NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

211

National Register of Historic Places Registration Form

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MAR 18 2016
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property
Historic name: The Furies Collective
Other names/site number: N/A
Name of related multiple property listing: N/A

2. Location
Street & number: 219 11th Street SE
City or town: Washington State: DC County: N/A
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide _X_local

Applicable National Register Criteria:

_X_A ___B ___C ___D

DAVID MALONEY / DC SHPO 3/5/2016
Signature of certifying official/Title: **Date**
DC HISTORIC PRESERVATION OFFICE
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Patrick W. Andrus 5/2/2016

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

- [x] Private
- [ ] Public – Local
- [ ] Public – State
- [ ] Public – Federal

Category of Property

- [x] Building(s)
- [ ] District
- [ ] Site
- [ ] Structure
- [ ] Object

Number of Resources within Property

Contributing	Noncontributing	
0	1	buildings
		sites
		structures
		objects
0	1	Total

Number of contributing resources previously listed in the National Register: 1

6. Function or Use

Historic Functions

DOMESTIC/Single dwelling (rowhouse)

Current Functions

DOMESTIC/Single dwelling (rowhouse)

7. Description

Architectural Classification

Late 19th and 29th Century Revivals/Classical Revival

Materials:
Principal exterior materials of the property: Brick, concrete, wood, stone

Narrative Description

Summary Paragraph

The rowhouse at 219 11th Street SE, historically home to the Furies Collective, is a two-story, early 20th-century brick dwelling located in the Capitol Hill Historic District. The house is one of a pair of dwellings in a block of other 19th and 20th century rowhouses. It is set upon a raised foundation with an English basement, is covered with a flat roof and features a full-width front porch typical of early 20th-century rowhouses from the period. It occupies a narrow urban lot, providing 1,740 square feet of living space. The building was constructed in 1913 and is a contributing resource in the National Register-listed Capitol Hill Historic District. A one-story garage at the rear of the lot is a non-contributing building that was not counted in the Capitol Hill Historic District Resource count.

The rowhouse remains intact to its historic appearance and layout since the period of its historical significance as the location of the Furies Collective's working center.

Narrative Description

Exterior Description

The two-story rowhouse at 219 11th Street SE, site of the Furies Collective, occupies Lot 66 of Square 969 on Capitol Hill, the fifth house down from Independence Avenue on the west side of 11th Street SE. Lots 66 and 65 were subdivided from an original Lot 16 in order to construct two houses. The two lots had been purchased by William Murphy in November 1912 and by 1913 the pair of dwellings at 217 and 219 11th Street had been completed.

Designed by local architect Nicholas T. Haller and built in 1913, the twin dwellings are two-story, three-bay, brick buildings with full-width front porches and flat roofs. They are set upon raised foundations with English basements and feature regularized, three-bay facades with side entry doors and windows. The 20th-century vernacular rowhouses have certain features, such as the Italiante-style cornice and the Romanesque-style rusticated stone window lintels that recall earlier Victorian building traditions.

The facade of each building stands at the property line, with the full-width porches projecting into public space. The entry door of 219 11th Street, SE, raised above ground level, is reached via a flight of concrete steps leading from the sidewalk to the front porch. Concrete piers with exposed aggregate panels support three white Tuscan columns which in turn support the flat roof of the porch. A concrete balustrade railing with exposed aggregate panels spans the concrete piers. This porch deck, originally frame and the stairs, originally brick, were replaced in concrete by owner Jean Perrie in 1921.

On the raised first story, the side-passage entry is composed of a glazed wood door with a single light transom above, topped by a rusticated stone lintel. Two single-light windows, also topped by rusticated stone lintels, are located to one side of the door. The second story consists of three

single 1/1 windows with rusticated stone lintels. A wood bed molding surmounts the windows and runs the width of the façade, while a projecting wood cornice with oversized dentils in the soffit rises above it.

Interior Description

The interior of the house features a side-passage, room-behind-room plan and contains a total of ten rooms that were, at the time of construction, wired for electricity and plumbed for gas lighting and hot-water radiant heat.

