

Julius' Bar Building



Julius' Bar Building

LOCATION

Borough of Manhattan
155-159 West 10th Street
(aka 186-188 Waverly Place)

LANDMARK TYPE

Individual

SIGNIFICANCE

The site of the April 21, 1966 “Sip-In” protesting and publicizing anti-gay discrimination in bars and other public places, the Julius' Bar Building is New York City's most significant site of pre-Stonewall LGBTQ+-rights activism.



John Timmons, Dick Leitsch, Craig Rodwell, and Randy Wicker, Julius' Bar "Sip-In," April 21, 1966
 Fred W. McDarrah/MUUS Collection via Getty Images

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Julius' Bar Building

155-159 West 10th Street
(aka 186-188 Waverly Place), Manhattan

email campaigns by Village Preservation and the NYC LGBT Historic Sites Project. The Commission received no written submissions in opposition to the proposed designation.

Designation List 529

LP-2663

Built: 1826, 1845; altered 1868, 1874, c. 1893-95, c. 1911-16, c. 1920-30, 1982

Architect: Not determined

Landmark Site: Borough of Manhattan, Tax Map Block 611, Lot 30 (BIN: 1010833)

Calendared: September 13, 2022

Public Hearing: November 15, 2022

On November 15, 2022, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Julius' Bar Building as a New York City Landmark and the proposed designation of the related Landmark Site (Item No. 2). The hearing was duly advertised in accordance with the provisions of the law. Eleven people spoke in favor of the proposed designation, including the owner of Julius' Bar; New York State Assemblymember Deborah J. Glick, speaking on behalf of herself and State Senator Brad Hoylman; representatives of the NYC LGBT Historic Sites Project, Village Preservation, Historic Districts Council, Walt Whitman Initiative, and Society for the Architecture of the City; and individuals including Sip-In witness and LGBTQ+-rights advocate Randy Wicker. There were no speakers in opposition to the proposed designation. The Commission also received 206 written submissions in favor of the proposed designation, including one from the Gay Activists Alliance, as well as 191 sent by individuals as part of

Summary

Julius' Bar Building

The Julius' Bar Building is New York City's most significant site of pre-Stonewall LGBTQ+ activism. Three years before the Stonewall Rebellion, four gay-rights activists—including three major figures in the history of the city's LGBTQ+-rights movement—carried out a public action at Julius' Bar to challenge the closure of bars by city and state authorities simply for serving gay customers. Known ever since as the “Sip-In,” it was a signature event in the battle for LGBTQ+ people to socialize and celebrate openly in bars, restaurants, and other public places, the “gay people's Declaration of Independence” according to the pioneering gay-rights activist and Sip-In participant Randy Wicker.

Opened as a speakeasy during Prohibition, Julius' is housed in a building with portions dating to 1826, at the corner of Waverly Place and West 10th Street in Greenwich Village. By the 1950s, it was a famous gathering place for artists, writers, and the celebrated news photographer Weegee. Toward the end of the decade, as LGBTQ+ life in the Village was moving from below Washington Square to the Christopher Street area, Julius' began to attract gay men, who gathered there among its straight patrons.

Despite its status as the country's center of gay life, New York was “the city that most aggressively and systematically targeted gay men as criminals” in the 1960s. As in most of the country, same-sex acts were illegal, making being gay a de facto crime; it was impossible for most LGBTQ+ people to live their lives openly due to the potentially devastating consequences of being publicly identified as gay or lesbian.

For people forced to live so much of their lives in secrecy, gay bars were special places where patrons were able to drop “the pretension of heterosexuality” they otherwise had to maintain. Dozens of gay and lesbian bars operated fairly openly in New York until the 1950s, when the city intensified its crackdowns on them; by the mid-1960s, few were left. Integral to the persecution of gay New Yorkers was the State Liquor Authority (SLA), which routinely revoked the licenses of bars with LGBTQ+ patrons because it viewed their mere presence as disorderly. Often, these closures followed an arrest for “homosexual solicitation” on the premises using police entrapment, “the lynchpin of a social system intended to humiliate LGBTQ+ people” by publicly outing them to their friends, families, and employers. The city's leading gay-rights organization of the time, the Mattachine Society of New York, made ending entrapment and the SLA's actions against bars with gay and lesbian patrons a major goal.

In 1966, Mattachine was headed by a new president, Dick Leitsch, who led the Society's activist wing along with Craig Rodwell and Randy Wicker. Having made considerable progress against entrapment by the spring of 1966, Mattachine planned a protest aimed squarely at the SLA. In this action, on April 21 of that year, three conservatively dressed men—Leitsch, Rodwell, and fellow Mattachine member John Timmons—accompanied by the press, would walk into a bar, hand the manager a letter stating they were gay, request to be served, and document the anticipated denial to catch the discrimination in action, publicize the SLA's anti-gay policies, and press for an official response. After visiting three other bars, it was at Julius'—where Wicker joined them as a “witness”—that they received their denial and were able to confront the injustice publicly. The moment, captured by *Village Voice* photographer Fred W. McDarrah, is one of the

iconic images of the LGBTQ+-rights movement. Coverage followed in both the *Village Voice* and *New York Times*, where the city's Commissioner of Human Rights, William H. Booth, expressed support for Mattachine and opposition to the "denial of bar service to a homosexual, simply for that reason." At the time, it was the strongest statement in favor of gay rights by a major New York City official.

Called "the opening shot in the campaign to make gay bars legal" by historian David Carter, the Sip-In is widely recognized as a landmark event in the fight for people, regardless of sexual orientation, to meet and express themselves openly in public. It exemplified the new eagerness within the gay-rights movement of the time to confront society's persecution of LGBTQ+ people head-on, anticipating the activism of Stonewall and the Gay Liberation Movement. Forever associated with the Sip-In, the Julius' Bar Building is a monument to the fearlessness of early gay-rights activists, shining a light onto equality efforts leading up to Stonewall and the pioneering figures spearheading them.

Building Description

Julius' Bar Building

Description

The Julius' Bar Building at 155-159 West 10th Street (aka 186-188 Waverly Place) sits at the northwest corner of Waverly Place and West 10th Street in the Greenwich Village neighborhood of Manhattan. The building covers its lot, which extends for 19'5" along Waverly Place and 75' along West 10th Street. Constructed as two separate buildings in the 19th century joined by a hyphen in the early 20th century, its form and appearance reflect its evolution over a period of approximately 100 years, from 1826 to around 1930. The building's period of significance is April 21, 1966, the date of the "Sip-In", a significant protest action publicizing discrimination against gay New Yorkers in bars and other places of public accommodation.

The building is within the Greenwich Village Historic District, designated in 1969 by the Landmarks Preservation Commission, which has regulated changes to its exterior since then. Today, the Julius' Bar Building consists of a three-story 36-foot-deep portion at the front (eastern end) of the lot, on the northwest corner of Waverly Place and West 10th Street; a lower, three-story 22-foot-wide portion at the rear (western end) of the lot; and a two-story connector, or "hyphen," in between.

The three-story corner portion at 186 Waverly Place was constructed in 1826 and raised to its current height in 1874. The three-story, three-bay, 22-foot-wide portion of the building at the rear (western end) of the lot, 159 West 10th Street, was constructed in 1845 and apparently raised from two to three stories in 1868. The hyphen connecting the

two buildings was apparently constructed as a one-story brick extension to the rear of 186 Waverly Place between 1893 and 1895 (later raised to two stories), which connected with a single-story extension to the east facade of 159 West 10th Street between 1911 and 1916. Between 1920 and 1930, the visible facades of the entire building, including both three-story structures and the hyphen, were stripped and coated with rough-textured stucco in an "English-style" pattern giving it an Arts-and-Crafts-style appearance. The building changed little between this time and the 1966 Sip-In. Following the discovery of severe structural issues within the oldest, three-story corner portion of the building in 1982, this portion's outer walls were essentially reconstructed under an LPC Certificate of Appropriateness.¹ The work carefully recreated the exterior with only minor departures from its previous appearance. Likely as part of this work, the entire hyphen was raised to a uniform two stories.²

The existing condition of the building described here includes the features that reflect the Julius' Bar Building's appearance at the time of the Sip-In on April 21, 1966. Alterations made to the building since then, under permits issued by the Landmarks Preservation Commission, are described separately below.³

Primary Waverly Place Facade (East)

The Waverly Place facade is coated in rough-textured stucco. The southern end of the facade, at the building's corner, contains the recessed main entrance to Julius' Bar. The first story has a large window opening with "Julius'" script on the glass. [At the time of the Sip-In, this and a similar bar window on the West 10th Street facade flanking the main entrance had smaller rectangular panes set within a wide wood surround, and decorative brick bases with diamond-shaped ornament and header-brick sills below.] The three-bay second and third

stories have square-headed window openings with projecting sills, and the facade is topped by a simple masonry coping. [At the time of the Sip-In, there were shallow round-arched recesses above the third-story window openings.]

Primary West 10th Street Facade (South)

This facade is also coated in rough-textured stucco. The three-bay, three-story westernmost portion (the former 159 West 10th Street building) contains two square-headed first-story door openings above a brick (left) and concrete (right) step. The wood panel within the left door opening, and paneled wood door with round-arched window within the right door opening, appear similar to those present in 1966, as does a square projecting louver to the left of the left door opening. A lintel course extends above a portion of the first story. The second and third stories have square-headed window openings with projecting sills and lintels, and the facade is topped by a simple molded gutter with a metal downspout at the facade's western end.

