latter calling its march Christopher Street West. In 1971, Rodwell reinforced this by noting “the now historic ‘Christopher Street/Stonewall Riots.’”<sup>130</sup> The names of later international marches are evidence of the street name’s global association with LGBT life: Christopher Street Day (CSD), held in Europe, first took place in Zürich, Switzerland, beginning in 1978, and in several large cities in Germany, including Berlin, beginning in 1979. Earlier in the decade, the Mattachine Society recognized the street’s increasing importance by moving its office from 243 West End Avenue (outside the historic district) on the Upper West Side to 59 Christopher Street in July 1972.<sup>131</sup> The location, just three buildings west of Stonewall, is particularly poignant, as Mattachine’s slightly older leaders and members were replaced in influence by the younger and more radical activist LGBT groups formed after the uprising three years earlier. The downtown move was met with optimism, though the chapter ultimately dissolved in 1976. It is perhaps fitting, however, that the group’s last office location was on Christopher Street, a street that quickly became linked to the fight for LGBT equality and visibility that Mattachine had helped foster beginning in the 1950s. Rodwell, a former Mattachine member, would also acknowledge the street’s importance to gay life by moving his Oscar Wilde Memorial Bookshop to 15 Christopher Street, a block from Stonewall, in 1973. It operated here as a vital community hub until its closure in 2009.

Christopher Street was conducive to being a more intimate, safer cruising area because it was narrow, ran east-west, and was the location of many gay bars and businesses, with the waterfront as a destination point, often for sexual encounters; the New York City subway and PATH stations were also in close proximity, increasing foot traffic in the area. By the early 1970s, Christopher Street became the main corridor to the waterfront for gay and bisexual men and trans women, connecting cruising and nightlife

<sup>126</sup> *New York City Gay Scene Quarterly* 1 (Spring 1968).

<sup>127</sup> Dick Leitsch, “The Hairpin Drop Heard Around the World,” *Mattachine Society of New York Newsletter* (July 1969): 22.

<sup>128</sup> Leitsch, “Hairpin Drop.”

<sup>129</sup> November 2, 1969, resolution.

<sup>130</sup> Craig Rodwell, “Gay and Free,” *QQ Magazine*, November/December 1971, 22.

<sup>131</sup> Jay Shockley, “Mattachine Society Office,” *NYC LGBT Historic Sites Project*, May 2019, <https://www.nyclgbtsites.org/site/mattachine-society-office>.

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spaces in Greenwich Village to the western portion of the neighborhood and the piers, including the Christopher Street Pier. That area (partially outside the historic district), long characterized by waterfront taverns, had become known for several bars that catered to gay male patrons. This association would continue throughout the remainder of, and beyond, the period of significance. Examples in the historic district include 139 Christopher Street, the location of several gay bars for decades, beginning with Buddy-Buddy Bar, in business by 1969. Trilogy (1978-1987 or later), a restaurant and bar, operated at 135 Christopher Street, which later was home to Chi Chiz (1998-2011; outside the period of significance but connected to important themes), popular with a Black gay and transgender clientele. Since the 1960s, businesses (many gay owned) catering to the mostly gay male community have occupied every block of Christopher Street in the historic district (sites such as Ty’s, Boots & Saddles, and the Leather Man are mentioned in the “Commercial and Eating Establishments” section below). This includes bars, restaurants, cabaret theater, bookstores, and adult, clothing, and other specialty shops. In a December 1977 issue of *Blueboy*, the gift shop Laminations at 35 Christopher Street was described as “the newest addition to Christopher Street’s world-famous array of specialty shops.” Stores and outdoor spaces associated with gay male sex and cruising in the post-Stonewall era were predominantly located in the western portion of Greenwich Village, and many were along or in proximity of Christopher Street. One example includes the popular Christopher Street Book Shop (1972-2006), 500 Hudson Street, a gay male porn store that took its name from the street, which one of its storefronts faced. The street name has also been used in gay press, including *Christopher Street* (1976-1995), a magazine that had offices in Midtown but, at least in its early years, in 1977, had the mailing address 60 West 13<sup>th</sup> Street (one block outside the historic district).

Christopher Street’s identity as a prominent thoroughfare for gay male cruising, bars, and adult stores in the 1970s and early 1980s was dramatically affected by the large loss of life brought on by the AIDS epidemic (see AIDS section below). However, the street retained its association to the gay community through a number of businesses, several of which still operate in 2024 (to be discussed below). In 1989, the block of Christopher Street between Waverly Place and Seventh Avenue South, location of the Stonewall building, was co-named Stonewall Place, further connecting Christopher Street to the historic uprising and gay liberation. Within and beyond the period of significance, this area has become heavily associated with LGBT events that include protests, demonstrations, and celebrations, indicating its historic and ongoing significance to the community.

*Organizations and Community Spaces*

Countless LGBT organizations and community groups in the post-Stonewall era met in communal public spaces, most of which were gay run, within the historic district. These spaces existed or still exist primarily west of Sixth Avenue (this section of the essay excludes activist groups mentioned in other sections). One notable exception, though only a half block east of Sixth Avenue, was the Washington

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Square United Methodist Church (converted to condominiums in 2004) and its parish house at 135 and 133 West 4<sup>th</sup> Street. The church, along with the Metropolitan-Duane United Methodist Church (now The Church of the Village), 201 West 13<sup>th</sup> Street, are two examples in the historic district of religious spaces that served as important early post-Stonewall LGBT community centers that also had a diverse grouping of LGBT congregants.<sup>132</sup> Both were led by openly gay pastors: the Reverend Paul M. Abels, from 1973 to 1984, at the former and the Reverend Ed Egan, from 1971 to 1977, at the latter. After publicly acknowledging his homosexuality in 1977, Rev. Abels became the first openly gay minister in the country with a congregation in a major Christian denomination. Rev. Egan had been active in the early gay rights movement of the 1950s and provided spiritual services for the Mattachine Society and the Daughters of Bilitis. Both ministers were ultimately dismissed by the Methodist Church because they were gay, but during their associations with these churches they welcomed a diverse number of LGBT groups. This included the aforementioned Salsa Soul Sisters, who met at Metropolitan-Duane from its founding in 1974 to 1976, before an eleven-year association (1976-1987) with the Washington Square church. Salsa Soul met weekly in that church’s parish house to address the needs of lesbians of color. One member, Candice Boyce, noted, “There was no other place for women of color to go and sit down and talk about what it means to be a black lesbian in America.”<sup>133</sup> The Metropolitan Community Church of New York, founded in 1972 to minister to the spiritual needs of the LGBT community, also met in both spaces, Metropolitan-Duane from ca. 1977 to 1988 and Washington Square from ca. 1988 to 1994. The pioneering Parents of Gays (later Parents, Families and Friends of Lesbians and Gays; now simply PFLAG to recognize all people in the LGBT umbrella), founded, in 1973, by allies and Queens residents Jeanne and Jules Manford, met at Metropolitan-Duane from 1973 to 1996. Meetings here were first organized by their son, Morty Manford, an influential gay rights activist, Stonewall veteran, and one-time GAA president, and Barbara Love, a lesbian feminist involved with the National Organization for Women (NOW) and the editor of *Feminists Who Changed America, 1963-1975*. Other groups that met at Washington Square include GLF; Harvey Milk High School, the nation’s first public high school for LGBT youth who faced hostility elsewhere; the Coalition Against Racism, Anti-Semitism, Sexism, and Heterosexism (CRASH); the Spiderwoman Theater, an Indigenous company co-founded by Muriel Miguel; and the New York City Gay Men’s Chorus.

<sup>132</sup> In 2005, the Washington Square and Metropolitan-Duane churches merged with All Nations, another United Methodist Church, and became known as The Church of the Village, which is still located at 201 West 13<sup>th</sup> Street, the longtime home of Metropolitan-Duane. See also Amanda Davis, “Washington Square United Methodist Church,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/washington-square-united-methodist-church-parish-house>; Jay Shockley, “Metropolitan-Duane United Methodist Church,” *NYC LGBT Historic Sites Project*, March 2018, <https://www.nyclgbtsites.org/site/metropolitan-duane-united-methodist-church>.

<sup>133</sup> David Deitcher, ed., *The Question of Equality: Lesbian and Gay Politics in America Since Stonewall* (New York: Scribner, 1995).

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In 1972, openly gay health experts led an open community forum about the dangers of sexually transmitted diseases, held at the Washington Square church, which encouraged the founding that year, by Leonard Ebreo, Marc Rabinowitz, and Perry Brass, of the Gay Men’s Health Project at Liberation House, 247 West 11<sup>th</sup> Street, soon after.<sup>134</sup> “Lib House” was an early post-Stonewall health services center for the LGBT community and was co-founded by Ebreo and novelist Alice Bloch, who, at the time, also served as an editor for *The Lesbian Tide*, the first national lesbian newspaper. Located in the basement, Lib House also provided space for the Gay Switchboard of New York (today part of the GLBT National Help Center) and the Lesbian Switchboard, volunteer-staffed telephone services for the gay and lesbian community. The Gay Men’s Health Project, which later moved to 74-76 Grove Street and was separate from the still-active Gay Men’s Health Crisis (discussed in “The AIDS Epidemic” section), was the first clinic for gay men on the East Coast and the first of its kind to use the words “gay men” in its name. According to Brass, “There were no places even to ask questions about gay sexuality, the physical aspects of it as well as the emotional aspects that were often totally dismissed.”<sup>135</sup> It eventually merged with other health centers and is now part of Callen-Lorde Community Health Center.

As indicated earlier, the LGBT Community Center, 208 West 13<sup>th</sup> Street, has played a profound role in the lives of LGBT people.<sup>136</sup> Beyond activist groups, it has served as a vital social and support system for hundreds of thousands of LGBT people in the New York City metropolitan area, including over 400 diverse community groups. Its founding and opening in 1983 in a former school building, which it bought from the City of New York a year later, was a significant event in the historic district. The center served as a continuation of the three previous LGBT community centers – Church of the Holy Apostles, 296 Ninth Avenue (National Register-listed) in Chelsea, the Gay Activists Alliance Firehouse, 99 Wooster Street (SoHo Cast-Iron Historic District) in Soho, and the Gay Community Center, 130 West 3<sup>rd</sup> Street (South Village Historic District) in Greenwich Village (all outside the historic district) – and it provided a large amount of space in one main, central location for groups who met elsewhere earlier. For instance, the Salsa Soul Sisters, who had been meeting at the Washington Square United Methodist Church in the 1970s and 1980s, moved to the center in 1987. The building is also an example of LGBT spaces in the post-Stonewall era that publicly announce their presence to the street: a “Lesbian & Gay Community Services Center” sign (with language that has been updated over the years) was placed above the front entrance. The center has provided room for religious groups, such as the Metropolitan Community Church of New York, here from 1983 to 1994, and Dignity/New York, a Catholic LGBT organization. In addition to ethnically diverse groups mentioned earlier, WeWah & BarCheeAmpe, the

<sup>134</sup> Amanda Davis, “Liberation House,” *NYC LGBT Historic Sites Project*, March 2017, <https://www.nyclgbtsites.org/site/liberation-house>.

<sup>135</sup> Perry Brass, “A Prophecy Before Our Time: The Gay Men’s Health Project Clinic Opens in 1972,” New York Public Library blog (November 7, 2013), <https://www.nypl.org/blog/2013/12/20/mens-health-project-clinic-opens-wasted-opportunity>.

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first Native American Two-Spirit (2S) organization in New York City and the third in the United States, began meeting at the center, where it also held performances and art exhibitions, in 1991 (it formed two years earlier). Other important groups to meet at the center (and not previously mentioned) include Gay and Lesbian Youth; Harvey Milk High School; Other Countries (1986), a collective of Black gay male writers named in honor of James Baldwin’s novel *Another Country* (the group was the successor to the Blackheart Collective); and Senior Action in a Gay Environment (SAGE), a support group for LGBT elders. The Coalition for Lesbian and Gay Rights, a tenant, was the leading community organization to promote what became known as the “gay rights bill.” First supported by GAA when the bill was introduced in 1970 as Intro 475 and reintroduced in 1974 as Intro 554 (and brought before the New York City Council every subsequent year), it was finally approved by the city council on March 20, 1986. The center was also associated with major LGBT figures, such as activist Larry Kramer and writer Audre Lorde, who also participated in the center’s first cultural program, “Second Tuesdays,” begun in 1985. Trans activists Riki Wilchins and Christian O’Neal established the volunteer-based Survivors of Transsexuality Anonymous here in 1989. (AIDS organizations will be discussed in “The AIDS Epidemic” section.) The center also holds a nationally significant archive founded in 1990 and dedicated to LGBT history, activism, and community.

*Commercial and Eating Establishments*

More overt LGBT-owned or welcoming businesses thrived in post-Stonewall Greenwich Village. In the historic district, these were primarily located on and west of Sixth Avenue – including, but not limited to, Seventh Avenue South, Greenwich Avenue, Hudson Street, Christopher Street, Bleecker Street, West 4<sup>th</sup> Street, West 8<sup>th</sup> Street, and Washington Street. Gay and lesbian guidebooks proliferated in this era, including carryovers from the 1960s: *Bob Damron’s Address Books*, *Manhattan Gay Scene Guide*, and *International Guild Guide*. The sharp rise of the gay press, such as the city’s first post-Stonewall gay newspaper, *GAY POWER* (1969); *GAY* (1969-1974), founded by personal partners and activists Jack Nichols and Lige Clarke; *Gaysweek* (1977-79), founded by Alan Bell, an African American; and *WomaNews* (1977-by 1989), also led to increased awareness of LGBT establishments.<sup>137</sup> Importantly, while LGBT nightlife and commercial spaces opened in more areas of New York City in the post-Stonewall period, Greenwich Village, especially the portion within the historic district, remained heavily associated with LGBT life and was still one of the rare neighborhoods where people in the community felt comfortable to live and socialize openly and meet other LGBT people. This was true of New Yorkers who grew up or lived in other parts of the city, but it also extended to commuters and residents from the New York City metropolitan region and visitors from around the country and the globe. Commercial and

<sup>136</sup> Davis, “LGBT Community Center.”

<sup>137</sup> Ken Lustbader, “*GAY POWER* Offices,” *NYC LGBT Historic Sites Project*, December 2022, <https://www.nyclgbtsites.org/site/gay-power-offices>; Jay Shockley, “*GAY* Newspaper Offices,” *NYC LGBT Historic Sites Project*, December 2022, <https://www.nyclgbtsites.org/site/gay-newspaper-offices>.

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eating establishments in the historic district, along with other organization and community spaces already mentioned, provided a rare high density of LGBT spaces that was unmatched in most places in the world, even in a more liberated era.

The long-running and gay-owned Oscar Wilde Memorial Bookshop, 15 Christopher Street, is one such example.<sup>138</sup> The customer experience of Craig Rodwell's store, with its multiracial staff, was described in 1974: "...many out-of-state Gay people, visiting the Village and the city's Gay scenes, have encountered Gay liberation books and movement periodicals for the first time at 'Oscar Wilde.' The friendly, relaxed atmosphere and the unhurried opportunity just to browse can be a liberating experience in itself."<sup>139</sup> The bookshop, when it opened in 1967 on Mercer Street, was the first gay and lesbian bookstore on the East Coast, and the first of its kind in the nation to operate long term. Its presence on Christopher Street, beginning in 1973, was especially important at a time when access to LGBT affirming texts and works written by gay and lesbian authors was still scarce or absent from mainstream bookstores. Access to these texts was particularly needed for those struggling with their identity and who found only negative portrayals of LGBT people elsewhere. The store's offerings inspired the likes of cartoonist Alison Bechdel, who, having discovered gay and lesbian comic books there, went on to create such seminal graphic works as *Dykes to Watch Out For* (beginning in 1983) and *Fun Home: A Family Tragicomic* (2006), which later became the Tony Award-winning musical *Fun Home* (2013). Many important LGBT authors, including Tennessee Williams, Rita Mae Brown, Janis Ian, Patricia Neil Warren, Christopher Isherwood, and Harvey Fierstein, came here for book signings and meet-the-author events.

While spaces such as Oscar Wilde existed for the whole community, many businesses in the historic district catered predominantly or exclusively to certain groups. Women's liberation in the late 1960s and early 1970s led to an unprecedented number of women-owned or run public spaces where women could gather and speak freely with one another, without the presence of men. With the concurring gay liberation movement, this included a rise in lesbian spaces. Lesbian feminism and the more radical lesbian separatism (a complete rejection of heterosexuality in order to fully separate from patriarchal society) came to the fore in the 1970s and early 1980s. This resulted in the creation of related businesses, including within the historic district. Opening in this timeframe were two important women-only community spaces facing Seventh Avenue South: Labyris (1972 to 1977), 33 Barrow Street, the city's first feminist bookstore, where "The Future is Female" slogan was coined, and the Women's Coffeehouse (1974 to 1978), 54 Seventh Avenue South, which provided food, entertainment, and

<sup>138</sup> Andrew S. Dolkart, "Oscar Wilde Memorial Bookshop," *NYC LGBT Historic Sites Project*, November 2017, <https://www.nyclgbtsites.org/site/oscar-wilde-memorial-bookshop-2>.

<sup>139</sup> Untitled article, 1974, Craig Rodwell Papers, Manuscripts and Archives Division, The New York Public Library.



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political organizing.<sup>140</sup> A block east of Seventh Avenue South was Djuna Books (1977 to 1982), 154 West 10<sup>th</sup> Street, which carried non-racist and non-sexist books by women’s and lesbian presses.<sup>141</sup> It was named, much to her dismay, for pioneering lesbian fiction author Djuna Barnes, who lived nearby at 5 Patchin Place (see above). Further west, Mother Courage (1972 to 1977), 342 West 11<sup>th</sup> Street, at Washington Street, operated as the first feminist restaurant in the United States, setting a precedent for women-run restaurants as social gathering spaces and inspiring other such restaurants around the country.<sup>142</sup>

Lesbian bars remained popular post-Stonewall, and even expanded in this period to areas outside the historically LGBT enclaves of Greenwich Village and Harlem. Many were operated by lesbians, for the good of the lesbian community, rather than through Mafia connections. The Duchess, 70 Grove Street, which operated from 1972 until 1982, was one of the first of several racially and economically diverse lesbian bars in that space.<sup>143</sup> It represented an improvement on the discriminatory practices that were characteristic of earlier Mafia-run bars, where women were monitored to prevent sexual activity. Unfortunately, the Duchess ran into legal trouble for not serving alcohol to men, which led to the loss of its liquor license in 1980 and the arrest of its bartender and bouncer in 1982 for continuing to serve drinks regardless. Fran Greenfield of *WomaNews*, explained why the Duchess prevented men from entering: “On one side there are privileged and powerful groups who use their clubs to keep ‘social undesirables’ clearly on the outside. On the other side there are the people denied privilege and power who rely on their own clubs as a haven in an otherwise hostile world.”<sup>144</sup> Other post-Stonewall lesbian-owned bars include Paula’s (ca. 1971 to ca. 1992), 64 Greenwich Avenue; Rubyfruit and the connected restaurant Rita Mae’s (1994 to 2008), 531 Hudson Street, both named for writer and activist Rita Mae Brown and her 1973 lesbian-themed novel *Rubyfruit Jungle*; Cubby Hole (1983 to 1990) and Henrietta Hudson (1991 to present), 438 Hudson Street, with Henrietta Hudson, as of 2023, operating as the oldest surviving lesbian bar in New York City; and Cubbyhole (1994 to present), 281 West 12<sup>th</sup> Street.<sup>145</sup>

<sup>140</sup> Emily Kahn, “Labyris,” *NYC LGBT Historic Sites Project*, July 2020, <https://www.nyclgbtsites.org/site/labyris>; Emily Kahn, “Women’s Coffeehouse,” *NYC LGBT Historic Sites Project*, October 2020, <https://www.nyclgbtsites.org/site/womens-coffeehouse>.

<sup>141</sup> Emily Kahn, “Djuna Books,” *NYC LGBT Historic Sites Project*, July 2020, <https://www.nyclgbtsites.org/site/djuna-books>.

<sup>142</sup> Emily Kahn, “Mother Courage,” *NYC LGBT Historic Sites Project*, June 2020, <https://www.nyclgbtsites.org/site/mother-courage>.

<sup>143</sup> Gwendolyn Stegall, *A Spatial History of Lesbian Bars in New York City*, master’s thesis, Columbia University, May 2019; Amanda Davis, “Duchess / Grove / Pandora’s Box,” *NYC LGBT Historic Sites Project*, June 2019, <https://www.nyclgbtsites.org/site/the-duchess-the-grove-pandoras-box>.

<sup>144</sup> Stegall, *A Spatial History of Lesbian Bars in New York City*.

<sup>145</sup> Stegall, *A Spatial History of Lesbian Bars in New York City*; Amanda Davis, “Cubby Hole / Henrietta Hudson,” *NYC LGBT Historic Sites Project*, June 2019, <https://www.nyclgbtsites.org/site/cubby-hole-henrietta-hudson>; Amanda Davis, “Cubbyhole,” *NYC LGBT Historic Sites Project*, April 2021, <https://www.nyclgbtsites.org/site/cubbyhole>.

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A large concentration of gay-owned bars and shops geared toward gay men opened in or continued to operate in the 1970s in the historic district. As with lesbian spaces, these businesses operated much more openly in the post-Stonewall era, catered to different interests, and heavily advertised in the gay press, both media and print. Many establishments were located on or near Christopher Street, as was previously discussed. Several bars and stores in the historic district drew a leather crowd. Some of the most popular and long-lasting include Boots & Saddle (1974 to 2014), 76 Christopher Street, known for its drag shows, the Leather Man, 85 Christopher Street (1965 to 1978), and 111 Christopher Street (1978 to present), which sells custom-made leather clothing and S&M accessories. International Stud (by 1969 to 1980s), 117-119 Perry Street, morphed from a leather bar into one of the city's most popular back-room venues in the 1970s.<sup>146</sup> Other long-lasting bars in the historic district include Carr's, (approximately 1969 to 1980), 204 West 10<sup>th</sup> Street, which catered to a college and "sweater set" crowd; Ty's (1972 to present), 114 Christopher Street, a cruisy gay-owned and operated self-described "man's bar"; and Limelight (1973 to 1980), 91 Seventh Avenue South, which was described in *Bob Damron's Address Books* for the years 1975 to 1979 as being a disco popular with Latinos. Many of these spaces were heavily impacted by the AIDS epidemic in the 1980s.

Other important LGBT-owned and operated businesses include Uplift Lighting (1974 to 2003), 502-508 Hudson Street, an antique lighting store run by pre- and post-Stonewall LGBT activist Randy Wicker. One of his employees was Sylvia Rivera; their friend, Marsha P. Johnson, would often visit. The House of Field (1971 to 2002), 10 East 8<sup>th</sup> Street, was an influential avant-garde clothing boutique run by Patricia Field, who became famous as the costume designer for the HBO television series, *Sex and the City*.

### *The Arts*

The LGBT community continued to have a disproportionate impact on the arts in Greenwich Village in the post-Stonewall period. In this era, gay-themed works were more overt than before and freedom of expression for LGBT artists was more publicly visible in venues in and around the historic district.

The historically influential contributions of LGBT people to the theater and the popularity of experimental theater in downtown Manhattan in general unsurprisingly resulted in a grouping of Off-Broadway (OB) and Off-Off-Broadway (OOB) theater venues in the western portion of the historic district, particularly on or just west of Seventh Avenue South. This led to a higher concentration of LGBT-associated theater productions in the historic district as compared to other areas of the city, contributing to the neighborhood's strong connection to LGBT life. Some OB and OOB venues, beginning in the 1970s, were established as gay theater companies to offer LGBT (predominantly gay male) playwrights, directors, actors, and others the opportunity to produce gay-themed works for gay

<sup>146</sup> The International Stud was featured in the gay-themed play *Torch Song Trilogy* (1982) by Harvey Fierstein.

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audiences. Many of these venues and the artists associated with them had a direct or indirect association with the Caffe Cino (1958-68; National Register listed; a half block outside the historic district) at 31 Cornelia Street. The Cino was the birthplace of OOB and an important incubator space for gay male theater at a time when depicting LGBT experiences on the New York stage was illegal. The kinds of experimental work championed there continued to grow and flourish in downtown Manhattan. In the historic district, later OOB venues include TOSOS (The Other Side of Silence), founded by Cino veteran and playwright Doric Wilson, cabaret star Billy Blackwell, and director Peter del Valle in 1974. Considered the first professional gay theater company, it operated in the basement space of 115 Bedford Street from 1975 to 1978. One of the most innovative and influential OOB theater troupes was the Ridiculous Theatrical Company.<sup>147</sup> Founded by playwright and gay theater pioneer Charles Ludlam in 1967, the company operated in the basement of 1 Sheridan Square from 1978 to 1995. Ludlam was living at 53-57 Morton Street when he died of AIDS-related complications, at which time his life partner, actor Everett Quinton, took over leadership of the company. Before moving to Westbeth (National Register listed; one block outside the historic district), the Stonewall Repertory Company held performances at the Courtyard Playhouse, 39 Grove Street, from 1980 to at least 1983.

Off-Broadway venues include mainstays such as the Lucille Lortel Theatre (1981-present; formerly the OB venue, Theatre de Lys, 1953-1981), 121 Christopher Street, and the Cherry Lane Theatre (1924-present), 38 Commerce Street. The Circle Repertory Theater, commonly referred to as Circle Rep, was founded by four Cino veterans, including two experimental theater pioneers, playwright Lanford Wilson and director Marshall W. Mason, in 1969.<sup>148</sup> Circle Rep, which was especially welcoming to gay-themed plays, leased the former garage at 99 Seventh Avenue South from 1974 until it disbanded in 1994. Other OB venues include the Actors’ Playhouse, 92-100 Seventh Avenue South (1956-2007), and Rattlestick Theater, 224 Waverly Place (1994-present).

Examples of gay theater artists associated with these venues include Harvey Fierstein, H.M. Koutoukas (who lived at 87 Christopher Street from ca. 1960 until his death in 2010; see above), André de Shields, Tommy Tune, Robert Patrick, Terrence McNally, Larry Kramer (a 2 Fifth Avenue resident from the early 1980s until his death in 2020), Assotto Saint, Lanford Wilson, Marshall Mason, and Tony Kushner. In addition to those already mentioned, LGBT theater artists who lived in the historic district include influential Cuban-born playwright and director Irene Fornés, 1 Sheridan Square; Arthur Laurents, with his partner, Tom Hatcher, 9 St. Luke’s Place (1960-2011, Laurents’s death; see above); and performance artist Frank Maya, one of the first openly gay male comedians, 65 (63-65) Perry Street (until shortly before his 1995 AIDS-related death).

<sup>147</sup> Shockley, “Café Society / Ridiculous Theatrical Company.”

<sup>148</sup> Andrew S. Dolkart, “Circle Repertory Company Theater,” *NYC LGBT Historic Sites Project*, August 2020, <https://www.nyclgbtsites.org/site/circle-repertory-company-theater>.

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Greenwich Village also continued to be an important space for LGBT writers and artists to live and work, particularly west of Seventh Avenue South. A selection of literary figures living in the historic district include Felice Picano, 43 Jane Street (early 1970s), where he began his writing career (he later became influential in the development of gay literature); Christopher Bram, 26 Perry Street (1979-present), with husband, filmmaker Draper Shreeve, who is best known for novels such as *Father of Frankenstein*, based on the life of gay director James Whales (made, in 1998, into the movie *Gods and Monsters*); and pioneering gay historian Jonathan Ned Katz, 51-53 Bank Street (1964-1986), author of the groundbreaking *Gay American History: Lesbians and Gay Men in the U.S.A.* (1976) and other works. Cuban-born visual artist, Félix González-Torres, 21 Grove Street (1985-90), became known for his conceptual, minimalist art installations that dealt, in part, with gay and AIDS themes. This includes an “Untitled” dateline photostat that appeared on a billboard (framework extant) above 70 Christopher Street, two blocks from his apartment and prominently visible along Seventh Avenue South.<sup>149</sup>

### **The AIDS Epidemic**

The AIDS epidemic had a devastating impact on gay life in Greenwich Village. Due to the neighborhood’s substantial gay population, both people who had the disease and those who did not were empowered to create new institutions and groups, fight for funding needed to combat the epidemic, make significant changes to the medical system and health care, and force the city, state, and nation to finally address AIDS. With increased hospitalizations, illnesses, and deaths of gay men in the 1980s, gay-owned real estate and businesses, as well as the number of gay tenants in residential buildings, sharply decreased. Between 1981 and 1996, commercial spaces along or near Christopher Street, in particular, those owned, run, and/or patronized by gay men changed dramatically.

A mysterious “rare cancer” first called Gay-Related Immunodeficiency (GRID) was reported in 1981 in a number of gay men in New York City and California. After it was realized that other groups also faced it, the disease was renamed Acquired Immune Deficiency Syndrome (AIDS) in 1982. In the early years, as the scientific and medical establishment grappled with obtaining basic knowledge of the causes of the disease and how it spread, both citizens and the United States government expressed a dramatic level of panic, and gay men’s sexuality came under attack, not only from society at large but also, at times, from within the community. Nationwide, the virus killed tens of thousands of people, affected many aspects of American life, and caused several political setbacks to maintaining hard-fought gay rights gained by the 1970s.<sup>150</sup>

<sup>149</sup> Ethan Brown, “Félix González-Torres Residence & Studio,” *NYC LGBT Historic Sites Project*, August 2022, <https://www.nyclgbtsites.org/site/felix-gonzalez-torres-residence-studio>.