Upon entering the house, the door opens into a side-passage stair hall, with a straight flight wood stair located against the south wall. To the right is the living room with original pocket doors leading from the corridor and another set leading between the living room and dining room behind it. A bathroom is located on the right of the hallway between the dining room and the kitchen. The kitchen opens onto an abbreviated back porch and stairs to the back patio.

The stairs to the second floor land midway down the second-floor hallway beneath a skylight. To the right is the master bedroom at the front of the house. Along the hallway, heading to the back of the house are a smaller bedroom, a full bath, and another bedroom overlooking the backyard and garage.

The house retains all of its original woodwork, including wood floors and moldings. Second-floor transoms are intact and functional. The dining room wall adjacent to the hallway has been removed, opening the dining area to the hallway. The English basement has been converted to a separate two-bedroom apartment with its own entrance from the street.

In 2007, the current owners altered the back wall of the building by extending the kitchen area and installing a large window unit. The original metal roof has been replaced with a new metal roof.

The rowhouse at 219 11th Street SE has high integrity of location, setting, design, materials, workmanship, feeling and association. It is in its original location, retains its original setting of a residence in a rowhouse neighborhood and retains its original materials, design and quality craftsmanship. The interior retains the woodwork, light fixtures and ceilings of the original design, including the hammered tin ceiling in the kitchen. The building conveys the sense of a residential unit such as it was when the Furies used it.

8. Statement of Significance

Applicable National Register Criteria

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

Criteria Considerations

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [x] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
SOCIAL HISTORY

Period of Significance
1971-1973

Architect/Builder
Haller, Nicholas T. (architect)
Murphy, William (builder)

Statement of Significance Summary Paragraph

The Furies Collective, historically located at 219 11th Street SE, meets National Register Criterion A with Social History as the Area of Significance. The Furies Collective house is directly connected with the early expression and definition of the character, role, and ideology of the lesbian community as a social and political community in itself, and within the second-wave women's movement and American society in general in the early 1970s. The house became the operational center of the lesbian feminist separatist collective, the Furies, between late 1971 and the autumn of 1973 which created and led the debate over lesbians' place in society. The twelve women in the collective published a lesbian feminist edition of *motive* magazine, a youth magazine of the United Methodist Church, and more importantly, a tabloid-size newspaper titled *The Furies* which over a period of two years raised and discussed major questions of women's identity, women's relationships with other women, with men, and with society at large. That newspaper and its sister publication, the lesbian feminist issue of *motive*, set the issues and agenda of lesbian and feminist discussion for many years to come.

Over the course of the collective's and the newspaper's lives, the twelve women explored and sought to resolve a multitude of issues and examined their personal experiences in the lines of their newspaper. Their personal became political.

The rowhouse which became home to the Furies Collective is considered a contributing resource within the Capitol Hill Historic District as a 1913 rowhouse. This nomination recognizes the social significance of the Furies Collective above and beyond the architectural significance of the rowhouse, and a period of significance outside that of the historic district. The Period of Significance for the Capitol Hill Historic District ends in 1945; the Period of Significance for the Furies Collective is 1971-1973, the years during which the rowhouse was home to the Collective.

Although the Period of Significance is less than 50 years in the past, the Furies Collective, its activities, publications, and significance have been substantially reviewed in historical analyses within the history of the women's movement, of literature and literary production in the 1970s, and within the history of LGBT movement and is thus eligible under Criterion Consideration G for exceptional importance. The bibliography lists major historical studies of the Furies.

Narrative Statement of Significance

THE FURIES COLLECTIVE

INTENTIONS AND CONSEQUENCES

From the autumn of 1971 to the autumn of 1973, the modest rowhouse at 219 11th Street SE in Washington, D.C. functioned as a national center of lesbian feminist separatism. The Furies Collective and its newspaper, *The Furies*, firmly placed lesbian feminism within the women's movement and legitimized the needs and priorities of lesbians on a national scale. Though the programmatic accomplishments of the collective may seem limited, their ideological and intellectual roles in leading lesbianism and feminism, as they defined themselves and confronted

issues of sexism, male supremacy, economic difference and oppression, racism, and gender identity, were significant, far-reaching, and continue to the present.

