



Gay Pride Month 2013

Among New York City's designated Landmarks and Historic Districts, there are many sites pertaining to the history of the Lesbian, Gay, Bisexual and Transgender community. A number of the Landmarks Preservation Commission's designation reports in more recent years document this history, though earlier reports do not. This slideshow, in honor of Gay Pride Month, is a sampling of some of New York City's historic LGBT sites.

Names highlighted in **lavender** indicate people who have been embraced by the LGBT community, based on historic evidence of their personal histories, affectional preferences, friendships, and relationships. It is necessary to take into account cultural and historical context—for instance, the fact that some of these people were married but research indicates involvement in same-sex relationships. In addition, it was not until the early 20th century that Americans categorized and stigmatized people according to their sexual preference.

For further information about the New York City Landmarks Preservation Commission visit our website at nyc.gov/landmarks

This presentation was prepared by Christopher Brazee, Gale Harris, and Jay Shockley. Photographs are from the LPC except where noted.



Stonewall Inn
51-53 Christopher Street, Manhattan
Greenwich Village Historic District



c. 1965

The **Stonewall Inn** is one of the most significant sites associated with LGBT history in New York City and the entire country. In June 1969, a routine police raid on this gay bar in Greenwich Village resulted in active resistance, setting off five days of rioting and demonstrations, with unprecedented cries for “gay pride” and “gay power.” The Stonewall uprising sparked the next phase of the Gay Liberation Movement, which involved more radical political action during the 1970s. Groups such as the Gay Liberation Front, the Gay Activists Alliance, Radicalesbians, and the Street Transvestites Action Revolutionaries were organized within months of the uprising.

The events at Stonewall also inspired the LGBT pride movement. The first anniversary of the uprising was commemorated in June 1970 as Christopher Street Liberation Day; the main event was a march from Greenwich Village to Central Park, now widely considered the first ever Gay Pride Parade. The celebration has since evolved into the internationally-recognized Gay Pride Month, which this slideshow honors.

The two buildings that comprised the Stonewall Inn were originally built in the 1840s as stables. They are within the Greenwich Village Historic District, which was designated on April 29, 1969—just months before the uprising that catalyzed the LGBT rights movement.

Bethesda Fountain Central Park, Manhattan



Emma Stebbins



Charlotte Cushman

Photo courtesy of the Library of Congress

Photo courtesy of the Library of Congress

Sculptor **Emma Stebbins** (1815-1882) designed her masterpiece, the **Bethesda Fountain**, during the 1860s while she was living in Rome with her lover, the American actress **Charlotte Cushman**. Stebbins was one of a number of lesbian artists, including novelist-journalist **Matilda Hays** and sculptors **Harriet Hosmer** and **Edmonia Lewis**, who formed a circle of “female jolly bachelors” around Cushman, a leading star of the American and British stages.

Entitled the *Angel of the Waters*, Stebbins’ sculptural group depicts the biblical “Angel of Bethesda” resting on a base surrounded by four cherubs representing “health,” “purity,” “peace,” and “temperance.” This theme was considered a particularly appropriate symbol of the healthful benefits provided by the Croton Aqueduct water stored in Central Park reservoirs. The Bethesda Fountain is the earliest public artwork by a woman in New York City and was the only sculpture commissioned as part of the original Greensward plan for Central Park.

Alice Austen House 2 Hylan Boulevard, Staten Island



Alice Austen

Photos courtesy of the Alice Austen House

Alice Austen (1866-1952), a photography pioneer, lived for much of her life in this early 18th century farmhouse, which was purchased in 1844 by her grandfather, who renamed it Clear Comfort and remodeled it in the Gothic Revival style (additions 1846, c. 1852, 1860-78). Most active as a photographer between the 1880s and the 1920s, Austen produced about 8,000 images, primarily of friends, family, and neighbors engaged in such activities as playing tennis, bicycling, and picnicking. Among the photographs are images of Austen and friends dancing together, embracing in bed, and cross-dressing, which were unique for their time and have become iconic for the LGBT community. In 1899, Austen formed an intimate relationship with **Gertrude Amelia Tate** (1871-1962), who came to live at Clear Comfort in 1917. After losing most of their money in the stock market crash, Alice and Trude ran a teashop at Clear Comfort. Alice lost the property to foreclosure in 1935 and the women were forced to separate, Alice living at various nursing homes, Trude with disapproving relatives. The house became a public museum in 1975. To visit view: <http://aliceausten.org/visit/>