To the right of the westernmost three-story portion is the hyphen, which contains a round-arched entrance opening with a recessed door opening. The recess contains a light fixture and non-historic door; the surfaces of the recess are coated with textured stucco similar to the rest of the building's exterior. [At the time of the Sip-In, the base of the hyphen west of its doorway had a decorative brick panel with diamond ornament similar to the panels formerly below Julius' main bar windows.]

To the right of the hyphen is the West 10th Street facade of the three-story corner portion of the building. The eastern end of the facade contains the previously mentioned recessed main entrance to Julius' Bar. The first story also has a square-headed door opening to the west of the bar's large window opening. The two-bay second and third stories have closely spaced square-headed window openings with

projecting sills, and the facade is topped by a simple masonry coping continued from the Waverly Place facade.

Secondary East Façade

The partially visible secondary east façade of the westernmost three-story portion of the building contains no visible openings and is coated with the same textured stucco as the primary façade. It is crowned by a parapet with a simple masonry coping. A large metal exhaust pipe is present at the northern end of this façade, extending on to the roof; whether such a pipe was present at the time of the Sip-In is unknown.

Secondary West Facade

The rear facade of the three-story corner portion of the building is partially visible over the hyphen from West 10th Street. It is coated in rough-textured stucco similar to that covering the primary facades; whether it was stuccoed in 1966 is unclear as no photos of this facade from that period have been found. The partially visible third story contains three unevenly spaced square-headed window openings (the two northernmost openings are shorter than the southernmost one) with stucco-coated projecting sills and is crowned, slightly below the parapet on the West 10th Street facade, by a gutter with downspout. The corner portion's parged north parapet is partially visible over this façade.

Alterations (Post-1966)

Alterations, as described, constitute changes since the 1966 period of significance, approved by the Landmarks Preservation Commission following the 1969 designation of the Greenwich Village Historic District, including as part of the 1982 reconstruction of the corner portion's exterior walls. Changes include, at and around the main entrance, the installation of a plaque in April 2022

commemorating the 1966 Sip-In, the installation of a concrete step, the replacement of the main-entrance door with a similar door (or the alteration of this door to move the handle to the opposite side), and the installation of a pendant lamp within the main-entrance recess. Both of the bar windows flanking the main entrance have been replaced, and the decorative brick bases with diamond-shaped ornament and header-brick sills below these windows present at the time of the Sip-In have been replaced with stuccoed surfaces and projecting stuccoed sills.

Other changes to the Waverly Place facade include the installation of a first-story security camera adjacent to the window opening; the replacement of the historic six-over-one double-hung wood windows present at the time of the Sip-In; and the removal of shallow round-arched recesses from above the third-story window openings.

On the West 10th Street facade, all historic wood double-hung sashes have been replaced. On the three-bay, three-story westernmost portion of this facade, they were likely four-over-one (possibly six-over-six) at the second story, and 12-over-two at the third story; and at the second and third stories of the corner building they were six-over-one. Additional changes to the westernmost portion of this facade include the installation of an alarm box between the door openings; the cutting back of the first-story lintel course, which formerly extended to the hyphen; and the surfacing of the second- and third-story sills and lintels with grooved cement instead of the same textured stucco as the rest of the facade.

Within the hyphen, changes since 1966 include the replacement of the decorative brick panel with diamond ornament (similar to those formerly below the bar windows) with textured stucco; the removal of a bracketed door hood with pitched, asphalt-shingled roof; the installation of a first-story security camera and alarm box; the apparent

replacement of the recessed entrance door; and the raising of the western portion of the hyphen to match the height of the eastern portion.

Alterations to the West 10th Street facade of the three-story corner portion include shifting the two easternmost pairs of second- and third-story window openings slightly westward and the adjustment of their spacing relative to each other; the replacement of the wood door with multi-pane transom within the door opening next to the hyphen; the removal of a bracketed pitched door hood with Spanish tile roof from above this opening; and the addition of a surface-applied wood strip tracing the outline of the original pitched roof, approved in the 1982 Certificate of Appropriateness as an interpretation of the original peaked-roof attic of 186 Waverly Place.

History and Significance

Julius' Bar Building

Early History of the Area⁴

Prior to the arrival of European fur traders and the Dutch West India Company, present-day New York City was the home of the Lenape people, who traveled from one encampment to another with the seasons, occupying waterfront camps in the summer and inland camps in the fall and winter. Their main trail ran the length of Manhattan from the Battery to Inwood. Two major branches led eastward to a place called Rechtauck or Naghotack in the Corlears Hook area, and westward toward an encampment called Sapokanican around the foot of present-day Gansevoort Street in the West Village.

Dutch colonists arrived in Manhattan in 1625, founding the settlement that would soon be named New Amsterdam. In 1626, Peter Minuit of the Dutch West India Company “purchased” the island from the Lenape for 60 guiders’ worth of trade goods. While Europeans viewed contracts such as this as purchase agreements, scholars have noted that Indigenous Peoples did not perceive them the same way, understanding them more as temporary tenancies.⁵ During the period of Dutch rule, most settlers lived at Manhattan’s far southern tip, clustered together for protection and easy access to the harbor facilities on which the colony depended. North of the settlement, a number of large farms, or *bouwerij* (boweries), as well as smaller plantations, were established. In the 1630s, the second director-general of New Amsterdam, Wouter van Twiller, claimed a huge tract comprising much of present-day Greenwich Village for his personal tobacco plantation, Bossen Bouwerie. The future site of the

Julius’ Bar Building was part of this plantation.

Enslaved West Africans brought to the colony soon after its settlement played a crucial role in constructing wharves, farms, mills, and streets, building Fort Amsterdam, clearing Governors Island, and serving as soldiers. Seeking to create a protective buffer for the fledgling settlement, van Twiller’s successor, William Kieft, granted farms north of New Amsterdam to several Black soldiers.⁶ The Council of New Amsterdam also freed 11 enslaved men who had petitioned for their freedom, extending lifelong freedom to their wives—but not their children—and granting each man a small farm on the colony’s northern outskirts. Some of these farms were located just south of where the Julius’ Bar Building now stands, around present-day Washington Square, Minetta Lane, and Thompson Street. After the British capture of New Amsterdam in 1664, free Blacks were denied the privileges enjoyed by white settlers, including the right to own property.

During the 18th century, the area of today’s Greenwich Village was the location of the small rural hamlet of Greenwich as well as the country seats and summer homes of wealthy downtown aristocrats, merchants, and capitalists. By the 1740s, the future site of Julius’ Bar was located within a vast tract of land amassed along the Hudson River by Sir Peter Warren, who had earned a fortune in war bounties as a British navy admiral and, according to historian Jill Lepore, enslaved a “sizeable number” of people.⁷ Warren’s daughters sold portions of the property after his death, and a large parcel containing the future Julius’ property was sold to David H. Mallows in 1788, and in turn to local merchant Abijah Hammond in 1794.⁸

Greenwich Village began to take shape in the early 19th century as New York’s population grew and Manhattan’s southern tip became increasingly commercial.⁹ As this happened,

Greenwich Village residents petitioned the city to exempt its happenstance street plan from the 1811 grid plan, preserving a key element of the Village's continuing charm. Previously undeveloped tracts were subdivided for the speculative construction of row houses, as the neighborhood blossomed into a dense residential district following the 1825 opening of the Erie Canal and the conversion of the Washington Military Parade Ground into Washington Square Park three years later. Industry also flourished in the Village during that time, especially in its western portion, where manufacturing and maritime-related commerce thrived along the Hudson River shoreline.

Construction and Early History of the Julius' Bar Building¹⁰

The New York Manufacturing Company purchased the block containing the Julius' Bar Building—bounded by Charles Street, Waverly Place (then Catharine, and later Factory Street), West 10th (then Amos) Street, and West 4th (then William) Street—from Abijah Hammond in 1812.¹¹ Founded by Samuel Whittemore a few days before acquiring the block, the firm produced hand cards used for straightening cotton and wool fibers before they could be spun into thread, using machinery patented by Samuel's brother Amos in 1797. Whittemore's company built a factory on the site and prospered during the War of 1812, boosted by restrictions on British imports. Following the war, the company struggled, and with his machinery's industry-leading patent set to expire in 1825, Samuel scaled back operations and sold off much of his equipment.

By this time, Greenwich Village was blossoming into a desirable residential area and Samuel Whittemore started developing his extensive land holdings there. From the mid-1820s until his death in 1835, Whittemore built several fine rows of houses in the Village, many of which survive along

Bleecker, Charles, Christopher, and West 4th Streets, and on Washington Place, within the Greenwich Village Historic District. His mansion at 45 Grove Street, built in 1830, is one of the Village's largest and most elegant Federal-style houses.

Among Whittemore's earliest development projects, in 1826, was the construction of ten houses on his former factory's block, filling the west side of present-day Waverly Place between West 10th and Charles Streets; the easternmost, corner portion of the Julius' Bar Building was one of these houses and is the row's sole survivor. Although the other nine houses were demolished by 1911 and no photos of them have been found, tax assessment records and historic maps indicate that they were largely identical wood-framed structures with brick fronts. As originally constructed, this corner portion of the Julius' Bar Building at 186 Waverly Place (then known as 18 Factory Street) was 2½ stories high with a peaked roof typical of the Federal era in which it was built. Extending 36 feet back from the corner on a 75-foot-deep lot, its original tenant, Hoyt & Morehouse, was a grocery firm.

