NPS Form 10-900
(Oct. 1990)

OMB No. 1024-0018 242

United States Department of the Interior
National Park Service

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Nat. Register of Historic Places
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Julius' Bar

other names/site number Julius' Restaurant; Julius' Bar and Restaurant

2. Location

street & number 188 Waverly Place [159 West 10th St] ☐ not for publication

city or town New York ☐ vicinity

state New York code NY county New York code 061 zip code 10014

3. State/Federal Agency Certification

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

Ruth A. Pierpont DSHPO 3/24/16
Signature of certifying official/Title Date

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper Date of Action

- [x] entered in the National Register. ☐ See continuation sheet. — Stephanie Toothman — 4/20/2016
- ☐ determined eligible for the National Register. ☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain:) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

1 (in Greenwich Village HD)

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/restaurant/bar

Current Functions
(Enter categories from instructions)

COMMERCE/restaurant/bar

7. Description

Architectural Classification
(Enter categories from instructions)

No style

Materials
(Enter categories from instructions)

foundation stone
walls wood
roof
other

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

8 Statement of Significance

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

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

Criteria considerations
(mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance
(Enter categories from instructions)

Social History

Period of Significance
April 21, 1966

Significant Dates
April 21, 1966

Significant Person
(Complete if Criterion B is marked above)

na

Cultural Affiliation
na

Architect/Builder
na

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data

- [x] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Name of repository:

Julius' Bar | **New York County, New York**
Name of Property | County and State

10. Geographical Data

Acreage of property Less than one acre

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	584301	4509769	3			
2				4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Andrew S. Dolkart (with Amanda Davis, Ken Lustbader and Jay Shockley)

organization _____ date January 2016

street & number 116 Pinehurst Ave, S-11 telephone 212-568-2480

city or town New York state New York zip code 10033

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this from to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Julius', a bar and restaurant, occupies the first floor of the building on the northwest corner of Waverly Place and West 10th Street in the Greenwich Village neighborhood of New York City, New York County, New York. The site includes the building at the corner of Waverly Place and West 10th Street (188 Waverly Place), a rear building on the lot facing onto West 10th Street (159 West 10th Street), and a two-story hyphen connecting the two structures. All of these are contributing elements within the Greenwich Village Historic District, listed on the National Register of Historic Places in 1979. The building is located in a largely residential neighborhood with many buildings also having commercial ground floors. Buildings in the area were built between the 1820s and the early twentieth century. The area is primarily low-rise, with most buildings under six stories tall. Immediately to the north of Julius', along Waverly Place, are a series of five-story multiple dwellings with stucco or brick facades (1883 and 1903). Across the street, on the east side of Waverly Place, are three- and four-story and raised basement brick row houses (1845-1877). To the south, along Waverly Place, are additional three-story and raised basement row houses (1828-1839) and five-story apartment buildings (1878-1890) .There are ground floor stores in the buildings on the southeast and southwest corners of West 10th Street and Waverly Place. To the west of the Julius' building, on the north side of West 10th Street, are a pair of five-story tenements, one with a stucco facade (1879; redesigned 1930) and the other with a brick facade (1886). Farther to the west are two, two-story brick commercial buildings (1929), the latter on the corner of commercial Seventh Avenue South. On the south side of West 10th Street, across from Julius', are a row of three-story and raised basement row houses (1855) and a two-story commercial stable, now converted into a garage (1891-92). The Julius' building occupies its entire lot. The bar occupies the entire ground floor of the building with the exception of two small spaces on West 10th Street where the entrances and stairs lead to the residential units on the upper floors of each building on the lot. The interior of Julius' retains its integrity to the period of significance to a very high degree.

☐ See continuation sheet

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

The building at 188 Waverly Place on the corner of West 10th Street is three stories tall with a rough-textured, "English" style, stucco facade. The building has a commercial ground floor, housing Julius' bar, and residential units above. On the first story, the corner of the building is chamfered and houses the entrance to the bar. The chamfered entrance is flanked on each street facade by a commercial storefront, each with a large window divided into large and small panes. The name "Julius'" is emblazoned on the windows using the same script graphics that the bar has been using since the 1930s. On the upper floors, the facade on Waverly Place is three bays wide, articulated by rectangular windows with 6x6 sash. In the center of the West 10th Street facade are two bays of 6x6 windows. The original peak-roof profile of the building is outlined by the placement of wood strips (one fell off c. 2015). Towards the rear of the building on West 10th Street is a narrow rectilinear entrance leading to the stairs for the upper floors. The hyphen to the west of the corner building reaches to the second levels of the residential buildings and is also stuccoed. It is articulated only by a round-arch entrance that leads into the bar. The rear building, also stuccoed, is three stories tall. It has a rectilinear entrance set up one stair. Its wooden door provides access to the residential units on the upper floors. To the left of this entrance is a rectilinear street-level entrance leading into the bar. On the upper stories, the building is three bays wide, with each window opening articulated by 6x6 windows with a flush stone lintels and projecting stone sills. The building is capped by a modest cornice.

From the main entrance in the chamfered corner, a visitor to Julius' enters into a long rectangular space with the bar located along much of the north wall and seating to the east, west, and south. The bar counter and back bar are oak. The C-shaped bar counter is supported by four Ruppert Brewery barrels. The bar has a raised end rail. The foot rail around the bar is in the form of bronze basset hounds; five of these are in place (others are in storage). At the back, beneath the counter, are sinks and storage. The back bar, along the north wall, has three mirrors separated by wood panels resting on barrels. Above the mirrors is a cove cornice with gold lettering reading "Good Health" in, from left to right, French (Au Votre Sante), German (Posit), Italian (Salute), Spanish

☐ See continuation sheet

(Salud), Hebrew (L'Chaim, in Hebrew letters), Gaelic (Slainte), Danish and other Scandinavian languages (Skål), and English in various fonts. Vertical battens separate each of these toasts. Beneath the mirrors are shelves for bottles. Below that are refrigerators (three historic, with oak doors and two modern, with glass doors), wood shelves, and wood cabinets, each surrounded by an oak enframement.

A built-bench is located on the east side of the room, beneath the eastern window. The southern portion of the space has several tables with Ruppert Brewery barrel bases and barrel seating. In the southwest portion of the room is a kitchen. The east side of the kitchen space is marked by an oak counter resting on two Ruppert Brewery barrels. To the west of the bar, the north wall is oak and is completely filled with a display of old, mostly autographed celebrity photographs, including Carmen Miranda, Greta Garbo, and Bob Hope. Under this display is an oak bench that is curved at its east end. Opposite the wall of photographs is an oak wall with an oak shelf for resting drinks and a secondary entrance to the bar. The wall also has coat hooks and a series of framed photographs, most dating from the mid-twentieth century. There are additional photographs of people, race horses, etc. and other memorabilia hanging on the walls throughout the bar. The ceiling of the main space supports three wagon-wheel chandeliers.

Beyond the main room is the hyphen connecting the Waverly Place and West 10th Street structures. Here the walls are also paneled in oak and covered in photographs. On the south side is an entrance to the bar and the entrance to a men's restroom. The rear room of Julius', located in the base of 159 West 10th Street, has built-in benches and pictures above them. In this space there are doors leading into a restroom and to two storage rooms.