Elsie de Wolfe and Elisabeth Marbury House

122 East 17th Street, Manhattan

East 17th Street/Irving Place Historic District



Photo courtesy of the Byron Collection,
Museum of the City of New York



Photo from Elisabeth Marbury, My Crystal Ball (1923)

Elisabeth Marbury and Elsie de Wolfe

The house at **122 East 17th Street** (1843-44, c. 1853-54, c. 1868-70), in the East 17th Street/Irving Place Historic District, was rented between 1892 and 1911 by Victorian lesbian power-couple **Elsie de Wolfe**, often credited as America's first professional interior designer, and **Elisabeth Marbury**, one of the world's leading, and pioneering female, theatrical producers. De Wolfe and Marbury first met in 1887, and their relationship lasted nearly 40 years. Their Sunday afternoon salons here were attended by notables connected with the worlds of the arts, society, and politics.

The house next door at **47 Irving Place** (1843) was, according to a 1914 biography, where the great gay Irish wit and writer **Oscar Wilde** lodged while touring America in 1882.

Bayard-Condict Building 67 Bleecker Street, Manhattan

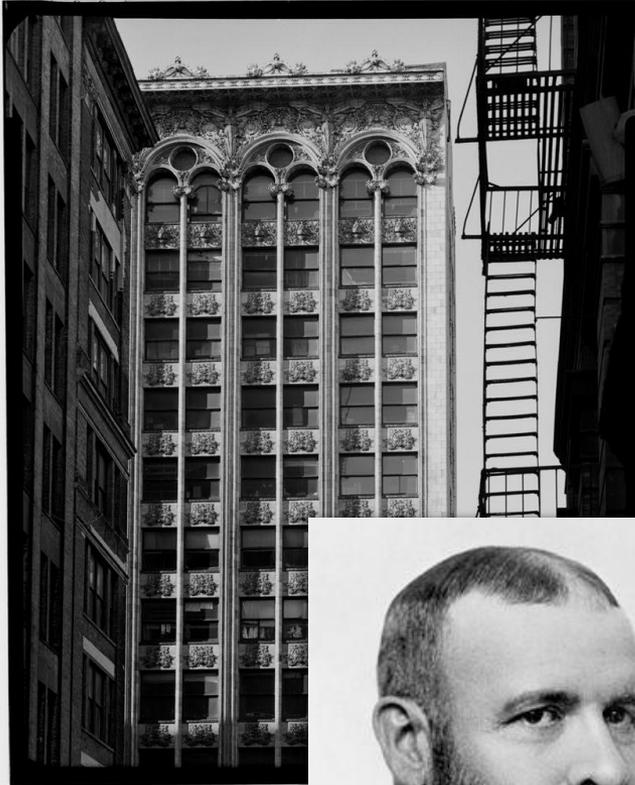


Photo: Calvin Robinson, Historic American Buildings Survey
courtesy of the Library of Congress



Louis Sullivan

Photo courtesy of the Chicago History Museum

The LGBT community has largely come to embrace Chicago master architect **Louis Sullivan** (1856-1924) as one of its own, as typified by his inclusion in the publication *Out and Proud in Chicago: An Overview of the City's Gay Community* (2008). While some more traditional architectural historians and buffs may balk at this embrace, the issue of inquiry into the lives of historic LGBT personages was cogently addressed by lesbian author Paula Martinac in her pioneering *The Queerest Places: A Guide to Gay and Lesbian Historic Sites* (1997):

Because lesbians and gay men have had to hide for such a long time...many of the rules of evidence simply don't apply...In claiming people as gay, I was more interested in looking for how people lived their lives—their friends and community, their work, their relationships. And yes, I sometimes relied on rumor and gossip, which has been called the 'oral history' of queer people.