Samuel Whittemore operated all ten of his Waverly Place houses as rental properties until his death. Hoyt & Morehouse was just the first of a succession of grocers that would occupy 186 Waverly Place over subsequent decades. In 1839, Whittemore's estate sold the building to Irish immigrant Adam McCanless, who operated his own grocery there well into the 1840s.¹² In 1845, McCanless constructed, at the rear of the lot, the brick structure that is now the three-story, three-bay westernmost portion of the Julius' Bar Building.¹³ Originally designated as 51½ Amos Street and later as 159 West 10th Street, it was 22 feet wide and probably two stories high and remained completely separate from the corner building into the 20th century.

The property, comprising both buildings, had

a series of owners in the 19th century who operated or rented space to grocery stores.¹⁴ Grocer William Aukamp purchased it in 1864 and apparently raised the 22-foot-wide building at the rear of the lot to three stories four years later.¹⁵ In 1874, Aukamp expanded the peaked-roof attic of the original corner building to a full third story.¹⁶ In 1884, Aukamp sold the property to William D. Koopmann, who rented it out to a series of German American wine and liquor merchants.¹⁷ By 1900, immigrant Henry Pracht was operating a saloon there and living in 186 Waverly Place with his wife Mary and her brother, bartender Herman Wish.¹⁸ It has remained in use as a bar (with the possible exception of a period during Prohibition) ever since. Around 1903, Pracht was succeeded by Henry Feste, who would operate a tavern at 186 Waverly Place and live in the building with his wife and children until at least 1920.¹⁹

A hyphen, or connector, between the corner building at 186 Waverly Place and the western building at 159 West 10th Street resulted from the construction, apparently between 1911 and 1916, of a single-story extension to the east façade of 159 West 10th Street, which met an extension to the rear (west facade) of 186 Waverly Place built about 20 years earlier. This closed the gap that had existed between the two buildings up to that time.²⁰

It is unclear exactly when, and at whose initiative, the Julius' Bar Building gained its present appearance. Between approximately 1920 and 1930, the facades of both buildings and the hyphen were stripped and coated with rough-textured stucco in an "English-style" pattern. This kind of alteration was common in Greenwich Village starting in the 1910s, as building owners capitalized on the Village's artistic, bohemian reputation by replacing 19th-century row house facades with stuccoed fronts evoking picturesque Old World sites such as Mediterranean and medieval English villages and the Montparnasse district of Paris.²¹ Expressing a hand-

crafted quality lamented as lost during the industrial age, this work fit within the broader Arts-and-Crafts architectural style, although the building itself is not a particularly well-developed example of it.

Julius' Bar and the Village²²

During Prohibition, by the mid-1920s, Henry Feste's former bar at 186 Waverly Place became—at least officially—a restaurant.²³ Julius' Bar was first listed in the building in a 1930 directory, and within two years, it was a popular speakeasy, highlighted in Al Hirschfeld's 1932 guide to illicit watering holes, *Manhattan Oases*, as a "madhouse without keepers" that had been shuttered by authorities four times. By that time, Julius' had already gained a reputation as a gathering place for the literary and artistic crowd. "It's to New York what the Café Domé is to Paris," Hirschfeld explained. "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."²⁴

One of Julius' regulars was Arthur Fellig, better known as Weegee, the legendary news photographer remembered for his sensationalistic crime-scene photos and candid shots of ordinary New Yorkers. In *Weegee's People*, his 1946 photo-chronicle of the city's nightlife, Weegee included a picture of Julius' bartender, noted its prominence as a "rendezvous of artists and writers," and explained that he visited there practically every night "to see if there were any messages for me."²⁵ His description of Julius' as "a hangout for newspaper folks" was borne out with the founding there of the *Village Voice* in 1955. Around that time, gossip columnist Walter Winchell wrote of Julius' that there were "only the best of drinks from the back of the bar. Many a famous foot has leaned on the rail beneath it—and still does."²⁶ One 1959 guidebook described Julius' as 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.”²⁷

By this time, Greenwich Village had long been the city’s, and country’s, center of gay and lesbian life. Although bars, tearooms, and other businesses catering to LGBTQ+ people had taken root there by the 1890s, it was in the early 20th century that the neighborhood’s gay and lesbian population first gained national prominence. This flourishing in the 1910s and ’20s closely followed the Village’s emergence as the country’s leading center of bohemian life, attracting artists, writers, intellectuals, activists, and other nonconformists drawn by its artistic venues, cafes, inexpensive restaurants, and abundance of cheap furnished rooms for “unmarried men and women who wished to develop social lives unencumbered by family obligations and to engage in work likely to be more creative than remunerative,” according to historian George Chauncey. Gay men and lesbians, Chauncey explains, were additionally drawn by “the Village’s reputation for tolerating nonconformity ... and the impetus for social experimentation engendered in the district ... for these held out the promise of making the Village a safe and even congenial place for homosexuals to live.”²⁸

Before World War II and into the 1950s, LGBTQ+ life in New York City was centered just below Washington Square, in the area now called the South Village.²⁹ Toward the end of the 1950s, it began moving westward toward the Sheridan Square/Christopher Park area, where Julius’ stands a few minutes’ walk from the Stonewall Inn (a designated New York City Landmark), the site of the 1969 rebellion that catalyzed the modern LGBTQ+ rights movement. Just to Julius’ east, at the intersection of Greenwich Avenue and Christopher Street, was “The Corner,” Greenwich Village’s most popular outdoor gay meeting place. Julius’ had

begun attracting gay patrons by the late 1950s, including Rudolf Nureyev, Truman Capote, and Edward Albee; the 1964 *Inside Guide to Greenwich Village* noted—in coded language decipherable by gay readers—that Julius’ “now attracts an amazing quantity of attractive men, theater notables.”³⁰

By 1965, Julius’ occupied a middle ground in the world of Greenwich Village watering holes. Not an exclusively a gay bar but profiting from a sizeable gay clientele, Julius’ had remained largely under the radar of liquor control authorities until the entrapment arrest that year of one of its customers for “alleged solicitation by a homosexual.”³¹ While *New York Unexpurgated*, a 1966 guide to underground New York City nightlife listed Julius’ in its section “The Gayer Side of New York,” it noted that the bar attracted straight patrons as well, with “couples in the back, mixed; mainly college boys in the front ... not always from gay universities, but ‘that way.’” In an appendix to the book containing last-minute updates, it noted that Julius’ had recently put up “a GAYS KEEP AWAY sign,” reflecting the pressures of discriminatory laws and practices on the bar’s owners, and its customers.³²

LGBTQ+ Persecution in the 1950s and ’60s³³

To large degree, the world LGBTQ+ New Yorkers occupied in the 1950s and ’60s was more repressive than it had been before World War II. Although homosexual acts had been illegal before the war just as they were afterward, and the social, personal, and professional consequences of being outed had been no less severe, “the laws were enforced only irregularly, and indifference or curiosity—rather than hostility or fear—characterized many New Yorkers’ response to the gay world for much of the half-century before the war,” according to George Chauncey.³⁴ After the war—which itself has been described as “something of a nationwide coming out experience” that “facilitated interaction among gay

men” and provided unprecedented opportunities for newly independent women to meet and explore their sexual identities—bars catering specifically to gay men and lesbians sprang up across the country in cities large and small.³⁵ In New York City, in 1945, a group of gay ex-service members founded the Veterans Benevolent Association, which threw dances and parties bringing together hundreds of men.

Despite the increased ease with which lesbians and gay men were able to meet during and just after the war, the punitive laws and harsh societal attitudes toward them had not changed. By 1950, some prominent politicians began harnessing this undercurrent of hostility to portray homosexuals as a national security threat and root them out of government, aided by wide-ranging surveillance and information gathering by J. Edgar Hoover’s FBI.³⁶ In the words of *Stonewall* author David Carter, “It became a common assumption that any homosexual man or woman was so beyond the pale that he or she must also partake of the most forbidden ideological fruit of all: communism. Homosexuals thus became handy scapegoats for both of these postwar obsessions.”³⁷

While there were no laws that made homosexuality illegal, the illegality of most same-sex acts made being gay a de facto crime. LGBTQ+ people could be fired or denied housing, and in the most extreme cases, consenting adults who had sex within their own homes could be sentenced to life in prison, forced into psychiatric facilities, and castrated. During the 1960s, homosexual sex remained illegal in every state except Illinois. In New York City, anti-gay legislation prohibited same-sex kissing and dancing. Police could arrest anyone wearing fewer than three items of clothing deemed “appropriate” to their sex, repurposing a 19th-century law intended to curtail political mischief into a tool for oppressing LGBTQ+ people.³⁸ As John

D’Emilio explains, “Every evening spent in a gay setting, every contact with another homosexual ... every sexual intimacy carried a reminder of the criminal penalties that could be exacted at any moment.”³⁹

Although New York City was home to America’s largest LGBTQ+ population and was its capital of gay subculture, it “was also the city that most aggressively and systematically targeted gay men as criminals.”⁴⁰ This included a series of harassment campaigns, including one during the 1953 mayoral race, in which gay bars, beaches, and other gathering places were raided by the police. Integral to this persecution was the New York State Liquor Authority (SLA), which had carte blanche to issue and revoke liquor licenses and “interpreted the laws so that even the presence of homosexuals—categorized as people who were ‘lewd and dissolute’—in a bar made that place disorderly and subject to closure,” according to David Carter.⁴¹ Subsequent “clean-up” campaigns followed the 1953 raids, including one in 1959-60 in which several bars and restaurants catering to gay patrons had their licenses revoked for allowing “disorderly persons, homosexuals, and degenerates” on their premises, and another in the lead-up to the 1964 World’s Fair.⁴²

By 1966, the year of the Sip-In, more than 100 men were arrested each week in bars or cruising areas following their entrapment for “homosexual solicitation.”⁴³ With the city’s largest concentration of bars, restaurants, hotels, and private clubs catering to the LGBTQ+ community, Greenwich Village bore the brunt of the enforcement.