Dr. Anne M. Valk has remarked that,

> the group played a pivotal role in bringing attention to the lesbians' presence in the women's movement and legitimizing lesbian feminism as a political issue. Their notion that sexual identity was socially constructed rather than biologically determined and their understanding of the ways that enforced heterosexuality served male supremacy came to constitute central arguments of feminists. Finally by taking pride in their identities as lesbians and political women, their theory and action provided a powerful but problematic model for future activists.[1]

Similarly, Dr. Rebecca Dolinsky, in her analysis of lesbian and gay Washington, D.C. between 1961 and 1986, affirms that "The Furies collective left an incredibly rich legacy with their newspapers, and their ideology heavily challenged the systems of capitalism and patriarchy with interesting and innovative ideas and practices."[2] Dr. Julie R. Enszer notes, in analyzing the role of poetry in the newspaper, that

> The Furies envisioned possibilities for feminism in the world. There was anger about the systems of sexism and patriarchy that affected them as their name suggests, but there was also optimism and idealism. The women of The Furies saw themselves at the center of creating a new society.[3]

In late 1971, the collective of twelve lesbians, who had organized initially as Those Women changed their name to The Furies. They undertook to present a model of equality, self-reliance, and separate development to lesbians and feminists while defining the relationships of women to women, to society and economy, and to their own women's liberation movement. As a collective, the women raised issues of male and heterosexual privilege, classism, women's dependency and the need for self-reliant self-determination, and insisted that lesbianism was more than an issue of sex, civil rights and culture. It was in fact the only option for a truly liberated woman.

Through their nationally distributed tabloid newspaper (intended for monthly publication, though not always achieving that), also named *The Furies*, the collective set the terms of debate over the ideology, strategies and tactics, and actual accomplishments of lesbian feminist separatism in the early years of newly militant gay and lesbian activism. The newspaper and the personal accomplishments of the twelve members of the collective proved instigating factors in the development of lesbian organizations, services, nonprofits, and companies over the following decades. Their first issue proclaimed, "We believe The FURIES will make important contributions to the growing movement to destroy sexism. As a collective, in addition to outside projects, we are spending much time building an ideology which is the basis for action."[4]

CREATING THE LESBIAN FEMINIST SEPARATIST COLLECTIVE

The Furies Collective emerged as the women's personal trajectories through the women's liberation movement, civil rights and antiwar activism, gay and lesbian activism, socialism and communism converged. Women's liberation movement collectives and antiwar collectives had included several of the future Furies.

The late 1960s and early 1970s saw a disturbing rejection of gay and lesbian inclusion in the other 'liberation' movements of the time. Indeed, for lesbians it was a double rejection since as women they were already confronting the larger societal issue of male patriarchy. As Rita Mae Brown, Radicalesbian in New York and Fury in Washington, D.C., wrote in *A Plain Brown Rapper* (1976), "Women's tragedy is that we are not detested by hubris, gods or our own passion but by society, a society controlled by insensitive, rich, white men. We are not the masters of that social organization…"[5]

It was a period in which female musicians could not find work or performance spaces as soloists, required by promoters to be part of a male-led group. Women felt they led lives of dependency not much different from that of their grandmothers and mothers.

The future members of the Furies Collective found the Women's Liberation Movement both nationally and in D.C. uncomfortable with them. In 1970, Betty Friedan, leader of the National Organization of Women, had warned that there was no place for lesbians in the movement, terming them the "lavender menace." Charlotte Bunch, Joan Biren, and Sharon Deevey, active in D.C. Women's Liberation Movement (DCWLM) found their lesbianism similarly unwelcome. Indeed, Biren and Deevey were asked to leave a DCWLM consciousness- raising group because of their relationship. Other future Furies, including Tasha Dellinger Peterson, working at the D.C. feminist newspaper *off our backs*, found themselves unwelcome for similar reasons.

This experience of anti-lesbian discrimination within the 1970s progressive movement likely influenced the collective's view of mainstream liberation. As Charlotte Bunch and Rita Mae Brown explained in the Lesbian/Feminist issue of *motive*, the collective's first publication, "Women's liberation lacks direction now because it has failed to understand the importance of heterosexuality in maintaining male supremacy and because it has failed to face class and race as real differences in women's behavior and political needs."[6]

As they came together, the Furies Collective's twelve members comprised: Ginny Berson, Joan Biren, Rita Mae Brown,Charlotte Bunch, Sharon Deevey, Helaine Harris, Susan Hathaway, Nancy Myron, Tasha Dellinger Peterson, Coletta Reid, Lee Schwing and Jennifer Woodul.