Biographer Robert C. Twombly officially broached Sullivan's personal life in *Louis Sullivan: His Life and Work* (1986) when he wrote "there is a good deal of evidence—some personal, some architectural—to suggest Louis Sullivan may have been homosexual." Twombly was referring to Sullivan's exceptionally private and guarded personality, his preference for the company of men and the study of the male anatomy, his mentorships with such older men as architect John Edlmann, his intense involvement with the athletic Lotos Club in Chicago, his brief marriage at the age of 43 as his career was declining, and his complex architectural theories incorporating the "masculine" and "feminine" in his buildings' form and ornament.

The **Bayard-Condict Building** (1897-99), Sullivan's only work in New York City, is a superb example of his tall building designs. Clad entirely in white glazed terra cotta, the 12-story building features monumental piers and mullions that soar upward to round arches, culminating in a row of winged angels amidst a profusion of Sullivan's highly distinctive organic ornamentation.

Ogden Codman House

7 East 96th Street, Manhattan



Photo courtesy of the Society for the Preservation of New England Antiquities

Ogden Codman

Ogden Codman (1863-1951), an influential early 20th century residential architect and interior designer, built this Parisian-influenced residence for himself in 1912-13. Codman is well-documented as active in the homosexual subculture of the 19th and early 20th centuries in Boston, New York, and Europe, along with such friends as architects **Arthur Little** and **Ralph Adams Cram**. In 1893, Codman began his architectural practice in New York, where he designed numerous town houses. Among his most distinguished accomplishments was the publication *The Decoration of Houses* (1897) with novelist Edith Wharton.