☐ See continuation sheet

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

Summary

Julius' Bar in Greenwich Village is significant under criterion A in the area of social history for its association with an important early event in the modern gay rights movement. Julius', now the oldest gay bar in New York City (and also one of the oldest bars in the city in continuous operation), is a bar and restaurant that dates back to the nineteenth century, with its current design probably dating from the late nineteenth or early twentieth century. By the 1960s, some four decades after Greenwich Village had become the center of New York City's LGBT community, the bar was attracting a significant number of gay men, although it was not exclusively a gay bar. On April 21, 1966, three members of the Mattachine Society, an early and influential gay rights organization, organized what became known as a "sip-in." Their intent was to challenge New York State Liquor Authority regulations that were promulgated so that bars could not serve drinks to known or suspected gay men or lesbians, since their presence was considered de facto disorderly. The SLA regulations were one of the primary governmental mechanisms of oppression against the gay community because it precluded their right of 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 radical members of the Mattachine Society to clarify laws and rules that inhibited the running of gay bars as legitimate, non-mob, establishments and to stop the harassment of gay bar patrons. When Dick Leitsch, Craig Rodwell, John Timmons, and Randy Wicker announced that they were homosexuals asked to be served a drink, the bartender at Julius' refused their request. This refusal received a great deal of publicity, including articles in the *New York Times* and the *Village Voice*, at a time when issues involving discrimination against gay people were not generally discussed in the press. The reaction by the State Liquor Authority and the newly empowered New York City Commission on Human Rights resulted in a change in policy and the birth of a more open gay bar culture. Scholars of gay history consider the sip-in at Julius' as a key event leading to the growth of legitimate gay bars and the development of the bar as the central social space for urban gay men and lesbians.

☐ See continuation sheet

Building History

Julius' bar is located in a pair of buildings that occupy the lot at the northwest corner of Waverly Place and West 10th Street (originally known as Factory Street and Amos Street) in Greenwich Village. No. 188 Waverly Place, the corner structure, was built in 1826 as one of ten, two-and-one-half-story frame buildings with brick fronts. The builder was Samuel Whittemore, who had a carding equipment factory on the block. This is the only one of the ten early houses that survives.[1] It is probable that the building included a corner store at the time of construction. *Longworth's New-York Directory* for 1834 notes the presence of a grocery run by William White at 18 Factory Street on the corner of Amos Street, and in 1837, *Longworth's* notes that the grocery was run by Adam McCanless (also sometimes spelled McCandless), who also lived in the building.[2] McCanless was an Irish immigrant who first opened a grocery in New York in 1835 and was in this business until his death in the 1880s.[3] McCanless apparently also owned the lot, since in 1845 he erected a two- or two-and-one-half-story building at the rear, at 159 West 10th Street. It is not known when the hyphen that connected the two buildings was erected, but it does not appear on an 1854 atlas plate that includes the front and rear buildings.[4]

In 1874 a full third story was added to the corner building and probably also to the West 10th Street building. This is the first of many alterations to the buildings that included changes to the storefronts and to the interior partitions. The most significant change occurred between 1920 and 1930, when the entire complex was stripped of most of its exterior detail and the facades were covered with a rough-textured stucco laid in a pattern referred

[1] New York City Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report* (New York: Landmarks Preservation Commission, 1969).

[2] *Longworth's New-York Directory* (1834); (1837). In William Perris, *Maps of the City of New-York*, vol. 5 (New York: William Perris, 1954), plate 67, the building is marked as a first-class frame structure with a store.

[3] McCanless Family Genealogy, http://www.genealogy.com/ftm/l/a/c/Ellsworth-J-La-coste-/BOOK-0001/0051-0006.html. (accessed December 2015).

[4] Perris, *Maps of the City of New-York.*

☐ See continuation sheet

to in stucco and concrete catalogues as "English."[5] This was part of a larger movement in Greenwich Village to update the look of the deteriorating nineteenth-century row houses by replacing antiquated facade elements with stucco.[6] The facade created between 1920 and 1930 remained intact at the time that the building was included in the Greenwich Village Historic District designated by the New York City Landmarks Preservation Commission in 1969 and listed on the National Register of Historic Places in 1979.

In 1982, the building on the corner of Waverly Place and West 10th Street, housing the entrance and barroom of Julius', was vacated because of serious structural problems. After examining the building, consulting engineer Walter M. Schlegel reported that "The entire building, without emergency shoring erected, is in eminent [sic] danger of collapse."[7] In order to remedy this situation, the outer walls of the upper floors were completely removed and rebuilt with a stucco coating that resembles the condition at the time of designation. Although Julius' was closed for several weeks and features of the interior had to be removed, they were soon returned to their former locations and the bar reopened looking much as it had before it closed.

Exactly when a bar opened in the space now occupied by Julius' is not known, although it is generally traced back to the 1860s. Stylistically, the present physical character of the bar appears to date from c. 1900, with its oak bar, oak walls, and bar back with multilingual toasts. After the passage of the Volstead Act in 1919 and the beginning of Prohibition the bar became a speakeasy. The space became Julius' in c. 1930; "Julius' Restaurant"

[5] The date of this change cannot be pinpointed; since it was not a structural alteration no Department of Buildings permit was required. A relatively substantial alteration occurred in 1930 that included new storefronts and alterations to the interior. The re-facing might have been part of this project (Department of Buildings, alteration permit 123-1930, block 611, lot 30).

[6] This development in Greenwich Village is discussed in Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: Johns Hopkins University Press, 2009), 114-177.

[7] Letter, Walter M. Schlagel to Landmarks Preservation Commission, June 11, 1982 (New York City Landmarks Preservation Commission Geofiles, 155-159 West 10th Street).

☐ See continuation sheet

appears at 159 West 10th Street in the 1930 Manhattan Address Directory, but it is not listed in the 1929 issue of the directory. Thus, Julius' opened with this name during Prohibition, as is evident in a description of the bar in the 1932 publication *Manhattan Oases*, which referred to Julius' as "a madhouse without keepers" and noted that it had already been padlocked four times. "Six deep have stood up and been counted at the bar," wrote the author of *Manhattan Oases*. "It's to New York what the Café Dome is to Paris. And by that token, if you can stand to remain here long enough, everybody you ever hoped to see, and a lot you hoped you wouldn't, will come in." The author also cites the name of a popular bartender at the predecessor establishment, John and Andy's, as the derivation of the name Julius'.[8]

The listing in the Manhattan Address Directory makes it clear that Julius' has always been both a bar and a restaurant. This fact is accented by a painted sign on the side wall of 163 West 10th Street, photographed in 1932, where Julius' advertises its "delicious food" (the sign uses the same script graphics that appear on the windows of the bar) and by an advertisement published in a local Greenwich Village newspaper in 1952 that states that Julius' has "the biggest and best hamburger in N'Yawk."[9]

Julius' remained a busy local watering hole after the end of Prohibition. Over the next few decades, a number of popular newspaper columnists and local guidebooks noted the popularity of Julius' and particularly noted the appearance of celebrities at the bar, as is evident from the autographed photographs on the walls. Julius' was particularly popular with a sports crowd, which can also be seen in the photographs of race horses and ball players hanging on the walls of the bar. At some point, probably in the late 1940s or early 1950s, Walter

[8] Al Hirschfeld and Gordon Kahn, *Manhattan Oases: New York's 1932 Speak-Easies* (New York: Dutton, 1932), 48.

[9] The photograph, taken on May 10, 1932 is in the collection of the New York Public Library, see http://www.oldnyc.org/#709644f-a (accessed January 2016). The 1952 advertisement accompanies an article about a testimonial dinner at Julius' in *Greenwich Village Caricature*, November 1952.