The Homophile Movement and the Mattachine Society of New York⁴⁴

The April 21, 1966 action known as the “Sip-In” against the closure of gay bars by the State Liquor Authority would be carried out and witnessed by

four members of the Mattachine Society of New York, three of whom—Dick Leitsch, Randy Wicker, and Craig Rodwell—are major figures in the history of New York City activism and the LGBTQ+-rights movement. Undertaken at a time when homosexuality was classified as a disorder by the American Psychiatric Association—when the stigma against homosexuality was so strong and pervasive that most LGBTQ+ people lived secretly for fear of losing their jobs, their homes, their reputations, the love and support of their families and friends, and possibly their freedom—the public pronouncement that the Sip-In represented was an act of remarkable courage.

The Mattachine Society of New York traced its origins to the original Mattachine Society, the country's pioneering homophile organization—as gay- and lesbian-rights groups were then called—founded in 1951 in Los Angeles by a group of gay men led by Harry Hay.⁴⁵ Established just as the McCarthyist campaign against so-called “sexual perverts” was reaching fever pitch, it was a radical, activist organization that rejected society's view of gay people as pathological and “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.”⁴⁶ That approach would last for only two years, however, as the organization took an accommodationist turn in 1953 and began urging its members to “adjust to a ‘pattern of behavior that is acceptable to society in general and compatible with [the] recognized institutions ... of home, church, and state.’”⁴⁷

By 1955, additional Mattachine chapters appeared in Chicago and New York, with the latter branch established by clinical psychologist Tom Morford and Tony Segura, founder of the League, a secretive gay men's discussion group that grew

partially out of the Veterans Benevolent Association.⁴⁸ New York's chapter soon became the organization's biggest. It was largely passive, however, with its leaders choosing not to confront the prevailing view of LGBTQ+ people as psychologically ill, nor to agitate publicly and forcefully for gay rights.

That conservative approach began to change with the arrival of younger, activist members like Randy Wicker, Craig Rodwell, and soon afterward, Dick Leitsch. Wicker and Rodwell were two of the movement's early firebrands, with Wicker described as “the first militant activist on the East Coast” and Rodwell as a young man “eager to take on the whole world's prejudice against homosexuality” by *Stonewall* historian David Carter.⁴⁹ By 1964, Wicker and Rodwell had opened a regular dialogue between New York Mattachine and the trailblazing, militant leader of the Mattachine Society of Washington, Franklin Kameny. In July of that year, largely at their urging, Kameny spoke before New York Mattachine, rejecting the idea of homosexuality as an illness, advocating nonviolent activism modeled on the work of the Rev. Martin Luther King Jr., and asserting that “homosexual acts engaged in by consenting adults are moral, ... right, good, and desirable, both for the individual participants and for ... society,” a radical statement for the time.⁵⁰ Previously ambivalent toward New York Mattachine, Leitsch was electrified by the speech, which he credited with turning him into an activist.⁵¹

In a sea change for the organization in 1965, Leitsch became its president-elect (vice president) and Wicker its secretary. The group began demonstrating almost immediately, staging one of the country's earliest gay-rights protests at the United Nations in April of that year against LGBTQ+ discrimination in the United States and Cuba.⁵² New York Mattachine's new leadership reflected the burgeoning political activism of the

nation's homophile organizations. A few months after the Sip-In, in August of 1966, several of these groups would meet in San Francisco to form the North American Conference of Homophile Organizations. At that meeting, Leitsch delivered an address urging the crowd to "stop whimpering and start demanding.... Homophile organizations must be radical.... We must demand the right to cruise, the right to work, the right to public accommodations, and the other rights the homosexual lacks."⁵³

Mattachine and Entrapment

The closure of gay and lesbian bars by the State Liquor Authority went hand-in-hand with the practice of police entrapment, a long-standing tactic described by George Chauncey as "the linchpin of a social system intended to humiliate LGBTQ+ people."⁵⁴ With its potential to ruin the personal and professional lives of those it ensnared, entrapment—and the potential publication of one's arrest in the press—instilled fear in LGBTQ+ citizens in a ceaseless campaign of unjustified punishment and subjugation.

For people forced to live so much of their lives in secrecy, gay bars were special places, "an all-gay environment where patrons dropped the pretension of heterosexuality" they were otherwise forced to maintain.⁵⁵ Invading the security of people in such uniquely safe spaces was an act of particular cruelty. Before New York City intensified its crackdowns on LGBTQ+ gathering places starting in the 1950s, there were about 40 gay bars, operating fairly openly and run by private businesspeople, according to Leitsch and Wicker.⁵⁶ As historian Andrew Dolkart explains, entrapment was integral to authorities' closure of 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.... [h]andsome young police officers would dress in what they considered 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] could then lose their liquor licenses and be forced to close.⁵⁷

As a result, gay bars largely became controlled by the Mafia, which could illicitly obtain liquor licenses and pay off the local police; and bars like Julius', which served both gay and straight customers, feared the impact of arrests.

Shortly after Dick Leitsch became president-elect of New York Mattachine in 1965, the organization's new activist leadership focused on combatting entrapment, issuing a position paper denouncing the practice and the closure of gay bars as abridgments of their fundamental rights.⁵⁸ They made considerable progress in a short time. In the summer of 1965, Leitsch opened a dialogue with a *New York Post* reporter, Joseph Kahn, that resulted in a series of favorable articles and a *Post* editorial calling for an end to the practice.

Although the arrival of Mayor John Lindsay in January of 1966 initially brought hope to the city's LGBTQ+ activists, much remained the same, with a crackdown two months later on noise, drug use, and the presence of LGBTQ+ people around Washington Square drawing criticism from the neighborhood. In response, on March 31, 1966, the police commissioner, along with NYPD Chief Inspector Sanford Garelik, appeared in a community meeting at Judson Memorial Church; when Randy Wicker

confronted them about entrapment, Garelik explicitly condemned it. The event was a success for Mattachine, so much so that a front-page *New York Times* account two days later focused solely on entrapment, Garelik's denunciation of it, and his request that the public report known occurrences to him. In the article, the New York Civil Liberties Union called Garelik naïve for not apparently realizing that "a large number of police spend their duty hours dressed in tight pants, sneakers, and polo sweaters ... to bring about solicitations."⁵⁹

Even while disavowing entrapment, Garelik defended the practice of closing bars simply for serving LGBTQ+ people. When Wicker asked him "Why aren't private non-racketeer businessmen allowed the legal right to run restaurants for homosexuals just as they run restaurants for heterosexuals?" Garelik responded that what Wicker saw as "repression" he saw as "enforcement."⁶⁰ This issue—of the State Liquor Authority (SLA) revoking liquor licenses for no other reason than the presence of LGBTQ+ people—was also one Leitsch had been working on, having retained an attorney, Frank Patton Jr., to assess the legality of the practice. Patton's conclusion was 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."⁶¹ Despite this, the State Liquor Authority operated as if it was its duty to close bars with an LGBTQ+ clientele, and bar owners, fearing the loss of their licenses and businesses, went along.

April 21, 1966: The "Sip-In"⁶²

Firm in their conviction that SLA practice was illegally discriminatory, the question for New York Mattachine's leaders was how best to test it and clarify law and policy in their favor. Their answer was direct, media-savvy, and brilliantly simple. A

group of conservatively dressed men in suits—orderly in their comportment—would walk into a bar, hand the manager a letter explaining that they were gay and wished to be served, and document the anticipated denial, capturing LGBTQ+ discrimination as it happened and providing a basis for questioning the SLA's policies and actions directly. Although this "Sip-In," by which the event has since been known, was apparently not a name coined by Mattachine, nor given until after the event, it reflected the organization's eagerness to model its activism on that of the Southern Civil Rights Movement, which was similarly battling discrimination in public places.

After consulting with Franklin Kameny, "the consensus was that, yes, we had to do this, and yes, we had to get press coverage," Leitsch later recalled:

We couldn't invite the television people, because the presence of television cameras and all that recording equipment could make a place disorderly ... so we should just stick with the print media, and so we sent telegrams to all the newspapers and magazines saying we were going to do this the next day at noon...⁶³

Carrying out the action would be Leitsch and Craig Rodwell, joined by John Timmons, a member of Mattachine's public affairs committee. Their target—where it seemed almost certain they would not be served—was an East Village bar called the Ukrainian American Village, which had a sign on the door stating, "If you're gay, stay away." Although the press arrived at the restaurant by noon, Leitsch, Timmons, and Rodwell were late; by the time they got there, the *New York Times* reporter, Thomas A. Johnson, had asked the manager for a response, which tipped him off and caused him to close for the day.