<sup>150</sup> Molly McGarry and Fred Wasserman, *Becoming Visible: An Illustrated History of Lesbian and Gay Life in Twentieth-Century America* (New York: Penguin Studio, 1998).

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Loss of life was acutely felt by gay New Yorkers. Historian Eric Marcus, reflecting on the early years of the epidemic, noted, “For virtually everyone who had symptoms in those days, there was no such thing as a mild form of AIDS. Almost everyone who was infected got really sick and died. But we were still living in the land of ‘maybe.’ We didn’t know.”<sup>151</sup> Fashion designer Tom Ford recalled,

I moved to New York in 1979 just before my 18<sup>th</sup> birthday. Of my close friends at NYU, more than half of them had died from AIDS by 1990. I remember the fear of the early 1980s. I remember the feeling of having dinner with a friend and running into someone I hadn’t seen and the light would rack across their face and my heart just sank—you knew. They looked fine but there was something. There was something in their eyes. There was something about the look on their faces that told you that the next time you saw them they wouldn’t look as well.<sup>152</sup>

In addition to these losses, the gay community faced government inaction at the city, state, and federal level, widespread societal backlash and increased homophobia from family members and religious institutions. Against all odds, LGBT people rallied, using many of the gay rights organizations and skills that had been forged in previous years to form a new network of advocacy groups and social service organizations which entered the public discussion about health policies in unprecedented ways. As succinctly expressed by historian John D’Emilio, “through the imperative of mounting an effective response to the epidemic, the movement has achieved a level of sophistication, influence and permanence that activists of the 1970s could only dream about.”<sup>153</sup> In the process, new degrees of solidarity developed between gay men and lesbians, and the various organizations gained the involvement of greater numbers of people of color. These groups were especially active in Greenwich Village because it was one of the areas in the city most disproportionately affected by the epidemic and because the LGBT community had been so well established here for decades. They had also worked together here on issues related to gay civil rights and other common issues over many decades.

A homophobic media and moralistic politicians inflamed the situation. The *New York Native* was one of the few publications that responsibly covered the crisis and provided a forum with the latest medical information. The federal government was excruciatingly slow in taking on any meaningful role in addressing this public health crisis, and the state and city were not much better. Due to this lack of response, the LGBT community was forced to take control in all aspects of confronting the AIDS epidemic. At the beginning of the crisis, Greenwich Village, including the area within the historic district

<sup>151</sup> “Coming of Age during the AIDS Crisis – Chapter 2,” *Making Gay History: The Podcast*, <https://makinggayhistory.com/podcast/coming-of-age-during-the-aids-crisis-chapter-2>.

<sup>152</sup> “Tom Ford Says Half Of His College Friends Died Of AIDS Before 1990,” *Queerty*, October 30, 2014, <https://www.queerty.com/tom-ford-says-half-of-his-college-friends-died-of-aids-before-1990-20141030>.

<sup>153</sup> John D’Emilio, *Making Trouble: Essays on Gay History, Politics, and the University* (New York: Routledge, 1992), 262.

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and in neighboring Chelsea, were the epicenter of AIDS cases for gay men. By the late 1980s, New York City alone had one-quarter of the nation’s AIDS cases and deaths, and the majority of people with AIDS were people of color, although the focus of media and cultural attention remained on white gay men.

Playwright and author Larry Kramer is credited by many with helping to catalyze the first meaningful response to the AIDS epidemic as co-founder of Gay Men’s Health Crisis (GMHC) and, later, the AIDS Coalition to Unleash Power (ACT UP).<sup>154</sup> The origins of GMHC can be traced to Kramer’s apartment at 2 Fifth Avenue.<sup>155</sup> On August 11, 1981, Kramer convened a group of friends for a discussion by Dr. Alvin Friedman-Klein on the “gay cancer,” and the group raised \$6,600 for medical research. On January 4, 1982, a group of six men who had been at the earlier meeting – Kramer, Nathan Fain, Lawrence Mass, Paul Popham, Paul Rapoport, and Edmund White – reconvened in Kramer’s apartment and officially formed GMHC, the first AIDS service organization in the world. At that meeting they also discussed raising further funds for research and planned GMHC’s first major event.

Other new organizations located across New York City filled specific community health needs. Within the historic district, the Community Health Project, the nation’s first community-based HIV clinic, opened in 1983 at the Lesbian and Gay Community Services Center (now known as the LGBT Community Center), 208 West 13<sup>th</sup> Street. It was, however, the result of a merger between the older counter-cultural St. Mark’s Community Clinic and the Gay Men’s Health Project. The Community Health Project operates today as the Callen-Lorde Community Health Center and is the only primary care center in New York City created specifically to serve LGBT communities. Another organization founded within the historic district was the People with AIDS Coalition, formed in 1985 in a rowhouse at 222 West 11<sup>th</sup> Street that was owned by the neighboring St. John’s in the Village Episcopal Church. The group sought to combat the ignorance, fear, and hostility that had accompanied the disease from its onset. It adopted the acronym PWA for People with AIDS to replace what were regarded as pejorative stereotypical terms: “victims,” “sufferers,” and “patients.” The coalition moved to a larger space in Midtown in 1988.

The founding of ACT UP was prompted by an impassioned speech that Kramer gave at The Center on March 10, 1987, in response to his ongoing frustration with the government’s inaction as well as GMHC’s and the gay community’s tepid response to the devastation from the AIDS epidemic. ACT UP formed a few days later as a grassroots political action group that sought to bring widespread attention to the AIDS crisis. It met at The Center. ACT UP’s style of direct-action politics and civil disobedience, accompanied with bold media-savvy graphics (“Silence = Death” became its motto), is credited with

<sup>154</sup> Kramer was well known for his screenplay of *Women in Love* (1969) and controversial book *Faggots* (1978). His later literary achievements as playwright include *The Normal Heart* (1985) and its sequel *The Destiny of Me* (1992).

<sup>155</sup> Ken Lustbader, “Larry Kramer Residence / Edie Windsor & Thea Clara Spyer Residence,” *NYC LGBT Historic Sites Project*, March 2017 (rev. January 2018), <https://www.nyclgbtsites.org/site/larry-kramer-residence>.

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changing the course of research and treatment, thereby saving people’s lives. Its biggest historic impact – the intervention into the medical and scientific bureaucracies – in effect turned a community of “victims” into activist experts. ACT UP held a number of successful demonstrations in New York City and around the world in the years ahead. In the historic district, ACT UP stormed the emergency room at St. Vincent’s Hospital in 1989 after a man was kicked out for kissing his lover.<sup>156</sup> This action resulted in multiple meetings to get the rule changed and implement sensitivity training. ACT UP, along with other LGBT organizations, also conducted Christmas visits for patients in the AIDS ward.

The response to the AIDS crisis by the religious institutions of New York City was as conflicted as their attitudes towards, and treatment of, the LGBT community in general. The Catholic Church, in particular, was both controversial and sometimes caring. Cardinal John J. O’Connor, for example, was infamous for condemning homosexual acts and for opposing condom distribution to prevent AIDS.

In the 1980s, the aforementioned St. Vincent’s was the hospital in New York City most closely associated with the AIDS epidemic and was considered to be the national epicenter of AIDS.<sup>157</sup> The hospital was founded in 1849 by the Sisters of Charity of New York, an organization within the Catholic Church, as one of the few charity hospitals in the city with a mission to serve the poor and disenfranchised, often regardless of their ability to pay. Beginning in 1981, the emergency room at St. Vincent’s (demolished) witnessed large numbers of acutely ill young gay and bisexual men with unexplained weight loss, rare infections, pneumonia, and/or signs of compromised immune systems. By the time HIV, the virus that causes AIDS, was first identified in 1983, St. Vincent’s had become the epicenter of the epidemic in New York City, with patients overwhelming the emergency room, its hallways, and its beds. At that time, St. Vincent’s was one of the few hospitals in the city that did not turn away people with HIV or AIDS, even though many of its policies were grounded in Roman Catholic doctrine (i.e., anti-LGBT and against the distribution of condoms) and many administrators and physicians were felt to be homophobic. Over time, attitudes and policies changed, much to the credit of the Sisters of Charity, who cared for patients. In 1984, in response to the growing epidemic, the hospital opened the first and largest AIDS ward on the East Coast, which was located on the seventh floor of the Spellman Building (all but façade demolished), 143-147 West 11<sup>th</sup> Street, before expanding to the neighboring Cronin Building (demolished).<sup>158</sup> By 1986, more than half of St. Vincent’s 650 hospital

<sup>156</sup> Ken Lustbader, “St. Vincent’s Hospital,” *NYC LGBT Historic Sites Project*, February 2021, <https://www.nyclgbtsites.org/site/st-vincents-hospital-manhattan>.

<sup>157</sup> Founded in 1849 by the Sisters of Charity of New York, an organization within the Catholic Church, St. Vincent’s Hospital Manhattan operated in Greenwich Village for over 160 years until it declared bankruptcy and closed in 2010.

<sup>158</sup> The concept of an AIDS ward, a hospital floor exclusively dedicated to AIDS patients, was modeled after San Francisco General’s Ward 86, which opened in 1983. By 2007, as a result of the development of medications and treatments that increased the lifespans of people living with HIV/AIDS, inpatient and outpatient treatment and hospitalizations decreased and the AIDS ward only occupied half a floor. St. Vincent’s, and the AIDS ward, was prominently featured in both Larry Kramer’s *The Normal Heart* (1985) and Tony Kushner’s *Angels in America* (1993).

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beds were occupied by AIDS patients and, three years later, it was deemed one of the city’s first Designated AIDS Centers by the New York State Department of Health/AIDS Institute. To meet the demands of outpatient care and research, the hospital opened the Comprehensive HIV Center in its O’Toole Building, 36 Seventh Avenue.<sup>159</sup> When HIV-related deaths peaked in 1995, the hospital had become one of the nation’s largest HIV treatment centers, offering HIV primary care, co-located specialty care, coordinated inpatient and outpatient services, an onsite pharmacy, and access to the latest AIDS medications through a variety of clinical trials. By the late 1990s, a new class of medications and treatments increased the lifespans of people living with HIV/AIDS and, by 2007, the AIDS ward only occupied half a floor. Up until it closed in 2010, thousands of the more than 100,000 New Yorkers who had died of complications from AIDS were treated or died at St. Vincent’s, marking it as a site of monumental significance in the history of LGBT people in Greenwich Village, if not the nation. In 2011, the entire nine-building complex was sold to a developer for conversion into condominiums and townhouses.

Many of the LGBT community’s institutions, bars, clubs, businesses, medical care, and popular venues throughout the city hosted AIDS fundraisers, raised awareness, and provided other forms of support to help combat the disease. Examples of those in the historic district include the LGBT Community Center. In 1988, it partnered with Heritage of Pride, the organizers of the annual NYC Pride March, to hold the Quilt Workshop, during which friends and family of those who died of AIDS created 1,200 panels, which later became part of the nationwide NAMES Project AIDS Memorial Quilt.<sup>160</sup> In 1990, transgender activists Riki Wilchins and Christian O’Neal worked with Dr. Barbara Warren (then a senior staff member at The Center) to co-found the Gender Identity Project (GIP), one of the nation’s first transgender-driven peer counseling and peer support programs and a pioneer in developing an HIV/AIDS prevention program for the trans community. Cubbyhole, 281 West 12<sup>th</sup> Street, a still-operating lesbian bar, has hosted benefits and fundraisers for the New York City AIDS Walk, an annual Gay Men’s Health Crisis event.<sup>161</sup> The Circle Repertory Company Theater, 99 Seventh Avenue South, premiered *As Is* (1985), a pioneering AIDS play by William M. Hoffman, which later moved to Broadway, and *Prelude to a Kiss* (1990), an AIDS allegory by Craig Lucas. Lesbians were also influential in caring and advocating for gay men with HIV/AIDS, especially for those whose families

<sup>159</sup> The O’Toole Building was built as the National Maritime Union Headquarters in 1963 and sold to St. Vincent’s in 1973. It is the only building in the complex not constructed for the hospital. However, unlike the other buildings in the complex, it is extant and continues to operate as a medical facility.

<sup>160</sup> The NAMES Project AIDS Memorial Quilt was the creation of Cleve Jones, a San Francisco-based LGBT rights activist.

<sup>161</sup> Amanda Davis, “Lincoln Center: Damrosch Park,” *NYC LGBT Historic Sites Project*, May 2019, <https://www.nyclgbtsites.org/site/lincoln-center-damrosch-park>.



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would not support them. One such example in the historic district is lesbian feminist activist Phyllis Saperstein, who lived at 25 West 10<sup>th</sup> Street.<sup>162</sup>

The New York City AIDS Memorial, constructed in 2016 across the street from the former St. Vincent's Hospital, commemorates the more than 100,000 New Yorkers who died from the disease.<sup>163</sup> While the monument itself is outside the period of significance, it embodies themes that were crucial to the district's history and development. The loss of life affected entire industries in New York City, particularly the arts and related fields, and the ultimate impact of AIDS on the life and culture of New York City is incalculable. Several neighborhoods, including Greenwich Village, were very hard hit, an important reason why the LGBT demographics of the Village, including within the historic district, decreased in this period. Examples of influential figures who lived in the historic district and died of AIDS-related complications include actor, director, and playwright Charles Ludlam (1943-1987), age 44, who lived at 53-57 Morton Street and was the founder of the Ridiculous Theatrical Company, 1 Sheridan Square, whose funeral was held at St. John's Roman Catholic Church, 371 Sixth Avenue (his 1987 *New York Times* obituary was the newspaper's first mention of AIDS as the cause of death, rather than simply mentioning the related illness, such as pneumonia); art curator and collector Sam Wagstaff (1921-1987), age 65, who lived at 1 Fifth Avenue and almost single handedly drove the market in the acquisition of photographs by private collectors, art galleries, and museums in the 1970s and 1980s; Manuel Otero Ramos (1948-1990), age 42, who lived at 129 Perry Street, and was widely considered the twentieth century's most important openly gay Puerto Rican writer of Spanish language works; ACT UP member and gay rights activist Robert Rygor (1953-1994), age 40, who lived at 338 West 11<sup>th</sup> Street and protested the exclusion of LGBT people from marching openly in the annual St. Patrick's Day Parade in Midtown; Cuban-born artist Félix González-Torres (1957-1996), age 38, who lived at 21 Grove Street and whose work, in part, addressed the AIDS epidemic; and military veteran and artist Copy Berg (Vernon E. Berg, III; 1951-1999), age 47, who lived at 39 Fifth Avenue and who was the first naval officer to challenge the military's ban on gay and lesbian sailors.<sup>164</sup> Artist Keith Haring (1958-1990) and Haitian-born poet and playwright Assotto Saint (1957-1994), who died of AIDS-related complications at ages 31 and 37, respectively, either created or performed work at the LGBT Community Center; Haring's *Once Upon a Time* (1989) mural in The Center's (now former) second-floor men's bathroom is

<sup>162</sup> Jeffrey Iovannone, "Phyllis Saperstein Residence & Office," *NYC LGBT Historic Sites Project*, July 2022, <https://www.nyclgbtsites.org/site/phyllis-saperstein-residence-office>.

<sup>163</sup> Ken Lustbader, "NYC AIDS Memorial," *NYC LGBT Historic Sites Project*, March 2021, <https://www.nyclgbtsites.org/site/nyc-aids-memorial>.

<sup>164</sup> Shockley, "Café Society / Ridiculous Theatrical Company;" George Benson, "Sam Wagstaff Residence," *NYC LGBT Historic Sites Project*, July 2020, <https://www.nyclgbtsites.org/site/sam-wagstaff-residence>; Amanda Davis, "Robert Rygor Residence," *NYC LGBT Historic Sites Project*, June 2022, <https://www.nyclgbtsites.org/site/robert-rygor-residence>; Ethan Brown, "Félix González Torres Residence & Studio," *NYC LGBT Historic Sites Project*, August 2022, <https://www.nyclgbtsites.org/site/felix-gonzalez-torres-residence-studio>; Andrew S. Dolkart, "Vernon 'Copy' Berg

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extant. Saint, one of the earliest Black gay activists to publicly disclose his 1987 diagnosis, as part of his efforts to make visible the disproportionate physical and cultural toll that the epidemic was having on Black gay men, planned his own funeral, in which friends carried his coffin from Redden’s Funeral Home, 325 West 14<sup>th</sup> Street (a block outside the historic district; one of the few funeral homes at that time to accept those who died of AIDS) to Metropolitan-Duane United Methodist Church.<sup>165</sup> González-Torres, Haring, and Saint are emblematic of artists, even those dying of AIDS, who devoted their efforts to addressing the epidemic and spreading awareness.

In 1996, protease inhibitors, which helped to increase the lifespans of people living with HIV/AIDS, became available for use. St. Vincent’s published findings that showed a decrease in inpatient and outpatient treatment and hospitalizations as a result of this medication. While AIDS remains a global issue, the availability of protease inhibitors was a major scientific breakthrough, allowing many HIV-positive individuals to live relatively long and normal lives. For this reason, the year 1996 has been chosen as the end date for the historic district’s LGBT period of significance.

**Lasting Legacy of Greenwich Village to the LGBT Community**

The AIDS epidemic and hypergentrification in and around the neighborhood vastly changed the demographics of the historic district. This included the LGBT community. However, Greenwich Village remains strongly associated with LGBT people, due in large part to the globally recognized history of the Stonewall uprising, the neighborhood’s historically welcoming character, and the numerous sites of significance, notably the still-active LGBT Community Center and numerous LGBT bars and businesses. In addition, the annual Pride March, now known among a much wider circle, continues to run through the historic district, even as its route has changed over the years. The designation of Stonewall National Monument in 2016 and the ongoing conversion of 51 Christopher Street – to be occupied by the Stonewall National Monument Visitor Center (slated to open in 2024), in cooperation with the National Park Service – further solidifies the area’s international significance to the LGBT community. In recent years, Stonewall has become a place of remembrance and solidarity, such as after the June 12, 2016, mass shooting at Pulse, a gay nightclub in Orlando, Florida, when people left flowers and messages on the sidewalk in front of Stonewall. It has also stood as a symbol of celebration, such as the time a large crowd gathered outside Stonewall on June 26, 2015, after the United States Supreme Court declared state bans on same-sex marriage unconstitutional in the case of *Obergefell v. Hodges*. This landmark case was preceded by another that was directly connected to longtime residents of the historic district: Edith “Edie” Windsor (1929-2017) and Dr. Thea Clara Spyer (1931-2009), who moved from 43 Fifth Avenue to 2 Fifth Avenue in 1975, purchased their apartment in 1986, and married in

Residence,” *NYC LGBT Historic Sites Project*, February 2020, <https://www.nyclgbtsites.org/site/vernon-copy-berg-residence>.  
<sup>165</sup> Ethan Brown, “Assotto Saint & Jan Holmgren Residence,” *NYC LGBT Historic Sites Project*, July 2023, <https://www.nyclgbtsites.org/site/assotto-saint-jan-holmgren-residence>.

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Canada in 2007. After Spyer’s death in 2009, Windsor was compelled to pay federal estate taxes because the federal government, at that time, did not recognize same-sex marriages. As a result, Windsor fought back, serving as the lead plaintiff in the Supreme Court case *United States v. Windsor*, and won. The ruling held that in states that recognized same-sex marriage, such couples were entitled to the same federal benefits offered to their heterosexual counterparts. Windsor became a national celebrity, a gay rights matriarch, and a grand marshal of the NYC Pride March. In 2022, the corner of Fifth Avenue and Washington Square Park North was co-named Edie Windsor and Thea Spyer Way.

The Greenwich Village Historic District is a locally designated historic district that has been regulated by the NYC Landmarks Preservation Commission since 1969. Because of this early recognition of its special character, its architectural, social, and cultural significance has been remarkably preserved. When walking the streets of the historic district, residents and visitors are afforded the opportunity to engage with its extraordinary history. Through various individual, group, organizational, and governmental efforts, walking tours and other interpretative programming have also connected the LGBT community to its own history in a tangible way, and members are also able to experience firsthand the significant contributions that LGBT people before them have made to one of the world’s most famous neighborhoods.

**Integrity of the Greenwich Village Historic District**

The historic district has retained a high level of architectural integrity because it has been regulated by the New York City Landmarks Preservation Commission, a certified local government, since 1969. LPC’s legislation, which requires review of private owner actions, is extremely exacting. In addition, the distinctive historic street pattern of the district is also highly intact. These factors both help to preserve the integrity of the district and contribute to the understanding of LGBT history within its boundaries.

**Methodology**

The specific list of resources associated with this theme follows. It includes all properties within the boundaries of the listed Greenwich Village Historic District that have documented LGBT associations and contribute to the theme of Social History: LGBT. Some of these resources may not be significant on their own; however, their existence as part of the whole defined the historic district as visibly gay. While untold numbers of LGBT associations have been connected with Greenwich Village over the centuries, these particular properties were chosen for inclusion based on documented LGBT associations found in gay guidebooks, newsletters, and magazines; guides, books, and websites focused on Greenwich Village history; general New York City and nationwide guides, such as *U.S.A. Confidential* (1952) and *New York Unexpurgated* (1966); scholarly resources and studies; address directories; the NYC LGBT Historic Sites Project’s website; and archives such as the New York Public Library, the Lesbian

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Herstory Archives, the Archives of Sexuality and Gender, the Digital Transgender Archive, and ONE Archives.

Greenwich Village is one of the world’s earliest, long lasting, most famous, and most significant “gayborhoods.” The goal of this additional documentation is to provide evidence to the reader that the Village was unique in sustaining LGBT life consistently and in great numbers throughout the period of significance. Therefore, it is vital that all resources in the historic district with known LGBT connections be identified. These sites, even those that operated briefly, paint a picture of why Greenwich Village became so widely known to LGBT people nationally and internationally as a destination, place to live, visit, set up business, be creative and artistic, cruise, plan and demonstrate for equal rights, and find community. It is difficult to find other areas, even within New York City, that historically provided space for all of these purposes at once and over an extended period of time.

One of the project team’s most valuable research tools in determining the existence of many of these resources was gay guidebooks and other listings, which identified LGBT friendly or tolerant businesses and bars as well as gay cruising spaces. Similar to the *Negro Motorist Green-Book*, which assisted Blacks in accessing safe spaces in the Jim Crow era, gay guidebooks in the pre-Stonewall era were crucial in helping LGBT people navigate an otherwise hostile landscape where it was legally a crime to be gay. For this reason, the existence of *any* LGBT welcoming or tolerant space in operation before Stonewall is important. The project team also included all known spaces that were in existence after Stonewall because it is significant that the historic district in this era, beginning with gay liberation in the 1970s, witnessed a sharp increase of these spaces, making Greenwich Village even more of a destination for LGBT people worldwide. Continuing homophobia and anti-gay laws and policies post-Stonewall made it nearly impossible for gay welcoming or tolerant spaces to exist elsewhere. Thus, the fact that the historic district had a high concentration of LGBT friendly and welcoming spaces, far beyond nearly everywhere else in the country in the decades after Stonewall, is extraordinary.

The project team also decided to include all resources of notable people who lived in the historic district. Notable people are considered those who had an impact on New York City and/or American history and culture and who are documented as being LGBT, even if they were not openly gay in their lifetimes (note: for notable individuals who are still living, the project team only included those who are openly gay). Documenting LGBT people in history has unique challenges, since so many people needed to stay closeted in their lifetimes and in many instances their written records were destroyed by their families.

The project team chose to identify all residences, not just one, connected to an individual person. This is to document Greenwich Village’s significance in American history as a place where a high concentration of LGBT people chose to live over a substantial period of time. The Village was an integral part of their lives, even if, in some cases, the community of like-minded people they found was

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relatively brief but foundational. The Greenwich Village residence of Arthur Laurents, for example, is his most significant because he lived there with his partner for decades while he did his most important work. However, other residents, such as author and activist James Baldwin, composer Leonard Bernstein, or progressive reformer Frances Perkins, either had more significant residences elsewhere or lived in multiple places in the historic district. The fact that pioneering female anthropologist Margaret Mead, for example, lived in the historic district several times in her career shows that Greenwich Village was not merely a passing phase for LGBT people. In addition, unlike other historic resource surveys, the LGBT demographics of any area cannot be determined through traditional methods, such as census research. Someone like Bernstein or his contemporary, choreographer Jerome Robbins, lived in the neighborhood as young people on the rise, attracted to the neighborhood because of its low rents, its artistic nature, and proximity to others in aligned professions. Including all known residences of any LGBT person is one of the rare tools available to preservationists of LGBT history in this respect.

As the first historic resource survey to document LGBT history on this scale, this project and methodology will shape future studies and assist scholars and students of LGBT history in understanding important trends that are only recently being discovered and researched.

The original district encompassed 1,904 resources. Using the above methodology, the project team identified 283 as having LGBT associations (these include eight streetscapes and one pocket park, which were not listed by address in the original nomination). The project team was only able to document aspects of the community where written evidence was available.

The 1979 National Register listing noted 103 non-contributing resources. Of those, sixteen are now contributing due to LGBT association. These are: 73 Seventh Avenue South (33 Barrow Street); 70 Christopher Street (aka 110 Seventh Avenue South); 91-95 Seventh Avenue South; 99 Seventh Avenue South; 34 West 11<sup>th</sup> Street; 405-415 Sixth Avenue (aka 2-6 Christopher Street); 37 West 12<sup>th</sup> Street; 501 Hudson Street (aka 131 Christopher Street); 140 Seventh Avenue South; 109-111 Seventh Avenue South (aka 61 Christopher Street); 220 West 11<sup>th</sup> Street (aka 226-238 Waverly Place); 350-364 Bleecker Street; 229 West 10<sup>th</sup> Street (aka 104 Charles Street); 302-304 West 13<sup>th</sup> Street; 23-35 Greenwich Avenue (aka 133 West 10<sup>th</sup> Street); and 2 Fifth Avenue.

Note: Only addresses with LGBT associations known at the time this submission are described here. It is possible that future research will uncover more sites with LGBT associations in this historic district.

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Photos

Photographer: Christopher D. Brazee for NYC LGBT Historic Sites Project (majority); NYC LGBT Historic Sites Project (selected)

Dates: 2020-2024

Views

- 0001. 135 Charles Street, south façade, camera facing northeast
- 0002. 9 St. Luke's Place, south façade, camera facing northeast
- 0003. 252 West 12th Street, north façade, camera facing south
- 0004. Christopher Park, view from West 4th Street entrance, camera facing northeast
- 0005. Washington Place, view from Sixth Avenue, camera facing northwest
- 0006. 281 West 12th Street, west elevation and south façade (right), camera facing northeast
- 0007. 41 Fifth Avenue, north elevation and west façade (right), camera facing southeast
- 0008. 87 Christopher Street, south façade, camera facing northwest
- 0009. 81 Horatio Street, south façade, camera facing northeast
- 0010. 167 West 12th Street, south façade, camera facing northeast
- 0011. 33 Barrow Street, north (left) and west façades, camera facing south
- 0012. 2 Fifth Avenue, east façade (left) and north elevation, camera facing southwest
- 0013. 208 West 13th Street, north façade (left) and west elevation, camera facing southeast
- 0014. 247 West 11th Street, south façade, camera facing northwest
- 0015. 171 West 12th Street, south façade (left) and east elevation, camera facing northwest
- 0016. 59 Christopher Street, south façade, camera facing northwest
- 0017. 29 West 9th Street, south façade, camera facing northwest
- 0018. 201 West 13th Street, view from Seventh Avenue, east façade, camera facing northwest
- 0019. 342 West 11th Street, north (left) and west façades, camera facing southeast
- 0020. 457 Sixth Avenue, east façade, camera facing northwest
- 0021. 80 Fifth Avenue, east (left) and north façades, camera facing southwest
- 0022. 15 Christopher Street, north façade, camera facing northwest



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0023. 48 Grove Street, view from Bleecker Street, east façade (left) and north elevation, camera facing southwest

0024. 16 East 8th Street, south façade, camera facing southwest

0025. 48-52 Eighth Avenue, west façade, camera facing southeast

0026. 116 Seventh Avenue South, south (left) and west façades, camera facing northwest

0027. 56 Greenwich Avenue, west façade, camera facing northeast  
28. Washington Square Park, view from south end of park, camera facing northeast

0029. 135 and 133 West 4th Street, south façades, camera facing northwest

0030. 54 Seventh Avenue South, east façade, camera facing northwest

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**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

**Boundary Justification** (Explain why the boundaries were selected.)

The district boundary remains exactly the same as that listed on the National Register in 1979. No property was added to or subtracted from the district. This boundary also coincides with that designated by the New York City Landmarks Preservation Commission in 1969. These boundaries were preserved in order to maintain a commonly agreed upon definition of Greenwich Village.