Winchell, the preeminent New York gossip columnist, writing in the *New York Mirror*, noted that Julius' "is New York's oldest bar down thar in the Village – with sawdust on the floor – and a seafaring flavor to the things on the wall with a goodly few illustrations, too – and only the best of drinks from back of the bar. Many a famous foot has leaned on the rail beneath it – and still does." Winchell's colleague at the *New York Mirror*, Jack Lait (Lait was the *Mirror*'s editor and also a prolific author of books and plays), wrote in his Broadway Highlights column that "Julius', the oldest bar in Greenwich Village, on Waverly Pl., posts notices from columnists and complains it hasn't any from Highlights . . . well, here's to say it rates a Lait accolade as the busiest beer hive downtown . . . business down the Village is booming."[10] In 1946, the photographer Weegee was at Julius'. He took at least four photographs of the bartender and bar patrons (in the collection of the International Center for Photography), two of which were published in his book *Weegee's People*. In one caption (the only one specifically identified as having been taken at Julius') he notes that Julius' was "the oldest bar in the Village" and goes on to describe how friendly and accommodating the staff was, even cashing patron's checks. In an unpublished caption for a published image of a woman playing the clarinet in the bar Weegee wrote that Julius' "is the friendliest bar in the village," "a hangout for newspaper folks," and a "rendezvous of artists and writers."[11] Indeed, so popular was Julius' with newspaper folks, that *The Village Voice* was founded there in 1955 at a meeting that took place at the bar between John Wilcock, Ed Fancher, and Dan Wolf.

[10] Undated blown up photographs of Winchell's "Why to Go Where" column and Lait's "Broadway Highlights" column.. Both hang on the walls of the bar.

[11] Weegee [pseud. of Arthur Fellig], *Weegee's People* (New York: Essential Books, 1946), np. For the image with the unpublished caption, in the collection of the International Center for Photography, see http://www.icp.org/browse/archive/objects/a-girl-finds-peace-consolation-playing-a-recorder-softly-to-herself-at-julius (accessed January 2015).

☐ See continuation sheet

In 1959, Richard Lewis wrote a guidebook to Greenwich Village in which he stated that Julius' was a "'venerable place' with a dark interior dominated by a large bar, surrounded by an assortment of customers ranging from Madison Avenue Bohemians to Villagers, from college boys to strays from other boroughs." On weekends, Lewis noted, "potential customers stand in line to be let in when others are let out. Inside, [it is] like subways at rush hour – only with drinks. . .[and] peerless hamburgers, which are 45¢."[12] It was at just about the time that Lewis wrote his guidebook that gay men began congregating at Julius'. The gay men who were attracted to Julius' were primarily college students and well-dressed professionals who blended into the general crowd. Indeed, while some gay men frequented Julius', the bar was not especially hospitable to them. As the writer with the pen name Caco Velho noted in his memoir of gay life in New York in the 1950s and 1960s, "There was always Julius's, of course. But by this time the charm of its cobwebbed beams and nostalgia decor had paled, and more to the point I'd lost patience with the place's anti-gay atmosphere. For my money I wanted a real gay bar. . . . After all, if I wanted homophobia up close and personal, I could stay home, sit in comfortable chair and call my parents."[1] The fact that Julius' was not exclusively, even primarily, a gay bar in the early 1960s is evident in the discussion of the bar by Emory Lewis in his *Cue's New York* of 1963. Lewis wrote that Julius' "is most popular with the young man about town who takes his girl here after midnight for a hamburger and beer."[13]

LGBT Presence in Greenwich Village

Greenwich Village had establishments that catered to the gay and lesbian community at least as early as the 1890s, notably along Bleecker Street in the South Village, just south of Washington Square (these blocks are in

[12] Richard Lewis, *Poor Richard's Guide to Non-Tourist Greenwich Village* (New York: Cricket Press, 1959), 19.

[1] Caco Velho, Memoir. http://www.nycnotkansas.com/ContWonderful.htm

[13] Emory Lewis, *Cue's New York* (New York: Duell, Sloan & Pearce, 1963), 194. *Cue* was a weekly magazine that followed the city's cultural and entertainment life. Lewis was the editor and drama critic and was also a resident of Greenwich Village.

☐ See continuation sheet

the National Register listed South Village Historic District).[14] In the early twentieth century Greenwich Village became a center for the city's bohemian community of radical writers and artists.[15] As historian George Chauncey noted, many of the bohemians were not supportive of gays and lesbians, but their nonconformist attitudes gave cover to homosexuals.[16] The Washington Square area was the center of gay and lesbian activities with bars and restaurants such as "Eve Addams'" Tearoom at 129 MacDougal Street (a popular lesbian club), and the Black Rabbit, at 111 MacDougal Street. Washington Square West was a major cruising area for gay men. In his book, *Gay New York*, Chauncey writes that "By the early 1920s, the presence of gay men and lesbians in the Village was firmly established.... [They] appropriated as their own many of the other social spaces created by the bohemians of the 1910s. Chief among these were the cheap Italian restaurants, cafeterias, and tearooms that crowded the Village and served as the meeting grounds for its bohemians.…By the end of the war, the gay presence seemed to some worried observers to have become ubiquitous."[17]

In the 1930s, 1940s, and 1950s, the presence of the LGBT community in the Village increased, especially in the Washington Square area, with commercial establishments such as the San Remo Café, at 93 MacDougal Street/189 Bleecker Street, which attracted many prominent gay artists and writers among its diverse patrons. Among those who frequented the San Remo in the late 1940s and early 1950s were Tennessee Williams, Gore

[14] A history of the lesbian and gay presence in the South Village can be found in Jay Shockley, "The Lesbian, Gay, Bisexual and Transgender (LGBT) Community's Presence in the South Village," in New York City Landmarks Preservation Commission, *South Village Historic District Designation Report* (New York: Landmarks Preservation Commission, 2013), 35-39.

[15] For the early history of gay and lesbian Greenwich Village, see George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World 1890-1940* (New York: Basic Books, 1994), 227-244 and Chauncey, "Long-Haired Men and Short-Haired Women: Building a Gay World in the Heart of Bohemia," in Rick Beard and Leslie Cohen Berlowitz, eds, *Greenwich Village: Culture and Counterculture* (New Brunswick: Rutgers University Press, 1993), 151-164.

[16] Chauncey, "Long-Haired Men," 153-154.

[17] George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), 237.

Vidal, James Baldwin, Allen Ginsberg, William Burroughs, W. H. Auden, Harold Norse, John Cage, Larry Rivers, Frank O'Hara, and Merce Cunningham.[18] The association of Greenwich Village with gays and lesbians is evident in a 1936 article from *Current Psychology and Psychoanalysis* entitled "Degenerates of Greenwich Village," which noted that Greenwich Village "once the home of art, [is] now the Mecca for exhibitionists and perverts of all kinds."[19] An equally denigrating description of the gay environment in the Village was given by Jack Lait and Lee Mortimer in their *New York Confidential* of 1948. The authors start their chapter entitled "Where Men Wear Lace Lingerie," by stating that "not all who call their flats in Greenwich Village 'studios' are queer. Not all New York's queer (or, as they say it, 'gay') people live in Greenwich Village. But most of those who advertise their oddities, the long-haired men, the short-haired women, those not sure exactly what they are, gravitate to the Village."[20]

In the late 1950s and 1960s gay life began moving west in the Village towards the Sheridan Square/Christopher Park area. Julius', located one block north of Christopher Park, is in this section of the Village, as is the Stonewall, which would become famous in 1969 for the rebellion that is generally seen as the beginning of the modern gay rights movement (Stonewall was listed on the National Register of Historic Places in 1999, became a National Historic Landmark in 2000, and was designated a New York City Landmark in 2015). Julius' continued to attract gay patrons, often found congregating in the rear room of the bar. In 1964 Beth Bryant's *The Inside Guide to Greenwich Village* discussed Julius' (using euphemisms that would have been understood by those in the know), noting that it "now attracts an amazing quantity of attractive men, theater notables."[21]

[18] Shockley, 38.