Member Ginny Berson described the members in the lead article of the first issue of their new newspaper in January 1972:

> We are a collective of twelve lesbians living and working in Washington, D.C. We are rural and urban; from the Southwest, Midwest, South and Northeast. Our ages range from 18 to 28. We are high school drop-outs and Ph.D. candidates. We are

> lower class, middle and upper-middle class. We are white. Some of us have been lesbians for twelve years, others for ten months. We are committed to ending all oppressions by attacking their roots—male supremacy.[7]

The Furies members were experienced collectivists, having participated in a number of feminist, antiwar, and lesbian feminist collectives before coming together in the summer of 1971. In 1970, Berson, Harris, Hathaway, and Peterson had been members of a feminist antiwar collective at 2900 18th Street NW in Washington, D.C.[8] Deevey and Biren, associates in the Washington Women's Liberation Movement, had become lovers, and with Charlotte Bunch (then Bunch-Weeks) had been members of the Daughters of Lilith, a feminist collective associated with the Institute for Policy Studies where Bunch was one of two female fellows.

The first attempt at an all-lesbian collective, hopefully named Amazing Grace, gathered Biren, Berson, Deevey, and Myron and four other lesbians from New York City for an experience which disintegrated over a variety of differences, including class, in the space of a week. In the spring of 1971, the Furies' collective began taking shape in northwest D.C, not far from the centers of women's liberation and heterosexual feminism, in a house leased by Biren at 1861 California Street NW and another at 2900 18th Street NW.

The California Street house was near a heterosexual feminist daycare center whose members referred pejoratively to the lesbians as "Those Women," which the growing collective took as their initial name. Those Women included Berson, Biren, Bunch, Brown, Deevey, Hathaway, Peterson, Reid, and Schwing, who over the summer used the California Street house for collective activities as well as for community outreach, local and national. As part of the emerging collective's outreach, Those Women offered training classes through their Women's Skills Center. Under the slogan "Teach Each Other, Teach Ourselves," they offered classes in English and Spanish language for basic auto and home repairs and self-defense. The instructors were often only one step ahead of their students. Joan E. Biren recalls teaching herself electrical wiring skills ahead of her class. Lee Schwing taught self-defense at the California Street house and other locations around the city on behalf of the collective.

By the autumn of 1971, Those Women were an established presence providing services to the feminist and lesbian communities in Washington, D.C. The October 1971 bulletin of D.C. Women's Liberation lists collective members as contacts for specific services:

> Nancy Myron – Lesbian Press
> Sue Swing (Lee Schwing) – Lesbian Newspaper
> Sharon Deevey – Lesbian Pamphlet Series
> Ginny Berson – Sports
> Charlotte Bunch – Women's Skills Center
> Rita Mae Brown – Women's Film Festival (at Pub 9, a leather bar on Capitol Hill)

The collective's letter to this bulletin, dated September 27, 1971, indicates that Charlotte Bunch, Sharon Deevey, and Lee Schwing were then still at 1861 California Street, Nancy Myron was at the 2900 18th Street NW house, and Rita Mae Brown, Jennifer Woodul, and Ginny Berson had

moved to 217 12th Street SE on Capitol Hill, a block from the house that the Furies Collective would soon call their operations center at 11th Street SE.

The failure of Washington, D.C.'s feminist printing collective Econocopy in 1970 initiated discussion, in which Nancy Myron was involved, of the need for a new feminist printing company in Washington, D.C. Over the spring and summer of 1971, Those Women discussed the possibility of creating their own newspaper. Notes summarizing the discussion detail the anticipated needs of a publishing venture, including that "We think we would need about 10-12 people to set up the paper and put it out." The experience of several members on the feminist D.C. publication *off our backs* left the group leery of "a paper whose politics are unclear or on too many different levels." One of the avowed aims of the projected publication was "offering lesbianism as a positive alternative not something weird to be ashamed of." Apart from presenting lesbianism and separatism in a favorable light, those involved in the discussion already had a clear vision of the newspaper's content. They expected to include "… poetry; photography; survival (for instance info. on motorcycle repair, running away, etc.); news page—what gay women are doing around the country; ideological articles including reprints; general articles about the facts of lesbian oppression; listings of gay collectives, organizations, publications, services; articles about women's sexuality."