**11. Form Prepared By**

name/title Jay Shockley and Amanda Davis, essay; Jay Shockley, Amanda Davis, Andrew Dolkart, Ken  
Lustbader, resource list; CONTACT: Kathleen LaFrank, NYSHPO

organization NYC LGBT Historic Sites Project date May 2024

street & number 37 W. 12 St. 2E telephone

city or town New York state NY zip code 10011

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**Address:** 107 Bank Street, Manhattan, NY

**Property Name:** Merce Cunningham and John Cage Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Modern dance choreographer Merce Cunningham and composer John Cage, personal and professional partners since 1945, lived in the basement apartment of this rowhouse from 1970 to 1978. Cunningham's dance company was located nearby at Westbeth Artists' Housing (NR-listed), 55 Bethune Street, after 1971.



**Address:** 37 Bank Street, Manhattan, NY

**Property Name:** Liz Abzug Residence

**USN:** 06101.004655

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the childhood residence of Liz Abzug, daughter of future Congresswoman Bella Abzug, who became a public affairs and strategic consultant, professor, and lobbyist. She served as the Vice President of Operations of the Empire State Development Corporation, and was New York State's chief lobbyist in Washington, D.C., for its economic development agencies. As Deputy Commissioner of Operations of New York State's Human Rights Enforcement agency, she led the effort to amend the state's Human Rights Law to ban discrimination against people with HIV/AIDS in the mid-1980s. She also served on the Governor's Gay Rights Task Force. In 1995, Abzug formed her own national public affairs and management-consulting firm. She also founded the Bella Abzug Leadership Institute.



**Address:** 51-53 Bank Street, Manhattan, NY

**Property Name:** Joseph Touchette Residence / Jonathan Ned Katz Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** From 1955 until his death in 2021, female impersonator Joseph Touchette (1924-2021), who performed as Tish, lived here in apartment 1. He performed at numerous venues throughout the city, including the Moroccan Village (see entry) and 82 Club. This was the residence (aka 304 West 4th Street) of pioneering gay historian Jonathan Ned Katz (b. 1938) between 1964 and 1986. During his years here, he wrote the seminal play *Coming Out*, which was performed at the Gay Activists Alliance Firehouse in 1972; was a founding member of the Gay Academic Union (1973); edited the book series *Homosexuality: Lesbians and Gay Men in Society, History and Literature* (1975); and authored *Gay American History: Lesbians and Gay Men in the U.S.A.* (1976). Also see 81 Jane Street.



**Address:** 70 Bank Street, Manhattan, NY

**Property Name:** Fairfield Porter Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Painter Fairfield Porter, who was bisexual, lived in this rowhouse for two years, beginning in the fall of 1933, with his wife, poet Anne Channing. He painted his first important work, a mural for the Socialist Party headquarters in Queens, in 1934. Porter would later become one of the country's few important realist painters during the Abstract Expressionist era. Also see 122 Washington Place.



**Address:** 76 Bank Street, Manhattan, NY

**Property Name:** John Cheever Residence

**USN:** 06101.004624

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Future short story writer and novelist John Cheever (1912-1982) lived here in the late 1930s. In 1938, he was hired as an editor for the Federal Writers' Project's WPA Guide to New York City. See also 31 West 8th Street.



**Address:** 9 Bank Street, Manhattan, NY

**Property Name:** James Laughlin Residence

**USN:** 06101.004642

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the longtime residence, from 1964 to c. 1990, of James Laughlin, the influential founder of the publishing house New Directions. Though heterosexual, Laughlin significantly published many LGBT authors and playwrights, both new works and re-prints. He was the leading champion of Tennessee Williams, publishing almost all of his works, including his poetry and later less-successful plays. New Directions also published Djuna Barnes, Gertrude Stein, Henry James, E.M. Forster, Ronald Firbank, Arthur Rimbaud, Jean Cocteau, Evelyn Waugh, Federico Garcia Lorca, Yukio Mishima, Robert Duncan, and Paul Goodman.



**Address:** 70 Barrow Street, Manhattan, NY

**Property Name:** Dyke, A Quarterly

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The radical lesbian feminist magazine DYKE, A Quarterly was in existence from 1975 to 1979, with Liza Cowan and Penny House serving as editors. Subscribers sent checks to Tomato Publications at this address. Its importance was summarized in a contemporary flier: "We believe that Lesbian Culture presumes a separatist analysis. If Lesbian culture is intermixed with straight culture, it is no longer Lesbian, it is heterosexual or heterosocial, because energy and time are going to men. Lesbian community, Lesbian culture . . . means Lesbian only. DYKE is a magazine for Dykes only!"



**Address:** Bleecker Street, Manhattan, NY

**Property Name:** No Data

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** This street was listed as "cruisy" in Bob Damron's Address Book, from c. 1972 to 1985.



**Address:** 105 Charles Street, Manhattan, NY

**Property Name:** Four G's / Checkerboard

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The bar Four G's was located here in 1965, according to Bob Damron's Address Books from that year. Later, the Checkerboard Bar was listed at this address in the New York City Gay Scene Guide (1969) with the description: "Boys and girls. A small, cozy bar, with a friendly, social atmosphere. Packed on weekends. Owner Jack Lundy had decorated it pleasantly and the dancing is among the best in town." It was also listed in Damron in 1969 and 1970, though the bar appears to have been forced into closing after a police raid in June 1969, shortly before the famous raid on the Stonewall Inn.



**Address:** 16 Charles Street, Manhattan, NY

**Property Name:** Elisabeth Bishop Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** An apartment in this rowhouse was the first of thirteen Manhattan addresses of Pulitzer Prize-winning poet Elisabeth Bishop (1911-1979) who moved in here in the fall of 1934 shortly after graduating from Vassar College.



**Address:** 79 Charles Street, Manhattan, NY

**Property Name:** Hart Crane Residence

**USN:** 06101.004905

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Poet Hart Crane lived here from c. 1922 to 1923, one of several places he resided in Greenwich Village. See also 25 East 11th Street, 54 West 10th Street, and 45 Grove Street.



**Address:** Christopher Street, Manhattan, NY

**Property Name:** No Data

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** By the mid-1960s, Christopher Street was a nationally recognized cruising ground for the gay male community. Following the Stonewall uprising, the street's association with the community became even more well known, and many LGBT bars and businesses opened along the entire stretch of Christopher Street. Nearby businesses would also advertise their proximity to Christopher Street, illustrating the street's draw as an established LGBT corridor. It was listed in multiple guidebooks, including *The Gay Insider* (1971) and *Bob Damron's Address Books* (1975 edition).





**Address:** 121 Christopher Street, Manhattan, NY

**Property Name:** Lucille Lortel Theatre

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** This building opened as the New Hudson, a movie theater, in 1926, and was later known as the Hudson Playhouse. In 1953, it was converted to an Off-Broadway theater called Theatre de Lys and, in 1981, was renamed the Lucille Lortel Theatre (which, as of 2023, is still operating here). Its staging of *The Threepenny Opera*, adapted by Marc Blitzstein, a gay man, was a huge success, running from 1954 to 1961, and was considered a seminal event in the beginnings of Off-Broadway theater in New York City. Other LGBT theater artists associated with this playhouse include, but are not limited to, Noel Coward, Edward Albee, Langston Hughes, George Haimsohn, Robin Miller, Jim Wise, Peter Harvey, Tommy Tune, William Finn, Charles Busch, Terrence McNally, Larry Kramer, and John Cameron Mitchell.



**Address:** 17 Christopher Street, Manhattan, NY

**Property Name:** Monroe Wheeler and Glenway Wescott Residence

**USN:** 06101.004941

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1924, publisher Monroe Wheeler (1899-1988) and writer Glenway Wescott (1901-1987), partners for nearly seventy years, lived in this rowhouse before moving to France where they were part of the American expatriate community (an implicitly gay character in Ernest Hemingway's 1926 novel *The Sun Also Rises* is based on Wescott). Wheeler and Wescott later lived elsewhere with photographer George Platt Lynes, with whom they shared a sexual relationship, and Wheeler became an early, important figure at the Museum of Modern Art from 1935 until his death.



**Address:** 35 Christopher Street, Manhattan, NY

**Property Name:** Laminations

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Laminations, located in the 39 Christopher Street storefront of this building, was a gift shop that opened here in 1977. Blueboy in December of that year noted that "Laminations, the newest addition to Christopher Street's world-famous array of specialty shops, is an unusual blend of the obvious and the exotic. Inexpensive treasures can be found in the simple but extensive line of laminated boxes, posters, movie star photos, and handmade artifacts." It added that the store also did custom work. Laminations was included in the 1980 edition of Bob Damron's Address Books.



**Address:** 39 Christopher Street, Manhattan, NY

**Property Name:** Laminations

**USN:** No Data

**Proposed Eligibility:** Eligible

**Construction Date:** 1890-1919

**Description:** Laminations, located in the 39 Christopher Street storefront of this building, was a gift shop that opened here in 1977. Blueboy in December of that year noted that "Laminations, the newest addition to Christopher Street's world-famous array of specialty shops, is an unusual blend of the obvious and the exotic. Inexpensive treasures can be found in the simple but extensive line of laminated boxes, posters, movie star photos, and handmade artifacts." It added that the store also did custom work. Laminations was included in the 1980 edition of Bob Damron's Address Books.



**Address:** 61 Christopher Street, Manhattan, NY

**Property Name:** The Duplex

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The Duplex moved to this building in 1989, having previously been located at nearby 55 Grove Street (see entry) since 1951. As of 2023, it still operates here as a gay bar, piano bar, and cabaret theater.



**Address:** 70 Christopher Street, Manhattan, NY

**Property Name:** Billboard framework atop building

**USN:** 06101.004923

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Framework (extant) for billboards on the roof of this building have been used for various advertisements directed at the LGBT community, such as those for bathhouses, businesses, and political campaigns or activist artwork connected to the AIDS epidemic. Given its prominent location at the corner of Seventh Avenue South and Christopher Street and across from Christopher Park and the Stonewall Inn, the billboards have long been an iconic feature in this area.



**Address:** 16 East 10th Street, Manhattan, NY

**Property Name:** The Pen and Brush Club

**USN:** 06101.005797

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Pen and Brush Club occupied this building beginning in 1923 until when they sold it in 2012 to eventually relocate to the Flatiron District. The club was founded for professional women in literature and fine arts. Ida Tarbell was its president for 30 years and members included sculptor Malvina Hoffman and First Lady Eleanor Roosevelt.



**Address:** 22 East 10th Street, Manhattan, NY

**Property Name:** May Sarton and Muriel Rukeyser Residence

**USN:** 06101.005800

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1943, poet and novelist, May Sarton (1912-95), rented a fourth floor apartment in this building that was also the residence of her friend, Muriel Rukeyser (1913-80). Sarton eschewed the label of "lesbian writer." The bisexual Rukeyser, a poet, playwright, biographer, children's book author, and political organizer, was considered the greatest poet of her "exact generation." See also 54 West 10th Street.



**Address:** 25 East 11th Street, Manhattan, NY

**Property Name:** Hart Crane Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Poet Hart Crane (1899-1932) moved to New York City 1917 from his family home in Ohio. His first residence was in this building. Between 1917 and 1924, he frequently moved back and forth from Greenwich Village to Ohio taking residency in multiple Village locations including 54 West 10th Street, 79 Charles Street, and 45 Grove Street (see entries).



**Address:** 30 Eighth Avenue, Manhattan, NY

**Property Name:** Incentra Village Guest House

**USN:** 06101.005744

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Incentra Village Guest House, which is still in operation, was first listed in the Damron Guide in 1984, appealing to an LGBT clientele.



**Address:** 32 Eighth Avenue, Manhattan, NY

**Property Name:** Incentra Village Guest House

**USN:** 06101.005745

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Incentra Village Guest House, which is still in operation, was first listed in the Damron Guide in 1984, appealing to an LGBT clientele.



**Address:** 73 Eighth Avenue, Manhattan, NY

**Property Name:** The Phoenix / Greenwich Pub

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1983 the bar and eatery The Phoenix opened here, run by "Sally" who in 1986 opened the more well-known Sally's Hideaway in the Times Square area. The Phoenix attracted a younger crowd, with its large dance floor and go-go boys. It also featured drag shows. One performer here was Dorian Corey, who became famous through the documentary "Paris is Burning" (1990). In 1986-87 this became the Greenwich Pub, which continued dancing and shows, and attracted, in part, trans patrons.



**Address:** 35 Fifth Avenue, Manhattan, NY

**Property Name:** Willa Cather and Edith Lewis Residence  
(aka 1 East 10th Street)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** In 1927, Willa Cather and Edith Lewis lost their 5 Bank Street apartment and moved into the recently completed Grosvenor Hotel, where they continued to live until 1932. See also 82 Washington Place.



**Address:** 43 Fifth Avenue, Manhattan, NY

**Property Name:** Mary E. Dreier and Frances A. Kellor  
Residence/Edie Windsor and Dr. Thea Clara Spyer Residence

**USN:** 06101.005638

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** In 1920, this was the residence of leading Progressive-Era social activists, Mary E. Dreier (1875-1963) and Frances A. Kellor (1873-1952), whose lives were dedicated to labor reform, suffrage, and assisting immigrants and African American women. This was also one of the first residences of Marlon Brando when he arrived in the city in 1943. Additional LGBT history includes this as the residence of Edie Windsor (1929-2017) and Dr. Thea Clara Spyer (1931-2009) who lived in an apartment on the eighth floor from 1965 to 1975 before moving to their longtime residence at 2 Fifth Avenue (see entry) a few blocks south.



**Address:** Gay Street, Manhattan, NY

**Property Name:** No Data

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** New York After Dark (1966) notes, "One pretty little block, Gay Street, in the Village, has finally begun to live up to its name. At night, all along the nineteenth century-looking block, come the troopers of Sodom waiting for their entrance into Gommorah."



**Address:** 17 Gay Street, Manhattan, NY

**Property Name:** Gordon Merrick Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Writer Gordon Merrick lived in an apartment in this building for a time in the early 1940s. Merrick had been in the original Broadway cast of *The Man Who Came to Dinner* (1939), wrote for several East Coast newspapers, and later became a best-selling author of gay-themed novels, including his best-known work *The Lord Won't Mind* (1970).





**Address:** 33 Greenwich Avenue, Manhattan, NY

**Property Name:** The Leading Man (aka 133 West 10th Street)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** The Leading Man, a men's clothing store, is listed as a gay spot in New York Unexpurgated (1966).



**Address:** 87-95 Greenwich Avenue, Manhattan, NY

**Property Name:** Patricia Highsmith Residence (aka 1-7 Bank Street)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Future novelist and short story writer Patricia Highsmith lived for a time in the 1930s with her family in this apartment building. See also 48 Grove Street and 35 Morton Street.



**Address:** Greenwich Avenue, btwn Christopher St & 7th Ave S, Manhattan, NY

**Property Name:** Greenwich Avenue Cruising Area

**USN:** No Data

**Proposed Eligibility:** Eligible

**Construction Date:** 1990-present

**Description:** Between Christopher Street and Seventh Avenue South, Greenwich Avenue was an important cruising street as gay life moved northwest from Washington Square in the 1960s. One writer called Greenwich Avenue “the cruisiest street in the Village,” predating Christopher Street. Novelist Felice Picano noted anything much farther west of Greenwich Avenue was “homosexual no-man’s-land” in the years before the Stonewall uprising. Greenwich Avenue, between Sixth Avenue and Seventh Avenue South, was listed in Bob Damron’s Address Books for the years 1972 to 1980 and The Gay Insider (1971).



**Address:** 816-820 Greenwich Street, Manhattan, NY

**Property Name:** Foundation for Contemporary Arts

**USN:** 06101.005099

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** (816) This one-story building, aka 69 Jane Street, was an addition to 820 Greenwich Street and served as a meeting space, now as an art gallery. (818-820) This is the location of the non-profit Foundation for Contemporary Arts. In 1962, composer John Cage, in order to finance his partner, choreographer Merce Cunningham, in a proposed Broadway production, joined with artist friends Jasper Johns and Robert Rauschenberg and others in selling donated artworks. This was so successful that the following year Cage and Johns established what was originally the Foundation for Contemporary Performance Arts, to give grants to less established artists. This property was conveyed to Johns and (heterosexual) artist Julian Lethbridge in 1992, then to an LLC in 2005.



**Address:** 72 Grove Street, Manhattan, NY

**Property Name:** Jack Delaney's

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The bar Jack Delaney's was listed at this address in Bob Damron's Address Books for the years 1973 to 1976.



**Address:** 50 Horatio Street, Manhattan, NY

**Property Name:** Angela Calomiris Residence

**USN:** 06101.005161

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** This building is aka 636 Hudson Street. Photographer and F.B.I. informant Angela Calomiris was listed as having an apartment here at the end of her life in 1993-95. See also 9 Jane Street.



**Address:** 59 Horatio Street, Manhattan, NY

**Property Name:** Astray Café

**USN:** 06101.005184

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Astray Café, owned by Mark Lenk and Lee Lord, was located here between 1985 and 2000. It was listed in a number of guides for gay-owned or –friendly restaurants. HX in 1996 described it as “quintessential village restaurant with modest prices.”



**Address:** Hudson Street, Manhattan, NY

**Property Name:** No Data

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** This street was listed as “cruisy” in Bob Damron’s Address Book, from c. 1972 to 1980.



**Address:** 519 Hudson Street, Manhattan, NY

**Property Name:** Cowgirl

**USN:** 06101.005258

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The lesbian-associated Cowgirl bar and restaurant, a staple of Greenwich Village, has operated at the No. 519 storefront of this corner apartment building since 1989.



**Address:** 545 Hudson Street, Manhattan, NY

**Property Name:** Manuel Ramos Otero Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In the early 1980s, before moving to Washington Heights, Manuel Ramos Otero (1948-1990) lived in an apartment in this rowhouse. See also 129 Perry Street.



**Address:** 567 Hudson Street, Manhattan, NY

**Property Name:** White Horse Tavern

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** The White Horse Tavern, opened in 1880, was a favorite haunt of several LGBT artists, including Jack Kerouac, Anais Nin, and James Baldwin.



**Address:** 43 Jane Street, Manhattan, NY

**Property Name:** Felice Picano Residence

**USN:** 06101.005333

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** This was the residence of the future award-winning writer, editor, publisher, poet, playwright, and critic Felice Picano (b. 1944) in the early 1970s when he began writing. See 305-307 West 11th Street.



**Address:** 9 Jane Street, Manhattan, NY

**Property Name:** Angela Calomiris Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Photographer Angela Calomiris (1916-1995) lived here from at least 1940 to the early 1950s, and was also listed in 1953 at 9½ Jane Street (the back building) which she apparently used as a photography studio. Calomiris became infamous as a spy and informant for the F.B.I. against the Communist Party in New York City (1942-49), despite the fact that she was a lesbian. She testified at a trial in 1949 that resulted in the convictions of party leaders. She published an autobiography in 1950. See also 50 Horatio Street.



**Address:** 15 1/2 & 17 1/2 MacDougal Alley, Manhattan, NY

**Property Name:** Whitney Studio

**USN:** 06101.020982

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Part of the Whitney Studio. See 12 West 8th Street. In 1907, sculptor Malvina Hoffman had been an apprentice to Alexander P. Proctor in his studio at 17 MacDougal Alley, which became part of the Whitney complex.



**Address:** 9 MacDougal Alley, Manhattan, NY

**Property Name:** Alfonso Ossorio Studio

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Alfonso Ossorio (1916-1990) was a Filipino-born abstract expressionist artist (also of Hispanic and Chinese heritage) who owned a studio in this building from 1949 to 1952. Works he created during his period include *The Angry Christ* (1950) and *Holy Mother* (1951), the former illustrating his conflict between his gay and Roman Catholic identities.



**Address:** 66 Morton Street, Manhattan, NY

**Property Name:** Maurice Kenny Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Poet Maurice Kenny (1926-2016; tribal nation: Mohawk/Seneca) lived in a boarding house here from 1957 to 1962. He is widely regarded as one of the first Native American writers to publish literature exploring Two-Spirit identity. Scholar Will Roscoe called Kenny "the recognized elder of gay Native writers." Through his poetry, Kenny explored themes of homosexual love, desire, and intimacy, weaving together his personal experiences and cultural heritage to explore the complexities of being a gay Native American in a society that marginalized both identities. Kenny published his first collection, *Dead Letters Sent* (1958), while living here.



**Address:** 129 Perry Street, Manhattan, NY

**Property Name:** Manuel Ramos Otero Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Manuel Ramos Otero (1948-1990), widely considered the 20th century's most important openly gay Puerto Rican writer of Spanish language works, lived in this tenement building from early 1975 to late 1976 or early 1977 (he temporarily moved back to Puerto Rico in March 1977). His unapologetic political, feminist, and homoerotic-themed work has often been considered controversial and much of his work – mostly poems and short stories – centers on autobiographical characters who are gay Puerto Rican male writers living in New York. On Perry Street, Ramos Otero founded his publishing house, El Libro Viaje, which encouraged the publication of works by Puerto Rican writers. He died, age 42, of AIDS-related complications in 1990. See also 545 Hudson Street.



**Address:** 26 Perry Street, Manhattan, NY

**Property Name:** Christopher Bram and Draper Shreeve Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Since 1979, an apartment in this building has been home to award-winning writer Christopher Bram. Bram is best known for his novels, including *Father of Frankenstein*, based on the life of gay director James Whales (it was made into the 1998 movie *Gods and Monsters*), but has also written non-fiction works, including *Eminent Outlaws: The Gay Writers Who Changed America*. He shares the apartment with his husband, award-winning filmmaker Draper Shreeve. Bram and Shreeve met at Julius's bar (NR-listed; see 188 Waverly Place).





**Address:** 31 Perry Street, Manhattan, NY

**Property Name:** Perry Street Theatre

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** From 1975 to 2006, the ground floor of this former stable was the Perry Street Theatre. David Drake's one-man, semi-autobiographical show *The Night Larry Kramer Kissed Me* played here in 1992-93. The play won an Obie award and two Dramalogue awards.



**Address:** 61 Perry Street, Manhattan, NY

**Property Name:** Loren MacIver Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Painter Loren MacIver (1909-1998) lived in this rowhouse with her husband. Pulitzer Prize-winning poet Elisabeth Bishop had a brief affair with MacIver and it was here, in 1951, that Bishop met Brazilian architect and landscape designer Maria Carlota de Macedo Soares, generally known as Lota. Bishop and Lota had a long-term relationship that ended when Lota committed suicide while the two were staying here.



**Address:** 95 Perry Street, Manhattan, NY

**Property Name:** Margaret Mead Residence

**USN:** 06101.005466

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Famed anthropologist Margaret Mead lived here from 1939-55. Although married three times in her younger years, she also had a romantic relationship with her former professor, anthropologist Ruth Benedict, and left this address when she moved in with anthropologist Rhoda Metraux. See 193 Waverly Place and 75 ½ Bedford Street.



**Address:** 73 Seventh Avenue South, Manhattan, NY

**Property Name:** Labyris

**USN:** 06101.005706

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Labyris, the first feminist bookstore in New York City, was located here from 1972 to 1977 (the entrance was at 33 Barrow Street, the address used on its advertisements and flyers). Lesbian-owned and operated, this bookstore sold texts by and for women, served as a radical lesbian feminist gathering space, and was where "The Future is Female" slogan was coined.



**Address:** 92-100 Seventh Avenue South, Manhattan, NY

**Property Name:** Actors' Playhouse

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The Actors' Playhouse, an Off-Broadway theater venue, was located here from 1956 to 2007. Playwright John Herbert's critically acclaimed *Fortune and Men's Eyes* (1967), based on his time in prison for being falsely accused of soliciting his male attackers for sex, had its Off-Broadway premiere here after being turned away elsewhere. It was produced by David Rothenberg, an LGBT activist who was inspired by the play to found the Fortune Society, an organization to help incarcerated or formerly incarcerated people. Other LGBT theater artists associated with the Actors' Playhouse include, but are not limited to, John Van Druten, Lovelady Powell, H.M. Koutoukas, Harvey Fierstein, Everett Quinton, Quentin Crisp, and Robert Patrick.



**Address:** 432 Sixth Avenue, Manhattan, NY

**Property Name:** Waikiki

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Waikiki, a Polynesian-type bar that operated here c. 1966, is known for its association with the "Sip In." On April 21, 1966, gay rights activists Dick Leitsch, Craig Rodwell, and John Timmons from the Mattachine Society stopped at the Waikiki, the third of four locations they visited that day, as part of their efforts to document LGBT discrimination at establishments with liquor licenses, though they were served drinks here without incident. At the time, the Waikiki's manager stated: "Certainly, I serve anybody as long as he doesn't annoy anybody." The culminating visit at Julius' bar (NR-listed; see 188 Waverly Place) has come to be known as the "Sip-In."



**Address:** 434-438 Sixth Avenue, Manhattan, NY

**Property Name:** No Data

**USN:** 06101.005664

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Robert Joffrey and Gerald Arpino formed the Joffrey Ballet School in 1953 and its first dance company in 1956. By 1960, its multiple operations occupied the third floor of this building and, by 1979, some expanded to the fourth floor. It remains an occupant of the building.



**Address:** South side of Waverly Pl betw 6th Ave and Chris St, Manhattan, NY

**Property Name:** First NYC Pride March (auxiliary assembly point)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1970-1989

**Description:** This block of Waverly Place was the auxiliary assembly point for the first LGBT Pride March in New York City (then known as the Christopher Street Liberation Day March), which took place on Sunday, June 28, 1970, the one-year anniversary of the Stonewall uprising. See also Washington Place, between Sixth Avenue and Sheridan Square.



**Address:** 122 Washington Place, Manhattan, NY

**Property Name:** Fairfield Porter Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Painter Fairfield Porter, who was bisexual, rented a small apartment in this rowhouse in the fall of 1932 and lived here with his wife, poet Anne Channing, for a year. Porter would later become one of the country's few important realist painters during the Abstract Expressionist era. Also see 70 Bank Street.



**Address:** 125-127 Washington Place, Manhattan, NY

**Property Name:** Janet Flanner Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Writer Janet Flanner (1892-1978) – who would later go on to become the Paris correspondent for The New Yorker (founded 1925) for over 50 years – moved to New York City in 1918 with her new husband, living in a small apartment in this building. She became acquainted with prominent writers and journalists, and in 1919 she met and fell in love with Solita Solano, a writer and film critic. Flanner left the Washington Place apartment in 1921 and moved with Solano to Europe, where they ultimately became part of the American expat community in Paris.



**Address:** 70 Washington Place, Manhattan, NY

**Property Name:** Delmore Schwartz Residence

**USN:** 06101.005548

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Poet, short-story writer, critic, and teacher, Delmore Schwartz (1913-1966), rented an attic loft in this building in 1937 that he shared with his brother. It is reported that he produced some of the best work of his career here before moving to the Upper West Side in 1938.



**Address:** 32 Washington Square West, Manhattan, NY

**Property Name:** Arnold Lobel Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Award-winning children's book author and illustrator Arnold Lobel (1933-1987) moved to an apartment in this building in the early 1980s after separating from his wife (he had come out as gay to his family in 1974 while living in Brooklyn). Lobel wrote and illustrated several beloved books, including the Frog and Toad series, and his daughter believes that the relationship of the two characters was part of her father's coming out journey, though he never public discussed this connection. He died of AIDS-related complications, age 54.



**Address:** 110 Waverly Place, Manhattan, NY

**Property Name:** Louise Fitzhugh & Amelia Brent Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1951, Louise Fitzhugh (1928-1974), then pursuing painting but later known as the author and illustrator of *Harriet the Spy* and other children's and young adult works, moved to a studio apartment here with her girlfriend, Amelia Brent, an editorial assistant at *Time* magazine. Though they remained friends, Fitzhugh moved out in late 1952 after spending time in Paris, and she found an apartment at 7 Leroy Street (outside the district) with her new girlfriend, France Burke.



**Address:** 124 Waverly Place, Manhattan, NY

**Property Name:** Marlon Brando and Wally Cox Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Actors Marlon Brando and Wally Cox lived in an apartment in this building in the early 1950s, according to Off-Off-Broadway playwright Robert Heide.



**Address:** 134 Waverly Place, Manhattan, NY

**Property Name:** Fraser's Restaurant

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Fraser's Restaurant, using the address 136 Waverly Place (as does the Waverly, the corner apartment building in which it is located), was listed in Bob Damron's Address Books for the years 1969 to 1971. The 1969 New York City Gay Scene Guide noted that Fraser's was "Mixed [gay and straight], where the gay kids go for dinner before the bar tour" and the 1970 Manhattan Gay Scene Guide wrote that it was a "Popular dinner spot for the gay set."



**Address:** 139 Waverly Place, Manhattan, NY

**Property Name:** Edna St. Vincent Millay Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Openly bisexual poet Edna St. Vincent Millay (1892-1950) and her sister Norma lived in a one-and-a-half-room apartment at the rear of the second floor of this rowhouse from 1917, soon after Edna graduated from Vassar College, to May or June 1918, when they moved with their mother and sister to 25 Charlton Street. While here, Millay began her association with the nearby Provincetown Players. One account, *Notable New Yorkers: The West Side & Greenwich Village*, notes that she also wrote one of her Pulitzer Prize-winning poems, *First Fig* (published 1920), here after experiencing a New York winter in this unheated Waverly Place apartment. See also 75 ½ Bedford Street.