Webster Hall and Annex

119-125 East 11th Street, Manhattan

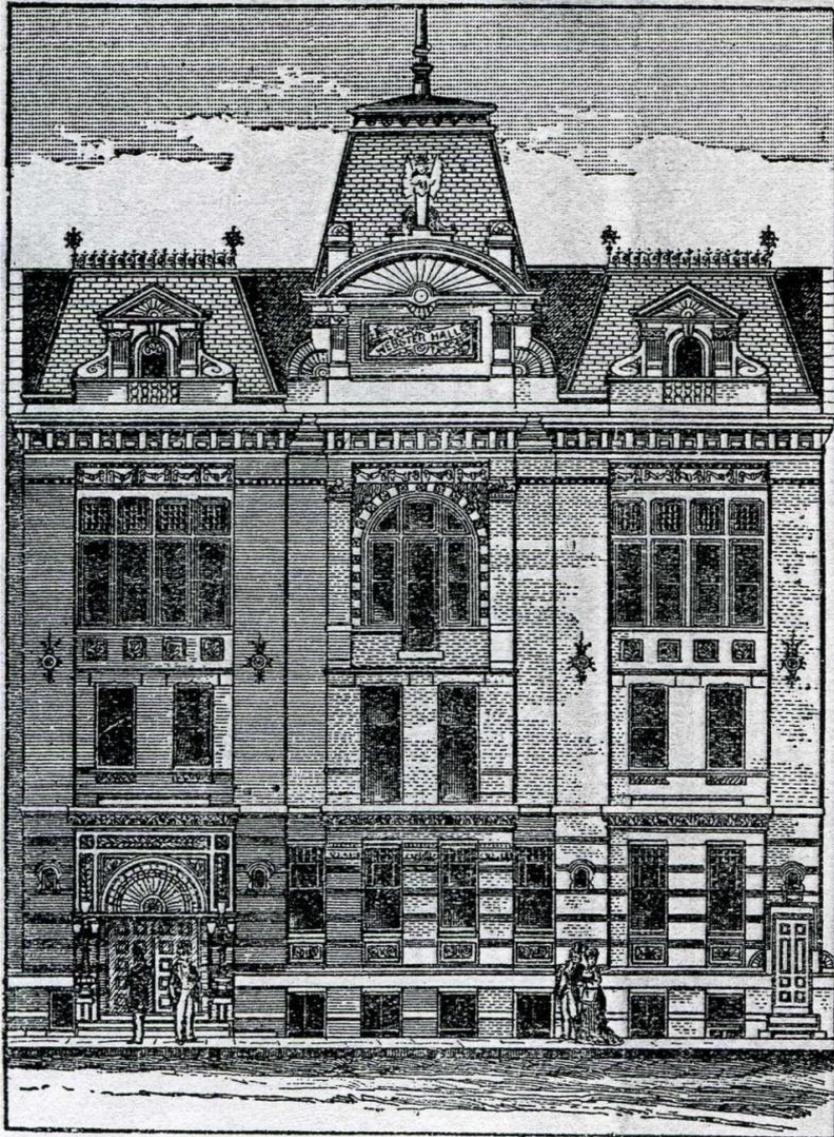


Photo courtesy of the Billy Rose Theatre Division, New York Public Library

One of New York City's most historically and culturally significant large 19th-century assembly halls, **Webster Hall** (1886-87, 1892, Charles Rentz, Jr.) became famous in the 1910s and 20s for its masquerade balls that attracted the Village's bohemian population, which nicknamed it the "Devil's Playhouse." The hall was significant as a gathering place for the city's early 20th-century lesbian and gay community, who felt welcome to attend the balls in drag, and then sponsored their own events by the 1920s. Among the many notables who attended events here at this time were artist **Charles Demuth** and writer **Djuna Barnes**.



Photo courtesy of Alexander Alland, Sr. Collection, New-York Historical Society

Nathaniel J. and Ann C. Wythe House
aka “Marr Lodge”
190 Meisner Avenue, Staten Island



Photo courtesy of Musical America

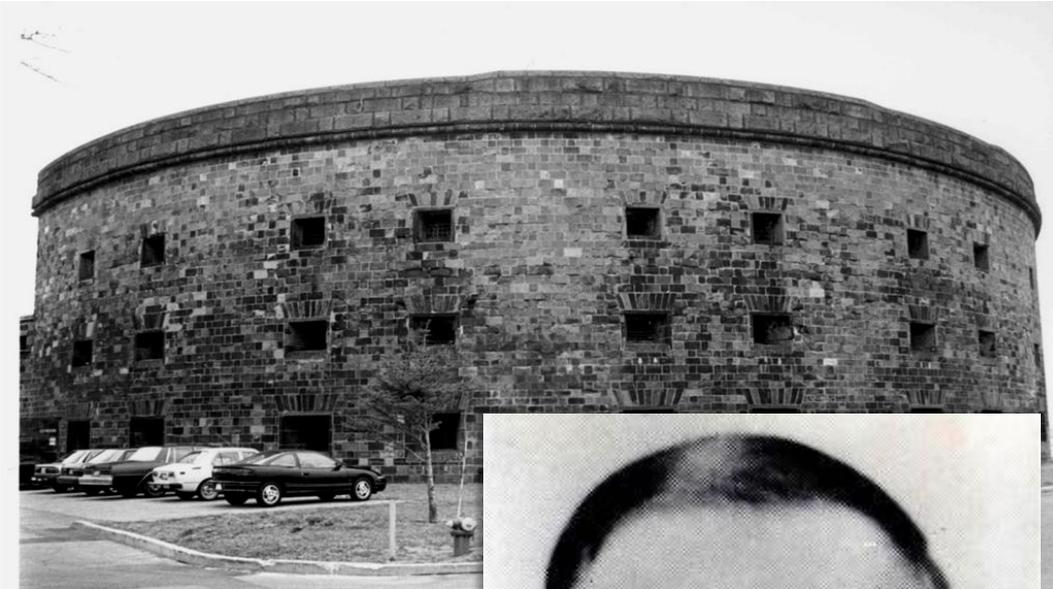
Graham Marr



In 1925 opera star **Graham Marr** (1877-?) purchased this house on Lighthouse Hill in Staten Island, which he renamed “**Marr Lodge**.” Billed as “America’s foremost operatic baritone,” Marr sang with a number of American and British companies, touring Europe, North America, Africa, and Australia in the first decades of the 20th Century. With his career drawing to a close, Marr purchased this picturesque Italianate style villa, which had been constructed around 1856 by corporate attorney Nathaniel J. Wyeth and his wife Ann C. Wyeth. Marr and landscape painter **Norman Robert Morrison** made several improvements to the house, including converting the former dining room to a drawing room/theater, where they staged amateur productions. Marr died sometime after 1948; Morrison, who had become an antiques dealer, lived on in the house until his death in 1968.