[19] Quoted in Chauncey, "Long-Haired Men," 158.

[20] Jack Lait and Lee Mortimer, *New York Confidential: The Lowdown on the Big Town* (Chicago: Ziff-Davis Publishing Co., 1948), 72.

[21] Beth Bryant, *The Inside Guide to Greenwich Village*, Winter-Spring 1964-1965 (New York: Oak Publications, 1964), 7.

Indeed, among the gay celebrities reported to frequent Julius' were many involved in the theater and related arts, including Tennessee Williams, Edward Albee, Truman Capote, and Rudolph Nureyev. Playwright Doric Wilson has said that Albee was inspired by meeting a young archaeologist at Julius' who was married to the daughter of a college president, leading to the development of the central characters in *Who's Afraid of Virginia Woolf?*[22] In 1966, Petronius, the pseudonymous author of *New York Unexpurgated* described the scene at Julius' in a section of the book entitled "The fag world" (!): "Couples in the back, mixed: mainly college boys in the front . . . Not always from gay universities, but 'that way.'"[23] But, as is evident in Petronius's use of the term "mixed," the bar was not exclusively a venue for gay men. It still attracted a straight crowd as well. In 1965, it is clear that the bar still catered to sports lovers (which undoubtedly included both straight and gay patrons). That same year, the bar was threatened with closure because it did not have a place of assembly permit. Following this, the number of people permitted on the premises was kept to a minimum and the bar was losing money. The owners of the bar, at the time, William Denis Fugazy (who ran a limousine service) and lawyer Howard E. Chase, of F and C Holding Co., pleaded with Department of Buildings Commissioner Judah Gribetz to intercede on their behalf and expedite the issuance of the necessary permit, which he did. In a letter to Commissioner Gribetz (misspelled as Gribbits), Fugazy states that the expedited permit is "of extreme importance to us, because with the holidays coming up and with the various athletic activities scheduled in New York, we are constantly having to turn away good clients and friends."[24]

It may be the fact that Julius' was a mixed bar in the 1960s and the fact that its gay patrons tended to dress and behave in a conservative manner that resulted in the establishment avoiding being shut down in various

[22] Daniel Hurewitz, *Stepping Out: Nine Walks Through New York City's Gay and Lesbian Past* (New York: Owl Books, 1997), 14.

[23] Petronius (pseud.), *New York Unexpurgated* (New York: Matrix House, 1966), 103.

[24] Letter, William Denis Fugazy to Commissioner Judah Gribbits [sic], October 13, 1965. Department of Buildings file, block 611 lot 30.

☐ See continuation sheet

discriminatory campaigns to "clean up" Greenwich Village. For example, in 1959-60 there was a crackdown on bars and restaurants, especially those that catered to homosexuals. Local newspapers reported the revocation of the liquor licenses of the Kildare Restaurant, 638 Sixth Avenue, for "permitting homosexuals and degenerates on the premises," Lenny's Hideaway, 183 West 10th Street, and the Cork Club, 250 West 72nd Street, because they permitted "disorderly persons, homosexuals and degenerates" on their premises, and the Wishbone, 170 West 58th Street, for permitting "homosexuals and degenerates to loiter and conduct themselves in an offensive manner contrary to good morals."[25] By the end of January, 1960, at least thirty-five establishments had lost their licenses in this crackdown. In 1964 the administration of Mayor Robert Wagner Jr. cracked down on prostitution and on places that catered to the gay and lesbian community in advance of the opening of the New York World's Fair. The result of this campaign was the closure of many gay bars.[26] Julius' was one of the only bars with gay patrons that survived this purge, undoubtedly because much of its clientele was straight and because its management was inhospitable to its gay patrons. The campaign against gay bars continued at the beginning of the John Lindsay administration. On April 22, 1966, a day after the Julius' sip-in, the *New York Post* published the fifth in a series of articles entitled "Vice in New York." The article focused on Greenwich Village and, in a section about homosexuals, the reporter John Cashman, stated that:

[25] "3 Liquor Permits Lifted," *New York Times*, October 24, 1959, 10; "Liquor Licenses of 2 Taverns are Revoked," *New York Herald-Tribune*, November 7, 1959, 9; "Liquor Authority Lifts Licenses at 3 Premises, *New York Herald-Tribune*, January 30, 1960, 6.. Dick Leitsch felt that this crackdown was a result of an investigation into corruption at the State Liquor Authority; see David Carter, *Stonewall: The Riots that Sparked the Gay Revolution* (New York: St. Martin's Griffin, 2004), 47.

[26] Sam Blum, "To Get the Bars Back on Their Feet," *New York Times Magazine*, September 27, 1964, 84, notes the decline of even the mob syndicate run bars, as well as the closure of the "polite" bars with their conservative gay clientele. Other articles from 1964 note the cancelled liquor licenses at the Staff Inn, 150 Columbus Avenue near 67th Street ("permitting the premises to become disorderly and catering to homosexuals who conducted themselves in an offensive manner"); the Prospect Tavern & Restaurant, 613 Fifth Avenue, Brooklyn ("because the licensee owns the Heights Supper Club, 80 Montague Street, Brooklyn, which had its license revoked last December as "a notorious congregating place for homosexuals and degenerates"); and The Fawn, 795 Washington Street, near Jane Street, because the establishment had become "disorderly." See "5 Liquor Licenses Canceled by State," *New York Times*, March 1, 1964, 543 and "Restaurant Loses License a 2d Time," *New York Times*, March 3, 1964, 26.

☐ See continuation sheet

> The homosexual bars that once flourished in the Village have been reduced in recent years to a tentative few. Inspector Richard Spaeth of the First Division attributes this reduction to constant police activity in the areas of Christopher and W. 8th Sts. and Greenwich Av.
>
> Four homosexual bars and restaurants were knocked out of business March 1 when the State Liquor Authority refused to renew the liquor licenses of the establishments. The SLA action was based on police reports of solicitation in all four places.[27]

It was relatively easy for the city to crack down on gay bars because the New York State Liquor Authority's (SLA) rules considered the mere presence of a homosexual in an establishment to be disorderly and owners could be cited for simply serving a known homosexual. In addition, the police used entrapment to arrest gay men in bars and then close the establishment. Handsome young police officers would dress in what they considered to be stereotypical gay attire, start conversations with men whom they perceived to be gay and then arrest them after any sort of proposition (or, as reported by many men who were arrested, no proposition at all). Bars where this sort of "indecent behavior" occurred would be cited; they had to place a sign in their window that stated "these premises ...raided" and they generally had a police officer seated at the door during busy hours. Bars could then lose their liquor licenses and be forced to close, as the *New York Post* article makes clear. The result was that many legitimate, privately owned and run gay bars were forced to close and mob syndicates became increasingly involved in opening bars, masquerading as private clubs. The mob syndicates that ran these gay bars made payoffs to the police in order to stay in business.

Mattachine Society

Very few gay and lesbian New Yorkers were involved in political organizing in the gay community of the 1960s. This was a time when most gay men and lesbians were deeply closeted, afraid of losing their jobs, and

[27] John Cashman, "Vice in New York," article 5, *New York Post*, April 23, 1966, 45.

cowed by the social stigma attached to homosexuality by much of the American populace. Discrimination against homosexuals was official government policy and was also evident in most religious denominations. Sodomy was illegal in most states, the American Psychiatric Association considered homosexuality to be a disease, and the media tended to portray homosexuals in a negative and stereotypical light. However, in the post-war period, several small organizations were established that began to fight for equal rights for gay and lesbian Americans. Among the most important of these organizations was the Mattachine Society, a group that welcomed both male and female members, but largely comprised gay men.