**Address:** 158 Waverly Place, Manhattan, NY

**Property Name:** Judy Holliday Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Actress Judy Holliday (1921-1965) lived here in a large, top floor, seven-room apartment with her husband from 1948 to 1952, when they moved to the Dakota on Central Park West. Holliday was living in this Waverly Place apartment while playing Billie Dawn in the hit Broadway production of Born Yesterday (1946-48). Buddy Kent, a drag king at several downtown clubs in the 1940s, noted that Holliday hung out at these clubs and “was going with a female who was a cop.”



**Address:** 193 Waverly Place, Manhattan, NY

**Property Name:** Margaret Mead Residence

**USN:** 06101.005625

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Anthropologist Rhoda B. Metraux purchased this rowhouse in 1955, where she lived with her partner, famed anthropologist Margaret Mead, until 1966. See 95 Perry Street and 75 ½ Bedford Street.



**Address:** 119 West 10th Street, Manhattan, NY

**Property Name:** James Beard Residence

**USN:** 06101.006072

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Prominent chef, cookbook author, and cooking instructor James Beard (1903-1985) lived in this rowhouse from 1959 until moving to 167 West 12th Street in 1973. Beard had his kitchen classroom on the first floor and his private rooms on the second floor. See also 56 West 12th Street.



**Address:** 18 West 10th Street, Manhattan, NY

**Property Name:** Emma Lazarus Residence

**USN:** 06101.005987

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1883, writer and activist Emma Lazarus (1849-1887) was residing in this rowhouse, then owned by her father, when she contributed her poem, New Colossus, to the committee raising funds to build the Statue of Liberty.



**Address:** 211 West 10th Street, Manhattan, NY

**Property Name:** Snake Pit

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The basement of this corner tenement, reached down a flight of stairs on West 10th Street, was the location in 1970 of a gay bar called the Snake Pit. Early in the morning of March 8, 1970, less than a year after Stonewall, the bar was raided and 167 men were arrested, including Argentinian Diego Vinales. Vinales tried to escape from the local police station by jumping out a window but was impaled on a fence. Word that Vinales had died (he actually survived) led the Gay Activists Alliance to organize a protest rally that evening that received extensive press coverage and convinced more LGBT people to become politically active, demonstrating the effectiveness of the new gay rights movement.



**Address:** 31 West 10th Street, Manhattan, NY

**Property Name:** Charles Weidman & José Limón Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In the 1930s this late Greek Revival row house was home to members of the Humphrey/Weidman Dance Company, led by Doris Humphrey and Charles Weidman. The large apartment was referred to by one member as the "Tenth Street ménage." Weidman lived here with his partner and company member José Limón who would later become a prominent modern dance choreographer. They were together until c. 1940 when Weidman became infatuated with Peter Hamilton who would go on to appear in many Broadway productions. Hamilton described the household as "a kind of design for living... I felt that they all lived separate lives in separate cocoons in separate rooms and they only had one meeting time, like in the evening. But their design for living was for their art."



**Address:** 33 West 10th Street, Manhattan, NY

**Property Name:** Luigi Lucioni Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1945, Italian-born artist Luigi Lucioni (1900-1988) and his two sisters purchased this rowhouse as their residence, and he also worked there. Lucioni's first studio in New York was at 64 Washington Square South (demolished). Lucioni painted a series of erotically charged but coded portraits of gay men in the late 1920s through the early 1940s, and was friends with many of the city's gay artists of that period, including Jared French, George Platt Lynes, Lincoln Kirstein, and Paul Cadmus, with whom he was romantically involved and painted. He was a self-described "super realist" artist, most closely associated with the landscapes of Vermont where he had a summer home and studio.



**Address:** 37 West 10th Street, Manhattan, NY

**Property Name:** Sinclair Lewis and Dorothy Thompson Residence

**USN:** 06101.006055

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From 1928 to 1930, Sinclair Lewis (1885-1951) and Dorothy Thompson (1893-1961) resided in this rowhouse, with Thompson working from a second-floor space. It is reported that Thompson had affairs with women including one with novelist/playwright/sculptor Christa Winsloe (1888-1944).



**Address:** 50 West 10th Street, Manhattan, NY

**Property Name:** Maurice Evans Residence / Edward Albee Residence / Jerry Herman Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The building is associated with three significant gay men of the theater. In 1949, actor Maurice Evans (1901-1989) purchased the building. In 1965, Evans sold the building to playwright Edward Albee (1928-2016), who lived here from 1965 to 1968. While living here with his companion, interior decorator William Pennington, he wrote *Tiny Alice* (1964) and *A Delicate Balance* (Pulitzer Prize for Drama, 1967). In 1968, Albee sold the building to composer and lyricist Jerry Herman (1931-2019), who had huge successes on Broadway with *Hello, Dolly!* (1964-70, Best Musical Tony Award) and *Mame* (1966-69). See also 345 West 12th Street and 238 West 4th Street.



**Address:** 54 West 10th Street, Manhattan, NY

**Property Name:** Hart Crane Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the second Greenwich Village residence of poet Hart Crane (1899-1932) who lived here between 1918 and 1922. His prior residence was 25 East 11th Street (see entry). He moved from this location to 79 Charles Street then to 45 Grove Street (see entries). From c. 1933 to c. 1936, poet and novelist, May Sarton (1912-95), lived in an apartment in this building with her friend, sculptor and actress Theodora Pleadwell. For Sarton, see also 22 East 10th Street.



**Address:** 60-62 West 10th Street, Manhattan, NY

**Property Name:** Edward Albee Residence

**USN:** 06101.006005

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** This was the location of playwright Edward Albee's first apartment when he moved to New York City in 1947. In a 2002 interview he stated: "I went straight to Greenwich Village to stay with a friend. In a very short time, I arranged a sublet for about eight of us at 60 West 10th Street, the first of many Village apartments over the next decade."



**Address:** 224 West 11th Street, Manhattan, NY

**Property Name:** People with AIDS Coalition Living Room

**USN:** 06101.006146

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Founded in 1985, the People with AIDS Coalition had its first home in this rowhouse owned by neighboring St. John's in the Village Episcopal Church. The organization became the largest self-help group for people with AIDS and HIV in America, running an informational hotline, publishing a newsletter in English and Spanish, organizing a health group with a buyer's club for drugs, and creating a welcoming place for meetings, socializing, and exchanging information in a space known as the Living Room. The group's focus was on creating fulfilling lives and its motto was "Fighting for Our Lives." In 1988, the organization moved to a larger space in Midtown.



**Address:** 305-307 West 11th Street, Manhattan, NY

**Property Name:** Jack Kerouac Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** After returning from Mexico in 1957, writer Jack Kerouac lived here for a few months. While here, he worked on his novels *Tristessa* and *Desolation Angels*, and a final version of *On the Road*, considered one of the defining works of the Beat generation. This was the residence of award-winning writer, editor, publisher, poet, playwright, and critic Felice Picano (b. 1944) between 1977 and 1993. Picano is significant for encouraging LGBT American literature throughout his career. His first fame was due to his controversial gay-themed book *The Lure* (1979). He became a key figure in LGBT literary circles in Greenwich Village, founding Seahorse Press (1977), considered the first gay-oriented American publisher. He became editor-in-chief of *Gay Presses of New York* (1981), and was also a co-founder of the influential gay male writers' *Violet Quill Club* (1980-81). Also an activist, Picano was an early member of *Gay Men's Health Crisis*, founded in 1982. See 43 Jane Street.



**Address:** 321 West 11th Street, Manhattan, NY

**Property Name:** Carson McCullers Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Carson McCullers wrote her first novel, *The Heart is a Lonely Hunter*, when she was just 21. Just after its publication, when it became a bestseller, she and her husband briefly lived in this building between June and September 1940. Soon after, she separated from her husband, moved to February House in Brooklyn, and submitted her manuscript for *Reflections in a Golden Eye*.



**Address:** 34 West 11th Street, Manhattan, NY

**Property Name:** Jerome Robbins Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Choreographer Jerome Robbins (1918-1988) lived in this building while he was preparing *On the Town*, which premiered on Broadway in 1944 and, in 1945, moved to 24 West 10th Street (see entry).



**Address:** 120 West 12th Street, Manhattan, NY

**Property Name:** John Latouche Residence

**USN:** 06101.006289

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Lyricist John Latouche lived in an apartment in this building from 1948 to 1949, presumably with Frank Merlo and later, after they broke up, with dancer Walter Stane. During this time, *Ballet Ballads*, which featured Latouche's lyrics, opened at the Music Box Theatre in May 1948 (Stane was a dancer in this production). See also 29 Washington Square West.





**Address:** 165 West 12th Street, Manhattan, NY

**Property Name:** Caroline Pratt Residence

**USN:** 06101.006352

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Caroline Pratt (1867-1954), one of several progressive reformers in the early 20th century who were lesbians, moved her experimental City and Country School to this rowhouse in 1921 and soon expanded into 161 and 163 West 12th Street and 144-150 West 13th Street, where it still operates. Pratt organized her school on the belief that children learned by doing. She and her partner, labor reformer Helen Marot, lived at 252 West 12th Street (see entry).



**Address:** 345 West 12th Street, Manhattan, NY

**Property Name:** Edward Albee Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Playwright Edward Albee lived in a ground-story apartment here between 1959 and 1962. His first play, *The Zoo Story*, premiered in Germany in 1959, and played at the Provincetown Playhouse in 1960-61. Critically acclaimed, it brought Albee instant fame and a 1960 Obie Award. Albee lived here with his partner of thirteen years, music critic and composer William Flanagan. *Who's Afraid of Virginia Woolf?*, perhaps Albee's best known play, was first staged in 1962 and won the Tony Award for Best Play in 1963. See also 238 West 4th Street and 50 West 10th Street.



**Address:** 37 West 12th Street, Manhattan, NY

**Property Name:** Henry Van Ameringen Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** Businessman and philanthropist Henry Van Ameringen lived in this building from at least the 1980s until his death in 2020. He was one of the earliest openly gay major donors of LGBT and AIDS-related causes giving away approximately \$200 million to such organizations as God's Love We Deliver, Lamda Legal, Gay, Lesbian and Straight Education Network (now known as GLSEN), and "In the Life", an LGBT news show that aired on PBS.



**Address:** 56 West 12th Street, Manhattan, NY

**Property Name:** James Beard Residence

**USN:** 06101.009188

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From 1943 until 1959, chef, cookbook author, and cooking instructor James Beard (1903-1985) lived here in a small second floor apartment with a tiny kitchen. See also 119 West 10th Street and 167 West 12th Street.



**Address:** 76 West 12th Street, Manhattan, NY

**Property Name:** The New School

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Founded in 1919 and now formally named The New School, it occupies these two buildings on West 12 Street (no. 76 continues through to 65 West 11th Street) as well as other locations in the Village. It has had countless LGBT associations through its LGBT teachers, students, and alumni. These two buildings have also been the site of courses, programs, and exhibitions that have touched on LGBT topics and themes, including sex and homosexuality. Some early LGBT faculty included Aaron Copland, Henry Cowell, Berenice Abbott, Elizabeth McCausland, Stark Young, W.H. Auden, Alain Locke, John Cage, and Marsden Hartley. Early LGBT supporters included Eleanor Roosevelt and Willa Cather. Notable LGBT individuals who attended the school, too many to list, include Tennessee Williams, Marlon Brando, James Baldwin, Lorraine Hansberry, and Marc Jacobs.



**Address:** 143 West 13th Street, Manhattan, NY

**Property Name:** Village Community Church

**USN:** 06101.006425

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** For many years, the former Thirteenth Street Presbyterian Church was home to the Greenwich Mews Theater, which, beginning in the 1940s, was led by Stella Holt (1899-1967) from 1952 until her death, with her life-partner, Frances Drucker (1901-1970), as co-manager. Holt encouraged works by people of color, and this was a rare venue with integrated casts. She collaborated with Langston Hughes on several productions, including *Prodigal Son* (1965) here. According to *New York Unexpurgated*, the space at the west side of the church lot, referred to as Greenwich Mews Alleyway, was a popular cruising area.



**Address:** 247 West 13th Street, Manhattan, NY

**Property Name:** Judith Whitney Godwin Residence

**USN:** 06101.006449

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Judith Whitney Godwin (1930-2021) was an Abstract Expressionist painter, a rare successful woman in a field dominated by men, who had a 70-year career. She purchased this rowhouse in 1963 from her friend and mentor, the Abstract Expressionist painter Franz Kline, after his death. An avid gardener, she created a formal garden in the rear yard. In 1996, Godwin transferred this property to the Judith Whitney Godwin Trust, and it was sold in 2012. See 302 West 13th Street for studio she maintained and 2 Horatio Street, where she moved to in 2005, both nearby.



**Address:** 251 West 13th Street, Manhattan, NY

**Property Name:** New York Public Library, Jackson Square Branch

**USN:** 06101.006451

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The former Jackson Square Branch of the New York Circulating Library, designed to resemble a Dutch guild hall, was altered in 1970 by Paul Rudolph as the headquarters of the First National Church of the Exquisite Panic, Inc. The entrance portico is all that remains of Rudolph's work.



**Address:** 302-304 West 13th Street, Manhattan, NY

**Property Name:** Judith Whitney Godwin Studio

**USN:** 06101.006415

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Judith Whitney Godwin (1930-2021) was an Abstract Expressionist painter, a rare successful woman in a field dominated by men, who had a 70-year career. She purchased this building for use as a studio in 1985. In 1996, Godwin transferred this property to the Judith Whitney Godwin Trust, and it was sold after her death in 2023. Over the years she had two residences nearby: see 247 West 13th Street and then 2 Horatio Street.



**Address:** 27 West 8th Street, Manhattan, NY

**Property Name:** The Little Review

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Margaret Anderson (1886-1973) and Jane Heap (1883-1964) were romantic partners and literary figures associated with publishing and editing The Little Review, a magazine that featured influential modern American and English writers between 1914 and 1929. Beginning in April 1920, they relocated the magazine office from 24 West 16th Street to the Washington Square Bookshop, then located at this address; the bookshop was previously located at 17 West 8th Street. (Some documentation, unconfirmed, states that Anderson and Heap also lived on the top-floor of this building.) It was during this period that Anderson and Heap were arrested for obscenity after publishing excerpts from (the yet unfinished) Ulysses in the magazine, which could be purchased in the bookstore in September 1920. The two were found guilty in 1921 on indecency charges in an internationally publicized trial at the Jefferson Market Courthouse (see 425 Sixth Avenue).



**Address:** 28 West 8th Street, Manhattan, NY

**Property Name:** Edwin Arlington Robinson Residence

**USN:** 06101.005909

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Poet Edwin Arlington Robinson (1869-1935) resided in a studio with a skylight in this building, owned by sculptors James and Laura Fraser, from 1922 until 1927. While residing here, he won a Pulitzer Prize for Poetry in 1925. It is reported that he and Claude McKay (1890-1948), a central figure in the Harlem Renaissance, may have had an affair.



**Address:** 30 West 8th Street, Manhattan, NY

**Property Name:** Allen Ginsburg Residence

**USN:** 06101.021010

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1964, upon returning from India, Allen Ginsberg (1926-1997) lived in an apartment here that was above the Eighth Street Bookshop.



**Address:** 31 West 8th Street, Manhattan, NY

**Property Name:** John Cheever Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Novelist and short story writer John Cheever lived in this building around 1940. His previous residence was at 76 Bank Street. See also 76 Bank Street.



**Address:** 33 West 8th Street, Manhattan, NY

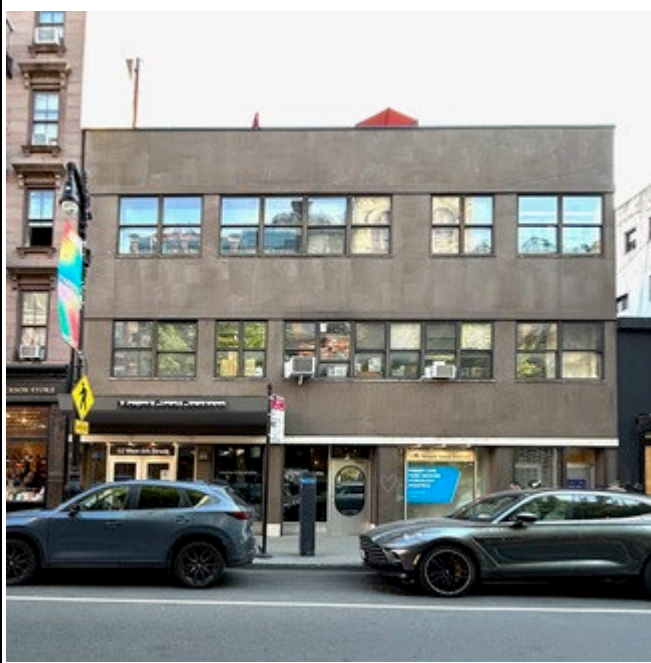
**Property Name:** Main Street

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Main Street, along with MacDougal's (near 3rd Street – possibly demolished) and Mary's (see 39 West 8th Street), was listed in Swasnarnt Nerf's Gay Guides for 1949 as one of the "Big Three" well-established gay bars that are always "lively."



**Address:** 52-54 West 8th Street, Manhattan, NY

**Property Name:** Film Guild Cinema

**USN:** 06101.005914

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Designed in 1929 by Frederick Keisler as the Film Guild Cinema. The cinema was one of the first in the country to play *The Rocky Horror Picture Show* on a regular basis from July 1978 until November 1992, when the theater closed; the film was first shown at the Waverly Theater as a midnight movie in April 1976. The film was a post-Stonewall cinematic success in its unapologetic and influential inclusion of queer characters. It was adapted from the stage version, which was created and written by non-binary Richard O'Brien (b. 1942), which was inspired by his own experiences. In June 1982, Vito Russo, activist and author of *"The Celluloid Closet: Homosexuality in the Movies"* (1981; rev. 1987), kicked off a six-week gay film festival that included over sixty films discussed in his book.



**Address:** 58 West 8th Street, Manhattan, NY

**Property Name:** David Carter Residence - author of Stonewall/8th Street Playhouse

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Historian and author, David Carter (1952-2020), resided in apartment 5D from c. 1980s to 2020 (his death) when writing *"Stonewall: The Riots that Sparked the Gay Revolution"* (2004). Portions of the book were written in the apartment and at his various office jobs. At the time of his death, he was working on a biography about Frank Kameny.





**Address:** 59 West 8th Street, Manhattan, NY

**Property Name:** Village Squire, Jr.

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Village Squire, Jr., owned by the same proprietors as the Village Squire (see 49 West 8th Street) and Village Squire to Boot (see 61 West 8th Street), operated here and was included in the “NYC Gay Guide Scene 1969.”



**Address:** 8-12 West 8th Street, Manhattan, NY

**Property Name:** New York Studio School of Drawing, Painting, and Sculpture

**USN:** 06101.005903

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1914, sculptor and collector Gertrude Vanderbilt Whitney opened the Whitney Studio at 8 West 8th Street. In 1930, she founded the Whitney Museum of American Art, which occupied this assemblage of buildings with a uniform façade between 1931 and 1954. In 1907, sculptor Malvina Hoffman had been an apprentice to Alexander P. Proctor in his studio at 17 MacDougal Alley, which became part of the Whitney complex. The Whitney interiors were designed by Bruce Butterfield (1897-1969) with a trompe l’oeil by Robert Locher. Black Modernist painter Beauford Delaney had a studio here and worked as a museum guard in c. 1931. The Whitney held a Charles Demuth Memorial Exhibition in 1937-38. Other LGBT artists in the Whitney’s collections included Marsden Hartley, and Georgia O’Keeffe. When the museum relocated uptown, it became the home of the New York Studio School, which also included 14 West 8th Street.



**Address:** 19 West 9th Street, Manhattan, NY

**Property Name:** Ida Tarbell Residence

**USN:** 06101.005967

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Journalist Ida Tarbell (1857-1944) lived in this building for a decade beginning c. 1908 after she relocated from her apartment at 40 West 9th Street.



**Address:** 33 West 9th Street, Manhattan, NY

**Property Name:** Henry Geldzahler and Arthur G. Lambert Residence

**USN:** 06101.005971

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Henry Geldzahler (1935-1994) was a curator, historian, and critic of modern art. From 1960 to 1977, he was a Curator for American Art at the Metropolitan Museum, then the first Curator for 20th Century Art there. He took time off from the Met in 1966 to become the first Director of the Visual Arts Program at the National Endowment for the Arts. He was the NYC Commissioner of Cultural Affairs from 1977 to 1982, and was openly gay. In 1972, he co-purchased this house with a friend, banker Arthur G. Lambert, Jr. The Geldzahler Estate transferred his portion in 1994 to Lambert, who retained the property until 2008. Numerous gay artists, including David Hockney and Andy Warhol, were visitors here.



**Address:** 40 West 9th Street, Manhattan, NY

**Property Name:** Ida Tarbell Residence

**USN:** 06101.005954

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Between 1901 and 1908, journalist Ida Tarbell (1857-1944) lived in this building while working on a series of muckraking articles that exposed the business practices of John D. Rockefeller and the Standard Oil Company. Her 1904 book is considered one of the most influential on American business. It led to the dissolution of the Standard Oil monopoly, antitrust legislation, and creation of the Federal Trade Commission. She then relocated to 19 West 9th Street, where she resided for ten years.



**Address:** 62 West 9th Street, Manhattan, NY

**Property Name:** The Lion / Gino's Gallery

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Lion, a gay bar that hosted Tuesday night talent contests, was located here in the early 1960s. It was managed by Burke McHugh, a male model who went on to found one of the first modeling agencies for men. In 1960, a then unknown Barbra Streisand auditioned for McHugh who went on to win the contest and regularly perform there. In 1965, it was the location of Gino's Gallery, a restaurant/bar, listed in the Damon Guide.



**Address:** 109 Bank Street, Manhattan, NY

**Property Name:** Jimmie Daniels and Rex Madsen Residence

**USN:** 06101.004668

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From 1949 to 1954, Jimmie Daniels (1908-1984), the internationally renowned Black cabaret singer and nightclub host, lived in the first-floor apartment in this rowhouse with white fashion designer Rex Madsen (1927-1988). Drawing on his popularity with the high society crowd, Daniels opened the Bon Soir, a Mafia-owned supper club in Greenwich Village, in 1950 and served as its emcee for the next 12 years.



**Address:** 29 Barrow Street, Manhattan, NY

**Property Name:** Greenwich House/Frances Perkins Residence/Gay Women's Free Spirit at Greenwich House

**USN:** 06101.004680

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Gay Women's Free Spirit, a lesbian discussion group, met at Greenwich House and were active in at least the early 1980s.



**Address:** 115 Bedford Street, Manhattan, NY

**Property Name:** Tosos Theatre

**USN:** 06101.004752

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** TOSOS (The Other Side of Silence), considered the first professional gay theater company, operated in the basement space of this rowhouse from 1975 to 1978. It was founded by Off-Off-Broadway veteran playwright Doric Wilson, cabaret star Billy Blackwell, and director Peter del Valle in 1974.



**Address:** 69 Bedford Street, Manhattan, NY

**Property Name:** William S. Burroughs Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** After moving from Chicago to New York, writer William S. Burroughs (1914-1997) rented an apartment on the second floor of this building from 1943 to 1944. During this time, he befriended Allen Ginsberg (1926-1997), then a student at Columbia University, and writer Jack Kerouac (1922-1969), both of whom would visit him here frequently. The three (Burroughs and Ginsberg were gay and Kerouac was bisexual) soon went on to become founding figures of the Beat Generation, a literary movement that explored United States politics and society in the post-World War II era.



**Address:** 90 Bedford Street, Manhattan, NY

**Property Name:** Le Bistroquet

**USN:** 06101.005119

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Le Bistroquet was a French restaurant in the corner storefront space of this apartment building that catered to a mixed (gay and straight) clientele, according to the 1989 Bob Damron's Address Book. The restaurant was listed as a contributor to the 1983 Gay Pride Day and advertised in a 1986 program celebrating the work of the Coalition for Lesbian and Gay Rights after the New York City Council passed Intro 2 (known as "the gay rights bill").



**Address:** 31 Bethune Street, Manhattan, NY

**Property Name:** Arthur Strickler Residence

**USN:** 06101.004760

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** This was the last residence of Arthur W. Strickler (1945-2006), a longtime Greenwich Village resident and community activist. Strickler is credited with organizing religious support for the city's gay rights bill, which passed in 1986, years after it was first proposed.



**Address:** 302 Bleecker Street, Manhattan, NY

**Property Name:** The Bleecker Street/Manhattan Chili Co.

**USN:** 06101.004774

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The storefront space of this building was the location, from 1974 to at least 1977, of the Bleecker Street, a bar and restaurant with a backyard garden space that catered to a gay and lesbian clientele, as indicated in several gay guides and publications, including the Majority Report, the International Guild Guide, Gay Scene, and Bob Damron's Address Book. From 1985 to at least 1994, the Manhattan Chili Co. operated here and was featured in LGBT Community Center programs and issues of Stonewall News.



**Address:** 330-338 Bleecker Street, Manhattan, NY

**Property Name:** Casa Paco (aka 95 Christopher Street)

**USN:** 06101.004783

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Casa Paco was, according to the 1975 New York Gay Guide, "Not so much a bar, more of a second-rate Mexican restaurant. Drinks are sometimes good, sometimes not. Clientele tends to be blatantly cruisy." It was located in the 330 Bleecker Street storefront of this building from at least 1973 and was listed in Bob Damron's Address Books for the years 1975 to 1980.



**Address:** 340-348 Bleecker Street, Manhattan, NY

**Property Name:** Aldo/Clyde's (aka 340-348 Bleecker Street)

**USN:** 06101.004784

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The 340 Bleecker Street commercial space of this corner building caught the attention of award-winning playwright and activist Lorraine Hansberry (a closeted lesbian), who wrote in an unpublished essay: "I lived [from 1953 to 1960] directly across the street from a fairly well known Village restaurant. A gay one. My 'research' on the subject consisted of sitting at my window for hours, truly hours, at a time and watching who went and who came from that establishment." The name of the restaurant she is referring to is unclear. By the mid-1960s, the restaurant Aldo, which was included in New York Unexpurgated (1966) and Bob Damron's Address Books for the years 1968 to 1970, was located here. The 1968 New York City Gay Scene Guide Quarterly called Aldo New York's "most popular gay restaurant" even though it also drew straight people, to a lesser extent. The 1969 New York City Gay Scene Guide noted that Aldo served lunch and dinner and was "not as popular with the gay set as it once was." In that same year, GAY POWER noted that Like It Is replaced Aldo. It described Like It Is as a bar and restaurant that drew gay and straight people: "boys, girls, and the tourists who don't know the scene. Very friendly and serving excellent food." A subsequent bar, Clyde's, was included in Bob Damron's Address Book in 1980, and was one of the most popular go-to gay restaurants of the 1980s. Clyde's was replaced in 1994 by Manatus, a 24-hour restaurant. The 1995 New York Pride Guide noted: "The interior is awfully nice for such delicious inexpensive fare. The place is packed with gay boys and dykes. The kind of place you could bring your parents and they would slowly realize it was gay."





**Address:** 411 Bleecker Street, Manhattan, NY

**Property Name:** Freddie's / 411 / Paris Commune

**USN:** 06101.004839

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** This was the location of a series of restaurants popular with the LGBT community from at least 1964 to 2005. The Guild Guide in 1964 listed Freddie & Len's restaurant here, and it was called Freddie's from 1965 to 1970. "411" restaurant (sometimes called Four-11 or Four-Eleven) was listed in GAY and Damron and Guild Guides in 1971-81, and it was reviewed in the NY Mattachine Times in 1970. The Gay Insider in 1971 called it "gay & straight integrated." Activist Craig Rodwell, in a review, stated that it had "good food at moderate prices." This was the popular Paris Commune between 1979 and 2005.



**Address:** 46 Charles Street, Manhattan, NY

**Property Name:** Black Parrot Tea Shoppe Hobo-Hemia (144-147 7th Ave South)

**USN:** 06101.004851

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** In February 1923, Black Parrot Tea Shoppe Hobo-Hemia, located in this building, was the subject of a raid by two detectives from the Charles Street Police Station's Special Service Squad, who arrested thirteen people after being informed that the place was a "circus." This included Arthur C. Budd, age 21, who, as a result, lost his job working as a female impersonator, under the name Rosebud, in The Lady in Ermine at the Century Theater. Another was Ruby Bernhammer, age 21, who the detectives listed under the name Harry when Bernhammer did not fit their description of a woman; Bernhammer was charged with disorderly conduct for giving an indecent dance. The incident was covered in the February 5, 1923, New York Times edition with the headline, "Village Raid Nets 4 Women and 9 Men: Detectives Thought They Had Five Females, but Misjudged One Person by Clothing."



**Address:** 91 Charles Street, Manhattan, NY

**Property Name:** Horn of Plenty (aka 368 Bleecker Street)

**USN:** 06101.004786

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The storefront and rear garden of this corner building were home to the popular restaurant and cabaret Horn of Plenty beginning in 1976, when they moved from 353 Bleecker Street. The restaurant appears in Damron's Address Book from 1976-79.