Henry Gerber

Governor's Island Historic District



Public domain photo

Henry Gerber

The Society for Human Rights, founded in 1924 in Chicago by the Bavarian-born **Henry Gerber** (1892-1972), was the first American homosexual rights organization. Gerber had been an American soldier occupying Germany following World War I, and had come in contact with the rights movement there. Within a year of its creation, the Society for Human Rights disbanded due to Gerber's arrest, and although he was acquitted, he lost his post office job. Gerber re-enlisted and spent much of the 1930s on **Governor's Island**, where he wrote essays on homosexuality and published several newsletters. He continued the fight for gay rights for the rest of his life.

F.W.I.L. Lundy Brothers Restaurant Building

1901-1929 Emmons Avenue, Brooklyn



Image from Robert Cornfield, Lundy's Reminiscences and Recipes

Irving Lundy



Photo courtesy of Bloch & Hess

Erected in 1934 to the designs of Bloch & Hesse for restaurateur **Frederick William Irving Lundy** (1895-1977), this Spanish Colonial Revival style restaurant in Sheepshead Bay was one of New York's best-loved seafood palaces. In its heyday from the mid-1930s through the 1960s, **Lundy's** seated 2,800, employed a staff of 385 waiters, and was famed for its clam chowder, ice-cold half-shells, and flaky biscuits, which playwright Wendy Wasserstein fondly recalled tossing about with her brother during a Mother's Day dinner. Despite its name, which paid tribute to Lundy Brothers, an earlier family-owned wholesale fish business, the restaurant was a sole proprietorship, although several family members and Irving Lundy's long-time companion **Henry Linker** were employed in the business. Lundy's family kept the restaurant going until 1979. In 1996, new owners opened a seafood restaurant in the building using the Lundy name. It closed in 2007.

Berenice Abbott Studio

50 Commerce Street, Manhattan
Greenwich Village Historic District



Berenice Abbott, 1945

Photo: Lotte Jacobi, courtesy the Art Gallery and the Lotte Jacobi Archives, University of New Hampshire, Durham



Elizabeth McCausland, 1935

Photo: Berenice Abbott, courtesy Archives of American Art

Photographer **Berenice Abbott** (1898-1991) and her partner **Elizabeth McCausland** (1899-1965) lived and worked in two flats they shared on the 4th floor of this loft building at **50 Commerce Street**, at Barrow Street, in the Greenwich Village Historic District, from 1935 to 1965. An influential art critic and historian, McCausland wrote the text for Abbott's classic photographic series *Changing New York*, published in 1939.

St. Luke's Place
Manhattan
Greenwich Village Historic District



Paul Cadmus and Jared French (left), and George Tooker (right) at 5 St. Luke's Place

Photo: George Platt Lynes;
courtesy Archives of American Art

Located within the Greenwich Village Historic District, this row of Italianate style rowhouses has long been a favored address for leaders in the arts and entertainment industry. Among its notable LGBT residents were painters **Paul Cadmus** (1904-1999) and **Jared French** (1905-1988), who were lovers when they moved to **5 St. Luke's Place** in 1935. French married artist Margaret Hoening in 1937 and they continued to share their home with Cadmus, who was joined by a new lover, painter **George Tooker** (1920-2011). In 1948 their friend **George Platt Lynes** photographed Cadmus, Jerry French, and Tooker at No. 5. British author **E.M. Forster**, a close friend of the Frenches and Cadmus, was their houseguest in 1947 and 1949. Other visitors included **Tennessee Williams**, Cadmus's brother-in-law **Lincoln Kirstein**, and **Andy Warhol**. In 1960, the Frenches, who had purchased the house, sold it before leaving for an extended stay in Europe, and Cadmus moved to Brooklyn.

Playwright–screenwriter–director **Arthur Laurents** (1917-2011) bought **9 St. Luke's Place** around 1960 and resided there until his death in 2011, for most of the time with his partner **Tom Hatcher** (d. 2006). Over that long period, Laurents wrote the screenplays for *The Way We Were* (1973) and *The Turning Point* (1977) and won Tony awards for his book for *Hallelujah, Baby!*, and his direction of *La Cage aux Folles* (1984), and a revival of *Gypsy* (2009).

Apollo Theater
253 West 125th Street, Manhattan



Nearly every important African-American entertainer played the **Apollo Theater** (1913-14, George Keister) during its heyday from the 1930s into the 1970s, including such gay, lesbian, and bisexual luminaries as **Bessie Smith**, **Alberta Hunter**, **Ethel Waters**, **Jackie “Moms” Mabley**, **Little Richard**, **Johnny Mathis**, **Alex Bradford**, and **James Cleveland**. During the 1960s, the drag Jewel Box Revue, starring 25 men and one woman, was a popular feature.