FIRST PUBLICATION: THE LESBIAN/FEMINIST ISSUE OF *MOTIVE*

In the late spring of 1971, the collective, through Charlotte Bunch's connections with the United Methodist Church youth magazine *motive* (she had been an editor of a 1969 double issue on women's liberation), undertook to edit and publish a final issue of *motive* on lesbian feminism. Initially meant to be a joint project, printing in 1971, with other collectives in Atlanta and Nashville, in the end the creation, editing, and publication of the issue fell entirely upon the Furies Collective. An initial call for contributions went out nationwide with an initial due date for submissions of September 15, 1971 for a November/December publication date. The call was sent from the 2900 18th Street NW address in the names of Biren, Bunch, Deevey, and Reid.

Members Tasha Peterson, who had been a part of the *off our backs* collective, and Helaine Harris acquired the composition and layout skills to produce *motive*, skills which stood them and the collective in good stead when the collective began publishing *The Furies.* Helaine Harris recalls, "I was a good typist and had learned to typeset when working on the *motive* lesbian feminist issue. I typeset the Furies issues … Tasha also had this skill from working on the *motive* issue."[8] Editors of the groundbreaking lesbian feminist issue of *motive* were Joan E. Biren, Rita Mae Brown, Charlotte Bunch and Coletta Reid. All of the future twelve Furies participated in creating the *motive Lesbian Feminist* issue. As the lead editorial (Figure 2) proclaimed:

> In the process of putting this issue together we built bonds with lesbians around the country … In order for lesbians to complete the entire production we gained many new skills. Lesbians from several cities produced the design and layout … Where things were needed, we did them ourselves. Lesbians who could never write articles before wrote. Lesbians who never typeset before learned composing. Women who never published a magazine before did it.[9]

The Lesbian/Feminist issue presaged much of what would later appear in *The Furies* in 1972 and 1973. Those Women wrote in *motive* (Figure 5) that

> Women are moving. We are moving out of passivity, out of the closets, we are moving toward control of our own lives and the overthrow of male supremacy. The aim of this magazine is to express this motion and to move you by sharing the ideas, experiences, and feelings of many lesbians. Today, lesbian/feminist politics are taking shape; our analysis is crystallizing and we are starting on the path to effective action … We are political lesbians who wanted to create a magazine that would communicate our ideas to you.[10]

Of the sixteen articles and poems in the *motive* Lesbian/Feminist issue, five were written by future Furies and another three by contributors to the later newspaper *The Furies*.

The lesbian feminist issue of *motive* did not meet its original 1971 deadline, coming out in 1972 as the final publication of the United Methodist Church's magazine (along with its twin, the Gay Liberation issue produced by D.C.'s Skyline Faggots collective). The editors of the *motive* issue sent an apology to "Dear Patient? Pissed? Friends and Lovers" in May 1972 explaining that the lesbian feminist issue was still on its way. "Keep watching for it – MOTIVE, like women everywhere, Is coming out … sooner or later." Consequently, the Furies Collective, with its own newspaper and its issue of *motive* appearing in 1972, had a doubly impressive publication and outreach year for a small lesbian feminist separatist collective.

THE FURIES' CAPITOL HILL CENTER

The move to Capitol Hill that occurred in the last months of 1971 brought the Furies to an area, along 7th and 8th Streets SE (known locally as Barracks Row because of the US Marine Corps barracks along it) that was already gay and lesbian friendly. Joanna's, at 430 8th Street SE, had offered local lesbians a gathering place since May 1968 and became the first LGBTQ business to offer a place for same sex dancing. Across 8th Street SE was the Pub 9 where Rita Mae Brown staged film nights. In mid-summer 1971, former staff of Joanna's and Johnnie's (across E Street from Joanna's) opened the Phase One at 525 8th Street SE, the second Capitol Hill bar for lesbians. Next to the Pub 9 was the gay dance club Plus One (where in 1968 gay men refused to scatter, ignoring a police raid). Along Pennsylvania Avenue SE was Mr. Henry's gay and lesbian friendly restaurant and the Liferaft (at 639 Pennsylvania Avenue SE) another gay male club. In 1973, Judy Winsett (who helped with publication of both *motive* and *The Furies*) and Leslie Reeves would create a jewelry shop and bookstore at 321 7th Street SE known as Lammas. In short, the move to Capitol Hill was a good one. With the move, Those Women renamed themselves the Furies.