**Address:** Christopher Park, Manhattan, NY

**Property Name:** Stonewall Site

**USN:** 06101.010571

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Christopher Park. In the 1960s, this park (designated as part of Stonewall National Monument) was a favorite hangout for a diverse group of (often homeless) gay street youth and those who might identify today as transgender. Due to its proximity across the street from the Stonewall Inn, it also played a key role as a place of convening during the 1969 uprising. The park has been used at various times since then as a gathering point for LGBT-related demonstrations and speeches, such as when LGBT activists Marty Robinson (1942-1992) and Martha Shelley (b. 1943) addressed a crowd of several hundred people there a month after the Stonewall uprising, capping off a rally that began in Washington Square to protest the police's actions at Stonewall. In the 1980s, landscape architect Philip Winslow (1941-1989), who later died of AIDS-related complications, redesigned portions of the park. The overall park configuration still looks as it did during the Stonewall uprising. George Segal's sculpture "Gay Liberation" (1980), placed here in 1992, is a focal point of the park. Activist Bruce Voeller (1934-1994), who died of AIDS-related complications, proposed the idea to place a statue in the park in 1979 commemorating Stonewall and gay liberation. Marsha P. Johnson (1945-1992), an influential transgender activist of color who co-founded Street Transvestite Action Revolutionaries (STAR) after the 1969 Stonewall uprising, could often be found panhandling in and around the park, frequently giving this money away to those in need.



**Address:** 111 Christopher Street, Manhattan, NY

**Property Name:** The Leather Man (second location)

**USN:** 06101.004960

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Leather Man, which sells leather items custom made by the store owner as well as S&M items, has been located in the small storefront and basement of this building since 1978, when it moved from its original location at 85 Christopher Street (see entry).



**Address:** 114-116 Christopher Street, Manhattan, NY

**Property Name:** Duff's/Green Hornet/The Hanger/Village Theatre Center

**USN:** 06101.004936

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The ground floor space in this building housed several gay-associated nightlife spaces: Duff's, Green Hornet, The Hanger, and the Village Theatre Center. The latter, despite its name, was one of the earliest New York City locations to sell gay publications and books (it placed an ad in a 1955 issue of Mattachine Review). Ty's, a self-described "man's bar," is gay-owned and gay-operated, and has been at this location since 1972. Bob Damron's Address Book, which listed the bar in its 1975 to 1980 editions, noted it was "cruisy."



**Address:** 115 Christopher Street, Manhattan, NY

**Property Name:** Green Hornet/Duff's/The Hangar (115 Christopher Street)

**USN:** 06101.001654

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** By the late 1950s or early 1960s, the storefront space of this building housed the Green Hornet, which had been raided as part of a massive crackdown on gay bars by the City ahead of the 1964-65 World's Fair. New York Unexpurgated (1966) includes a story about a girl who took off all her clothes here to get her boyfriend's attention, except "neither the boyfriend or the rest of the customers ever paid attention." According to Calendar: Gay and Lesbian Pride Week (1977), the Green Hornet had been one of the "once-favorite haunts" that had a "Raided Premises" notice on its window and a sign posted on its door that read, "If you're gay, go away." It closed in 1966. The same 1977 publication notes that Duff's restaurant was the current tenant of the space. It was also listed in Bob Damron's Address Books for the years 1978 to 1980, which mentioned it was an Italian restaurant. Christopher's, advertised in gay publications, was located here in the 1980s, and Hangar Bar, which drew an ethnically diverse crowd and was described as cruisy, was here by 1994.



**Address:** 122 Christopher Street, Manhattan, NY

**Property Name:** Comedy Corner Coffee Shop

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Comedy Corner Coffee Shop was listed in the New York City Gay Scene Guide in 1968 and 1969, noting that it was "An all night 'camp' coffee shop" that drew a young gay male and straight crowd.



**Address:** 131 Christopher Street, Manhattan, NY

**Property Name:** All American Boy

**USN:** 06101.005252

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** All American Boy was a male clothiers store that was located in this corner building from its opening in 1982 until at least 1994. Advertised as selling “casual, fun clothing and accessories for gay men” in The List, the official publication of the Gay and Lesbian Visitors Center of New York, Inc., it was one of three stores located in New York, Los Angeles, and San Francisco.



**Address:** 139 Christopher Street, Manhattan, NY

**Property Name:** Buddy-Buddy Bar/Danny's/Harmony Video

**USN:** 06101.005047

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Buddy-Buddy Bar was listed at this address in the 1969 New York City Gay Guide Scene, which described it as a “lively spot...leather and some sweater...younger crowd.” It was followed by Danny’s, which was listed in Bob Damron’s Address Book from 1969 to 1980. The 1970 Manhattan Gay Scene Guide notes: “Packed on weekends, this is the place you must visit if you like a variety of types (leather, sweaters, nelly queens, etc.). The young crowd digs the groovy beat at Danny’s!” The 1971 Gay Insider notes that Danny’s was one of the “traditional standby low-priced informal bars” that is “crowded especially during the week” and is “not unfriendly.” It also notes that “a lot of people do concentrate on cruising here, and make this a stop to and from The Stud” (see 117-119 Perry Street) and “Gay males, super – butch, mostly.” Harmony Video, a popular gay porn purveyor, was later located here.



**Address:** 55 Christopher Street, Manhattan, NY

**Property Name:** The Ramm's Head

**USN:** 06101.021023

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Ramm's Head, according to the 1970 Manhattan Gay Scene Guide, was "An S&M leather bar, although some collegiate types [are] here also."



**Address:** 73-75 Christopher Street, Manhattan, NY

**Property Name:** Stewart's Cafeteria

**USN:** 06101.005824

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The popular chain Stewart's Cafeteria opened on the ground floor of this building in 1933, attracting a bohemian and gay and lesbian following and, with its large plate glass windows, putting gay life on full display to late-night crowds who frequented this busy intersection. After closing in the mid-1930s, the space was subsequently reopened as the equally popular Life Cafeteria, drawing regulars such as playwright Tennessee Williams and actor Marlon Brando. Beginning in the mid-1960s, the Sheridan Square Gym, New York's first identifiable gay gym, occupied the second floor. It was listed as "Sheridan Sq. Health Club" in the 1980 edition of Bob Damron's Address Books. Between c. 1971 and 2001, Tiffany Restaurant operated in the ground floor space, which was popular with the LGBT community, including artist David Wojnarowicz.



**Address:** 76 Christopher Street, Manhattan, NY

**Property Name:** Boots and Saddle v1 (aka 61 Grove Street)

**USN:** 06101.004925

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Boots & Saddle was a gay bar located in the Christopher Street-facing, 700-square-foot storefront of this building from 1974 until a rent increase led to its closure in 2014. Known for its drag shows, Boots & Saddle has been described as one of the longest-running gay bars on Christopher Street. It was listed in Bob Damron's Address Books for the years 1976 to 1980, which mentioned that the bar was "cruisy" and drew some "motorcycle & leather" and "western or cowboy types."



**Address:** 77 Christopher Street, Manhattan, NY

**Property Name:** The Gallery

**USN:** 06101.021296

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Gallery, also known as the Gallery Delicatessen, was a casual, mixed (gay and straight) restaurant and bar that was listed in several gay guides from 1968 to 1975, including Bob Damron's Address Book for the years 1971 to 1975. The 1970 Manhattan Gay Scene Guide noted its "Marvelous 'deli' sandwiches." It was located in the storefront space of this building.





**Address:** 78-80 Christopher Street, Manhattan, NY

**Property Name:** Male Entertainment Center

**USN:** 06101.004926

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Male Entertainment Center, which was run by the owners of the Christopher Street Book Shop, was located in this building from 1980 to 1985. According to a 1981 ad in *The New York City News: The Newsmagazines for the Gay and Lesbian Community*, the space included back rooms, glory holes, and private booths “safely and conveniently located in the heart of New York City’s gay community” and that it was air-conditioned and open twenty-four hours. Free jock straps were given to those who checked their clothes at the entrance.



**Address:** 8 Christopher Street, Manhattan, NY

**Property Name:** Pieces/Uncle Paul's/Reeds

**USN:** 06101.004915

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The storefront space of this building has housed a series of gay nightlife establishments. Uncle Paul’s Tavern (there by 1977), a young hustler pick-up bar that included nightly “Men’s backroom” disco and was noted in the Bob Damron Address Book for the years 1977 to 1980; Pharaoh’s (1980s), a restaurant; Reed’s (1990-March 1993), opened by Seth Katz from Uncle Charlie’s (see 56 Greenwich Avenue) and named after his brother who died from AIDS-related complications; and Pieces (1993-present), a popular bar known for its drag shows and theme nights.



**Address:** 85 Christopher Street, Manhattan, NY

**Property Name:** Leatherman (v1)

**USN:** 06101.004954

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The original location of The Leather Man was a small storefront in this building, opened by founder Chuck Mueller in June 1965 (according to its website, but 1977 ads placed in *The Advocate*, a gay newspaper, mention 1964) and here until 1978 (it then moved to 111 Christopher Street; see entry). Mueller made custom leather clothing to sell in the shop, which also sold S&M accessories. It was listed in several gay guides, including Bob Damron's *Address Book* for the years 1976 to 1980, which noted that it carried "Clothes, books, leather, 'toys', etc."



**Address:** 19-23 Commerce Street, Manhattan, NY

**Property Name:** Orry-Kelly and Archie Leach residence (53-57 Barrow St)

**USN:** 06101.004688

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Before moving to Southern California in 1932 and achieving fame as a prolific Academy Award-winning costume designer, Orry-Kelly (1897-1964), who was openly gay, lived in an artist's studio in the Commerce Street-facing portion of this apartment complex and designed costumes on Broadway. In 1925, the struggling actor Archie Leach, who later became a Hollywood movie star known as Cary Grant, moved in with Kelly. While Grant's sexuality has been debated, Kelly later wrote about their on-and-off, three-decade relationship in his posthumously discovered memoir, *Women I've Undressed*, though stops just short of claiming that Grant was his boyfriend (the 2016 documentary, *Women He's Undressed*, however, provides ample evidence that Kelly and Grant were more than friends).



**Address:** 38 Commerce Street, Manhattan, NY

**Property Name:** Cherry Lane Theatre

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Cherry Lane Theatre opened in this building on February 9, 1924, and, as of 2023, is still located here. It has been heavily associated with LGBT theater artists throughout its history as an Off-Broadway theater, including, but not limited to, Edward Albee, W.H. Auden, Gertrude Stein, Tennessee Williams, Terrence McNally, Lanford Wilson, Lorraine Hansberry, Joe Orton, Tony Kushner, Craig Lucas, Alan Bates, and John-Michael Tebelak. Although poet Edna St. Vincent Millay, who was bisexual, is often credited with co-founding the Cherry Lane, her literary executor says this was not the case.



**Address:** 42 Commerce Street, Manhattan, NY

**Property Name:** Cherry Lane (restaurant and bar)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This 1858 house adjoins the Cherry Lane Theatre and was the location of the Cherry Lane restaurant and bar. According to David Leddick, writing about his life in New York in the 1950s and 1960s in a HuffPost article from May 17, 2012, the restaurant and bar was a popular gay venue where “men did the two-step, clasped in each others arms.”



**Address:** 15 East 11th Street, Manhattan, NY

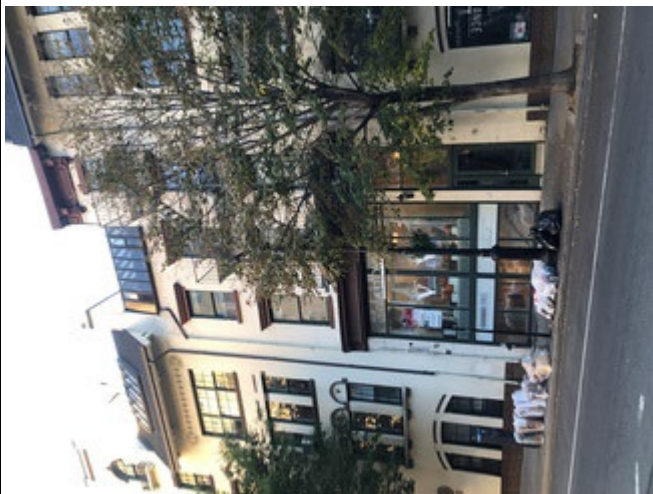
**Property Name:** Hotel Van Rensselaer

**USN:** 06101.005817

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The former Van Rensselaer Hotel was advertised in the "NYC Gay Scene Guide 1969" as a place to stay in Greenwich Village and mentions the New Gallery, a private membership-based club at the hotel, that opened nightly at 10:00 p.m., with the following description: "younger crowd, dancing, casual."



**Address:** 10 East 8th Street, Manhattan, NY

**Property Name:** House of Field

**USN:** 06101.005774

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From 1971 to 2002, the House of Field, Patricia Field's influential clothing boutique, occupied the ground-floor commercial space here before relocating to 306 Bowery, until she closed the business in 2015. Field, well-known as the costumer for the television series, "Sex and the City," curated a collection of avant-garde clothing that garnered a diverse and loyal following including drag performers RuPaul and Lady Bunny.

  
NO IMAGE  
AVAILABLE

**Address:** 48 Eighth Avenue, Manhattan, NY

**Property Name:** Sea Colony

**USN:** 06101.005750

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From at least 1955 through the 1960s, the Sea Colony was located on the ground floor of these three rowhouses and was one of the most popular lesbian bars in Greenwich Village. A favorite of author and activist Joan Nestle (future co-founder of the Lesbian Herstory Archives), among others, it was a sanctuary especially for white working-class, butch-femme lesbians at the time, in spite of being Mafia-run and frequently raided by the police.



**Address:** 50 Eighth Avenue, Manhattan, NY

**Property Name:** Sea Colony

**USN:** 06101.005751

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From at least 1955 through the 1960s, the Sea Colony was located on the ground floor of these three rowhouses and was one of the most popular lesbian bars in Greenwich Village. A favorite of author and activist Joan Nestle (future co-founder of the Lesbian Herstory Archives), among others, it was a sanctuary especially for white working-class, butch-femme lesbians at the time, in spite of being Mafia-run and frequently raided by the police.



**Address:** 41 Fifth Avenue, Manhattan, NY

**Property Name:** Erickson Educational Foundation New York Office

**USN:** 06101.005637

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The Erickson Educational Foundation, a non-profit organization founded in 1964 by trans man and philanthropist Reed Erickson (1917-1992), had an office here from 1967 to 1976 that was overseen by Zelda R. Suplee (1908-1989), first as Assistant Director and later Director. A significant part of its mission was to provide support, education, and referral services to transgender people, thus establishing early models of trans health care and advocacy whose influence continues today. The office was shared with Phyllis Saperstein (1932-2005) who counseled transsexual patients from here before moving her practice to her residence to 25 West 10th Street.



**Address:** 37 Greenwich Avenue, Manhattan, NY

**Property Name:** PJ Boutique (2 Charles Street)

**USN:** 06101.005028

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The New York City Gay Scene Guide (1969) records that a storefront in this corner rowhouse housed the P.J. Boutique, a gift and novelty shop for “the leather set.” According to the guide, “they carry a gift to calm all marital woes.” In 1969, the Guide describes notes that the store sold “the latest styles in men’s fashions.”



**Address:** 39 Greenwich Avenue, Manhattan, NY

**Property Name:** Mama's Chick n' Rib (aka 1-3 Charles Street)

**USN:** 06101.005029

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In the late 1950s, an employee of Mama’s Chick’N’Rib restaurant claimed that it was the “gay hangout of the world.” Its gay popularity continued through the 1960s with the 1969 New York City Gay Scene Guide describing it as a “predominantly a young gay crowd.” Although not Mafia operated, Mama would have to pay off the police to avoid harassment since it catered to a diverse queer clientele. It is reported that men would cruise Greenwich Avenue from this location to the Howard Johnson’s at 405 Sixth Avenue. In the mid-1960s, while in college, future activist and author, Vito Russo, worked here and found a gay community. In the summer of 1971, it moved to the corner of Perry Street and Seventh Avenue South. After c. 1975, Jeanne’s Patio operated here (see its former location at 48 West 8th Street).



**Address:** 51 Greenwich Avenue, Manhattan, NY

**Property Name:** Brick Shed House

**USN:** 06101.005033

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The New York City Gay Scene Guide for 1968-69 notes that this was the location of a men's clothing store called the Brick Shed House that sold the latest "groovy" "mod fashion style." The décor was described as "wild and kinky." In 1969, the Guide stated that it was "the" place where the village crowd go for their male attire. The store's décor is wild and kinky, and you'll adore those handsomely rugged young salesmen."



**Address:** 54 Greenwich Avenue, Manhattan, NY

**Property Name:** Chez Stadium

**USN:** 06101.005004

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Uncle Charlie's, which opened in 1980 and closed in September 1997, was one of the city's most popular gay video bars, which, on April 28, 1990, was the site of a homemade bomb explosion, later determined to be one of the earliest terrorist attacks on American soil by a radical Islamic group, and one that specifically targeted the LGBT community. The bombing resulted in an immediate protest by the recently formed Queer Nation. For the three years beforehand, it was the location of Chez Stadium, a gay-owned neighborhood restaurant with a mixed gay and straight crowd that was included in a number of gay guidebooks. Steve Ashkinazy, who was a member of GAA and went on to serve as the first principal of the Harvey Milk High School, was a co-owner with Lew Todd. The two gay men successfully secured a liquor license from the New York State Liquor Authority that described the restaurant in the application as a place for homosexuals, something that in prior years would have precluded the licensing of the premises.



**Address:** 753 Greenwich Street, Manhattan, NY

**Property Name:** Annie Liebowitz Studio

**USN:** 06101.005068

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Noted portrait photographer Annie Liebovitz (b. 1949) purchased these three rowhouses in 2003 for use as her residence and studio (the rowhouse at 753 Greenwich is also known as 311 West 11th Street). The renovation and combination of the structures was quite controversial in the neighborhood. She sold the property in 2012. NOTE: Site associated with significant themes but outside the period of significance.



**Address:** 755-757 Greenwich Street, Manhattan, NY

**Property Name:** Felice Picano Residence/Annie Liebovitz Studio

**USN:** 06101.005069

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Noted portrait photographer Annie Liebovitz (b. 1949) purchased these three rowhouses in 2003 for use as her residence and studio (the rowhouse at 753 Greenwich is also known as 311 West 11th Street). The renovation and combination of the structures was quite controversial in the neighborhood. She sold the property in 2012. NOTE: Site associated with significant themes but outside the period of significance.





**Address:** 830 Greenwich Street, Manhattan, NY

**Property Name:** Matthew Marks and Jack Bankowsky Residence

**USN:** 06101.005102

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This formerly derelict corner rowhouse was purchased in 1997 by art dealer/gallery owner Matthew Marks and his partner, Jack Bankowsky, a curator and former editor of Art Forum. They gut-renovated the house, converting it back into a single-family residence, along with the attached building at 68 Horatio Street, a former stable that had previously been altered into a duplex artist's studio. NOTE: Site associated with significant themes but outside the period of significance.



**Address:** 19-21 Grove Street, Manhattan, NY

**Property Name:** Felix Gonzalez-Torres Residence

**USN:** 06101.005139

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Cuban-born artist Félix González-Torres (1957-1996) lived in a small studio, apartment 1B, in this combined building from 1985 to 1990 (at the time, it was noted as No. 19, but is now referred to as No. 21 on the awning over the entryway). During this period, González-Torres – who died of AIDS-related complications in 1996 – had his first solo exhibitions and began to experiment with new mediums he later became known for using, such as in his best-known work, “Untitled” (Portrait of Ross in LA).



**Address:** 39 Grove Street, Manhattan, NY

**Property Name:** Stonewall Repertory Theater at Courtyard Playhouse

**USN:** 06101.005146

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Stonewall Repertory Theater held performances here at the Courtyard Playhouse from 1980 to at least 1983 (by 1985, the company moved to Westbeth, NHL). It was founded by Evan Senreich, Tom Starace, Larry Hough, and Billy Cunningham to stage gay-themed works by gay playwrights, including José Corrales, Assotto Saint, Cal Yeoman, Raymond Banacki, George Birimisa, Loretta Lotman, and Eric Bentley. André de Shields also performed here.



**Address:** 49-53 Grove Street, Manhattan, NY

**Property Name:** The Five Oaks

**USN:** 06101.004805

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Five Oaks (advertised as 49 Grove Street) was a long-time basement piano bar that was opened in the late 1940s by Bill Normand, whose wife Mae cultivated a loyal following of gay and lesbian couples (the windowless space helped provide privacy for LGBT people who were under greater surveillance in the more conservative post-World War II period). The bar was later included in the 1968 New York City Gay Scene Guide Quarterly, the 1969 New York City Gay Scene Guide, the 1970 Manhattan Gay Scene Guide, and the 1971 Gay Insider. According to these guides, it was a casual space that drew a mixed (gay and straight) clientele. It was also included in Bob Damron's Address Book for the years 1969 to 1980.



**Address:** 74-76 Grove Street, Manhattan, NY

**Property Name:** Chemical Bank New York Trust Company (Addition) / Gay Men's Health Project

**USN:** 06101.005132

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Majority Report, described in the March 1973 Gayellow Pages as a "feminist publication covering [the] lesbian & nonlesbian [sic] women's liberation movement," used the address 74 Grove Street and operated from 1971 to 1979. It was founded in May 1971 by the Women's Strike Coalition and covered many women's issues beyond activism. The Gay Men's Health Project, formed in 1972, moved its office here by February 1976. It later merged with the St. Marks Gay Men's Health Center to become the Community Health Project in 1983, when it was located at the LGBT Community Center. Also see 247 West 11th Street.



**Address:** 2-10 Horatio Street, Manhattan, NY

**Property Name:** Dr. Oliver W. Sacks Residence / Judith W. Godwin Residence / Andy Cohen Residence

**USN:** 06101.005046

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The large apartment building known as 2 Horatio Street has had three known notable LGBT residents. Dr. Oliver W. Sacks (1933-2015), born in England, was a physician, a professor of neurology, and a best-selling author, including *Awakenings* (1973). He maintained a residence and office here from 1995 until his death. Judith Whitney Godwin (1930-2021) was an Abstract Expressionist painter, a rare successful woman in a field dominated by men, who had a 70-year career. She acquired an apartment in this residential coop building in 2005 (see earlier residence at 247 West 13th Street and studio at 302 West 13th Street, both nearby). Andy Cohen (b. 1968), a radio and TV host, producer, and writer, purchased four apartments in the building between 2003 and 2015. NOTE: Site associated with significant themes but outside the period of significance.



**Address:** 69 Horatio Street, Manhattan, NY

**Property Name:** Larry Kert Residence

**USN:** 06101.005187

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Larry Kert (1930-1991) was a Broadway actor, singer and dancer who appeared in thirteen productions between 1950 and 1989. He rented an apartment here from 1977 until his death. Kert was best known as the original Tony in *West Side Story* (1957) and was nominated for a Tony Award for *Company* (1971). Kert died of complications from AIDS.



**Address:** 79 Horatio Street, Manhattan, NY

**Property Name:** Craig Rodwell Residence

**USN:** 06101.005191

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Craig Rodwell in 1967 opened the Oscar Wilde Memorial Bookshop, at 291 Mercer Street, which became the nation's first gay and lesbian bookstore of long duration. At the time, he was living at 79 Horatio Street. He moved the following year to 350 Bleecker Street (see entry).



**Address:** Hudson & Bethune Street, Manhattan, NY

**Property Name:** Arthur W Strickler Triangle

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1990-present

**Description:** Arthur W. Strickler Triangle. In 2009, this small, landscaped parcel was dedicated Arthur W. Strickler Triangle in memory of the longtime Greenwich Village resident and community activist. Strickler (1945-2006) is credited with organizing religious support for the city's gay rights bill, which passed in 1986, years after it was first proposed. Also see 31 Bethune Street. NOTE: Site associated with significant themes but outside the period of significance.



**Address:** 432 Hudson Street, Manhattan, NY

**Property Name:** Huey's On Hudson/Scene One

**USN:** 06101.005199

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Huey's on Hudson, a gay bar, was listed in Bob Damron's Address Book in 1976. Scene One, a cabaret space, operated here from 1977 to 1980 (and was also included in Damron in 1978). Charles Busch, performing in drag, had his New York club debut at Scene One in 1978.



**Address:** 479-485 Hudson Street, Manhattan, NY

**Property Name:** St. Luke's in the Fields Church

**USN:** 06101.005248

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** A small office at St. Luke in the Fields Church, which has historically been welcoming to the LGBT community, was the first home of SAGE, founded in 1979 as a support group for older LGBT adults, now a nationwide organization and the largest and oldest of its kind. In 1987, in response to the AIDS epidemic, the church founded the AIDS Project of St. Luke's in 1987 to provide weekly meals, vigils in hospital wards, and support and assistance for people with AIDS. Many funerals were held here for those who died of AIDS-related complications, and the church was featured in a funeral scene in the film *Longtime Companion* (1989). In 2002, the church opened a drop-in center for homeless LGBT youth.



**Address:** 500 Hudson Street, Manhattan, NY

**Property Name:** Christopher Street Bookstore

**USN:** 06101.005209

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Christopher Street Book Shop (using the address 500 Hudson Street) had a storefront that faced both Hudson and Christopher Streets and was located in this corner building from 1972 until its closure in 2006. It was a popular gay male erotica shop, with books, videos, and toys on the first and second floors and a sex club in the basement (the latter of which was closed during the height of the AIDS crisis). In a 1981 advertisement in *The New York City News: The Newsmagazines for the Gay and Lesbian Community*, the store noted that it had recently expanded its cruising area and that the shop was open twenty-four hours a day and visited by 9,000 gay men weekly. Prior to the Christopher Street Book Shop, this space had been the Studio Bookshop and Gallery. According to a 1970 ad in *Gay Scene*, the store sold magazines, photos, slides, and movies.



**Address:** 518 Hudson Street, Manhattan, NY

**Property Name:** One Potato (aka 252 West 10th Street)

**USN:** 06101.005721

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** One Potato was a restaurant and bar that catered to a gay clientele and was located in the storefront of this building by 1972 until the late 1990s.



**Address:** 528-536 Hudson Street, Manhattan, NY

**Property Name:** The Coven/Village Bar/Ruby Fruit Bar & Grill (aka 112 Charles Street)

**USN:** 06101.005215

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** This former row house was home to the popular lesbian bar Rubyfruit and the related restaurant Rita Mae's on its lower two floors from about 1994 to 2008. The venues were named for writer and activist Rita Mae Brown and her novel Rubyfruit Jungle. Prior to that, the two-story space was occupied by Coven, a restaurant with an upstairs piano bar that Gay Magazine noted in 1972 welcomed both male and female patrons.



**Address:** 548 Hudson Street, Manhattan, NY

**Property Name:** Art and Ice Cream Gallery/A Different Light Bookstore

**USN:** 06101.005219

**Proposed Eligibility:** Eligible

**Construction Date:** 1820-1859

**Description:** No Data



**Address:** 570 Hudson Street, Manhattan, NY

**Property Name:** Roadhouse (aka 300 West 11th Street)

**USN:** 06101.005227

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1972, the ground floor of this building was home to the Roadhouse. The July 24, 1972, issue of Gay Magazine describes this bar as “cruisy, packed every night.”





**Address:** 605 Hudson Street, Manhattan, NY

**Property Name:** La Fronde

**USN:** 06101.005286

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** La Fronde, a lesbian feminist restaurant, was located here c. 1974-1979. An ad in 1975 stated that it was “owned and operated by women.”



**Address:** 81 Jane Street, Manhattan, NY

**Property Name:** Jonathan Ned Katz Residence

**USN:** 06101.005344

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the boyhood residence of pioneering gay historian Jonathan Ned Katz (b. 1938), until 1959, as well as his home between 1986 and 2022, when he was the owner. During his years here, he wrote *The Invention of Heterosexuality* (1995). Notable achievements Katz made here after the period of significance include writing *Love Stories: Sex Between Men Before Homosexuality* (2001) and *The Daring Life and Dangerous Times of Eve Adams* (2021) and founding the *OutHistory.org* website (2007). Also see 51-53 Bank Street. For a time in the 1990s, Alan Berube, the author of *Coming Out Under Fire* (1990), a history of gay men and lesbians in the American military during World War II, lived with Katz.



**Address:** 33 Morton Street, Manhattan, NY

**Property Name:** Patricia Highsmith Residence

**USN:** 06101.005384

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Future novelist Patricia Highsmith (1921-1995) sublet an apartment in this building during the summer of 1940 to escape her mother and stepfather, with whom she had been living on Grove Street. [Sources list her address as 35 Morton Street, but the 1969 LPC designation report notes that the numbering system has a gap between Nos. 41-43 and 33, and so No. 33 is used there and in the Department of Buildings records for No. 35, a number that is noted over the entrance to the building.] Also see 48 Grove Street, 87-95 Greenwich Avenue.



**Address:** 53-57 Morton Street, Manhattan, NY

**Property Name:** Charles Ludlam Residence

**USN:** 06101.005390

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Gay theater pioneer Charles Ludlam (1943-1987), founder of the influential Ridiculous Theatrical Company, lived here (noted as 55 Morton Street) from at least 1981 until his death, age 44, from AIDS-related complications in 1987. Also see 1 Sheridan Square.



**Address:** 54 Morton Street, Manhattan, NY

**Property Name:** Paul Cadmus Residence

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Painter Paul Cadmus briefly lived here in the early 1930s, until he moved to 5 St. Luke's Place (see entry) with his lover, painter Jared French, in 1935.