The Mattachine Society was founded in 1951 in Los Angeles by Harry Hay and four other gay men.[28] It was a leftist organization, many of whose early members had connections to the Communist Party. The founders were intent on seeing homosexuals as a distinct minority. As described by historian John D'Emilio, "they affirmed the uniqueness of gay identity, projected a vision of a homosexual culture, with its own positive values, and attempted to transform the shame of being gay into a pride in belonging to a minority with its own contribution to the human community."[29] The organization established branches in Los Angeles and San Francisco. By 1953, the radical founders had lost control of the organization. Mattachine survived, but as a much more conservative and accommodationist group that sought acceptance rather than unique minority status. The number of Mattachine members was quite small, only totaling about 230 throughout the country in 1960.

A New York chapter of the Mattachine Society was founded in 1954, adhering to the view that gay people had to "accommodate themselves to a society that excoriated homosexual behavior."[30] But in 1965, a more militant

[28] The most complete history of the Mattachine Society and its impact is in 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; second edition, 1998).

[29] D'Emilio, *Sexual Politics*, 58.

[30] D'Emilio, *Sexual Politics*, 108.

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group won election as leaders of New York Mattachine. This group included Craig Rodwell, Dick Leitsch, and Randy Wicker. The new leaders were determined to change laws and regulations that inhibited the lives of gay and lesbian New Yorkers and also sought to gain as much positive publicity for homosexuals as possible. The new leaders of New York Mattachine were especially interested in making it easier for gay bars to exist as legitimate businesses and to make sure that gay men who frequented these bars would not be entrapped by the police. One of the first actions taken by the new Mattachine leadership was to issue a position paper, called "The Right of Peaceable Assembly," in which they took a strong position on the raiding and closing of bars and restaurants on the grounds that they were meeting places for homosexuals:

> The law that prohibits homosexuals from being served in places of public accommodation is a bad law. It violates the First Amendment right of peaceable assembly, the Fourteenth Amendment which prohibits the state from denying constitutional rights to citizens, and the spirit of the 1964 Civil Rights Act which was intended by Congress to ascertain that no citizen be denied service in places of public accommodation because of arbitrary discrimination.[31]

With the inauguration of John Lindsay as the city's new reform mayor in January 1966, there was hope that harassment of homosexuals might be eased. But soon after he came into office, a major crackdown occurred in the Washington Square area that impacted the gay community as well as other groups which congregated in the Village. The Village community complained about this crackdown and on March 31 a meeting was held at Judson Memorial Church on Washington Square South. Following questioning by Randy Wicker about the legal rights of restaurants that served homosexuals, Chief Inspector Sanford Garelick replied that "we have to enforce the law on licensed premises." But, when asked about police officers "dressed in tight pants to lure people into illicit acts," Garelick replied that "entrapment is a violation of our rules and a violation of our procedure."[32]

[31] Mattachine Society of New York, Inc., "The Right of Peaceable Assembly," Dick Leitsch Papers, New York Public Library, Entrapment 1965 Section, reel 10.

[32] Carter, *Stonewall*, 45.

Garelick repeated his statement about entrapment the next day and even asked the public to report entrapment incidents.[33] Allegedly unknown to Garelick, and in one of the great ironies of the LGBT civil rights movement, on the same night that Garelick was at Judson Church assuring his audience that the New York City police did not entrap people, one (or possibly two) men were entrapped at Julius' by plainclothes police officers.[34] The result of this was a meeting of activists and Mayor Lindsay at which the mayor "assured the group that he was opposed to the entrapment of homosexuals 'in policy and in practice.'"[35]

The Sip-In

While Chief Inspector Garelick was on record in opposition to entrapment, he had made it clear that it was legal to close bars and restaurants that served homosexuals. The Mattachine Society had hired a lawyer to survey New York State's alcohol laws so that it would be clear exactly what the law did and did not allow. As it turned out, the laws were ambiguous. Frank Patton Jr., a lawyer at Ellis, Stringfellow & Patton, wrote that "contrary to the contention of many bar operators, there is no provision in New York which flatly prohibits homosexuals from gathering in bars and there is no provision which flatly prohibits bars from serving homosexuals." However, the law did prohibit premises from becoming "disorderly."[36] Courts had held that the mere presence of homosexuals made a venue disorderly. However, these cases had all been based on arrests for criminal solicitation, not for merely ordering a drink. Dick Leitsch and his colleagues at the Mattachine Society were

[33] "Garelick Urges Public to Report Police Trapping of Homosexuals," *New York Times*, April 2, 1966, 1.

[34] Carter, *Stonewall*, 46, states that the patron who was arrested was a heterosexual Episcopal priest; Neil Miller, *Out of the Past: Gay and Lesbian History from 1869 to the Present* (New York: Vintage Books, 1995), 350, claims two were entrapped at Julius' that night; and Lucy Kornisar, "Three Homosexuals in Search of a Drink," *Village Voice*, May 3, 1966, 15, refers to a former Peace Corp volunteer having been arrested recently at Julius'.

[35] "Lindsay Placates Coffeehouse Set," *New York Times*, May 2, 1966, 49.

[36] Frank Patton Jr., "Memorandum: The Homosexual and the New York Alcoholic Beverage Control Law," Leitsch Papers; quoted in Carter, *Stonewall*, 48.

determined to challenge this and to make sure that gays and lesbians could congregate in public places and order drinks. Thus, on April 21, 1966 they organized what became known as the "sip-in" ("noon-time sip-in" was a phrase used in a rather catty article published about the event in the *New York Times*).[37] As Craig Rodwell, one of the protagonists, wrote in a press release the day after the event, the idea was to "challenge the New York State Liquor Authority to clarify their regulations concerning serving homosexuals in places of public accommodation."[38]

The idea behind the sip-in was a simple one. A few Mattachine members would gather at a bar, announce that they were homosexuals, and wait to be denied service. Dick Leitsch was influenced by the lunch counter sit-ins that had been organized by African-Americans in the south. Leitsch saw the fight for gay civil rights as running parallel with the black civil rights movement. In order for the sip-in to work, it was crucial that the action gain wide publicity. Thus, Leitsch sent out notices to the press to meet the Mattachine group at noon on the appointed day. In a very detailed, sympathetic, and witty article in the *Village Voice*, with a literary allusion for its title, "Three Homosexuals in Search of a Drink," author Lucy Kornisar set the stage:

> It was a Greek scene in more ways than one. Three heroes in search of justice trudging from place to place. On the other hand, it was a highly contemporary maneuver. It was a challenge to one of the remaining citadels of bias, and a citadel of bias backed up by law, at that.
> The actors in the odyssey were three homosexuals, with four reporters and a photographer as supporting players.[39]

Leitsch told the reporters to meet at the Ukrainian-American Village Restaurant at 12 St. Mark's Place.[40] The Mattachine members who were to take part in this event were Leitsch, John Timmons, and Craig Rodwell (who

[37] Thomas A. Johnson, "3 Deviates Invite Exclusion by Bars," *New York Times*, April 22, 1966, 43.

[38] Craig Rodwell, Press Release: Homosexuals Challenge S.L.A., April 22, 1966 (Craig Rodwell Papers, box 2, New York Public Library).