The group next moved to a Howard Johnson's restaurant at Sixth Avenue and 8th Street, which, Leitsch recalled, was "very hostile to gay people."⁶⁴ There they asked for the manager, handed him their letter on Mattachine stationery, and received a dismissive response. After the press demanded, "Don't you know it's against the law to serve homosexuals?" manager Emil Varela reportedly replied, "'How do I know you are homosexuals?' ... Then he bent over and shook with laughter. 'Why shouldn't they be served a drink?.... They look like perfect gentlemen to me.... I don't think the government has any right to question any man's sex life. If the government does, I think there ought to be a few marches. Bring the boys a drink.'"⁶⁵ Foiled again, they moved on to a Polynesian bar, the Waikiki, a bit farther up Sixth Avenue, where they were served again.

Finally, Leitsch hit on the idea of trying Julius', to which Timmons objected, as Leitsch later recalled, that "you can't really do this to a gay bar."⁶⁶ Staging the Sip-In there would take the protest in a direction Mattachine had not intended—bringing attention to one of the Village's best-known, though officially secret, gay gathering places—and highlighted the complicated position Julius' occupied. Despite Timmons' description, Julius' was not an exclusively gay bar; as *New York Unexpurgated* noted, it attracted both gay and straight patrons in a largely segregated space, with gay men congregating around the bar and both gay and straight couples in the back room. Nor was the space always entirely welcoming, as memoirist Caco Velho recalled of the bar around this time: "There was always Julius', of course. But by this time ... 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 ... and call my parents."⁶⁷

A recent raid and entrapments had made

management nervous about the bar's gay clientele; it had recently ejected Craig Rodwell for wearing an "Equality for Homosexuals" button and installed a sign over the bar instructing patrons to face forward, a measure intended to curtail gay pickups. At Julius', or perhaps just before, Randy Wicker joined the group, according to Leitsch, because "the lawyer said ... we should have some witnesses around."⁶⁸ Entering Julius' that day, Leitsch recalled, he noticed the venue's typically "elegant, very grand" crowd of gay men, who,

all wore old three-piece suits.... And they were getting out of work and having cocktails and here we were.... We asked for a drink, and the guy started to make us a drink, and we handed him the little note, and he said 'What does it say, I don't have my glasses' or 'I can't read it.' And so Craig or somebody read the note to him, and he covered the glasses with his hand. And he said 'I can't serve you if you're gay. You know that. You're with the Mattachine Society. You know it's against the law to serve homosexuals. We got busted last week, we got cops sitting in the damn door, we gotta go to court....'⁶⁹

That denial, captured by *Village Voice* photographer Fred W. McDarrah with Timmons, Leitsch, Rodwell, and Wicker around the bar, is one of the iconic images of the early LGBTQ+ rights movement.⁷⁰

The Legacy of the Sip-In

The Sip-In marked "the first time LGBTQ+ discrimination had been proactively documented in the mainstream media," according to the NYC LGBT Historic Sites Project.⁷¹ On the day after the event, the *New York Times*, using disparaging language typical of the mainstream press in referring

to LGBTQ+ people, headlined its account, “3 Deviates Invite Exclusion By Bars.”⁷² This article, which described the event as a “noon-time sip-in,” appears to have coined the name by which it has since been known. Although the term does not appear to have been used by New York Mattachine before the event—Craig Rodwell’s press release called it a “challenge” and a “venture”—the Society immediately adopted it. In its newsletter the following month, Mattachine reported that “Most of the publicity which came out of the sip-in has been good.”⁷³

Rodwell’s press release explained that, “This will be the first time a ruling will be sought from the State Liquor Authority on the basis that homosexuals were present on the premises without there being any charge of disorderly conduct,” stripping the issue down to the basic question of whether patrons could be denied service simply for being gay.⁷⁴ Four days later, the *Times* followed up on the story with the SLA, which essentially ducked the issue, denying that it had ever instructed licensees to deny service to LGBTQ+ people but affirming its position that “it was up to bartenders to use their discretion in deciding whom to serve.” More importantly, the city’s new Commissioner of Human Rights, former head of the New York State NAACP William H. Booth, responded favorably in the article to Mattachine’s concerns. Noting that he had recently contacted police leaders at Mattachine’s request over the issue of entrapment, Booth posited that the commission’s “jurisdiction over discrimination based on sex” would permit it to investigate “denial of bar service to a homosexual, simply for that reason.”⁷⁵ Although this would ultimately prove incorrect, Booth’s publicly expressed support for Mattachine, and his equation of gay rights with human rights, appear unprecedented by a New York City official of his stature.

Almost one year later, in March of 1967, the

Sip-In reappeared in the news after a state appeals court ruled that the SLA was wrong to suspend Julius’ liquor license based on a single solicitation arrest there of a gay patron by an undercover officer. Although the incident had occurred months before the Sip-In, the *Times* included a short summary of the Sip-In in its report, indicating the demonstration’s staying power. The SLA remained unmoved, however, stating that “Nothing in our regulations ... prohibits a licensee from serving any orderly person” while sidestepping the issue of classifying people as disorderly based solely on their identity.⁷⁶

In the short term, the Sip-In’s legacy was ambiguous. Despite the appeals court’s ruling against the SLA in 1967, the court did not address the much larger and more significant issues of denying service on the basis of sexual orientation and whether gay and lesbian bars should have the right to operate freely and openly. Soon after the Sip-In, Mayor Lindsay publicly announced his opposition to the entrapment of LGBTQ+ people and the practice was officially curtailed, but these developments appear more related to Mattachine’s activism before the Sip-In than to the Sip-In itself.⁷⁷ As was clear by the Stonewall Rebellion three years later, bars catering to LGBTQ+ customers would remain largely at the mercy of organized crime and law enforcement for years to come.

Since then, the Sip-In’s legacy has increasingly come into focus, and today, Julius’ Bar is considered the most important site of pre-Stonewall LGBTQ+ activism in New York City.⁷⁸ Carried out by prominent leaders of the city’s early gay-rights movement, the Sip-In represents the ascendancy of a new militancy and fearlessness without which Stonewall “might not have occurred,” according to David Carter.⁷⁹ It is the embodiment of the “fever” Dick Leitsch caught from fellow Sip-In participants Craig Rodwell and Randy Wicker when

he first became active in Mattachine, a determination that “We don’t have to sit here in the closet anymore.... We can go out and do stuff and take over the world and change everything.”⁸⁰ The city’s first gay-rights protest to receive significant media coverage, its imagery is an indelible part of the movement’s history. The Sip-In appears in practically every history of the country’s LGBTQ+ movement as a signature moment in the fight for the right of people, regardless of sexual orientation, to meet and express themselves openly in public.⁸¹ As the site of the Sip-In, the Julius’ Bar Building stands as a rebuttal to the belief that the LGBTQ+-rights movement started with Stonewall in 1969, shining a light onto the activism of the preceding years and the people leading it.

The new assertiveness that the Sip-In exemplified laid the groundwork for a more militant gay-rights movement that ultimately surpassed New York Mattachine’s approach. Originally seen as radical, Leitsch and the organization’s leadership were viewed by many within the movement as too complacent, and too close to city officials, by the time of the Stonewall Rebellion.⁸² Two weeks after Stonewall, in July of 1969, tensions arose in a meeting at St. John’s Episcopal Church in the Village between Mattachine leadership and a new group of more radicalized members calling themselves the Mattachine Action Committee (MAC). MAC soon broke away from its parent organization, establishing itself later that month as the Gay Liberation Front (GLF). Several organizations would be created out of GLF, including the Gay Activists Alliance, which developed the “zap,” a direct, public confrontation of a political figure regarding LGBTQ+ rights designed to gain media attention.⁸³ As these and other organizations grew to prominence, Mattachine became less relevant, and in 1976, it filed for bankruptcy.⁸⁴

While the Sip-In, in Randy Wicker’s words, was “gay people’s Declaration of Independence” for “our Constitutional right to public assembly and accommodation,” it also reminds us that the right of people regardless of sexual orientation to gather freely, openly, and safely in public remains an ongoing struggle.⁸⁵ In 1980, two men were killed and four wounded when a man with a proclaimed hatred of gay people fired an Uzi into two gay clubs in the West Village.⁸⁶ Fifty years after the Sip-In, in 2016, 49 people were killed and 56 wounded at the Pulse Nightclub in Orlando, Florida, the deadliest attack on LGBTQ+ people in the country’s history. As this report was being prepared, in November of 2022, five people were killed and an additional seven wounded by gunfire at Club Q in Colorado Springs, Colorado, by a man dressed in body armor carrying multiple firearms, on the eve of the annual Transgender Day of Remembrance.⁸⁷

The Sip-In’s Participants and Their Wider Impact⁸⁸

The impact of three participants in the Sip-In, Dick Leitsch, Randy Wicker, and Craig Rodwell, went far beyond their actions that day. Described as “one of the country’s most militant and important activists in the decade before Stonewall” and the Sip-In’s “mastermind,” Leitsch was born into a Catholic family in Louisville, Kentucky in 1935.⁸⁹ His parents had gay and lesbian friends and accepted his homosexuality, speaking openly and supportively with him about it. As a teenager, he dreamed of moving to New York, which he did in 1959, settling on the Upper West Side, one of the city’s largest gay communities. Leitsch would remain New York Mattachine’s president at the time of the Stonewall Rebellion and into the 1970s. During Stonewall, Mayor John Lindsay reportedly called Leitsch, begging him to do whatever he could to stop it. “Even if I could, I wouldn’t,” he replied. “I’ve been

trying for years to get something like this to happen.”⁹⁰

Randy Wicker, who continues to attend commemorations at Julius’, was the first gay man to appear openly on television, undisguised and under his own name, in 1964. Born Charles Gervin Hayden Jr. in 1938, he came to New York 20 years later as a University of Texas student to hand out flyers advertising Mattachine Society lectures. Wicker’s increasing involvement in college in the civil rights movement, as well as the expulsion of several gay students while he was there, convinced him “that homosexuals needed a militant movement, comparable to the Southern civil rights movement.”⁹¹ Before joining the leadership of New York Mattachine, he founded his own group, the Homosexual League of New York. After radio station WBAI aired a panel discussion of psychologists and psychiatrists discussing homosexuality as an illness in 1962, Wicker pressed the station to air another discussion exclusively with gay men. In two separate articles the following day, the *New York Times* noted that a “taboo” had been broken with the “90 minute program ... by far the most extensive consideration of the subject to be heard on American radio,” which “succeeded ... in encouraging a wider understanding of the homosexual’s attitudes and problems.”⁹²