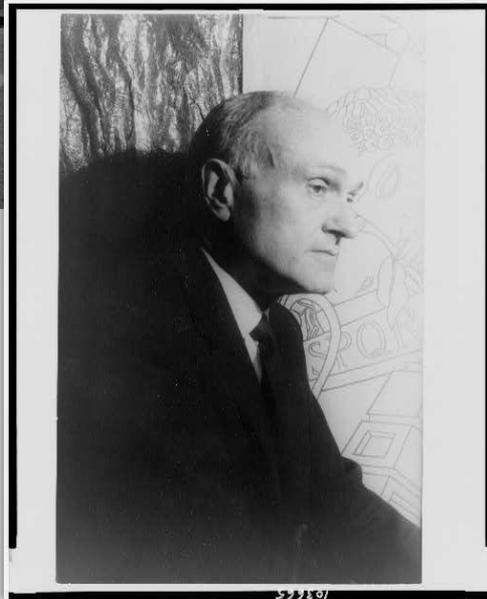
Philip Johnson Rockefeller Guest House and Four Seasons Restaurant Interior



Rockefeller Guest House



Four Seasons Restaurant Interior



Philip Johnson

Photo: Carl Van Vechten, courtesy of the Library of Congress

Philip Johnson (1906-2005) was one of the most influential American architects of the 20th century. In his later years he was publicly open about his personal life. He lived with his partner, art collector and critic **David Whitney** (1939-2005), for many decades in New Canaan, Connecticut, where he designed his masterpiece, the Glass House.

Johnson's notable work in New York City includes the **Rockefeller Guest House** at 242 East 52nd Street (1949-50). This two-story jewel box of a building was one of the first in New York to reflect the influence of Mies van der Rohe and the International Style. It was constructed for Blanche Rockefeller, an important patron of the Museum of Modern Art, to display her art collection and entertain guests. Johnson and Whitney later lived in the house from 1971-79.

Johnson also designed the interior spaces for the **Four Seasons Restaurant** (1958-59), located at 99 East 52nd Street in the ground and first floors of van der Rohe's Seagram Building. Considered one of the most elegant International Style interiors in the country, the restaurant opened amid much fanfare and was at that time the costliest restaurant ever constructed. Johnson and Whitney had a regular table at the Four Seasons and Johnson maintained an office in the Seagram Building for many years.

Oliver Smith Residence/Truman Capote Apartment

70 Willow Street, Brooklyn
Brooklyn Heights Historic District

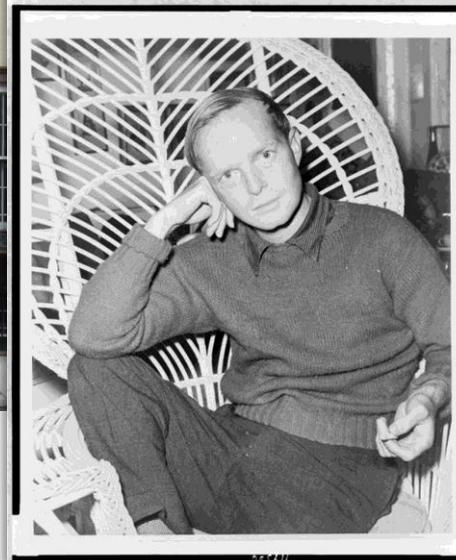


Photo: Roger Higgins, courtesy of the Library of Congress

Truman Capote

The Greek Revival-style house at **70 Willow Street** in Brooklyn Heights was originally built in 1839 for Adrian Van Sinderen. It was purchased in 1953 by **Oliver Smith** (1918-1994), one of the most famous theatrical designers of his time and a 25-time Tony nominee. He created the original sets for such Broadway shows as *Oklahoma!*, *Guys and Dolls*, *West Side Story*, *My Fair Lady*, *The Sound of Music*, and *Hello Dolly*.