The Furies rented 219 11th Street SE. The house was owned at the time by Jewell Johnson and Irene Clagett. There are reports that Clagett and Johnson had rented to members of the Vietnam Veterans Against the War between January and May 1971, ahead of April 1971 Mobilization.

The house provided adequate space for meetings and for the publication project, the creation of a national lesbian feminist separatist newspaper, *The Furies*. The basement provided space for working on graphics, layout, and composition of the newspaper. The house also provided space for collective meetings, consciousness-raising sessions, and educational/training sessions. Nancy Myron, Tasha Peterson, and Susan Hathaway were the first residents at 219 11th Street SE. Over the coming year, Ginny Berson would move in (and out when she and singer Meg Christian became lovers), as would Lee Schwing and Helaine Harris.[11]

Coletta Reid recalls:

> 11th Street had a big basement and we were able to move in all the equipment we needed to publish a newspaper including building layout tables. 11th Street also had a bigger living room and dining room so we held most of our meetings there. I remember our holding theory study groups there. I was in a history study group that also included Rita and Ginny. We read materials from the Russian and Chinese revolutions. I was also in a study group that read Frantz Fanon, Norman O. Brown and Herbert Marcuse.
>
> The most important event there was the planning of each issue of the newspaper, the writing of the articles and the layout and distribution of the newspaper itself. Copies that were not sent out to individual subscribers and alternative bookstores were stored there for future distribution. The newspaper itself was the culmination of many meetings that were both consciousness-raising and attempts to come to agreement on a set of beliefs.[12]

Helaine Harris recalls that "We kept the *Furies* mailing list on index cards and typed them onto labels that had carbon paper to duplicate,"[13]

Too large for only a single location, the collective also secured space in another Capitol Hill rowhouse at 115 8th Street SE. That space soon housed Charlotte Bunch, Helaine Harris, Coletta Reid, and Lee Schwing. Rita Mae Brown and Jennifer Woodul lived at 217 12th Street SE, a block away.

THE FURIES NEWSPAPER: CREATING & LIVING AN IDEOLOGY FOR LESBIAN SEPARATISM

The Furies Collective had grand objectives, nothing less than working out an effective ideology for lesbians and feminists nationwide. The collective sought to apply to itself its standards of equality, self-reliance and freedom from male supremacy, while addressing issues of race and class oppression. The Furies sought to provide services to lesbians and feminists locally and nationally as the vanguard of a nationwide lesbian feminist movement.

The newspaper, when it appeared in January 1972 (Figure 6) was a blast of lesbian feminist ideology, introspection, and a call for women to pursue a separate destiny and life. Ginny Berson's opening article set the stage with an account of the ancient Furies, casting the stories of

the Greek Furies in the framework of a battle against male supremacy and underscoring the modern American Furies' own anger:

> We call our paper The FURIES because we are also angry. We are angry because we are oppressed by male supremacy. We have been fucked over all our lives by a system which is based on the domination of men over women … We are working to change this system which has kept us separate and powerless for so long.[14]

The first issue introduced the mix of ideology, critiques of heterosexual feminism and polemic, biographical essays, poetry, personal essays, advice on self-reliance, and accounts of life in the collective, many of which subjects had been suggested in the 1971 discussions about creating a newspaper.

Personal essays detailed the lives of lesbian feminists and life in the collective. Ginny Berson's short article on "The Dentist" provided a sharp example of male attitude undermining women's relationships. Sharon Deevey's personal essay, "Such a Nice Girl…" detailed her personal journey to lesbian feminist separatism and forthrightly confessed her perception of her own shortcomings. Deevey and Joan Biren had already been cast out of the collective over issues of class privilege. Deevey wrote, "I know there is a lot I don't yet understand yet about class, and I have hardly begun to deal with race." Yet she celebrated her embrace of lesbianism consciousness, criticizing women who did not change. "If you, or I, choose not to change, we choose against a women's revolution and against ourselves."[15]

The newspaper regularly presented advice on self-reliance or articles by member Lee Schwing on self-defense for women. *The Furies* first issue presented strengthening exercises for women. Later issues presented self-defense strategies.