The Sip-in highlights Wicker’s mastery of attracting media coverage, creating “a crack ... in the wall of media silence” on homosexuality.⁹³ In the early 1960s, he spoke to numerous organizations, including the Ethical Culture Society, Rutgers University, and 350 City College students in 1963.⁹⁴ Before one of his television appearances, Wicker wrote his mother that,

I will be talking to millions of people about things they never heard before. My participation ... will help mothers like you

to understand the problems of their children. I will be reaching dozens, perhaps hundreds, even thousands of young men and women who are lost and confused, who are thinking of suicide, who are laden with guilt, who cannot face the world, who think they are the only ones in the world who feel as they do.... [This] is the greatest chance I have ever had in my life to do something really important, really noble, and really satisfying.⁹⁵

In 1964, Wicker organized the country’s first public gay-rights protest at the U.S. Army Building on Whitehall Street, calling out the military’s discriminatory practices including providing the records of gay men to their employers. He continued to advocate for gay rights in the media following the Sip-In and into the present.⁹⁶

In addition to his role in the Sip-In, Craig Rodwell’s lasting legacy to the city and the world is the NYC Pride March. A Chicago native, he saved his pennies to move to New York after hearing that it was the country’s center of gay life. Here he enrolled in the American Ballet School and started a serious relationship with Harvey Milk, then a conservative banker.⁹⁷ In 1962, Rodwell was cited at Jacob Riis Park for not wearing a bathing suit covering his navel and extending halfway down his thighs, an obsolete law that was selectively enforced only for gay men. After Rodwell protested the ticket, he was arrested, then sentenced to jail, where a guard shoved his head into a wall after Rodwell responded to his anti-gay slur.

Rodwell began volunteering with New York Mattachine in 1964, finding the gay-rights movement to be “his life’s calling.”⁹⁸ In 1965, he organized transportation to protests in Washington, D.C. and to the July 4th Reminder Day demonstration at Independence Hall, which was the movement’s main

annual gay-rights event before Stonewall. In 1967, he opened the Oscar Wilde Memorial Bookshop, “the nation’s first gay-and-proud bookstore,” which would move to Christopher Street in 1973 and remain open into the 2000s.⁹⁹ In its early years, the store was a frequent target of anti-gay thugs, who ransacked it when Rodwell was out of town, put swastikas on the door, and sent him threatening letters.

Rodwell ran the bookstore until shortly before his death in 1993. Soon after the Stonewall Rebellion, he conceived of the Christopher Street Liberation Day March, after concluding that New York and Stonewall’s late June date were a more meaningful focus of annual commemorations and calls to action than Philadelphia and July 4th. First held in 1970, the event has since grown into the NYC Pride March, helping to cement New York’s status as the country’s—and arguably the world’s—center of LGBTQ+ life.

Later History of the Julius’ Bar Building¹⁰⁰

Since the Sip-In, the building has continued to house both Julius’ Bar and apartments. In 1969, it was included within the Greenwich Village Historic District. Following the discovery, in 1982, of severe structural issues within the original (corner) portion of the building housing the main portion of Julius’ Bar, this portion’s exterior walls were essentially reconstructed under Landmarks Preservation Commission approvals. During this time, Julius’ closed and portions of its interior (not part of this designation) were retained and reinstalled to recreate its former appearance. Portions of the exterior rebuilt at that time were similarly recreated to match the building’s previous appearance, with only minor differences. Today, the Julius’ Bar Building appears little changed from the time of the Sip-In.

As the legacy of the Sip-In has increasingly been recognized and celebrated, so has that of the

building as a major LGBTQ+ history site. On April 21, 2016, Julius’ hosted a 50th anniversary celebration of the Sip-In attended by Dick Leitsch and Randy Wicker, and several City and State officials.¹⁰¹ Joshua Laird, National Parks Commissioner for New York Harbor, spoke on the bar’s successful nomination to the National Register of Historic Places, prepared by the NYC LGBT Historic Sites Project. Although 56 years ago, Julius’ management hid the bar’s prominence as a meeting place for gay men, it now touts Julius’ as one of the city’s most historic gay bars, with Pride flags flying from its windows and the phrase “Celebrating with Pride Today and Everyday” greeting its patrons on its two bar windows.

Endnotes

¹ Walter M. Schlegel, P.E. letter to Landmarks Preservation Commission, June 11, 1982; file for Landmarks Preservation Commission Certificate of Appropriateness 83-005 (LPC 82-447) issued July 21, 1982.

² Although raising the hyphen to a uniform height was not part of the proposed work in 1982 as reflected in the submitted drawings or the Certificate of Appropriateness, it was completed by the time of the c. 1983-88 New York City Department of Finance photograph of the building (Municipal Archives).

³ These alterations have primarily been determined by LPC photographs taken leading up to, and around the time of, the 1969 designation of the Greenwich Village Historic District; from before the 1982 work to the corner portion of the building; and by the c. 1983-88 Department of Finance photograph.

⁴ Sources for this section include New York City Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969), I:11-13; LPC, *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), 10-11; LPC, *354 West 11th Street Designation Report (LP-2210)* (New York: City of New York, 2007), prepared by Jay Shockley, 2-3; LPC, *Greenwich Village Historic District Extension II Designation Report (LP-2366)* (New York: City of New York, 2010), 5-7; LPC, *South Village Historic District Designation Report (LP-2546)* (New York: City of New York, 2013), 5-7; LPC, *Sullivan-Thompson Historic District Designation Report (LP-2590)* (New York: City of New York, 2016), 5-9; and Jan Seidler Ramirez, “Greenwich Village,” in Kenneth T. Jackson, Ed., *The Encyclopedia of New York City* (New Haven, Connecticut: Yale University Press, 1995), 506.

⁵ LPC, *Aakawaxung Munahanung (Island Protected from the Wind) Archaeological Site Designation Report (LP-2648)* (New York: City of New York, 2021), prepared by Amanda Sutphin, Jessica Striebel MacLean, and MaryNell Nolan-Wheatley, 13.

⁶ In 1643, Kieft ordered a massacre that killed more than 100 Lenape men, women, and children and initiated a two-year period of brutal retaliation between the Lenape and the Dutch that has come to be known as Kieft’s War.

⁷ Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan* (New York: Knopf, 2005), fn 4, 302, cited in LPC, *354 West 11th*

Street Designation Report, 2.

⁸ New York City Property Conveyances, Liber 50, Page 351 (May 1, 1788); and Liber 155, Page 227 (June 16, 1794). The 1788 sale was by Charlotte Warren’s husband, Willoughby Bertie, the Fourth Earl of Abingdon, namesake of the Village’s Abingdon Square, of two irregularly shaped parcels constituting slightly more than 100 acres between the Hudson River and the “old Greenwich lane” (now Greenwich Avenue). Mallows, the purchaser, appears at the very least to have been sympathetic to the British cause; during the British occupation of New York City, in 1777, he served as superintendent of the watch of the Out Ward—the rural ward north of Manhattan’s southern tip—furnishing 14 men each night to “apprehend incendiaries and stifle fires” set by rebels who had already burned part of the city and harbored “designs of burning the rest.” “Proclamation by Major General James Robertson,” *New-York Gazette and Weekly Mercury*, January 20, 1777, 3. The Hammond property is shown on Edwin Smith, *Map of New York City from Battery to 29th Street: Showing Farm Lines and Boundaries as Originally Granted* (1891), in the New York Public Library’s Digital Collections.

⁹ A series of cholera and yellow-fever epidemics in Lower Manhattan between 1799 and 1822, and the draining of the miasmatic Lispenard Meadows south of the Village during that time, contributed to the influx of residents to the Greenwich area.

¹⁰ Sources for this section include H. G. Kittredge and A. C. Gould, *History of the American Card-Clothing Industry* (Worcester, Massachusetts: The T. K. Earle Manufacturing Company, 1886), 34-54; Andrew Dolkart (with Jay Shockley, Ken Lustbader, and Amanda Davis), *National Register of Historic Places Registration Form: Julius’ Bar* (Washington, D.C.: National Park Service, 2016), 8:2-3; New York City Assessed Valuations of Real Estate, Ninth Ward, 1825-1893, New York City Municipal Archives; New York City Directories, 1826-1923, New York Public Library Digital Collections; United States Census (New York, New York), 1880, 1900, 1910, and 1920; William Perris, *Maps of the City of New York, Volume 5* (1854), 67; Perris, *Maps of the City of New York, Volume 4* (1859), 59; Matthew Dripps, *Plan of New York City from the Battery to Spuyten Duyvil Creek* (New York: M. Dripps, 1867), 6; G. W. Bromley, *Atlas of the Entire City of New York* (New York: Bromley & Robinson, 1879), 10; George W. and Walter S. Bromley, *Atlas of the City of New York* (Philadelphia: G.W. Bromley & Company, 1891), 10; E. Robinson and R. H.