Smith was associated with an influential group of gay writers, artists, and intellectuals. Perhaps influenced by his time at February House—a noted gay commune that once stood at 7 Middagh Street (since demolished)—he established his own home as a center of gay culture in Brooklyn. He rented the garden apartment to **Truman Capote** (1924-1984) from approximately 1955 to 1965. Capote supposedly wrote portions of *Breakfast at Tiffany's* (published 1958) and *In Cold Blood* (published 1966) while living here. He also wrote the essay “House on the Heights” about his time at 70 Willow Street. Capote shared the apartment at times with his partner **Jack Dunphy** (1914-1992), an author and dancer who coincidentally appeared in the original production of *Oklahoma!* that Smith had designed.

The Brooklyn Heights Historic District was designated in 1965—while Smith owned 70 Willow Street and right around the time Capote moved out.

Caffe Cino
31 Cornelia Street, Manhattan
Greenwich Village Historic District Extension II



Photo: Robert Patrick

Jon Torrey and Joe Cino

In 1958, **Joe Cino** (1931-1967) rented the commercial space in the ground floor of 31 Cornelia Street in Greenwich Village. He originally intended to operate a coffee shop with a small exhibition space for concerts, poetry readings, and art exhibits, but also allowed his patrons to stage small avant-garde theatrical performances. Cino's partner, **Jon Torrey**, worked as an electrician and lighting designer on many of these productions. The coffeehouse closed in 1968, a year after Cino's suicide.

Caffe Cino is widely recognized as the birthplace of the off-Off Broadway theater movement. It was also significant as a pioneer in the development of gay theater. Many of its early productions featured gay characters or subject matter, particularly gay identity. The staging of **Lanford Wilson's** *The Madness of Lady Bright* in 1964 was both the Cino's breakthrough hit and one of the first plays to deal explicitly with homosexuality. The coffeehouse itself became an important gay meeting spot, offering an alternative to the bars and bathhouses.

31 Cornelia Street was originally built as a tenement in 1877 and was designed by architect Benjamin Warner; it was included in the Greenwich Village Historic District Extension II that was designated June 22, 2010.

Julius's Bar
159 West 10th Street, Manhattan
Greenwich Village Historic District



Photo: Fred W. McDarragh

Mattachine Society members being turned away

Julius's occupies the ground floor of what had originally been a private residence, built in 1845 and later altered. By the late 19th century a bar had opened on the premises, and by the 1950s it began attracting a gay clientele, despite how they were treated. Concerned about the New York State Liquor Authority's prohibition against serving liquor to "disorderly" patrons, and the SLA's assumption that homosexuals were *per se* in that category, the bar's management actively pursued a policy of harassing and evicting gay men.

On April 21, 1966 members of the New York Mattachine Society staged a "Sip-In" at Julius's to challenge the SLA regulations. The Mattachine members' tactic was to enter the bar, declare their sexual orientation, and order a drink—knowing they would be turned away. The group then sued; their case prompted an investigation by the New York City Human Rights Commission and eventually they won a favorable court decision stating that gay people had the right to peacefully assemble. The Sip-In was therefore a significant pre-Stonewall assertion of LGBT rights and paved the way for the legalization of gay bars, as well as later political action.

The Greenwich Village Historic District was designated in April 1969, three years after the Sip-In. Julius's remains in operation.

Gay Activists Alliance Firehouse
99 Wooster Street, Manhattan
SoHo-Cast Iron Historic District



c. 1972

The former firehouse at **99 Wooster Street** in SoHo served as the headquarters of the Gay Activists Alliance in 1971-74. The GAA was formed in 1969 when a number of members broke away from the more radical Gay Liberation Front. The GAA was primarily a political activist organization whose exclusive purpose was to advance LGBT civil and social rights. It lobbied for the passage of local civil rights laws, banning police entrapment and harassment, the creation of fair employment and housing legislation, and the repeal of sodomy and solicitation laws.

Many of the group's activities were planned at the Firehouse, including sit-ins and picket lines; perhaps their most famous tactic was the "zap," a direct, public confrontation with a political figure regarding LGBT rights designed to gain media attention. The Firehouse also served as an important community center and hosted numerous social events, particularly the Saturday night dance parties and Firehouse Flicks, a movie series selected by activist and film buff **Vito Russo**.