In the first issue, Charlotte Bunch's article "In Lesbians in Revolt" asserted the primacy of lesbian-feminist politics "as the basis for liberation of women," envisioning the assumption of power by resurgent lesbian feminist separatists. Rita Mae Brown provided a political critique of Roxanne Dunbar's *The Movement and the Working Class* and an essay on gossip. As in many future issues, the first provided a biography, by Helaine Harris, of an important lesbian feminist figure, Queen Christiana of Sweden. Susan Hathaway provided a critique of the Nixon economy. Throughout, the issue was illustrated by JEB (Joan E. Biren)'s and S. Myers' photographs and line drawings by Wendy Cadden and others. To round out the issue, the first *Furies* included several of the popular Edward the Dyke poems by Judy Grahn.

Many of the long-term contributors to the ten issues of the newspaper made their first appearance in issue one: Ginny Berson, Rita Mae Brown, Charlotte Bunch, Sharon Deevey, Susan Hathaway, and poet Judy Grahn. For the first two issues the credited *Furies* staff were Berson, Harris, Hathaway, Myron, Peterson, Schwing, and Woodull. The remaining Furies were recognized for helping to get the issue out. The third issue in March/April 1972 added Coletta Reid to the newspaper staff. Over time, the list of credits became fluid and, following the dissolution of the collective itself, drew in other lesbian feminists not associated with the Furies Collective to edit and work on each issue.

The Furies Collective, which had drawn together over the winter and spring of 1971, had by the summer of 1972 come apart. Originally conceived as the model for the ideology and strategies they would recommend to lesbian feminist comrades, the internal life of the collective became fraught with tensions over classist behaviors, personalities, age differences and personal ideologies. Those who were judged against by the collective lost their right to participate in collective decisions but nonetheless continued to work with the other members in the publishing efforts. Dolinsky notes that "The living collective was an emotional and trying experience for many of the members … and the lessons of those difficulties leave a legacy as well."[16]

The first to leave were Biren and Deevey, who, rather than moving to Capitol Hill, remained in northwest D.C. when the others went across town. On March 6, 1972, the remaining Furies purged Rita Mae Brown. A month later the collective had ceased to be a collective.

Despite the tensions in the collective, *The Furies* continued as a newspaper and a sounding board for lesbian feminist issues for another year, and those collective members remaining in the city continued to write, layout, compose, photograph, distribute and otherwise support its publication.

Rita Mae Brown, a founder of New York's Radicalesbians and author of *Rubyfruit Jungle*, painted a particularly detailed picture of life in the collective in her 1976 work, *A Plain Brown Rapper*, dedicated to the Furies Collective members. As in many other collectives across the country, daily life followed the peculiarly American version of a socialist cell model, lived in common, with spaces, clothing, possessions and earnings shared amongst the members.

> We lived together, shared chores equally. All clothing rested in a common room. We slept together in mattresses on the floor in the same room … Within the collective we slaved at study groups. Each woman elected a major country and a minor country. We were to report the history of that country … we shared a common feminist-socialist philosophy.[17]

Brown identified what she saw as the issues that imploded the collective. "What we discovered, painfully, were the real walls that prevent effective political commitments between people."[88] She listed the issues, including lying to themselves about themselves, not recognizing that style is "as important as content, politically and individually," and ignoring the psychology of class differences. She felt three years later that the latter failure and the issue of identity had undermined the collective.

Charlotte Bunch, writing "Learning from Lesbian Separatism" in the November 1976 issue of *MS.*, viewed the collective as showing that "Our time as lesbian-feminist separatists was less a period of being 'out' of the Women's Movement than of being profoundly 'in' the heart of its matter. It was a time that allowed us to develop both political insights and concrete projects that now aid women's survival and strength."[19]

Despite the dissolution of the collective, the staff's dedication to *The Furies* newspaper did not flag. With its continuing production the paper drew more broadly on the national pool of lesbian

feminist writers, poets, photographers and graphic artists. Loretta Ulmschneider, Deborah George, Susan Baker and Dolores Bargowski became more regular contributors. Production of lesbian feminism's primary vehicle for national discussion was still considered a dedicated task in which those engaged were members of a campaign. Finally though, dwindling numbers ended the newspaper. As the staff noted in the final issue (May/June 1973), "the paper cannot continue with only two members."