Pidgeon, *Atlas of the City of New York, Volume 4* (New York: E. Robinson Co., 1893); *Insurance Maps of the City of New York, Volume 3* (New York: Sanborn Map Company, 1895), 59; *Insurance Maps of the City of New York: Manhattan, Volume 3* (New York: Sanborn Map Company, 1904), 15; George W. and Walter S. Bromley, *Atlas of the City of New York: Borough of Manhattan* (Philadelphia: G.W. Bromley & Co., 1911); and *Atlas of the Borough of Manhattan, City of New York* (New York: G.W. Bromley & Co., 1916), 35.

¹¹ New York City Property Conveyances, Liber 100, Page 290 (July 1, 1812).

¹² New York City Property Conveyances, Liber 396, Page 87 (May 13, 1839). From 1839 through 1844, directories listed McCanless' grocery at either 18 Factory Street or at "Factory c[orner]. Amos."

¹³ The 1845 assessed valuation for the property indicates construction of this second structure.

¹⁴ Grocers occupying the property as tenants, according to city directories, included George Oldenbuttel, c. 1851-56; John Schmidt, c. 1859; Henry Mencken, c. 1860; Adolph Schellmuller, c. 1861; Frederick Hogrewe, c. 1862-63; and John Wulfhop Jr., c. 1873-82. According to the 1880 census, Wulfhop was living there with his family, two boarders, and other families at that time.

¹⁵ New York City Property Conveyances, Liber 886, Page 634 (December 17, 1863). The addition of a third story to the 22-foot wide rear building is reflected in its 1868 assessed valuation.

¹⁶ New York City Department of Buildings Alteration Record 368-1874 (March 28, 1874), New York City Municipal Archives.

¹⁷ New York City Property Conveyances, Liber 1846, Page 126 (November 21, 1884). Tenants included liquor dealer George J. Weiss, who also lived in the building, in 1888; and wine dealer and Yorkville resident Hans Vonmetzrad, in 1889.

¹⁸ 1900 U.S. Census.

¹⁹ 1920 U.S. Census.

²⁰ The dating of the hyphen is based on the 1893 Robinson, 1895 Sanborn, and 1911 and 1916 Bromley maps cited above.

²¹ For more on these alterations in Greenwich Village, see Andrew Scott Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: Johns Hopkins University Press, 2009), 114-177.

²² Sources for this section include Dolkart et al., 8:3-6.

²³ The 1923 city directory showed Victor Baum as operating a restaurant at 186 Waverly Place.

²⁴ Al Hirschfeld and Gordon Kahn, *Manhattan Oases: New York's 1932 Speak-Easies* (New York: Dutton, 1932), 48; cited in Dolkart et al., 8:4.

²⁵ Weegee (Usher Fellig), *Weegee's People* (New York: Essential Books, 1946), np. Weegee called Julius' "the oldest bar in the Village" where "Joe, the bartender, answers your phone calls, solves life's complicated problems, and even cashes your checks ... provided they are OK'd by Packy, the manager."

²⁶ Undated photographs of Winchell columns hanging in Julius' Bar, cited in Dolkart et al., 8:5.

²⁷ Richard Lewis, *Poor Richard's Guide to Non-Tourist Greenwich Village* (New York: Cricket Press, 1959), 19, cited in Dolkart et al., 8:6.

²⁸ George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay World, 1890-1940* (New York: Basic Books, 1994), 229.

²⁹ The area was home to establishments such as "'Eve Addams'" Tearoom at 129 MacDougal Street, a prominent lesbian gathering spot opened in 1925 and raided and closed by the police the following year; the Black Rabbit at 111 MacDougal, "one of the Village's gay stamping grounds," closed by the police around 1929; Louis' Luncheon at 116 MacDougal, a hangout popular with gay men and lesbians, writers, and chorus girls in the 1930s and '40s; the San Remo Café at the corner of MacDougal and Bleecker Streets, patronized in the 1940s and early '50s by Tennessee Williams, Gore Vidal, James Baldwin, Allen Ginsberg, and William Burroughs, among others; and Portofino at 206 Thompson Street, which served as a discreet meeting place for lesbians including Edith S. Windsor and Clara Speyer, whose relationship begun there in 1963 formed the basis for the U.S. Supreme Court's 2013 decision overturning the federal Defense of Marriage Act. LPC, *South Village Historic District Designation Report*, 33-37.

³⁰ Beth Bryant, *The Inside Guide to Greenwich Village, Winter-Spring 1964-65* (New York: Oak Publications, 1964), 7; cited in Dolkart et al., 8:8. Albee's meeting with a young archeologist at Julius' is said to have inspired the main characters in *Who's Afraid of Virginia Woolf?*.

³¹ Charles Grutzner, "Court Annuls S.L.A. Penalty in a Morals Case," *New York Times*, March 9, 1967, 33.

³² Petronius (pseudonym), *New York Unexpurgated* (New York: Matrix House, 1966), 103, 244.

³³ Portions of this section are adapted from LPC, *Gay Activists Alliance Firehouse (Former Engine Company No. 13) Designation Report (LP-2632)* (New York: City of New York, 2019), 7-8. Other sources include Dolkart et al.; John D’Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970* (Chicago: University of Chicago Press, 1998), 23-74; George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay World, 1890-1940* (New York: Basic Books, 1994), 1-29; David Eisenbach, *Gay Power: An American Revolution* (New York: Carroll & Graf, 2006), 1-18; and David Carter, *Stonewall: The Riots that Sparked the Gay Revolution* (New York: St. Martin’s Griffin, 2010), 5-66.

³⁴ Chauncey, 2.

³⁵ D’Emilio, 24. While “the military officially maintained an anti-homosexual stance,” according to D’Emilio, “wartime conditions nonetheless offered a protective covering than facilitated interaction among gay men” (26). Lesbian relationships blossomed among women serving in the military as well as on the home front, where newly independent women torn from their conventional roles, freed from the oversight of male relatives, and inhabiting a largely female world, found unprecedented opportunities to form new relationships and explore their sexual identities. For more on World War II and its effect on gay subculture, see D’Emilio, 23-39.

³⁶ D’Emilio, 42. A 1950 *New York Times* article discussed an “investigation of reports that there are hundreds of homosexuals and moral perverts in Government employ, many of them poor security risks,” by the U.S. Senate. Clayton Knowles, “Vardaman Linked to Amerasia Case,” *New York Times*, June 8, 1950, 8.

³⁷ Carter, 15.

³⁸ According to Carter, 15, the legislation was passed during the Anti-Rent War of the late 1830s and 1840s, when tenant farmers protested against the feudal system they lived and labored under perpetuated by the patroons.

³⁹ D’Emilio, 49.

⁴⁰ Carter, 17.

⁴¹ Carter, 17.

⁴² “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, cited in Dolkart et al., 8:10.

⁴³ Carter, 18.

⁴⁴ Sources for this section include Dolkart et al.; D’Emilio, 57-91, 149-75, 196-219; and Carter, 30-54.

⁴⁵ According to D’Emilio, 67, the name of the Society came from Hay’s interest in “‘mattachines,’ mysterious medieval figures in masks whom Hay speculated might have been homosexuals.”

⁴⁶ In 1950, the *Times* reported on the Chairman of the Republican Party’s assertion that “sexual perverts who have infiltrated our Government in recent years” were “perhaps as dangerous as the actual Communists.” “Perverts Called Government Peril,” *New York Times*, April 19, 1950, 25; D’Emilio, 59.

⁴⁷ D’Emilio, 81.

⁴⁸ D’Emilio, 89-90; Jay Shockley, “Tony Segura Residence,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/site/tony-segura-residence/>), accessed November 3, 2022.

⁴⁹ Jay Shockley, “Picket in Front of U.S. Army Building, First-Ever Gay Rights Protest,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/site/picket-in-front-of-u-s-army-building-first-ever-u-s-gay-rights-protest/>), accessed November 3, 2022; Carter, 31.

⁵⁰ Cited in Carter, 39.

⁵¹ Although Leitsch had attended a Mattachine New York meeting in 1962, he was turned off by a speech given by a board member, psychologist Albert Ellis, describing “homosexuality as an illness” and the ovation it received from Mattachine’s members (Carter, 37).

⁵² Jay Shockley, “Picket at Dag Hammarskjold Plaza, Fourth-Ever U.S. Gay Rights Protest,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/site/picket-at-dag-hammarskjold-plaza-fourth-ever-u-s-gay-rights-protest/>), accessed November 3, 2022.

⁵³ Cited in D’Emilio, 198.

⁵⁴ George Chauncey, “The Forgotten History of Gay Entrapment,” *The Atlantic* website (<https://www.theatlantic.com/ideas/archive/2019/06/before-stonewall-biggest-threat-was-entrapment/590536/>), accessed November 3, 2022.

⁵⁵ D’Emilio, 33.

⁵⁶ Carter, 47.

⁵⁷ Dolkart et al., 8:11.

⁵⁸ Fundamental rights noted in the statement included the “First Amendment right of peaceable assembly,” the 14th Amendment prohibition on the denial of constitutional

rights to citizens, and “the spirit of the 1964 Civil Rights Act ... that no citizen be denied service in places of public accommodation because of arbitrary discrimination.” Mattachine Society of New York, “The Right of Peaceable Assembly,” Dick Leitsch papers, New York Public Library, Entrapment 1965 Section, Reel 10, cited in Dolkart et al., 8:13.