**Address:** 36 Seventh Avenue, Manhattan, NY

**Property Name:** O'Toole Building of St. Vincent's Hospital/Comprehensive HIV Center

**USN:** 06101.005738

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** Built by the National Maritime Union of America in 1962-63 and later transformed into St. Vincent Hospital's O'Toole Building, this mid-century Modern structure became an important medical center treating patients with AIDS and HIV. St. Vincent's opened the Comprehensive HIV Center, a patient care and research center, in this building in 1988. The building also housed the offices of many doctors and other caregivers who treated patients with AIDS and HIV.



**Address:** 140 Seventh Avenue South, Manhattan, NY

**Property Name:** Page Three/Danny's Dancing

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** Page Three, which operated from 1954 to 1965, was a lesbian bar and cabaret with an all-LGBT staff and part owned by Buddy Kent (Malvina Schwartz), one of the city's leading drag kings. A Mafia-run club, it featured genderbending strip acts and singers. Playwright Tennessee Williams was one patron. Danny's of Sheridan Square was listed at this address in Bob Damron's Address Books for the years 1973 to 1977, with one edition mentioning that there was a \$3.50 minimum and that the space had burned and was supposedly reopening in 1976.



**Address:** 152-154 Seventh Avenue South, Manhattan, NY

**Property Name:** Legend Bar

**USN:** 06101.005728

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** An ad for the Legend appeared in the October 31, 1970, issue of Gay Magazine, describing it as "New York's original sex-boutique gallery." A year later, The Pleasure Chest, one of the earliest and most successful "sex boutiques," moved into the storefront at the north end of this building shortly after its founding by Duane Colglazier, a former Wall Street trader in his twenties, and Bill Rifkin, a former banker in his thirties (it is not clear if they had an earlier address or if it is related to the Legend). The new store offered adult material in an unembarrassed manner, refusing to block out the show window. In a 1972 interview, Rifkin said, "we treat our customers just as though they were walking into Gimbel's to buy a table or chairs." The store initially sold waterbeds in the front room, and sexual accessories in the rear. Its roots were in the gay community, but it rapidly attracted a wide variety of people seeking to explore their sexuality.



**Address:** 91-95 Seventh Avenue South, Manhattan, NY

**Property Name:** Limelight/Former Stonewall/Pam-Pam

**USN:** 06101.005708

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Limelight was a gay bar that operated from 1973 to 1980 and was listed in Bob Damron's Address Books for the years 1975 to 1979, which described it as a disco popular with Latinos and that it was a "Mixed bag' but picking up again." The name appears to be taken from Limelight Gallery, a photograph gallery and coffeehouse that occupied this space in the 1950s and 1960s. In 1930, this was the location of the Stonewall Inn speakeasy, prior to its move to Christopher Street (see 51-53 Christopher Street). According to the 1968 New York City Gay Scene Guide Quarterly, published by the Mattachine Book Service, Pam-Pam, located here, was noted as a "casual café-style bar" that drew a mixed (gay and straight) "college crowd" (male). This was echoed in a 1969 issue of the guide of the same name, published by the Apollo Book Company. The 1970 Manhattan Gay Scene Guide notes that the space was "Busy with the gay sweater set, though mixed." It was listed in Bob Damron's Address Books in 1969 and 1970. From 1973 to c. 2006, the space was Pennyfeathers, a restaurant where gay Off-Off-Broadway playwright and performer H.M. Koutoukas was given his own table and was introduced by the owner as the house playwright. It was listed in the 1979 and 1980 editions of Bob Damron's Address Book, where it was described as "Cruisy-late."



**Address:** 365 Sixth Avenue, Manhattan, NY

**Property Name:** St. Joseph's Church

**USN:** 06101.005681

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1982, the Gay Officers Action League (GOAL) held its first meeting in the basement of St. Joseph's Roman Catholic Church, which had long been one of the Roman Catholic parishes in New York City most welcoming to the LGBT community. GOAL, which is still active, was founded by Sergeant Charles H. Cochrane (1943-2008), who, a year earlier, in 1981, became the first-ever New York Police Department (NYPD) officer to come out as gay when he testified in support of the City's gay rights bill. A street sign at the corner of Sixth Avenue and Washington Place, just outside this church, was installed in 2016 in his memory.



**Address:** 405 Sixth Avenue, Manhattan, NY

**Property Name:** Howard Johnson's Sip-In

**USN:** 06101.005691

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** This one-story taxpayer was home to a Howard Johnson's, which, in the 1960s, was a documented popular gay cruising area (specifically the toilets in the basement). On April 21, 1966, gay rights activists Dick Leitsch, Craig Rodwell, and John Timmons from the Mattachine Society stopped at Howard Johnson's, the second of four locations they visited that day, as part of their efforts to document LGBT discrimination at establishments with liquor licenses, though they were served drinks here without incident. The culminating visit at Julius' bar (NR-listed; see 188 Waverly Place) has come to be known as the "Sip-In."



**Address:** 416-418 Sixth Avenue, Manhattan, NY

**Property Name:** Paul and Joe's

**USN:** 06101.005661

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Paul and Joe's was a popular club that operated here from 1912 to 1924, when it relocated to 19th Street until it closed in 1927. After World War I, it began hosting impromptu drag performances that gave Jackie Law, Gene Malin (1908-1933), and other female impersonators their start. Between the early 1960s through the early 1980s, this was the location of Trude Heller's, a well-known and popular discotheque and performance venue that featured up and coming and known artists as well as go-go dancers, including men. Heller has been described as a tough lesbian who operated the venue and also produced and promoted concerts.



**Address:** 425 Sixth Avenue, Manhattan, NY

**Property Name:** Jefferson Market Courthouse

**USN:** 06101.000423

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Jefferson Market Courthouse (Third Judicial District Courthouse), now the New York Public Library, Jefferson Market Branch (Vaux and Withers, 1874-1877), operated here until 1958. It was adjacent and connected to the Women's House of Detention (opened in 1932 and demolished in 1974) that housed many, mostly working-class, lesbian/bisexual women and transmasculine people. By 1910, the courthouse was hearing cases exclusively for women that were housed next door.



**Address:** Washington Place, Manhattan, NY

**Property Name:** NYC Pride March

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1970-1989

**Description:** This block of Washington Place was the advertised gathering place and starting point for the first LGBT Pride March in New York City (then known as the Christopher Street Liberation Day March), which took place on Sunday, June 28, 1970, the one-year anniversary of the Stonewall uprising. Thousands of participants then marched north on Sixth Avenue, ending with a "Gay-In" in Central Park's Sheep Meadow. This annual march has contributed greatly to solidifying the significance of Stonewall in LGBT history. See also Waverly Place, south side between Sixth Avenue and Christopher Street.



**Address:** 121 Washington Place, Manhattan, NY

**Property Name:** Frances Perkins Residence

**USN:** 06101.005527

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Labor reformer Frances Perkins (1880-1965) rented an apartment in this building in 1913 with her husband and moved out by 1919 with their young daughter. A trusted adviser to Franklin D. Roosevelt, Perkins served as Roosevelt's Secretary of Labor throughout his gubernatorial and presidential administrations, and was the first woman to serve in a presidential cabinet. In later years, while living in Washington, D.C., Perkins had a close and intimate relationship with Mary Harriman Rumsey, founder of the Junior League. Also see 164-166 Waverly Place.





**Address:** 733 Washington Street, Manhattan, NY

**Property Name:** The eCave

**USN:** 06101.005557

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The Cave was listed at this address (aka 131 Bank Street) in GAY and Damron and Guild Guides c. 1972-77. GAY in 1972 indicated a “young leather crowd,” while the Guild Guide in 1976 mentioned hustlers.



**Address:** 795 Washington Street, Manhattan, NY

**Property Name:** The Fawn

**USN:** 06101.005572

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The New York Times on December 17, 1963, featured an article titled “Growth of Overt Homosexuality in City Provokes Wide Concern.” It reported that The Fawn, a gay bar in the Village that opened here by 1961, had had its liquor license revoked by the State Liquor Authority, after police had raided it 19 times that year. The head of SLA called The Fawn a “notorious congregating point for homosexuals and degenerates.” The bar was said to have a backroom (which was for dancing, an activity that was not allowed by authorities at the time for LGBT people), and that 70 to 80 “deviates” had parties on Friday and Saturday nights - mostly men but some women. This was part of a massive crackdown on gay bars by the City in preparation for the World’s Fair of 1964. Frank O’Hara wrote a letter to fellow poet John Ashbery (in Paris) commenting on the Times article and the crackdown, calling The Fawn a “charming little dancing boite.” It was connected to the Gambino crime family through its “hidden owner” Eddie DeCurtis.



**Address:** 164-166 Waverly Place, Manhattan, NY

**Property Name:** Frances Perkins Residence

**USN:** 06101.005594

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Labor reformer Frances Perkins (1880-1965) lived in an apartment in this in the early 1910s. Perkins later served as Secretary of Labor under President Franklin D. Roosevelt from 1933 to 1945 – becoming the first woman to be named to a presidential cabinet – and was a central figure behind the New Deal. Also see 121 Washington Place.



**Address:** 224 Waverly Place, Manhattan, NY

**Property Name:** Rattlestick Theatre

**USN:** 06101.005605

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Rattlestick Theater, an Off-Broadway venue, has been located here since it opened in 1994. It was founded by playwright and AIDS research advocate Gary Bonasorte (who died in 2000, aged 45, of AIDS-related complications) and playwright David van Asselt. According to the theater website, the company “has been steadfast in producing diverse, challenging, and provocative plays while fostering the future voices of the American theater.”



**Address:** 139 West 10th Street, Manhattan, NY

**Property Name:** Ninth Circle

**USN:** 06101.006075

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Ninth Circle Steakhouse, with its large and distinctive projecting sign (removed in the 1990s), opened on the parlor and basement levels of this rowhouse in the 1960s. In the 1970s, it was sold and converted into a disco that catered to straight people. However, the owners realized that in Greenwich Village a gay venue would be more profitable and transformed it virtually overnight into a very popular spot with a bar and restaurant on the first floor and a smaller bar with pool tables and video games in the basement, keeping the original name and sign. The Ninth Circle attracted a very diverse crowd, ranging from young hustlers to a more sedate crowd at the upstairs bar and restaurant. In the 1950s, prior to its incarnation as the Ninth Circle, it was a bar called the College of Complexities. The room had a large mirror where patrons wrote slogans using soap. In 1954, Edward Albee laughed when he read, "Who's Afraid of Virginia Woolf" – this made a big impression on him when it came to naming his famous 1966 play.



**Address:** 142 West 10th Street, Manhattan, NY

**Property Name:** Headless Horseman

**USN:** 06101.006014

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Headless Horseman was a restaurant with piano entertainment that catered to a gay clientele in the ground floor space of this building. It appears to have opened in 1978.



**Address:** 150 West 10th Street, Manhattan, NY

**Property Name:** The Sham Shop

**USN:** 06101.006018

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Sham Shop sold “gift and novelty items” that catered to the leather and S&M crowd, according to the 1969 New York City Gay Scene Guide and the 1970 Manhattan Gay Scene Guide.



**Address:** 154 West 10th Street, Manhattan, NY

**Property Name:** Djuna Books

**USN:** 06101.005601

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Djuna Books, named after pioneering lesbian fiction author Djuna Barnes, was a feminist bookstore located in a small storefront in this rowhouse from 1977 to 1982. The store, part of a wave of women-owned bookstores that catered to lesbians in the 1970s and 1980s, carried non-racist and non-sexist books by women’s and lesbian’s presses and authors. The bookstore was included in Bob Damron’s Address Books for 1979 and 1980 and in a resource guide for lesbians and gay men of color in a 1983 Black and White Men Together publication.



**Address:** 204-206 West 10th Street, Manhattan, NY

**Property Name:** Carr's

**USN:** 06101.006026

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Carr's, a gay bar that used the address 204 West 10th Street, was included in Bob Damron's Address Books for the years 1969 to 1980. The 1969 New York City Gay Scene Guide notes the bar "has a casual, college-type crowd. It can be cruisy, but there is no dancing or entertainment." The 1970 Manhattan Gay Scene Guide wrote, "The NYU and sweater set predominate, and while sometimes cruisy it's not a dance bar and has no entertainment."



**Address:** 228 West 10th Street, Manhattan, NY

**Property Name:** Eighty-Eight's/Yellow Brick Road

**USN:** 06101.006032

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** In 1970, Aldo's moved from its prior space at 340 Bleeker Street (see entry) to this storefront, which the 1970 Manhattan Gay Scene Guide described as a "Small bar, art display on wall. Not as popular as it once was with the gay set." Yellow Brick Road, a gay bar, was listed in Bob Damron's Address Books here in 1976 and 1977. It was replaced by Maverick, which according to Damron in 1978 drew a motorcycle and leather crowd only, was located on two floors, and had a backroom. Maverick was soon replaced by Jeffery's, a cabaret venue on two floors, and was listed in Damron in 1979 and 1980. The popular Eighty-Eight's was located here from 1988 to 1999, a piano bar downstairs and cabaret upstairs. It was also known as Yellow Brick Road. Gay icon Liza Minnelli was a regular and also performed there. Eighty-Eight's was the fourth and final such establishment to be owned by Erv Raible, who, with his personal and professional partner Rob Hoskins (until Hoskins's death from AIDS-related complications in 1984), had previously owned The Duplex (1978-84), Brandy's Piano Bar (1980-85), and Don't Tell Mama (1982-89). Raible, credited with reviving the Manhattan cabaret scene, cofounded the Manhattan Association of Cabarets in 1983 and served as its president for thirteen years.



**Address:** 233 West 10th Street, Manhattan, NY

**Property Name:** NYPD 10th Precinct (aka 104 Charles Street)

**USN:** 06101.006094

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** The location of the 6th Police Precinct Station House, which opened in January 1971. On Saturday night, July 24, 1971, about 1,000 Gay Activist Alliance (GAA) members and others walked the length of Christopher Street to protest police harassment of gay people, which culminated at this station. Following an April 28, 1990, homemade pipe bomb explosion at Uncle Charlie's (see 56 Greenwich Avenue), Queer Nation and other groups organized a demonstration of about 1,500 protesters from the bar to this station as they carried a banner that read "Dykes and Fags Bash Back."



**Address:** 24 West 10th Street, Manhattan, NY

**Property Name:** Jerome Robbins Residence

**USN:** 06101.005989

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In August 1945, choreographer Jerome Robbins (1918-1998) leased the entire fifth floor apartment and roof terrace in this building on the same block as Leonard Bernstein, Oliver Smith, and Paul and Jane Bowles. His apartment became a cultural hub for frequent collaborators. See also 34 West 11th Street.



**Address:** 25 West 10th Street, Manhattan, NY

**Property Name:** Phyllis Saperstein Residence & Office

**USN:** 06101.006049

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1962, lesbian feminist activist Phyllis Saperstein (1932-2005) moved to this building where, from 1976 to 1978, she operated a private counseling practice for transgender individuals funded by the Erickson Educational Foundation (EEF), a non-profit organization whose primary mission was to provide support, education, and referral services to transgender people; she also shared its office at 41 Fifth Avenue before relocating her practice to this building. In addition to her work with the EEF, Saperstein was also involved in influential LGBT organizations such as the National Gay Task Force and the Lesbian Herstory Archives and advocated for the rights of people living with AIDS.



**Address:** 250 West 10th Street, Manhattan, NY

**Property Name:** John Stanley Wojtowicz and Ernest Aron Residence

**USN:** 06101.021749

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** John Wojtowicz (1945-2006) and his partner, who at the time was known as Ernest Aron (1946-1987), lived in this then-single occupancy hotel when they were “married” in a mock Roman Catholic public ceremony on December 4, 1971. The wedding took place at Yellow Brick Road (see 228 West 10th Street). To help pay for his partner’s gender reassignment surgery, Wojtowicz took part in a now-famous botched bank robbery in Brooklyn on August 22, 1972, inspiring the Academy Award-winning film Dog Day Afternoon (1975). Most of the proceeds he received for the film rights went to his legal costs while the rest went to pay for the surgery of his partner, who then went by the name Elizabeth Eden.



**Address:** 28 West 10th Street, Manhattan, NY

**Property Name:** Jane and Paul Bowles, Oliver Smith Residences

**USN:** 06101.005991

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1945, theater designer Oliver Smith (1918-1994) found that the three top floors of this building were available to rent. With the goal of recreating the collective living arrangement he had at February House (7 Middagh Street, Brooklyn - demolished) which was condemned in 1945, Smith notified Paul Bowles (1910-1999) and Jane Bowles (1917-1973), married, bisexual writers, and Helvetia Perkins (1895-1965). Paul Bowles leased the top floor, Smith the third, and Jane Bowles and Perkins resided on the second floor. Subsequently, pianists and life partners Robert Fitzdale (1920-1995) and Arthur Gold (1917-1990) sublet Paul Bowles' apartment.



**Address:** 32 West 10th Street, Manhattan, NY

**Property Name:** Leonard Bernstein Residence

**USN:** 06101.005993

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Leonard Bernstein (1918-1990) lived on the top floor of this building c. 1946 and 1947 at the beginning of his career while working on various productions that would bring him worldwide acclaim.





**Address:** 338 West 11th Street, Manhattan, NY

**Property Name:** Robert Rygor Residence

**USN:** 06101.006189

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** From the early 1970s until his death from AIDS-related complications in 1994, activist Robert Rygor (1953-1994) lived in apartment 3B in this building. In 1978, Rygor, who was half Irish, was the first person to protest the exclusion of the LGBT community from marching openly in the St. Patrick's Day Parade. In that same year, he became the first openly gay candidate to run for the New York State Legislature. He later became an AIDS activist associated with ACT UP.



**Address:** 48 West 11th Street, Manhattan, NY

**Property Name:** No Data

**USN:** 06101.006115

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1882, Irish writer and playwright Oscar Wilde (1854-1900) took a room here after the completion of his national promotional lecture tour for Gilbert & Sullivan's operetta, *Patience*. He resided in this building for part of the three-month period he remained in the U.S. before returning to England.



**Address:** 283 West 12th Street, Manhattan, NY

**Property Name:** The Big Dish (320-322 West 4th Street)

**USN:** 06101.006371

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Big Dish restaurant was listed in GAY and Damron Guides c. 1973-1981.



**Address:** 305 West 12th Street, Manhattan, NY

**Property Name:** Pauline Newman and Frieda Miller Residence

**USN:** 06101.006375

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** In the early 1920s, labor reformers Pauline M. Newman (c. 1893-1986) and Frieda Miller (1890-1973) moved into this building. Newman and Miller met while working for the Women's Trade Union League (WTUL) branch in Philadelphia and moved to New York in the mid-1920s where Newman had long been a key figure in organizing women workers into unions. Both women were involved with the New York WTUL and were part of the closeknit homosocial world of labor reform that centered on that organization and included Eleanor Roosevelt, Frances Perkins, Mary Dreier, Rose Schneiderman, and others.



**Address:** 49 West 12th Street, Manhattan, NY

**Property Name:** Joseph Sonnabend Clinic

**USN:** 06101.006337

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** Physician, microbiologist, and HIV/AIDS researcher Joseph Sonnabend (1933-2021), had a medical practice located on the first floor of this residential building beginning in 1977 where, at the onset of the HIV/AIDS epidemic, he treated and counseled patients. In 1983, the State of New York sued the cooperative apartment house for violating state laws that prevented discrimination against people with physical disabilities such as AIDS. Sonnabend, who was represented by the Lambda Legal Defense and Education Fund, charged that the tenants illegally tried to evict him for treating patients affected with HIV/AIDS claiming that it would lower property values. In 1984, the cooperative's case ended in defeat and Sonnabend was awarded \$10,000 and a new one-year lease in what was one of the first AIDS-related civil-rights lawsuits.



**Address:** 104 West 13th Street, Manhattan, NY

**Property Name:** Luigi II

**USN:** 06101.006389

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** On May 24, 1971, Luigi II appears in the "New York's Night Spots" listing in Gay Magazine. The Gay Insider refers to it as a restaurant with a gay male clientele.



**Address:** 165-169 West 4th Street, Manhattan, NY

**Property Name:** Paul Sargent's

**USN:** 06101.005854

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Paul Sargent's was a bar that was listed in the 1969 New York City Gay Scene Guide and the 1970 Manhattan Gay Scene Guide.



**Address:** 233 West 4th Street, Manhattan, NY

**Property Name:** Pleasure Chest/Lenny's Hideaway/Blue Skies/Come Back (aka 183-185 West 10th Street)

**USN:** 06101.005863

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The basement of this corner building was home to Lenny's Hideaway during the 1950s until it was closed in 1959 as "disorderly in that homosexuals were allowed to congregate within." The entrance was located mid-block in what was the former alley between the two corner buildings. Playwright Robert Heide described it as "a seedy place with a tacky Bohemian feeling," run by a Mafia member who was "kind of a goon." He also noted that "it tended to attract creative-type gay people," including future playwright Edward Albee and his lover, music and theater critic William Flanagan, and composer Ned Rorem. Pre- and post-Stonewall activist Randy Wicker was also a patron. The 1964 Guild Guide and the anonymous author of the 1966 New York Unexpurgated list Voila as a gay restaurant at this address.



**Address:** 238 West 4th Street, Manhattan, NY

**Property Name:** Edward Albee Residence

**USN:** 06101.005829

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** When future playwright Edward Albee moved to New York City around 1949, he was determined to settle in Greenwich Village. One of his first apartments was at 238 West 4th Street. According to his biographer, Mel Gussow, in 1958, Albee wrote his first play, *The Zoo Story*, on “a folding chair at a rickety table in his kitchen.” In 1959, it became his first produced play. See also 345 West 12th Street and 50 West 10th Street.



**Address:** 254 West 4th Street, Manhattan, NY

**Property Name:** Charles the Fourth

**USN:** 06101.004890

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The storefront was home to the bar Charles the Fourth in the late 1960s. According to the New York City Gay Scene Guide, it attracted a “suit and tie” crowd.



**Address:** 261 West 4th Street, Manhattan, NY

**Property Name:** Charlie and Kelly's

**USN:** 06101.005418

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Damron's Address Book lists the establishment Charlie & Kelly's at this location from 1974 through 1980.



**Address:** 342-356 West 4th Street, Manhattan, NY

**Property Name:** White Columns Gallery (320 West 13 St)

**USN:** 06101.005844

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** This was the fourth location of the White Columns Gallery, founded in SoHo in 1970 by a group of artists that included Jeffrey Lew and Gordon Matta-Clark, as an experimental artists' space. Today, some consider White Columns as New York's "oldest alternative art space." The gallery was located here between 1998 and 2018, using the address 320 West 13th Street. Since its start, White Columns always included LGBT artists. NOTE: Site associated with significant themes but outside the period of significance.



**Address:** 43 West 8th Street, Manhattan, NY

**Property Name:** The Stag Shop

**USN:** 06101.005932

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Old Colony Tavern, here by 1940, was a restaurant that catered to a late-night gay male crowd and was known for its cruisy atmosphere; it was a favorite spot of playwrights Robert Heide and Edward Albee. The Stag Shop, c. 1970, was a clothing store listed in the Manhattan Gay Scene Guide 1970 that catered to the "NYU student and Village set" as "one of the largest shops with a tremendous selection of American and continental fashions."



**Address:** 23 Bank Street, Manhattan, NY

**Property Name:** Elisabeth Irwin & Katharine Anthony Residence

**USN:** 06101.004649

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the residence, beginning in 1912, of lesbian reform educator Elisabeth Irwin (1880-1942) and her partner of 30 years, Katharine Anthony (1877-1965), a social researcher and feminist biographer. Irwin was the founder of the Little Red School House in Greenwich Village, often considered the city's first progressive school. As early as 1912, she worked at revising public school curricula, and started her progressive "Little Red School House" curriculum in 1921. After Irwin's death, Anthony remained here, with their two adopted daughters, until her own death. Among the subjects of Anthony's biographies were Catherine the Great, Queen Elizabeth I, Margaret Fuller, Susan B. Anthony, and Louisa May Alcott. This was also the residence in 1930-35 of the young illustrator, lithographer, and painter Prentiss Taylor. With financial backing from writer and photographer Carl Van Vechten, Taylor joined poet Langston Hughes in starting Golden Stair Press here in 1931. The small independent printing company produced posters, broadsides and books with texts by Hughes and illustrations by Taylor until 1933. Among their works were Hughes' first self-published collection of poems, *The Negro Mother and Other Dramatic Recitations* in 1931, and *Scottsboro Unlimited* in 1932.



**Address:** 15 Barrow Street, Manhattan, NY

**Property Name:** The Bohemian

**USN:** 06101.004676

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The Bohemian opened here in the mid to late 1960s, according to the 1969 edition of the *New York City Gay Scene Guide*, which noted it was a "Relatively new gay bar, this one is for GIRLS only. Casual, after hours bar." A 1969 edition of *GAY POWER* noted it was "a locked-door bar for girls only" and the 1970 *Manhattan Gay Scene Guide* described it as "Busiest in late hours."





**Address:** 17 Barrow Street, Manhattan, NY

**Property Name:** The Stable Inn/One if by Land, Two if by Sea

**USN:** 06101.004677

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This building has housed several gay and lesbian-related businesses. In the 1940s, the space was a restaurant, with a big fireplace, run by “Mamie” and was popular with lesbians, according to Lisa E. Davis in *Under the Mink*. Seventeen Barrow Street was listed in Bob Damron’s *Address Books* for the years 1966 to 1970 at this address. The January 1968 *New York City Gay Scene Guide Quarterly* described it as “Mixed [gay and straight], ‘after-hours’ malt shop, with kookie & kicky novelties & gimcracks for sale.” The following year, the guide added that it had “The most ‘way-out’ soft drink concoctions you’ve ever seen!” The 1970 *Manhattan Gay Scene Guide* noted, “...unusual novelties...unique assortment of cookies, snacks, etc.... Tiffany lamps, marble tables, a pleasant old time atmosphere, plus friendly folks.” In March 1970, the bar was raided by NYPD deputy inspector Seymour Pine, who led the raid on the Stonewall Inn less than a year earlier. Seventeen Barrow was renamed The Stable Inn in 1970, according to *GAY* magazine from that year. It was followed by Pyschedelic Shack, which was listed in Bob Damron’s *Address Books* in 1971 and 1972. In 1972, personal and professional partners Armand Braiger and Mario DeMartini bought this former carriage house and turned it into the longtime, popular restaurant One if by Land, Two if by Sea, which they ran until their deaths, DeMartini in 1989 and Braiger in 1999. The restaurant was listed in Bob Damron’s *Address Books* from 1977 to 1980, where it was noted as a very mixed gay and straight crowd.



**Address:** 48 Barrow Street, Manhattan, NY

**Property Name:** Finale

**USN:** 06101.004707

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Finale, a gay and lesbian restaurant with a candy-striped marquee in the back garden, was located here from the late 1950s to the mid-1970s. A 1969 issue of New York City Gay Scene Guide notes it as “dressy” and “one of the oldest gay restaurants where the atmosphere is casual and friendly.” In October 1970, according to a contemporary article in an issue of Gay Flames, a group of about forty people marched in protest from Alternate U. (the now-demolished headquarters of the Gay Liberation Front) to Finale after a gay male waiter told a woman to stop stroking another woman’s hair, stating that he feared the restaurant would lose its liquor license. The Gay Insider (1971) notes that Finale had a big gay following (“wear your gay power button!”), but the owners didn’t want to advertise in the gay newspapers.



**Address:** 75 1/2 Bedford Street, Manhattan, NY

**Property Name:** Edna St. Vincent Millay Residence

**USN:** 06101.004739

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Openly bisexual poet Edna St. Vincent Millay (1892-1950) lived in this narrow house from the fall of 1923 to the spring of 1925. Millay, considered one of the most significant writers of 20th century literature, was a central figure in Bohemian Greenwich Village and a symbol of the modern, liberated woman of the 1920s. See also 139 Waverly Place. Anthropologist Margaret Mead, who had relationships with men and women, lived here with her sister Elizabeth and Elizabeth’s husband, New Yorker cartoonist William Stieg, in the 1930s. See 95 Perry Street and 193 Waverly Place.



**Address:** 85 Bedford Street, Manhattan, NY

**Property Name:** Anna Rochester/Grace Hutchins Residence

**USN:** 06101.004742

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Leading social reformers Anna Rochester (1880-1966) and Grace Hutchins (1885-1969) lived in an apartment in this building from 1924 until their deaths in 1966 and 1969, respectively. Founders of the Labor Research Association, the couple was deeply involved in efforts to improve labor conditions, especially for women, with a special interest in conditions for African American women.



**Address:** 335-337 Bleecker Street, Manhattan, NY

**Property Name:** Lorraine Hansberry Residence

**USN:** 06101.004816

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** From 1953 to 1960, playwright and activist Lorraine Hansberry (1930-1965) lived and worked in the third-floor apartment of this building (NR-listed), where she wrote the award-winning *A Raisin in the Sun*, the first play by a Black woman to appear on Broadway for an extended run. Hansberry, who privately explored her homosexuality through her writing, relationships, and social circle, was an early member of the Daughters of Bilitis (DOB), the first lesbian rights group in the United States, and a contributor, under a pseudonym, to its journal *The Ladder*. She was visited here by DOB's San Francisco founders, Del Martin (1921-2008) and Phyllis Lyon (1924-2020).