The architectural appearance of the Firehouse dates from 1881 when Napoleon LeBrun designed a new facade for an existing firehouse. It was designated as part of the SoHo-Cast Iron Historic District on August 14, 1973, while the Gay Activists Alliance occupied the building, and their lower-case lambda symbol can be seen in this photo from the LPC archives.

Audre Lorde House
207 St. Paul's Avenue, Staten Island
St. Paul's Avenue/Stapleton Heights Historic District



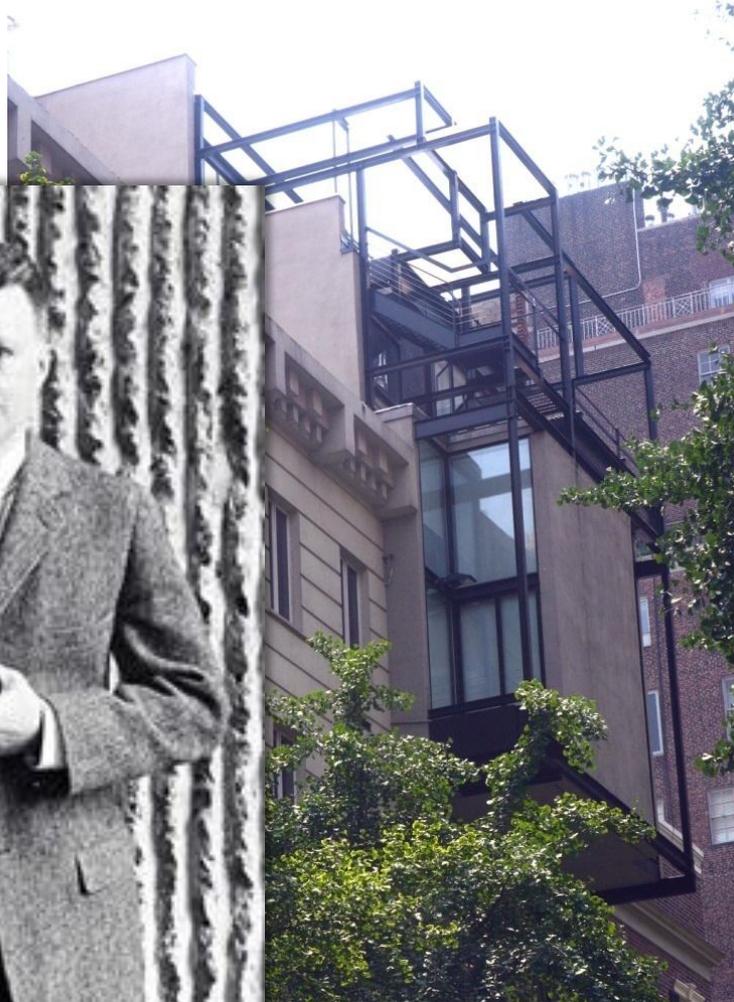
Audre Lorde (1934-92) the acclaimed black lesbian feminist writer activist resided with her partner psychology professor **Frances Clayton** and Lorde's two children in this neo-Colonial style house at **207 St. Paul's Avenue** (1898, Otto P. Loeffler) in the St. Paul's Avenue-Stapleton Historic District from 1972 to 1987. During her years here, Lorde held professorships at Hunter College and John Jay College and wrote several books of poetry and essays as well as her renowned autobiographical works, *The Cancer Journals* (1980) and *Zami: A New Spelling of My Name* (1984).



Audre Lorde

Public domain photo

Paul Rudolph House & Apartments 23 Beekman Place, Manhattan



Public domain photo

Paul Rudolph

The gay architect **Paul Rudolph** (1918-1997) began renting an apartment at **23 Beekman Place** (built late 1860s, remodeled 1929-30) in 1961, while he served as chairman of the Department of Architecture at Yale University. This became his full-time residence after he left Yale in 1965, and in 1976 he purchased the building, which he converted into apartments and added a remarkable, sculptural penthouse in 1977-82. This work is emblematic of Rudolph's acclaim as one of America's most innovative 20th century architects.

From 1922 to the early 1950s, 23 Beekman was the home of "First Lady of the Theater" **Katherine Cornell** and her husband, director-producer **Guthrie McClintic**, who had one of the most famous Broadway "lavender marriages" of their day.