⁵⁹ Eric Pace, “Garelik Urges Public to Report Police Trapping of Homosexuals,” *New York Times*, April 2, 1966, 1.

⁶⁰ Carter, 45.

⁶¹ Cited in Dolkart et al., 8:14.

⁶² The main sources for this section are Eric Marcus Interview with Dick Leitsch (January 23, 1989), Making Gay History podcast (<https://makinggayhistory.com/podcast/dick-leitsch/>), accessed November 3, 2022; Lucy Komisar, “Civil Liberties: Three Homosexuals in Search of a Drink,” *Village Voice*, May 5, 1966, 15; and Jim Farber, “Before the Stonewall Uprising, There was the ‘Sip-In,’” *New York Times*, April 20, 2016.

⁶³ Marcus-Leitsch Interview.

⁶⁴ Marcus-Leitsch Interview.

⁶⁵ Komisar.

⁶⁶ Marcus-Leitsch Interview.

⁶⁷ Caco Velho, Memoir, cited in Dolkart et al., 8:6. After the Sip-In, Mattachine stated that it bore “no ill-will against Julius’ or the management,” offering to pay their legal expenses from its Legal Defense Fund. Craig Rodwell, “Press Release: Homosexuals Challenge S.L.A.,” Mattachine Society, Inc. of New York, April 22, 1966, Mattachine Society of New York Records, 1951-1976, LGBTQ History and Culture Since 1940 Archive, New York Public Library.

⁶⁸ Marcus-Leitsch Interview.

⁶⁹ Marcus-Leitsch Interview.

⁷⁰ The photograph is one of only two images of pre-Stonewall activism included in Carter’s *Stonewall*.

⁷¹ “Photos: Plaque Unveiled at Julius’ Bar, Commemorating History-Making Act of Civil Disobedience,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/2022/04/26/julius-plaque-photos/>), accessed November 7, 2022.

⁷² Thomas A. Johnson, “3 Deviates Invite Exclusion by Bars,” *New York Times*, April 22, 1966, 43.

⁷³ “The Sip-In,” *New York Mattachine Newsletter*, May

1966, 2, Mattachine Society of New York Records, 1951-1976, LGBTQ History and Culture Since 1940 Archive, New York Public Library.

⁷⁴ Rodwell, “Press Release: Homosexuals Challenge S.L.A.”

⁷⁵ Charles Grutzner, “S.L.A. Won’t Act Against Bars Refusing Service to Deviates,” *New York Times*, April 26, 1966, 55.

⁷⁶ Charles Grutzner, “Court Annuls S.L.A. Penalty in a Morals Case,” *New York Times*, March 9, 1967, 33.

⁷⁷ Sidney E. Zion, “Lindsay Placates Coffeehouse Set,” *New York Times*, May 3, 1966, 49; Eric Pace, “Police Forbidden to Entrap Homosexuals to Make Arrests,” *New York Times*, May 11, 1966, 36.

⁷⁸ For a list of other pre-Stonewall LGBTQ+ activism sites in New York City, see “Activism Before Stonewall,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/theme/activism-before-stonewall/>), accessed December 5, 2022. Although earlier demonstrations had occurred at the U.S. Army’s Whitehall Induction Center (September 19, 1964), Cooper Union (December 2, 1964), and the United Nations (April 18, 1965), their impact did not approach that of the Sip-In. As Rodwell later recalled of the Whitehall protest, “We got no attention whatsoever to our demonstration or our press releases.” Kay Tobin and Randy Wicker, *The Gay Crusaders* (New York: Paperback Library, 1972), 68.

⁷⁹ Carter, 259.

⁸⁰ Marcus-Leitsch Interview.

⁸¹ Major histories of the country’s LGBTQ+-rights movement that include detailed accounts of the Sip-In include D’Emilio; Carter; Eisenbach; and Lillian Faderman, *The Gay Revolution: the Story of the Struggle* (New York: Simon & Schuster, 2015).

⁸² Mattachine’s willingness to meet with city officials during the Stonewall Rebellion and its apparent efforts to quell the riots by writing “We homosexuals plead with our people to please help maintain peaceful and quiet conduct on the streets of the village” on the bar’s windows drew criticism from other activists for being too “Establishment.” See *Stonewall Inn Designation Report*, 12.

⁸³ The group’s headquarters at 99 Wooster Street (a designated New York City Landmark) served as an important community center. LPC, *Gay Activists Alliance Firehouse (Former Engine Company No. 13) Designation Report (LP-2632)* (New York: City of New York, 2019), prepared by Matthew A. Postal.

⁸⁴ *Stonewall Inn Designation Report*, 12-13.

⁸⁵ Randolfe Wicker, New York City Landmarks Preservation Commission Public Hearing Testimony, November 15, 2022.

⁸⁶ David W. Dunlap, “New York’s Own Gay Massacre, in the Village, Is Now Barely Recalled,” *New York Times*, June 16, 2016, A18.

⁸⁷ Tomas Peipert, Jesse Bedayn, and Brittany Peterson, “Gay Bar Shooting Suspect Faces Murder, Hate Crime Charges,” November 21, 2022, *AP News* website (<https://apnews.com/article/shootings-colorado-gun-politics-springs-7f079c7feebc32cc8ad46f2724844c18>), accessed December 5, 2022.

⁸⁸ The main sources for this section are Carter; D’Emilio; Robert D. McFadden, “Dick Leitsch, Whose ‘Sip-In’ Was a Gay Rights Milestone, Dies at 83,” *New York Times*, June 22, 2018; Jay Shockley, “Picket in Front of U.S. Army Building, First-Ever U.S. Gay Rights Protest,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/site/picket-in-front-of-u-s-army-building-first-ever-u-s-gay-rights-protest/>), accessed November 7, 2022; and Tobin and Wicker, 65-76.

⁸⁹ McFadden; “In Memoriam: Dick Leitsch, Pioneering LGBT Activist,” NYC LGBT Historic Sites Project website (<https://www.nyclgbtsites.org/2018/06/22/in-memoriam-dick-leitsch-pioneering-lgbt-activist/>), accessed November 7, 2022.

⁹⁰ McFadden.

⁹¹ D’Emilio, 158.

⁹² Jack Gould, “Radio: Taboo Is Broken,” *New York Times*, July 16, 1962, 35; Milton Bracker, “Homosexuals Air Their Views Here,” *New York Times*, July 16, 1962, 36.

⁹³ Carter, 25.

⁹⁴ “Homosexual Group Asks Understanding,” *New York Times*, October 18, 1963, 21.

⁹⁵ Cited in D’Emilio, 160.

⁹⁶ A video of Wicker appearing on the Pittsburgh call-in talk show “Hotline” in 1972 is viewable on YouTube at <https://www.youtube.com/watch?v=1V4UrCExIMQ>, accessed November 9, 2022.

⁹⁷ One of the country’s first openly gay public officials, Milk was a Long Island native who moved to San Francisco in the early 1970s and was elected city supervisor in 1977. Under his sponsorship, San Francisco passed a law outlawing discrimination in employment, housing, and public accommodations on the basis of sexual orientation. He was assassinated in 1978. Milk was the subject of the 1984 documentary *The Times of Harvey Milk*, which was added to the Library of Congress’ National Film Registry in 2012 as a “work of enduring importance to American culture.” Susan King, “National Film Registry Selects 25 Films for Preservation,” *Los Angeles Times*, December 19, 2012; accessed online at <https://www.latimes.com/entertainment/la-xpm-2012-dec-19-la-et-mn-national-film-registry-20121217-story.html>), December 5, 2022.

⁹⁸ Carter, 35.

⁹⁹ Tobin and Wicker, 65.

¹⁰⁰ Sources for this section include Dolkart et al., 8:2-3; Landmarks Preservation Commission Certificate of Appropriateness 83-005 (LPC 82-447) issued July 21, 1982; and “Photos: Plaque Unveiled at Julius’ Bar, Commemorating History-Making Act of Civil Disobedience,” NYC LGBT Historic Sites Project website.

¹⁰¹ In attendance at this event were Manhattan Borough President Gale Brewer, City Council Member Rosie Mendez (Chair of the Council’s LGBT Caucus), Council Member Corey Johnson, and State Senator Brad Hoylman.

Findings and Designation

Julius' Bar Building

On the basis of a careful consideration of the history, the architecture, and the other features of this building and site, the Landmarks Preservation Commission finds that the Julius' Bar Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City, state, and the nation.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Julius' Bar Building and designates Borough of Manhattan Tax Map Block 611, Lot 30 as its Landmark Site, as shown in the attached map.



Julius' Bar Building, Waverly Place facade
Bilge Kose, LPC, December 2022



Julius' Bar Building, West 10th Street and Waverly Place facades
Bilge Kose, LPC, December 2022



Julius' Bar Building, corner portion, c. 1969
LPC



Waverly Place facade, in preparation for 1982 reconstructive work
File for LPC Certificate of Appropriateness 83-005 (LPC 82-447)



West 10th Street facade, in preparation for 1982 reconstructive work
File for LPC Certificate of Appropriateness 83-005 (LPC 82-447)



Graphic Source: MapPLUTO, Edition 22v1, Author: New York City Landmarks Preservation Commission, DHW, Date: 12.06.2022