**Address:** 350-364 Bleecker Street, Manhattan, NY

**Property Name:** Craig Rodwell Residence

**USN:** 06101.004785

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** Writer Alma Routsong (1924-1996) lived at 350 Bleecker Street at least from 1962 to 1969, with her partner and muse Elizabeth Deran, who she met in 1962. Routsong began writing in 1953, and she became known for her lesbian fiction under the name Isabel Miller. Her best-known work, an historical fiction novel, is *A Place for Us* (1969), which was re-published as *Patience and Sarah* in 1972. Routsong formed Bleecker Street Press after rejections from other publishers. Routsong was active in *Daughters of Bilitis* after 1970, and was an editor at *Columbia University* in 1968-71. Deran was forced to leave her job with the U.S. Treasury Department once their relationship became known. From 1966 to 1971, a fourth-floor apartment in this building was the home of Arnie Kantrowitz (1940-2022), an English professor at Staten Island Community College and an important gay activist. Kantrowitz became secretary of the Gay Activists Alliance (GAA), an important post-Stonewall group, and in his autobiography writes about how this apartment became a center of GAA committee meetings. Apartment 3V in this building was home to important pre- and post-Stonewall gay rights activist Craig Rodwell (1940-1993) from 1968 until his death in 1993. Rodwell was involved with many gay rights organizations, was one of the three participants in the "Sip-In" at Julius' bar (NR-listed; see 188 Waverly Place), and participated in many early gay rights protests and demonstrations. His apartment was where the first New York City Pride March (1970) was planned, known at the time as the Christopher Street Liberation Day March. Most significantly, Rodwell was the founder, in 1967, of the Oscar Wilde Memorial Bookshop, New York's first gay and lesbian bookstore, initially located at 291 Mercer Street, but for most of its history located at 15 Christopher Street (see entry). Also see 79 Horatio Street. From the mid-1980s until his death in 1992 architectural critic Paul M. Sachner lived in this apartment building. Sachner was a writer and executive editor at *Architectural Record*. Sachner organized the magazine's housing design competition and started the In the Public Interest awards program which honored innovative civic architecture.



**Address:** 121 Charles Street, Manhattan, NY

**Property Name:** Margaret Wise Brown Residence

**USN:** 06101.005056

**Proposed Eligibility:** Listed

**Construction Date:** 1750-1819

**Description:** Known as “Cobble Court,” the western portion of this wood house was, from 1942 to 1952, the writing studio of Margaret Wise Brown (1910-1952), author of over 100 children’s books, most famously *The Runaway Bunny* (1942) and *Goodnight Moon* (1947). She popularized the children’s picture book and reimagined children’s literature to focus on child-centered stories. The house was originally located at the rear of a lot on York Avenue near East 71st Street, close to the apartment that she shared with socialite Blanche Oelrichs (known as Michael Strange). The house was moved in 1967 to save it from demolition; in 2000, an addition was constructed, but the original three-bay cottage remains.



**Address:** 105 Christopher Street, Manhattan, NY

**Property Name:** The Checkerboard

**USN:** 06101.004958

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The Checkerboard was a gay bar listed in Bob Damron’s *Address Book* and the *International Guild Guide* in 1969 and 1970.



**Address:** 135 Christopher Street, Manhattan, NY

**Property Name:** Trilogy/Chi Chiz

**USN:** 06101.004966

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Trilogy was a restaurant and bar, with a gay clientele, located in the storefront space of this building from its opening in the fall of 1978 until at least 1987. A 1980 issue of *The Advocate*, a gay newspaper, describes Trilogy as “a pleasant place to have brunch, and the bar is always crowded and friendly,” and one of “a plethora of designer restaurants” on Christopher Street “filled with handsome men who rarely glance at their food.” It was also listed in Bob Damron’s *Address Book* for 1980. Though outside the period of significance, Chi Chiz was a bar located in the storefront space of this building from 1998 until its closure in January 2011. It catered predominantly to Black gay and transgender patrons.



**Address:** 15 Christopher Street, Manhattan, NY

**Property Name:** Oscar Wilde Memorial Bookstore

**USN:** 06101.004940

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1973, pre-Stonewall gay rights activist Craig Rodwell (1940-1993) moved his Oscar Wilde Memorial Bookshop from its original home at 291 Mercer Street to the first-floor commercial space of this building on Christopher Street, a prominent location near the center of New York City’s LGBT life. Originally founded in 1967, Oscar Wilde was the first gay and lesbian bookstore on the East Coast (and the first of its kind in the nation to operate long term) and served as a vital community center. The group Black and White Men Together noted in 1983 that “They [the store] are quite outspoken about not stocking material they consider racist or sexist in nature.” The bookshop closed in 2009.



**Address:** 51-53 Christopher Street, Manhattan, NY

**Property Name:** Stonewall Inn (Former)

**USN:** No Data

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** From June 28 to July 3, 1969, LGBT patrons of the Stonewall Inn (NR-listed, NHL, State Historic Site, part of Stonewall National Monument) and members of the local community took the unusual action of fighting back during a routine police raid at this bar, which at the time occupied both 51 and 53 Christopher Street. The events during that six-day period are seen as a key turning point and a catalyst for explosive growth in a LGBT rights movement that began in the United States in 1950.



**Address:** 59 Christopher Street, Manhattan, NY

**Property Name:** Mattachine Society New York

**USN:** 06101.021025

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1972, the Mattachine Society Inc. of New York – founded in 1955 as one of the city’s most influential early gay rights groups (mostly for white men) – moved its office downtown to the second floor of this building on Christopher Street, a thoroughfare that had become increasingly popular after the Stonewall uprising of 1969. Mattachine, which operated here until it filed for bankruptcy in 1976, had seen its influence superseded by the younger and more radical activist LGBT groups that formed after Stonewall.



**Address:** 87 Christopher Street, Manhattan, NY

**Property Name:** H.M. "Harry" Koutoukas Residence

**USN:** 06101.004955

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** From c. 1960 to 2010, absurdist playwright H.M. "Harry" Koutoukas (1937-2010) lived in this apartment building. While here, he contributed to the burgeoning Off-Off-Broadway theater movement in the 1960s through his award-winning work at several downtown venues, including Caffe Cino (NR-listed), La MaMa Experimental Theatre Club, Judson Poets Theatre, and Theatre Genesis, and later at the Theater for the New City and the Ridiculous Theatrical Company.



**Address:** 98 Christopher Street, Manhattan, NY

**Property Name:** David's Pot Belly

**USN:** 06101.004932

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** David's Pot Belly opened as a classic burger joint in 1971 and drew a gay and straight crowd. It was listed as being open "late" in Bob Damron's Address Book in 1979 and 1980, and was open until the 1990s.





**Address:** 50 Commerce Street, Manhattan, NY

**Property Name:** Berenice Abbott/Elizabeth McCausland Residence

**USN:** 06101.004692

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Noted photographer Berenice Abbott (1898-1991) and her partner, the influential art critic, author, and professor Elizabeth McCausland (1899-1965), lived and worked in two flats on the fourth floor of this loft building (aka 50 Commerce Street) from 1935 to 1965. Abbott is best known for her 1930s photographs featured in the iconic book *Changing New York* but was also a sought-after portraitist. McCausland provided the text for Abbott's book and was also an author of books on several artists, including Marsden Hartley, and taught at Barnard College and the New School for Social Research.



**Address:** 20 East 11th Street, Manhattan, NY

**Property Name:** Esther Lape-Elizabeth Read Residence

**USN:** 06101.005811

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Life partners, writer Esther Lape (1881-1981) and attorney Elizabeth Read (1872-1943) lived here together for over 20 years and were influential suffragist/political reformers and co-founders of the League of Women Voters. Lape owned the building and their close friend, Eleanor Roosevelt, who they met in 1921, rented an apartment here from 1933 to 1942 using it as pied-à-terre when First Lady. See 29 Washington Square West for Roosevelt's subsequent address in New York City.



**Address:** 16 East 8th Street, Manhattan, NY

**Property Name:** Founding of the New York Area Council of the Mattachine Society, Inc. at the Sam Morford Residence

**USN:** 06101.005776

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The formation of The New York Area Council of the Mattachine Society, Inc. began at a meeting on December 10, 1955, in the apartment of Sam Morford (1908-1982), an industrial/clinical psychologist who, at the time, was a member of The League, a New York-based secretive discussion group of homosexual men. The Mattachine Foundation, the original, secret group that became the earliest sustained national American gay rights organization, was founded in Los Angeles in 1951 and was replaced in 1954 with the Mattachine Society, an open national organization with headquarters in San Francisco, and regional "area councils" were formed elsewhere.



**Address:** 52 Eighth Avenue, Manhattan, NY

**Property Name:** Sea Colony

**USN:** 06101.005752

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From at least 1955 through the 1960s, the Sea Colony was located on the ground floor of these three rowhouses and was one of the most popular lesbian bars in Greenwich Village. A favorite of author and activist Joan Nestle (future co-founder of the Lesbian Herstory Archives), among others, it was a sanctuary especially for white working-class, butch-femme lesbians at the time, in spite of being Mafia-run and frequently raided by the police.



**Address:** 1 Fifth Avenue, Manhattan, NY

**Property Name:** Sam Wagstaff Residence

**USN:** 06101.005631

**Proposed Eligibility:** Eligible

**Construction Date:** 1920-1944

**Description:** No Data



**Address:** 2-8 Fifth Avenue, Manhattan, NY

**Property Name:** Larry Kramer Residence (aka 2-6 West 8th Street)

**USN:** 06101.005640

**Proposed Eligibility:** Listed

**Construction Date:** 1945-1969

**Description:** This apartment complex, comprised of the large white brick building fronting Fifth Avenue and the low-scale red-brick building facing Washington Square North, was home to several LGBT notables. Author, playwright, and pioneering activist Larry Kramer resided in an apartment in the red-brick building, overlooking Fifth Avenue, for over three decades, until his death in 2020. His home was the founding location of Gay Men's Health Crisis (GMHC), site of meetings related to gay activism, and where he authored numerous gay-themed works including *The Normal Heart* (1985). Kramer also catalyzed the formation of the AIDS Coalition to Unleash Power (ACT UP), which was founded at the LGBT Community Center (208 West 13th Street) in 1987. LGBT rights activist Edith "Edie" Windsor (1929-2017) and Dr. Thea Clara Spyer (1931-2009) moved into their apartment in the white brick building in 1975 and were married in Canada in 2007. When Spyer died in 2009, the marriage was recognized by New York State, but not by the federal government. Windsor was therefore not entitled to the federal marital exemption and subject to federal estate taxes based on a value of her estate that included the apartment. She eventually became the lead plaintiff in the Supreme Court of the United States case, *United States v. Windsor*, argued by Roberta A. Kaplan, which, in 2013, overturned Section 3 of the Defense of Marriage Act.



**Address:** 39 Fifth Avenue, Manhattan, NY

**Property Name:** No Data

**USN:** 06101.005636

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** In the 1980s, Vernon E. Berg, III (1951-1999), known as Copy Berg, lived in apartment 4-C in this building with his partner, writer Robert Nash. In the late 1970s, he was the first naval officer to challenge the military's ban on LGBT sailors. Although he lost his bid for reinstatement, he, along with Air Force Tech Sergeant Leonard Matlovich, did succeed in having his and other LGBT military personnel's discharges changed from dishonorable to honorable.



**Address:** 21 Greenwich Avenue, Manhattan, NY

**Property Name:** Tor's Restaurant/Roger's (aka 126 West 10th Street)

**USN:** 06101.005025

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Tor's Restaurant was located in the storefront of this building and was listed in Bob Damron's Address Book from 1965 to 1977. It is described as "casual" with a "gay crowd" or "predominantly gay crowd" in the 1968 New York City Gay Scene Guide Quarterly and the 1969 New York City Gay Scene Guide. The 1970 Manhattan Gay Scene Guide notes: "Large gay crowd. Tight pants, collegiate set go here for dinner... malts... cruisy." The Gay Insider (1971) notes, "Hash House with sidewalk service in warm weather, gay males with few straights tolerated." In 1978, this was the location of Roger's, according to Damron.



**Address:** 46 Greenwich Avenue, Manhattan, NY

**Property Name:** Unnamed Gay Bar

**USN:** 06101.005001

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Drossie's Russian Restaurant, owned by Jean Drossie, was a restaurant "for excellent Russian food in a bohemian atmosphere" that operated here from the early 1940s through the early 1950s. The waiters were gay; Village resident Richard Hecht worked here as a waiter and, in a 1992 interview with Ken Lustbader, stated that the majority of customers were gay men, including regulars Ned Rorem, Paul Bowles, David Diamond, Frances Frost, and Tennessee Williams, and the space was used as an informal meeting place.



**Address:** 56 Greenwich Avenue, Manhattan, NY

**Property Name:** Chez Stadium/Uncle Charlie's

**USN:** 06101.021273

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Uncle Charlie's, which opened in 1980 and closed in September 1997, was one of the city's most popular gay video bars, which, on April 28, 1990, was the site of a homemade bomb explosion, later determined to be one of the earliest terrorist attacks on American soil by a radical Islamic group, and one that specifically targeted the LGBT community. The bombing resulted in an immediate protest by the recently formed Queer Nation. For the three years beforehand, it was the location of Chez Stadium, a gay-owned neighborhood restaurant with a mixed gay and straight crowd that was included in a number of gay guidebooks. Steve Ashkinazy, who was a member of GAA and went on to serve as the first principal of the Harvey Milk High School, was a co-owner with Lew Todd. The two gay men successfully secured a liquor license from the New York State Liquor Authority that described the restaurant in the application as a place for homosexuals, something that in prior years would have precluded the licensing of the premises.



**Address:** 64 Greenwich Avenue, Manhattan, NY

**Property Name:** Paula's

**USN:** 06101.005007

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Paula's, owned by lesbian Paula Noury, was a bar for women that operated here from c. 1971 to c. 1992 with a mostly working-class clientele that was featured in Gaia's Guides, The Gay Insider (1971), and other guides.



**Address:** 68 Greenwich Avenue, Manhattan, NY

**Property Name:** Belly Button

**USN:** 06101.005009

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Belly Button was a gay men's bar that operated here c. 1970 to c. 1980.



**Address:** 7-13 Greenwich Avenue, Manhattan, NY

**Property Name:** Casual-aire

**USN:** 06101.005021

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Casual-aire, using the address 7 Greenwich Avenue, was one of several stores mentioned in a grouped description in New York Unexpurgated, the 1966 book written by the pseudonymous Petronius: "Mainly in the Village and on the East Side, stores who garb fags are also ideal for sociable mingling with same. And there's no predicting what goes on in some of the dressing rooms during fittings .... Many of these stores are also frequented by girls who prefer men's clothing ... because they think it's sexy or because they think they're men ... so these shops may also be included as potential dyke pick-up areas."



**Address:** 74-88 Greenwich Avenue, Manhattan, NY

**Property Name:** Loew's Sheridan Theatre/St. Vincent's Triangle Park

**USN:** 06101.005737

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The St. Vincent's Triangle is home to the New York City AIDS Memorial dedicated in 2016 to the over 100,000 New Yorkers who have died from AIDS-related complications since the early 1980s. It was designed by Studio AI, with an installation by Jenny Holzer that includes a quote from Walt Whitman's "Song of Myself." NOTE: Site associated with significant themes but outside the period of significance.





**Address:** 45 Grove Street, Manhattan, NY

**Property Name:** No Data

**USN:** 06101.005148

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In two separate stints in 1923 and 1924, the poet Hart Crane (1899-1932) lived in a second-floor apartment, furnished with a writing table, in this building. While living here, Crane worked on an early draft of *The Bridge* (1930), his most ambitious work, and composed short poems about his personal life cruising for sex. The drama critic Stark Young lived in a separate apartment in this building. He previously resided at 25 East 11th Street, 54 West 10th Street, and 79 Charles Street (see entries).



**Address:** 48 Grove Street, Manhattan, NY

**Property Name:** Patricia Highsmith Residence

**USN:** 06101.004777

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1940 to 1942, the writer Patricia Highsmith (1921-1995), while a student at Barnard College, lived in a one-bedroom apartment in this building with her mother and stepfather. Highsmith, whose most notable lesbian-themed work is *The Price of Salt*, featured Grove Street in at least two of her novels: *Edith's Diary* and *Found in the Street*. See also 87-95 Greenwich Avenue and 35 Morton Street.



**Address:** 55 Grove Street, Manhattan, NY

**Property Name:** Rose's Turn/The Duplex (v1)

**USN:** 06101.005149

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Duplex, described in a 1980 edition of Backstage as New York's "oldest continuing cabaret," opened in 1951. Four years later, singer Lovelady Powell (who was a lesbian) was part of a popular trio act on the second floor, a performance venue that became known as Upstairs-at-the-Duplex. Brooklyn-born comic Lynn Lavner, with an act that mostly focused on her Jewish and lesbian identities, also performed here. The Duplex was listed in Bob Damron's Address Books for the years 1973 to 1980, noting it had "expensive cabaret" and "disco." Personal and professional partners Erv Raible, the noted cabaret impresario, and Rob Hoskins owned the Duplex from 1978 to 1984, their first of three such spaces that they operated together before Hoskins' death from AIDS-related complications in 1984. In 1989, the Duplex moved to 61 Christopher Street (see entry). In 1990, the space became Rose's Turn, a piano bar, which closed in 2007.



**Address:** 59 Grove Street, Manhattan, NY

**Property Name:** Marie's Crisis

**USN:** 06101.005151

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Marie's Crisis opened in 1935 as a café on the lower level of this building, taking over a space that had been a speakeasy in the 1920s. The lesbian novelist Patricia Highsmith (1921-1995) was a regular here beginning in the early 1940s. In 1972, Marie's Crisis became a piano bar with a primarily gay clientele. It was listed in Bob Damron's Address Books for the years 1973 to 1980, noting it had a cabaret (1978 edition) and bingo downstairs (1979-80 editions).



**Address:** 70 Grove Street, Manhattan, NY

**Property Name:** Dutchess/Pandora's Box

**USN:** 06101.005710

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** From 1972 to 1982, the Duchess was the first of several lesbian bars to operate in the commercial ground floor of this building (the bar used 70 Grove Street as its address). The bar, which drew a racially and economically diverse crowd, was popular with lesbian activists of the LGBT rights movement. It was listed in Bob Damron's Address Books for the years 1975 to 1980. According to a Black and White Men Together publication from 1983, the Duchess was a "Women's bar. Multi-racial." and "Subject of controversial closing by the State Liquor Authority due allegedly to its inhospitality toward men." Soon after 1983, the Grove Café opened in this space with a similar atmosphere to the Duchess. By 1989, the name changed to Duchess II, and then again in 1990 to Grove Club, and finally in 1992 to Pandora's Box, where most patrons were Black or Hispanic lesbians.



**Address:** 81 Horatio Street, Manhattan, NY

**Property Name:** James Baldwin Residence

**USN:** 06101.005192

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** From 1958 to 1961, author and civil rights activist James Baldwin (1924-1987) rented an apartment in this building, where he continued work on his third novel, Another Country (1962), which included bisexual characters. His influence as a novelist and as the most significant chronicler of the civil rights movement contributed to his fame, leading to a constant presence of fans outside the building. Baldwin was known to frequent the White Horse Tavern at 567 Hudson Street, several blocks south.



**Address:** 438-450 Hudson Street, Manhattan, NY

**Property Name:** Cubby Hole/Henrietta Hudson Residence (438-450 Hudson Street)

**USN:** 06101.005202

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The small ground floor commercial space at 438 Hudson Street in this corner apartment building operated as Cubby Hole, a lesbian bar, from 1983 to 1990. It was opened by Elaine Romagnoli (1942-2021), who ran a number of lesbian bars in Greenwich Village. Stormé DeLarverie (1920-2014), a notable figure in the LGBT community, worked there as a security guard. In 1991, Lisa Cannistraci, a former bartender at Cubby Hole, and her partner Minnie Rivera opened Henrietta Hudson in this space, expanding it to include three additional storefronts at 440, 442, and 444 Hudson Street. Still operating in 2023, it is one of three remaining lesbian bars in New York City.



**Address:** 502-508 Hudson Street, Manhattan, NY

**Property Name:** Uplift Lighting(125-129 Christopher Street)

**USN:** 06101.005210

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Randy Wicker (b. 1938), a significant pre- and post-Stonewall LGBT rights activist and a participant in the “Sip-In” at Julius’ (NR-listed; see 188 Waverly Place), owned and operated Uplift Lighting, an antique lighting store in the 506 Hudson Street storefront of this apartment building, from 1974 to 2003. According to Wicker, Marsha P. Johnson, a significant transgender activist and Wicker’s friend and roommate, would frequently show up to the store to use the bathroom and create floral arrangements for her hair. Wicker continued his activism at this address, notably using the store’s letterhead to push for justice for Johnson’s (still) unsolved murder in the early 1990s. He also employed friends and activists at his store, such as the prominent trans activist Sylvia Rivera.



**Address:** 531 Hudson Street, Manhattan, NY

**Property Name:** Rubyfruit

**USN:** 06101.005264

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This former row house was home to the popular lesbian bar Rubyfruit and the related restaurant Rita Mae's on its lower two floors from about 1994 to 2008. The venues were named for writer and activist Rita Mae Brown and her novel Rubyfruit Jungle. Prior to that, the two-story space was occupied by Coven, a restaurant with an upstairs piano bar that Gay Magazine noted in 1972 welcomed both male and female patrons.



**Address:** 551 Hudson Street, Manhattan, NY

**Property Name:** The Blowfish (111 Perry Street)

**USN:** 06101.005272

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** A storefront in this apartment building once housed Casa Laredo, a Tex-Mex restaurant with a predominantly gay clientele.



**Address:** 5 Patchin Place, Manhattan, NY

**Property Name:** Djuna Barnes Residence

**USN:** 06101.005396

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** From 1940 until her death in 1982, avant-garde writer and artist Djuna Barnes (1892-1982) lived in a one-room apartment at this location. Barnes was one of the first writers of lesbian literature, publishing three texts directly related to lesbianism, including *Nightwood* (1936), the first American novel that dealt frankly with the topic. Although she has been classified as a lesbian writer due to the subject of her work and her association with lesbian social circles, she denied being a lesbian and tried to distance herself from lesbian culture in later years.



**Address:** 117-119 Perry Street, Manhattan, NY

**Property Name:** International Bar/The International Stud

**USN:** 06101.005470

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The ground-floor storefront in this apartment building was the home of the popular bar officially known as the International Stud, but generally simply called The Stud. A 1969 guide to gay nightlife refers to the Stud as a leather bar, but by the 1970s it had become one of the city's most popular back-room venues, with a bar in the front room and a dark back room beyond. John Francis Hunter, in *The Gay Insider*, calls the Stud one of the "Big Four" gay bars in Greenwich Village and a must stop for anyone out cruising the Village." It remained popular until it closed during the AIDS crisis. In 1978, International Stud was the name and location of the first part of playwright Harvey Fierstein's *Torch Song Trilogy*.



**Address:** 63-65 Perry Street, Manhattan, NY

**Property Name:** Frank Maya Residence/Charles Lockwood Residence

**USN:** 06101.005454

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Frank Maya (1950-1995), a performance artist and one of the first openly gay male comedians, lived in an apartment in this building until shortly before his death from AIDS-related complications in 1995 at the age of 45. Maya performed his solo acts, which he called “rants,” at such major theater venues as La MaMa, the Kitchen, and Lincoln Center’s Alice Tully Hall, and was the first openly gay comedian to appear on MTVs “Half-Hour Comedy Hour.” His one-man play, *Paying for the Pool*, ran at the Atlantic Theater Company in 1993. Architectural historian Charles Lockwood moved into an apartment in this tenement c. 1976, at about the time that his book *Manhattan Moves Uptown* was published. He is best known as the author of the pioneering history of the New York rowhouse, *Bricks and Brownstone: The New York Row House*. He lived here until moving to California.



**Address:** 5 Saint Lukes Place, Manhattan, NY

**Property Name:** Paul Cadmus/Jared French Residence

**USN:** 06101.005480

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Painters Paul Cadmus (1904-1999) and Jared French (1905-1988) moved to this house as lovers in 1935 and were joined by French’s new wife, artist Margaret Hoening (1906-1998), in 1937, though the two men continued their relationship. The three artists formed a photo collective that they named PaJaMa. In 1944, they were joined by Cadmus’s new lover, painter George Tooker (1920-2011). Other gay and bisexual friends who visited the house over the years were George Platt Lynes (1907-1955; who photographed them here in 1948), British author E.M. Forster (1879-1970; who was their house guest in 1947 and 1949), playwright Tennessee Williams (1911-1983), Cadmus’s brother-in-law Lincoln Kirstein (1907-1996; founder of the School of American Ballet, now associated with New York City Ballet), and artist Andy Warhol (1928-1987).



**Address:** 9 Saint Lukes Place, Manhattan, NY

**Property Name:** Arthur Laurents Residence

**USN:** 06101.005484

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Playwright, screenwriter, librettist, and director Arthur Laurents (1917-2011) owned and lived in this house – with Tom Hatcher (1929-2006), his partner of 52 years – from 1960 until his death in 2011. Laurents is best known for his work on Broadway, including three major musicals, West Side Story, Gypsy, and La Cage Aux Folles, and he also directed Barbra Streisand in her Broadway debut, I Can Get It for You Wholesale.



**Address:** 42-46 Seventh Avenue, Manhattan, NY

**Property Name:** Metropolitan-Duane Methodist Church

**USN:** 06101.005739

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** In the early 1970s, shortly after Stonewall, the Metropolitan-Duane Methodist Church became one of the first religious organizations to welcome the LGBT community, largely as a result of its gay pastor, Reverend C. Edward "Ed" Egan, Jr. (1923-1994), who led the congregation from 1971 until he was forced into retirement in 1977. Several important LGBT organizations met at the church, including PFLAG (Parents and Friends of Lesbians and Gays), which had its first meeting at the church in 1971 and met here until 1977; Salsa Soul Sisters, an organization of Black and Hispanic lesbians that had its early meetings at the church (1974-76); and the Metropolitan Community Church of New York, a church that ministered specifically to the LGBT community, which held Sunday services here from c. 1977-1988.





**Address:** 54 Seventh Avenue South, Manhattan, NY

**Property Name:** The Women's Coffeehouse

**USN:** 06101.005723

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Open from 1974 to 1978, the Women's Coffeehouse was a popular and important lesbian-owned social gathering and activist space for New York City-based lesbians. Occupying both the ground floor and the garden space facing Seventh Avenue South, the coffeehouse held live entertainment, serving as an alternative social space to Mafia-run bars, and hosted political gatherings and discussions on feminist and lesbian issues.



**Address:** 97-99 Seventh Avenue South, Manhattan, NY

**Property Name:** Circle Repertory Company Theater

**USN:** 06101.005709

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The Circle Repertory Company Theater, located in this former garage building from 1974 until it disbanded in 1994, was founded in 1969 as the Circle Theater by four theater veterans of the Caffe Cino (NR-listed), including prominent playwright Lanford Wilson (1937-2011) and director Marshall W. Mason (b. 1940), both gay. Known simply as Circle Rep, the company specialized in new work and was especially welcoming to gay-themed plays at a time when positive LGBT portrayals were still rare, even Off-Broadway.



**Address:** 1 Sheridan Square, Manhattan, NY

**Property Name:** Cafe Society/Ridiculous Theatrical Company

**USN:** 06101.021028

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Café Society, billed as New York City’s first racially integrated club (although this credit appears to go to Small’s Paradise in Harlem), operated in the basement space of this building from 1938 to 1950. Black LGBT stars included a young Billie Holiday (1915-1959) – who was the first to perform when the club opened, played here for nine months, and debuted the anti-lynching song Strange Fruit here – and gospel (and briefly jazz) singer Sister Rosetta Tharpe (1915-1973). The space was converted into the Off-Broadway theater One Sheridan Square in 1960. The “unisex” club Haven opened here in 1970 and was continually harassed by the police and fire department. On the evening of August 29, 1970, protestors with the Gay Activists Alliance, Gay Liberation Front, and Radicalesbians – then in the midst of a demonstration against police harassment that began in Times Square – were suddenly attacked by the police outside Haven. The club is also included in Bob Damron’s Address Book for 1972 (“after hours- no booze- had trouble”) and in The Gay Insider (1971). In 1973, the space was briefly the nightclub When We Win, established by members of the Gay Activists Alliance. Manhattan South, a gay bar, was noted as being here in Bob Damron’s Address Book for 1980. From 1978 to 1995, the Ridiculous Theatrical Company – founded by Charles Ludlam (1943-1987) in 1967 – operated here as one of the city’s most innovative and influential Off-Off Broadway theater troupes. Ludlam was a prolific and award-winning playwright and actor before his death from AIDS-related complications in 1987, at which time his partner, and fellow actor, Everett Quinton (1952-2023) took over the company. The apartment building that neighbors this triangular building also uses the address 1 Sheridan Square. For much of her career, Irene Fornés (1930-2018), the Cuban-born celebrated Off-Broadway and experimental playwright and director, lived in an apartment here with her partner, influential essayist Susan Sontag (1933-2004).