[39] Kornisar, "Three Homosexuals."

later went on to establish Oscar Wilde Books, the world's first gay and lesbian bookstore); another member, Randy Wicker, would join the group later in the afternoon. Like the sit-in demonstrators, the Mattachine members were conservatively dressed in jackets and ties; Leitsch even carried an attaché case. Kornisar described him as "the picture of a Madison Avenue executive."[41] The Ukrainian-American Village Restaurant was chosen for this action because it prominently displayed a sign that said "If you are gay, please stay away." The Mattachine members were late for the meeting and by the time that they arrived, the reporters had already spoken to the proprietor of the Ukrainian restaurant who chose to close rather than be part of the event. So, the group moved on to a Howard Johnson's on the corner of Sixth Avenue and 8th Street where they sat in a booth, asked to see the manager, and then announced that they were homosexuals, that they were in a place of public accommodation, were orderly, and wished to be served drinks or else they would file a complaint with the State Liquor Authority. Both *Times* reporter Thomas A. Johnson and *Voice* reporter Lucy Kornisar reported that the manager, Emile Varela, laughed at this request, said there was no reason why he should not serve them, and proceeded to have drinks brought to the table. A similar response occurred at the next venue, the Waikiki, on Sixth Avenue between West 9th and 10th Streets.

And so, having been "frustrated by hospitality," in Kornisar's words, it was on to Julius'. The Mattachine members were fairly certain that they would be denied drinks at Julius', since the bar had recently been raided and patrons entrapped, and its management would be sensitive about serving gay men. Indeed, historian Martin Duberman recalls that Craig Rodwell "had himself been thrown out of there for wearing an "Equality for

[40] This building was built as the German-American Shooting Society Clubhouse in 1888-89. In the 1960s it became a Ukrainian cultural center. It is a designated New York City Landmark; see New York City Landmarks Preservation Commission, "German-American Shooting Society Clubhouse Designation Report," report prepared by Virginia Kurshan (New York: Landmarks Preservation Commission, 2001).

[41] Kornisar, "Three Homosexuals."

Homosexuals" button.[42] The four Mattachine members asked for drinks and, as they were beginning to be served, announced that they were homosexuals. The bartender said that he could not serve them and placed his hand over a glass, an action that was preserved in a now famous photograph taken by *Voice* photographer Fred W. McDarrah. The rejection came as a relief to John Timmons, who quipped that "another bourbon and water and I would have been under the table."[43] Before the reporters disbursed, the Mattachine members announced that the society would "file a complaint with the State Liquor Authority against Julius's, contending they were unfairly discriminated against." They also offered to pay any legal expenses incurred by Julius'.[44]

The day after the sip-in Craig Rodwell, the Mattachine Society's press contact, issued a press release in which he provided a synopsis of the day's events, noting "that the success of the venture points up the fact that bar owners themselves are not certain of how the Alcoholic Beverage Control Law applies to homosexuals. . . There is a great deal of confusion over whether a bar or a restaurant can now serve orderly homosexuals. The Society believes this was amply proven by the reactions of the managers of the three places visited yesterday."[45]

The publicity garnered by the sip-in forced the State Liquor Authority to make a statement about its rules regarding the serving of homosexuals in bars and restaurants. Although denying that the authority had received a complaint, SLA Chair David S. Hostetter stated that they would take no action against licensed establishments that refused to serve homosexuals, but he also denied that the SLA had ever told licensees that they should not serve homosexuals (a statement that was clearly false, considering the significant number of gay bars that had

[42] Martin Duberman, *Stonewall* (New York: Plume, 1994), 115.

[43] Kornisar, "Three Homosexuals."

[44] Kornisar, "Three Homosexuals."

[45] Rodwell, Press Release.

lost their licenses in the years just before the sip-in); "it was up to bartenders," he said, "to use their discretion in deciding whom to serve."[46] This very public announcement did negate the generally understood rule that bartenders could, under no circumstances, serve a known homosexual because any homosexual was assumed to be disorderly.

While the SLA refused to take any formal action against Julius' or other bars that refused to serve gay men and lesbians, the New York City Commission on Human Rights was interested and announced that it would use its powers of persuasion to end discrimination against homosexuals. In the same article where SLA Chairman Hostetter refused to get involved, the Commission on Human Rights, a newly empowered city agency chaired by African-American lawyer and civil rights activist William H. Booth, expressed his concern for equal rights for all. However, the law only permitted the commission to investigate discrimination based on sex, so, ultimately, it could not actually hold hearings on the issue. However, the publicity resulting in Chairman Booth's announcement provided a positive public response to the Mattachine Society's efforts to ensure that gay men and lesbians could congregate and be served in bars.

Many sources refer to a lawsuit brought by the Mattachine Society over this case, but such a suit was never filed. However, another suit relating to entrapment at Julius' was decided by the Appellate Division of the State Supreme Court on March 8, 1967. The court decided that a bar or restaurant could not lose its license because of a single incident of alleged solicitation by a homosexual to a plainclothes police officer. After this ruling, in an article that referred to both the court findings and the Mattachine sip-in, SLA Chairman Hostetter reiterated that the authority had "no policy on the serving of homosexuals. Nothing in our regulations or in the Alcoholic Beverage Control Law prohibits a licensee from serving any orderly person." This, of course, was completely disingenuous, since the mere presence of a known homosexual in a bar was considered to be "disorderly."

[46] Charles Grutzner, "S.L.A. Won't Act Against Bars Refusing Service to Deviates," *New York Times*, April 26, 1966, 55.

George G. Chase, one of the owners of Julius', responded to Hostetter's comment that "It is the position of Julius's that we will serve any orderly person."[47]

As a result of the successes in Mattachine's two-pronged efforts, one to stop entrapment and the other to assure that homosexuals could legally congregate at bars and restaurants and order drinks, crackdowns on legitimate gay bars decreased (although, as is evident at Stonewall, which was a mob-run bar at the time that the Stonewall Rebellion took place in 1969, they did not stop altogether).[2] The new rulings began to make it easier for non-mob-associated gay and lesbian bars to open and flourish and for the bar to become a central social space for gay and lesbian New Yorkers for the next several decades.

Julius' has a long history as one of the oldest bars in continuous use in New York City and as a popular venue for celebrities, newspaper reporters, and regular New Yorkers and visitors, both gay and straight. Its historic character was evident is several movies that were filmed in the bar, notable *The Boys in the Band* (1970), the first movie to focus exclusively on the lives of gay men, *Next Stop Greenwich Village* (1976), and *Love Is Strange* (2014). And, most significantly, Julius' played a key role in increasing the public's awareness of discriminatory policies towards homosexuals, with the publicity resulting from the sip-in creating an important step towards ending this discrimination. The Julius' sip-in is an early example of organized political action towards LGBT civil rights in New York and a relatively early such action in the United States. It is now seen as a symbolic turning point in the treatment of homosexuals in New York City and an important reminder that there was significant political action in the gay community pre-Stonewall. The sip-in has been discussed in many of the key histories of the lesbian and gay rights movement in both New York City and in the United States, including in works by such prominent historians as David Carter, John D'Emilio, Martin Duberman, and

[47] Charles Grutzner, "Court Annuals S.L.A. Penalty in a Morals Case," *New York Times*, March 9, 1967, 33.

[2]For a detailed discussion of Stonewall and the Stonewall Rebellion, see Carter, *Stonewall.*

Lillian Faderman (see bibliography). Julius' also marks an early and significant connection between the black civil rights movement and the early gay rights movement – with the sip-in inspired by Southern sit-ins and New York City's Human Rights Commission's African-American commissioner attempting to end discrimination against homosexuals. April 21, 2016, marks the fiftieth anniversary of the sip-in at Julius'. This event has been commemorated at the bar since 2008 by Mattachine Thursday, a monthly dance party at Julius', in honor of the courageous campaign for LGBT civil rights that the small group of activists involved with the New York Mattachine Society undertook in 1966.

NOTE: The authors would like thank Tom Bernardin and David Carter for their assistance in preparing this nomination.

National Register of Historic Places Continuation Sheet

Section number 9 Page 1

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☐ See continuation sheet

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

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☐ See continuation sheet

National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Verbal Boundary Justification
The boundary is indicated by a heavy line on the attached map with scale.

Boundary Justification
The boundary was drawn to include the current boundary of the parcel, which has been identical to the identical to the historic boundary since c1850.

☐ See continuation sheet

National Register of Historic Places Continuation Sheet

Section number photos Page 1

Photographer: Christopher D. Brazee
1823 5th Ave Apt 3F,
Troy NY 12180

Date: 2015

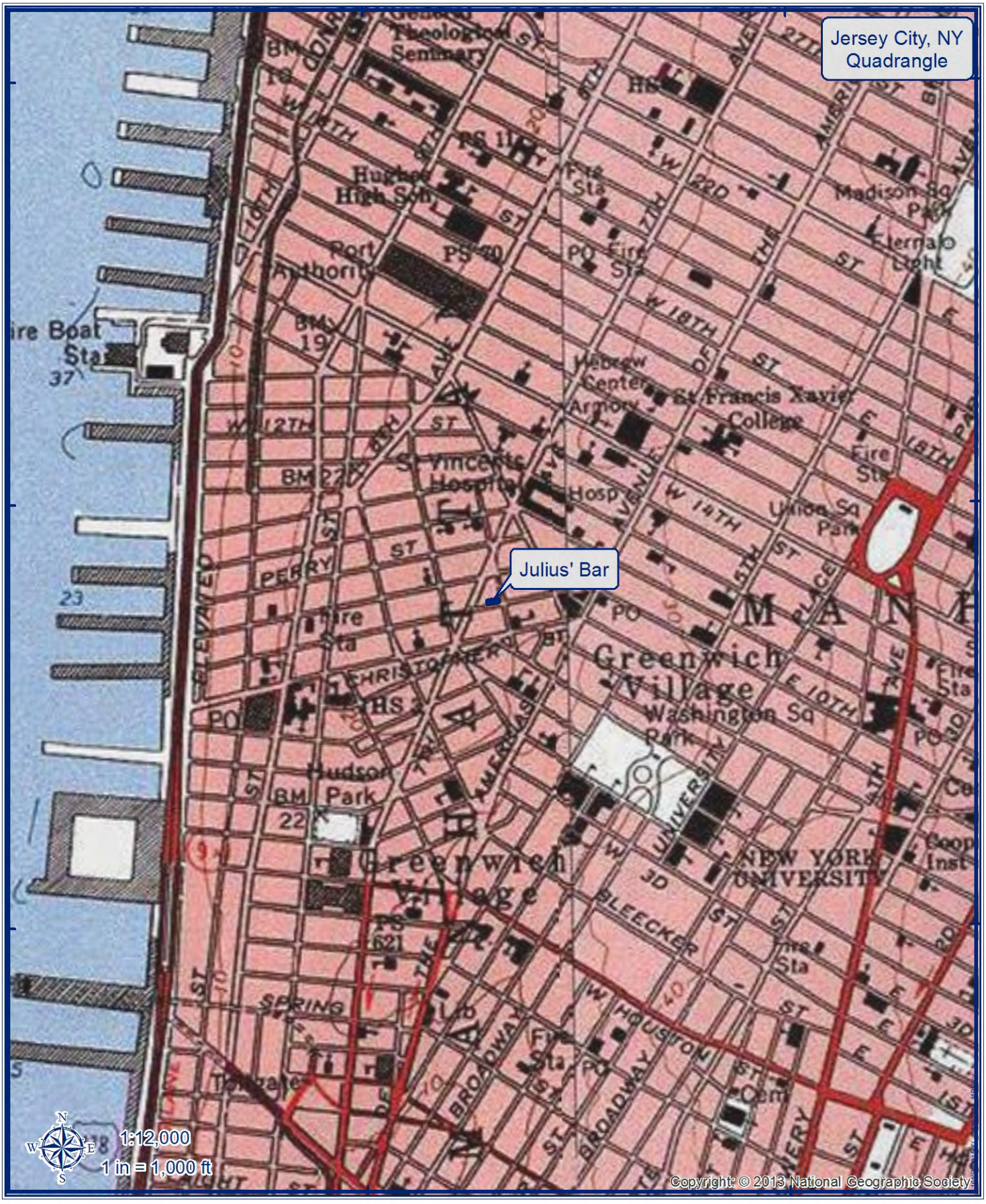
Tiff Files: CD-R of .tiff files on file at
National Park Service
Washington, D.C.
and
New York State Historic Preservation Office
Waterford, NY

0001. West 10th Street facade, camera west.
0002. West 10th Street (east) façade (right) and Waverly Place (south) façade, camera facing northwest.
0003. Waverly Place façade, camera facing northwest.
0004. West 10th Street facade (right) and Waverly Place facade (left), camera facing northwest.
0005. Interior, Interior from main entrance, camera facing west.
0006. Interior from main entrance, camera facing northwest,
0007. Interior, Interior from main entrance, camera facing west.
0008. Interior, rear seating area, camera facing southeast
0009. Interior, view along bar, camera facing northeast.
0010. Interior, detail of foot railing under bar, camera facing north.

☐ See continuation sheet

Julius' Bar
New York City, New York County, NY

188 Waverly Pl.(159 W. 10th St.)
New York, NY 10014



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Projection: Transverse Mercator
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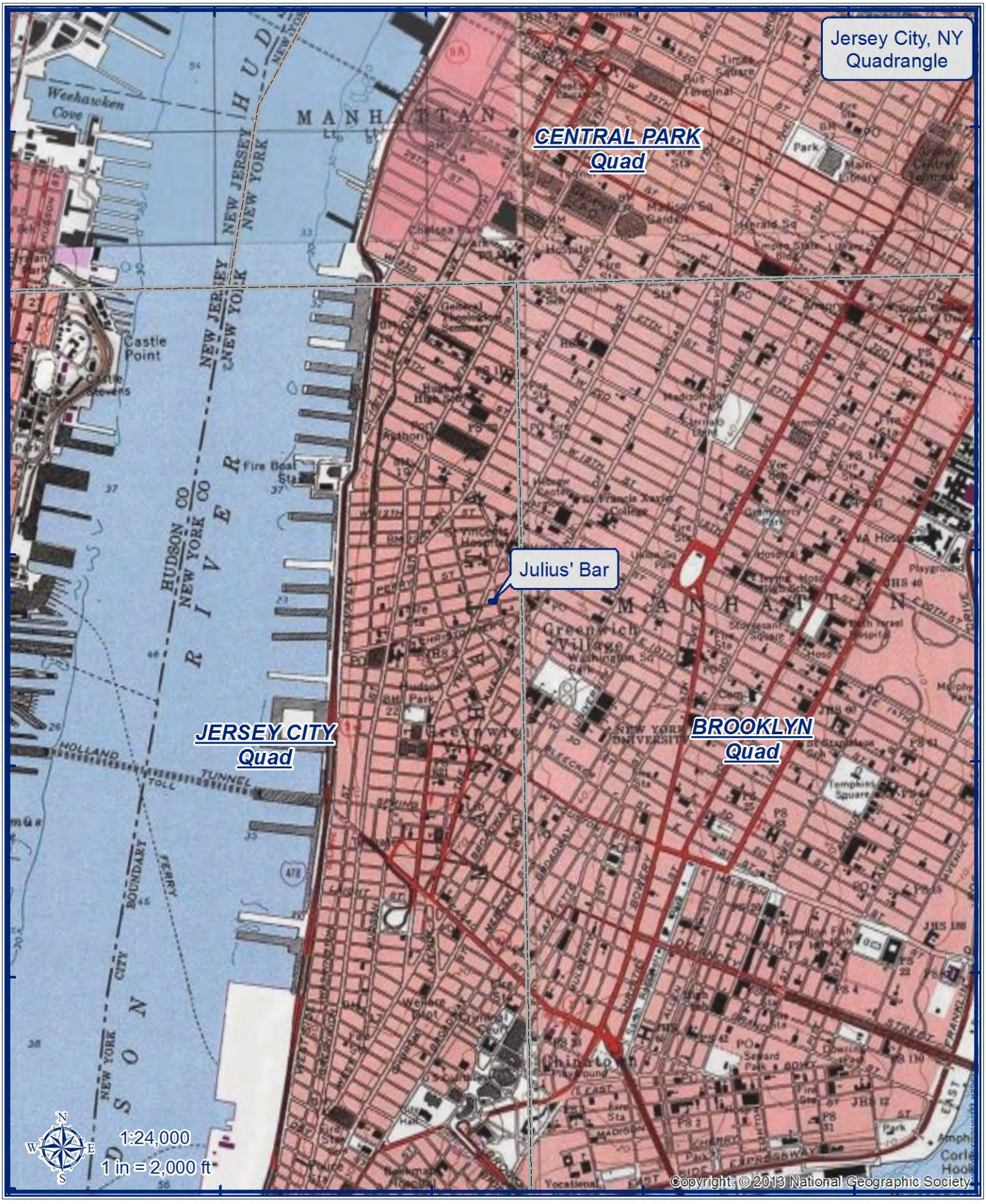
Julius' Bar