**Address:** 10 Sheridan Square, Manhattan, NY

**Property Name:** The Monster

**USN:** 06101.005493

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Owner Joe Scialo opened The Monster on the ground floor of this building in 1982, later expanding the venue to include the corner space (formerly a bookstore) in 1985. It is located on a prominent corner with large windows allowing pedestrians to view patrons inside. Catering to a gay and lesbian crowd, it began as an eatery but later featured a piano bar and dance space. As of 2023, the Monster was still located here.



**Address:** 457 Sixth Avenue, Manhattan, NY

**Property Name:** Murray H. Hall Residence

**USN:** 06101.005696

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** This was the last residence of Murray Hall (c. 1840-1901), a local politician, who today would be considered gender variant. Hall lived as a man for decades without his gender being questioned. Married twice to women, Hall remained close to the Jefferson Market Courthouse as a bail bondsman. Following Hall's death, the New York Times reported that Hall's "true sex" was revealed by the doctor. This attracted worldwide attention, including that of pioneering sexual psychologist Havelock Ellis.



**Address:** 82-86 Washington Place, Manhattan, NY

**Property Name:** Willa Cather/Edith Lewis Residence

**USN:** 06101.005502

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Between approximately 1908 and 1913, novelist Willa Cather, then editor of McClure's magazine, lived at this location with Edith Lewis, an editor and copywriter, who would become her lifelong companion. See also 35 Fifth Avenue.



**Address:** 85 Washington Place, Manhattan, NY

**Property Name:** La Femme

**USN:** 06101.005523

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The basement of this brick rowhouse, completed in 1854, was the location of La Femme, a lesbian bar that operated during the 1970s. Patrons entered through the separate street front basement entrance that led to a bar in the front with a small dance floor in the rear. Barbara Russo, later a co-creator of Sahara (demolished), a popular nightclub for lesbian and queer women on the Upper East Side, worked here in the early 1970s.



**Address:** Washington Square, Manhattan, NY

**Property Name:** Washington Square Park

**USN:** 06101.020954

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** In the early 20th century, as the Village emerged as the first neighborhood with a significant LGBT population in New York City, the area around Washington Square Park and the park itself welcomed or merely tolerated LGBT people. At that time, gay men began cruising in the park, primarily on the west side, often surveilled and arrested. The park also became the location of various protests and rallies, many connected with LGBT history. One month after the Stonewall uprising, 500 people gathered at the park and marched to Christopher Park, protesting the police's actions. Lorraine Hansberry, who lived in Greenwich Village, participated in "Village Rallies for NAACP" that took place in the park in 1959. In 1973, the city's third Pride March (then called the Christopher Street Liberation Day March) began in Central Park and ended with rally at the Washington Square Arch with thousands in attendance. The New York City Dyke March, which was first organized in 1993 by the New York Lesbian Avengers and continues the same route today, ran from Bryant Park to the park. Since 2005, the Trans Day of Action, has taken place in the park, to call attention to the discrimination and violence against transgender and gender non-conforming people.



**Address:** 29 Washington Square West, Manhattan, NY

**Property Name:** Eleanor Roosevelt Residence

**USN:** 06101.005573

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Between 1942 and 1949, apartment 15-A of this 16-story apartment building was the New York City residence of First Lady Eleanor Roosevelt (1884-1962). During this period, she maintained her long-term romantic relationship with journalist Lorena Hickok (1893-1968) and a homosocial world of same-sex friendships. While living here, she was appointed the first United States Delegate to the United Nations where she helped lead the effort to draft the Universal Declaration of Human Rights. See 20 East 11th Street for Roosevelt's previous residence in New York City. Roosevelt lived below the apartment of Anna Genovese (1905-1982), who was bisexual. Genovese was the operator of various lavish LGBT clubs in Greenwich Village that were facilitated through organized crime. Lyricist John Latouche lived in an apartment in this building from 1944 to 1945, and wrote the lyrics for Rhapsody and Polonaise here. See also his residence at 120 West 12th Street.



**Address:** 753 Washington Street, Manhattan, NY

**Property Name:** Big Wok

**USN:** 06101.005564

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Big Wok, a "truly gay Chinese restaurant," according to the West Sider in 1979, was listed here in Gaysweek and Damron Guides c. 1978-1985.



**Address:** 773-775 Washington Street, Manhattan, NY

**Property Name:** Industria Superstudio

**USN:** 06101.006388

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** Industria Superstudio was a photographic studio located, from 1991 to c. 2016, in this former garage building (aka 361-371 West 12th Street). From 1994 to 1998, Industria Girl Parties, thematic dance parties for women, were held here.



**Address:** 103 Waverly Place, Manhattan, NY

**Property Name:** The Hotel Earle/Dr. Feelgood's (169 MacDougal Street)

**USN:** 06101.005607

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** In the 1960s, the Hotel Earle, completed in 1902, (now the Washington Square Hotel) was considered a gay friendly venue for guests. In 1916, the corner building was completed at 169 MacDougal Street and combined as an annex to the hotel. The hotel was also the site of Dr. Feelgood's, c. 1969 to c. 1970, located in the original Colonial Room lounge on the west side of the ground floor of the hotel. According to "Stonewall" by Martin Duberman, Dr. Feelgood's was a Mafia-controlled LGBT bar that never caught on. Patricia Highsmith (1921-1995) and her mother stayed at the hotel when visiting New York. It was featured in many of her works and the inspiration for her short story "Notes From a Respectable Cockroach." In that story she refers to Dr. Feelgood's as "Dr. Toomuch's Dance Floor."



**Address:** 112 Waverly Place, Manhattan, NY

**Property Name:** Lorraine Hansberry Residence

**USN:** 06101.005577

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** In 1960, playwright and activist Lorraine Hansberry (1930-1965) bought this building with money earned from her award-winning play, *A Raisin in the Sun* (1959), relocating here from a rental apartment at 337 Bleecker Street (NR-listed). Remaining active in the civil rights movement and exploring her homosexuality privately, Hansberry began a relationship with Dorothy Secules, a tenant, and the two remained together until Hansberry's premature death from cancer in January 1965. In 1959, before moving to this apartment, Hansberry participated in "Village Rallies for NAACP" that took place in Washington Square Park.



**Address:** 188 Waverly Place, Manhattan, NY

**Property Name:** Julius' Bar

**USN:** 06101.005602

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The street level of this corner building (aka 188 Waverly Place) is home to Julius' (NR-listed), a bar dating from the late 19th century that began attracting gay men in the 1950s. This was the location of the 1966 "Sip-In," where three members of the Mattachine Society, an early gay rights organization, challenged the New York State Liquor Authority's ban on serving alcohol to a known homosexual.





**Address:** 69 West 10th Street, Manhattan, NY

**Property Name:** Omnibus

**USN:** 06101.006062

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Omnibus Coffeehouse, located here c. 1966 to 1971, was listed in numerous gay guidebooks including "The Gay Insider" (1971), which described it as having an "integrated straight and gay" clientele "served by one of the great film critics of the future, dashing Vito Russo," who worked there for many years.



**Address:** 143-147 West 11th Street, Manhattan, NY

**Property Name:** Spellman Building

**USN:** 06101.021278

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** The façade of the Spellman Building is one of the sections of St. Vincent's Hospital that survived redevelopment of the site following the closure of the institution. Beginning in the 1980s, the hospital evolved into the first and largest AIDS ward on the East Coast, with its earliest AIDS ward in the Spellman Building. The hospital was also the site of many actions by gay groups protesting discrimination at the hospital. New York City's 2016 AIDS Memorial is located on the west side of Seventh Avenue, across the street from St. Vincent's, on land previously owned by the hospital.



**Address:** 218-222 West 11th Street, Manhattan, NY

**Property Name:** St. John's of the Village

**USN:** 06101.006145

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** St. John's in the Village Episcopal Church, built in 1971-74 to replace an earlier church destroyed in a fire, was one of the first churches in New York to undertake outreach to the LGBT community, beginning in the early 1940s. The church became an important center for LGBT groups following Stonewall, including a meeting by the Mattachine Society, an early gay rights organization, in July 1969, only a few weeks after Stonewall; meetings of the board of Integrity, an Episcopal Church LGBT organization; services for Dignity, an LGBT Catholic church group; and support for the People with AIDS Coalition (see 222 West 11th Street), among others. The church has had many gay rectors, curates, and other officials, including Father Lloyd Prator, the first openly gay rector in the Diocese of New York.



**Address:** 247 West 11th Street, Manhattan, NY

**Property Name:** Liberation House

**USN:** 06101.006240

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** In 1972, friends Leonard Ebreo and Alice Bloch co-founded Liberation House, an early post-Stonewall community center that provided health services to the LGBT community, in the basement of this building. It was also the first home of the influential Gay Men's Health Project (here until 1976), the Gay Switchboard, and the Lesbian Switchboard. Also see 74-76 Grove Street.



**Address:** 344 West 11th Street, Manhattan, NY

**Property Name:** Mother Courage (717 Washington Street)

**USN:** 06101.006191

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The corner storefront of this building was home to Mother Courage, the first feminist restaurant in America, from 1972 to 1977. Founded by friends and former lovers, Dolores Alexander and Jill Ward, the restaurant became a popular gathering place for those in the women's liberation movement and was especially popular with activist lesbians (Alexander had resigned as executive director of the National Organization of Women because of its anti-lesbian sentiments). As one author has noted, Mother Courage was "more than a restaurant, this is part of a social movement."



**Address:** 167 West 12th Street, Manhattan, NY

**Property Name:** James Beard Residence

**USN:** 06101.006353

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** James Beard (1903-1985), among the most significant figures in the movement to create quality cooking in America, owned this rowhouse from 1973 until his death in 1985, the last of his three Greenwich Village residences. Beard ran a successful cooking school (in the lower level of this building), published 22 cookbooks, and worked with American corporations on improving their culinary offerings. He lived on the second floor of this house, with an apartment for his partner, Gino Cofacci, on the third floor, and another for his assistant, Carl Jerome, on the top floor. See also 56 West 12th Street and 119 West 10th Street.



**Address:** 169-173 West 12th Street, Manhattan, NY

**Property Name:** Marion Dickerman, Nancy Cook, Molly Dewson, and Polly Porter Residences

**USN:** 06101.006354

**Proposed Eligibility:** Listed

**Construction Date:** 1920-1944

**Description:** This apartment building was home to two lesbian couples involved in politics and social reform in the circle of Eleanor Roosevelt. Marion Dickerman (1890-1983) was a progressive educator who founded the all-girls Todhunter School, which later became part of the Dalton School. Her partner, Nancy Cook (1884-1962), was head of the women's division of the State Democratic Committee, where she met Roosevelt. The three women built Stone Cottage in Hyde Park, near President Franklin D. Roosevelt's estate, and founded the Val-Kill furniture company at the site. Another apartment was shared by Molly Dewson (1874-1962), who was introduced to Roosevelt when they both campaigned for limiting work hours for women at the New York Consumers' League, and her partner Polly Porter (1884-1972). Dewson also headed the woman's division of the Democratic National Committee.



**Address:** 252 West 12th Street, Manhattan, NY

**Property Name:** Caroline Pratt & Helen Marot Residence

**USN:** 06101.006297

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** In 1928, this rowhouse was purchased by Caroline Pratt (1867-1954), a progressive education reformer, who lived here with her partner, labor activist Helen Marot (1865-1940), until their deaths. Pratt founded the nearby City and Country School (see 165 West 12th Street), an experimental school for children, which she was associated with until her death. Marot was a leading figure in the New York Women's Trade Union League.



**Address:** 281 West 12th Street, Manhattan, NY

**Property Name:** 12th Night / DT's Fat Cat / Cubbyhole

**USN:** 06101.006370

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** This location has continuously had an LGBT bar since at least 1971. 12th Night was listed in GAY in 1971 as a "very friendly bar" noted for good food and Sunday champagne brunches. The Gay Insider that same year called it "gay & straight integrated." DT's Fat Cat, "the Friendly Piano Bar for Everyone," opened here in 1987. Bar owner Tanya Saunders renamed it Cubbyhole in 1994 and envisioned it as an inclusive "neighborhood fusion bar." Cubbyhole, which still operated at this corner location in 2023, is one of only three remaining lesbian bars in New York City.



**Address:** 126 West 13th Street, Manhattan, NY

**Property Name:** Reno Sweeney

**USN:** 06101.021285

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The raised basement of this row house was home to the famous cabaret and nightclub Reno Sweeney, named for the lead character in Cole Porter's Anything Goes. The intimate venue was founded by Lewis Friedman (1944-92; Friedman died of AIDS-related complications) in 1972 and was popular at least through 1979. An early host in the Paradise Room, at the rear of the space, was Jimmie Daniels. Among the LGBT performers were Peter Allen, Nell Carter, Leslie Gore, Barry Manilow, and Warhol superstar and transgender icon Holly Woodlawn.



**Address:** 144-148 West 13th Street, Manhattan, NY

**Property Name:** City & Country School

**USN:** 06101.021286

**Proposed Eligibility:** Eligible

**Construction Date:** 1820-1859

**Description:** Caroline Pratt (1867-1954), one of several progressive reformers in the early 20th century who were lesbians, moved her experimental City and Country School to this rowhouse in 1921 and soon expanded into 161 and 163 West 12th Street and 144-150 West 13th Street, where it still operates. Pratt organized her school on the belief that children learned by doing. She and her partner, labor reformer Helen Marot, lived at 252 West 12th Street (see entry).



**Address:** 208-218 West 13th Street, Manhattan, NY

**Property Name:** Food & Maritime Trades Vocational High School/The LGBT Community Center

**USN:** 06101.006409

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** This former public school is now the home of New York City's Lesbian, Gay, Bisexual and Transgender Community Center, better known simply as The Center. After renting space in the building, The Center bought the building from the City of New York in 1984, and it was then restored and converted for community use. The Center has served as a vital resource for countless LGBT individuals and over 400 organizations, including ACT UP (AIDS Coalition to Unleash Power), Gay & Lesbian Youth, the Gender Identity Project, the Lesbian Switchboard, Men of All Colors Together, the Metropolitan Community Church, SAGE (Seniors in a Gay Environment, now Service & Advocacy for GLBT Elders), SALGA (South Asian Gay & Lesbian Organization), and many more. In 1989, Keith Haring painted an important mural (extant) in what was then the second-floor men's room.



**Address:** 133 West 4th Street, Manhattan, NY

**Property Name:** Washington Square United Methodist Church Parish House

**USN:** 06101.005845

**Proposed Eligibility:** Eligible

**Construction Date:** 1860-1889

**Description:** The parish house to the neighboring Washington Square United Methodist Church (see entry below) was the meeting location of several LGBT groups, most notably the Salsa Soul Sisters, the nation's oldest Black lesbian organization, which met here on Thursday evenings from 1976 to 1987. Dykes Against Racism Everywhere (D.A.R.E.) also met here and sometimes collaborated with Salsa Soul to confront racist practices in wider society.



**Address:** 135-139 West 4th Street, Manhattan, NY

**Property Name:** Washington Square United Methodist Church

**USN:** 06101.005846

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** The congregation, with many LGBT members, of the former Washington Square United Methodist Church and Parish House, was led by the pioneering, openly gay Reverend Paul M. Abels (1937-1992) from 1973 to 1984, the first openly gay minister in the country with a congregation in a major Christian denomination. The buildings, converted to apartments in 2004, also provided meeting space for a number of LGBT groups including the Gay Liberation Front, Harvey Milk High School, Metropolitan Community Church of New York, and the Coalition Against Racism, Anti-Semitism, Sexism, and Heterosexism (CRASH), an association of various gay and lesbian groups. The Spiderwoman Theater, co-founded by Muriel Miguel, premiered its first work, *Women in Violence*, here in 1976. The New York City Gay Men's Chorus held its first-ever rehearsal here in 1979. The Blackheart Collective, founded in summer 1980 by twelve Black gay men and made up of musicians, dancers, painters, and writers, held fundraisers here, which consisted of readings and music and dance performances.



**Address:** 235 West 4th Street, Manhattan, NY

**Property Name:** Fedora's

**USN:** 06101.005865

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** Fedora's, a restaurant, with its welcoming neon sign, catered to a large gay crowd from its opening in 1952, at a time when very few restaurants welcomed openly gay patrons. It was named for Fedora Donato whose family had opened a speakeasy in the basement space in 1919. A well-known male model Burke McHugh sent hundreds of postcards to friends praising Fedora, leading to its gay popularity. In June 1999, a New York Times article described how "you enter another era" at Fedora's, "faded pictures recall bygone days when gay men packed the place . . . with laughter, song and the camaraderie that comes from being in a refuge from a hostile world." Fedora sold the restaurant in 2010. Its neon sign survives.



**Address:** 23 West 8th Street, Manhattan, NY

**Property Name:** Moroccan Village

**USN:** 06101.021009

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Moroccan Village was a popular club that was known for its female impersonators and drag kings featured in musical reviews that catered to a heterosexual crowd, including Wall Street brokers and members of organized crime. In the late 1940s, it was billed as "The Gayest Spot in the Village" and staged elaborate floorshows. It operated with Mafia involvement and was popular in the 1940s through the early 1960s. Some famous drag kings that performed there included Buddy Kent (aka Bubbles Kent, Malvina Schwartz) and Blackie Dennis. Tish (Joseph A. Touchette, 1924-2021) was one of the well-known female impersonators who performed at the club.





**Address:** 39 West 8th Street, Manhattan, NY

**Property Name:** Mary's

**USN:** 06101.021008

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** Mary's, along with MacDougal's (near 3rd Street – possibly demolished) and Main Street Café (see 33 West 8th Street), was listed in Swasnarnt Nerf's Gay Guides for 1949 as one of the "Big Three" well-established gay bars that are always "lively." Playwright Robert Heide described it as a dive bar where future playwright Edward Albee and his lover, music and theater critic William Flanagan, would go nightly in 1958.



**Address:** 41 West 8th Street, Manhattan, NY

**Property Name:** Magic Night Tea Dances at Sanctuary

**USN:** 06101.005931

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** According to the Addresses Project, Magic Night Tea Dances at Sanctuary took place here in 1988, catering to lesbians.



**Address:** 48 West 8th Street, Manhattan, NY

**Property Name:** Jeannie's Patio

**USN:** 06101.005913

**Proposed Eligibility:** Listed

**Construction Date:** 1860-1889

**Description:** Jeannie's Patio, a restaurant with a bar written up in numerous gay guides, was located here c. 1965 to c. 1975 and provided reasonable priced dinners to a mixed crowd. It moved to 39 Greenwich Avenue (see entry).



**Address:** 49 West 8th Street, Manhattan, NY

**Property Name:** Village Squire

**USN:** 06101.005935

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Village Squire, a men's clothing store listed in in the Manhattan Gay Scene Guide 1969, operated here from c. 1950s until c. 1974. Its merchandise, described as being "so way out that they're in," was often featured in the New York Times fashion editorial pages. The owners, Frank Lawrence and William Miller, filed for bankruptcy in 1974. See 59 West 8th Street for the Village Squire, Jr. and 61 West 8th Street for the Village Squire to Boot.



**Address:** 5 West 8th Street, Manhattan, NY

**Property Name:** Hotel Marlton

**USN:** 06101.005917

**Proposed Eligibility:** Listed

**Construction Date:** 1890-1919

**Description:** The Marlton Hotel, completed in 1910, provided single room occupancy accommodations. Some of its LGBT guests included poet Edna St. Vincent Millay, poet/writer Delmore Schwartz, actor Kay Francis, singer Carmen McRae, Beat writer Neal Cassady, feminist Valerie Solanas (when she shot Andy Warhol), and poet Allen Ginsberg.



**Address:** 61 West 8th Street, Manhattan, NY

**Property Name:** Village Squire to Boot

**USN:** 06101.021007

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The Village Squire to Boot, owned by the same proprietors as the Village Squire (see 49 West 8th Street) and Village Squire, Jr. (see 59 West 8th Street), operated here and was included in the "NYC Gay Guide Scene 1969."



**Address:** 29 West 9th Street, Manhattan, NY

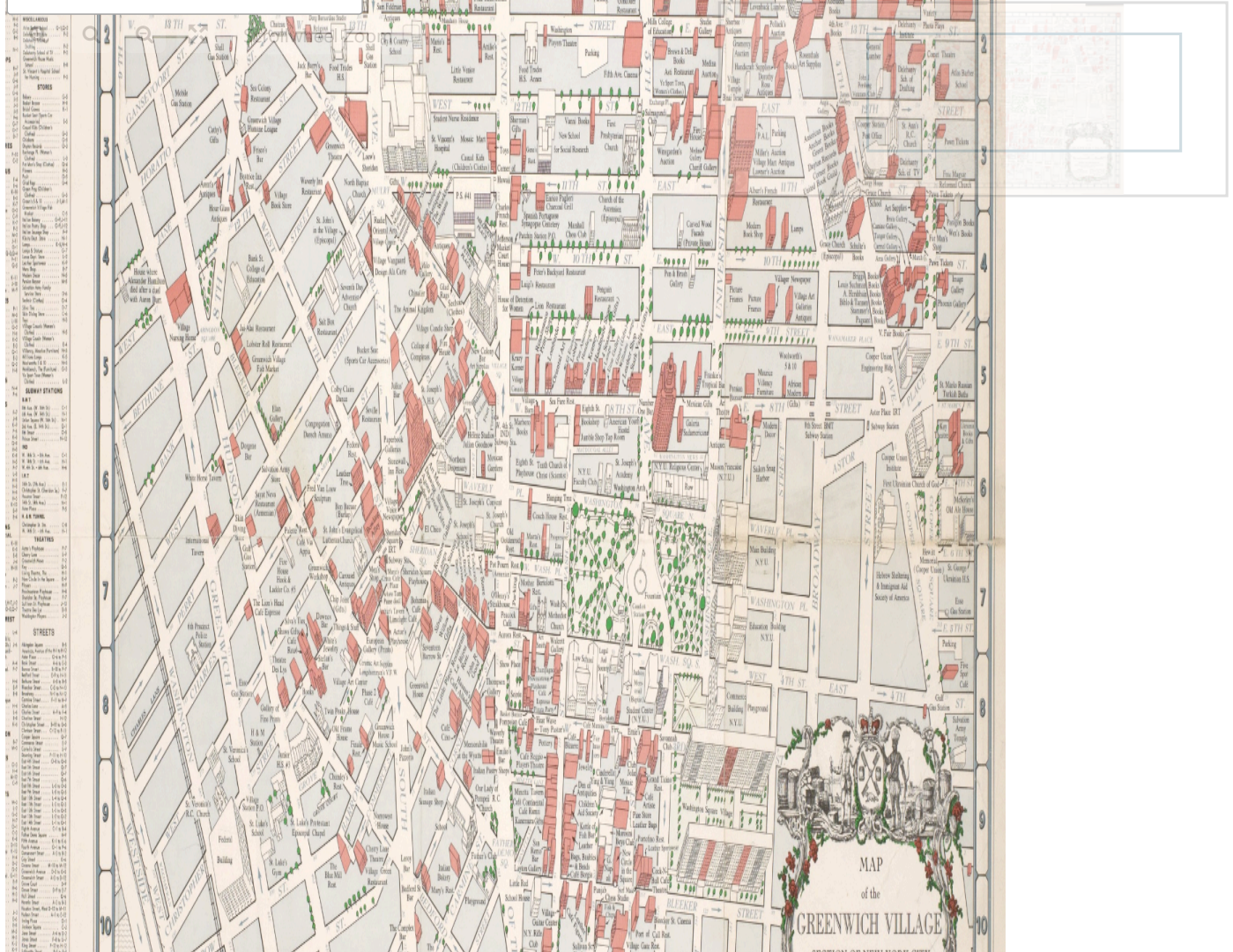
**Property Name:** Maurice Sendak Residence

**USN:** 06101.005969

**Proposed Eligibility:** Listed

**Construction Date:** 1820-1859

**Description:** The award-winning children's book author and illustrator Maurice Sendak (1928-2012) lived and worked in a duplex apartment in this Greenwich Village rowhouse from 1962 to 1972, with his life partner, psychoanalyst Eugene Glynn (1926-2007). During these years, Sendak worked on books, such as *Where the Wild Things Are* (1963), which brought him international acclaim, and *In the Night Kitchen* (1970).



## Map of the Greenwich Village section of New York City.

TYPE OF RESOURCE: text  
 GENRE: Maps  
 DATE ISSUED: 1961

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 CARTOGRAPHER: Fahey, Lawrence

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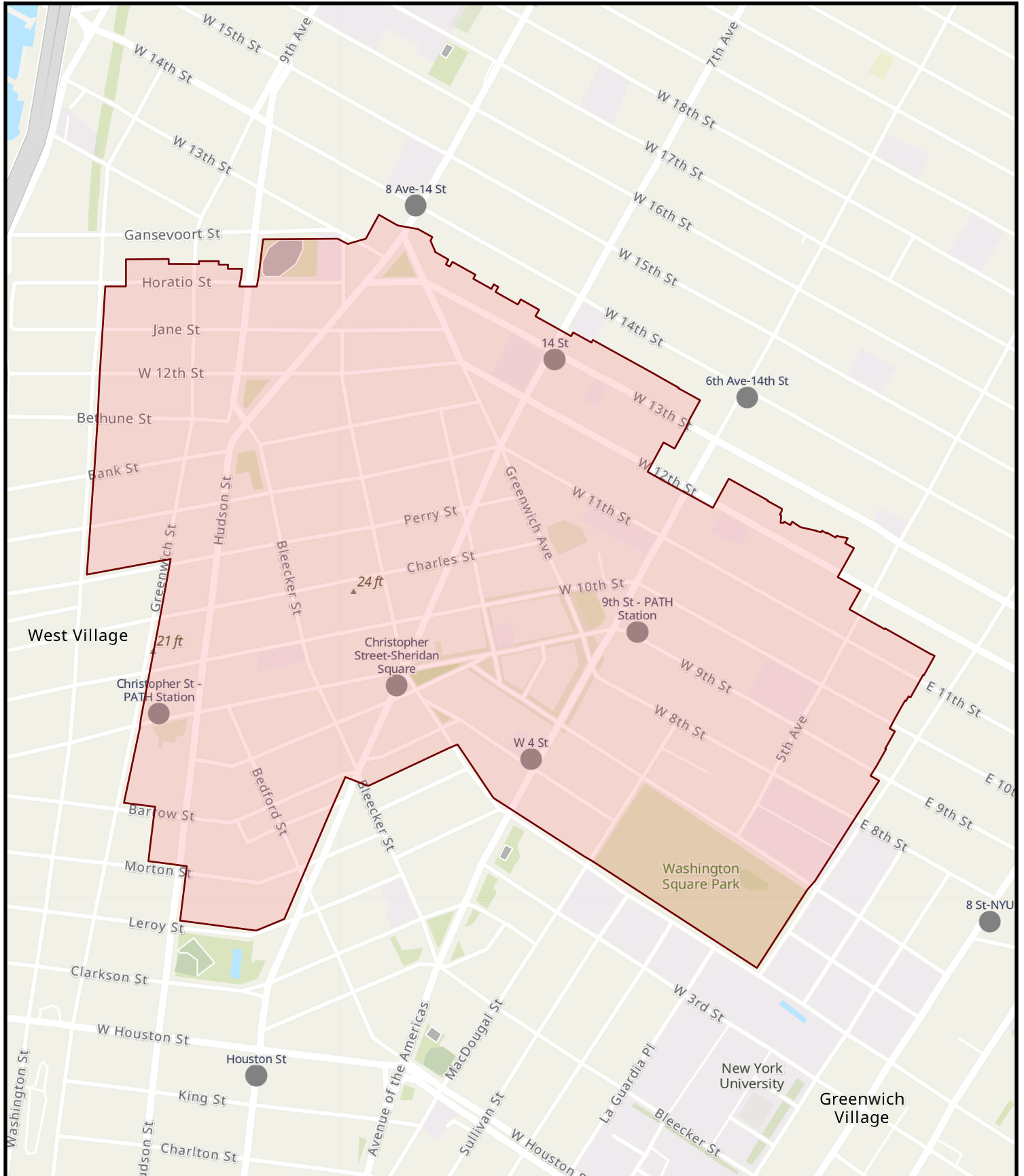
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# Greenwich Village Historic District

## Borough of Manhattan, New York County, New York



 District Boundary



New York State  
Parks, Recreation and  
Historic Preservation

**NYC** Landmarks Preservation  
Commission

Sarah Carroll  
Chair

June 11, 2024

R. Daniel Mackay  
Deputy Commissioner for Historic Preservation  
Deputy State Historic Preservation Officer  
New York State Office of Parks, Recreation and Historic Preservation  
P.O. Box 189  
Waterford, NY 12188-0189

Re: Greenwich Village Historic District Additional Documentation

Dear Deputy Commissioner Mackay:

I am writing on behalf of Chair Sarah Carroll in response to your request for comment on the proposed amendment to the Greenwich Village Historic District in New York City, adding additional documentation to expand the criteria for significance to include Criteria Consideration G in the area of Social History: LGBT.

The agency has reviewed the materials you submitted and recommends approval of the amendment.

Sincerely,



Kate Lemos McHale  
Director of Research