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

Julius' Bar
New York City, New York County, NY

188 Waverly Pl.(159 W. 10th St.)
New York, NY 10014



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Julius' Bar

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

Julius' Bar
New York City, New York County, NY

188 Waverly Pl.(159 W. 10th St.)
New York, NY 10014

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Julius' Bar

NEW YORK STATE OF OPPORTUNITY.
Parks, Recreation and Historic Preservation

Julius' Bar
New York City, New York County, NY

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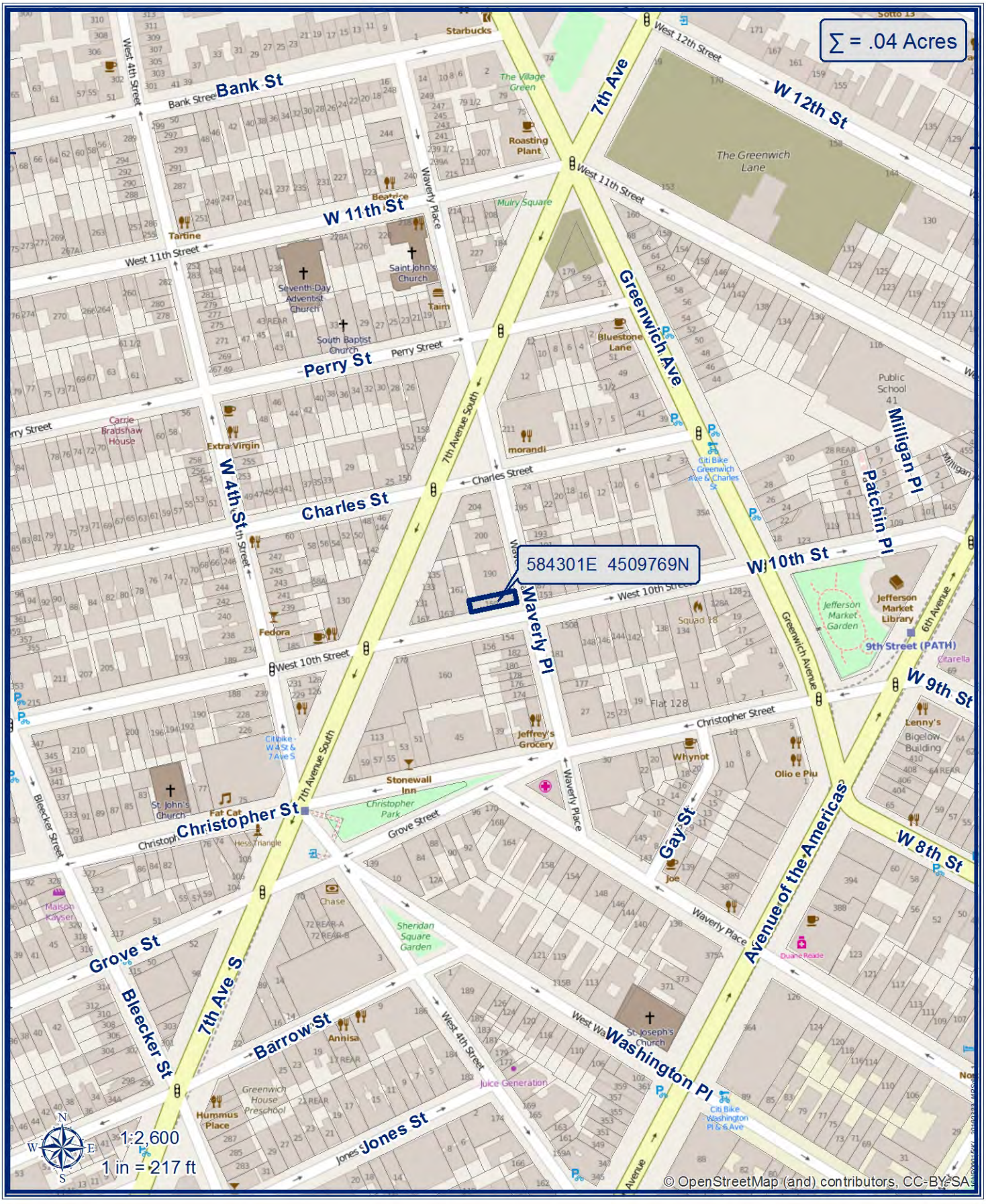
New York, NY 10014



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Julius' Bar

NEW YORK STATE OF OPPORTUNITY.
Parks, Recreation and Historic Preservation

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AVERY PL
ONE
WAY
Julius'
Julius'
Julius
STOP

Julius'
Julius'
Julius'
A

SKÅL
No Smoking
Assorted Chips
$1.00
We are not
RESPONSIBLE
Personal Bel
left, lost or stole
-Thank You.
Management
BUD LIGHT
BUD LIGHT
ROLLING ROCK

SKÅL
Good Health
Broadway Highlights
by JACK LAIT
ALL PRICES INCLUDE SALES TAX
Assorted Chips $1.00
PRESS BOX
I'M NOT STRAIGHT

BILL OF FARE
PLACE ORDER HERE
GLOVEWORKS
TEXTURED
Powder Free
Ambidextrous
ABSOLUT VODKA
Cocktails Perfected
BUD LIGHT
24 PACK

Julius
END OF CONSTRUCTION
GRAND REOPENING
PARTY
THURSDAY-OCT. 14
FRIDAY-OCT. 15
SATURDAY-OCT 17
SUNDAY-OCT 17
DOOR PRIZES
BETWEEN
10-11 AM
4-5 PM &
10-11 PM
25¢ Draft
50¢ Bar Drinks
Roll Back to Prominent Prices
Oldest Bar in the Village
159 West 10th Street N.Y.C.

touch screen to find your favorite song
choose from 1,000's of on-line songs
internet jukebox
INSERT $1, $5, $10, $20
AND COINS