Through the course of *The Furies*' ten issues, perspectives on lesbianism and separatism shifted as lives shifted. The personal was still political, and sexism, capitalism, and other oppressions were still foes at the end. By the May/June 1973 issue, the focus had shifted from absolute apartness from the male supremacist world to building institutions for feminists (Helaine Harris and Lee Schwing in "Building Feminist Institutions"). By the final issue (Figure 7), the newer voices of Ulmschneider and George cast a note of disagreement over the claims of Furies collective members Harris and Schwing that lesbian feminist institutions alone could win the day. Ulmschneider and George noted "the limitations of alternative institutions."

Class issues, raised recurrently throughout the life of the newspaper, continued unresolved at the end. In her final comment, with the somewhat discouraging title of "Class Revisited: One Step Forward Two Steps Back," Ginny Berson insisted that class was political and warned that "A feminist movement without class consciousness is going to leave a lot of women in bondage. If we are really concerned about the welfare of all women we had better start dealing with class."[20]

Charlotte Bunch, whose article, "Perseverance Furthers: Separatism and Our Future," in the Fall 1972 issue reviewed the disarray and challenges in the women's liberation movement and suggested next steps to a unified approach, defended her article in the final issue against the attacks of those who had misinterpreted it as a retreat from separatism. Bunch took exception to the perception that she was arguing that lesbian feminists should work with men; rather she argued that the real issue was "what has separatism become within the women's movement and where is it taking us in the future?"[21]

As *The Furies* newspaper ceased, lesbian feminism continued with a more richly defined sense of itself and of lesbians' place within the women's movement. In the space of eighteen months, the efforts of the collective's twelve women had invigorated the debate over what lesbians needed to do and what they needed to oppose. Their argument for independent self-reliant women had become the norm for many lesbian feminists and even the wider women's movement.

LINGERING EFFECTS

Rita Mae Brown, looking back at the Furies three years after the final issue wrote, "The test of our success is the collective members themselves."[22] The twelve Furies all went on to create new feminist ventures and institutions. The Diana Press, one of the nation's first independent feminist publishers, began in Baltimore, moved to Oakland, and grew out of the work of Coletta Reid and Nancy Myron.

Ginny Berson and Jennifer Woodul helped to found Olivia Records, the first independent women's music production company, which later moved to California. Lee Schwing and Helaine Harris started one of the first feminist distribution companies for publications, Women in Distribution. Joan E. Biren created a feminist filmmaking and distribution company, Moonforce Media, and began creating visibility for lesbians with her images and publications. Charlotte Bunch and Rita Mae Brown helped found *Quest: A Feminist Quarterly*, which published 20 issues. Bunch became one of the leaders in women's studies and the field of global women's human rights.

Across the country others emulated their models creating the first women's music festivals, film festivals, independent businesses, publishing ventures, and a wealth of newspapers, newsletters, and magazines. The first issue of *The Furies* carried ads for lesbian periodicals *Rat*, *Ain't I A Woman*, and the Daughters of Bilitis' *The Ladder*, as well as the last issues of *motive*. By the final issue, in the summer of 1973, the paper advertised a couple of lesbian publishing companies and periodicals including *Whole Woman* (Madison WI), *Libera* (Berkeley, CA), *Lavender Woman* (Chicago, IL), *Portcullis East/West* (Los Angeles CA), *Ain't I A Woman* (Iowa City, IA), *The Lesbian Tide* (Los Angeles, CA), *The Second Wave* (Cambridge, MA), as well as Washington's *Gay Blade*, and again *motive: the lesbian feminist issue*.

Equally indicative of the Furies' achievements was their correspondence with lesbians worldwide—part of the heated reaction to articles such as Bunch's Fall 1972 review of separatism. The penultimate issue (March-April 1973, volume 2, number 2) included both a furious letter of criticism from Minneapolis's Radical Feminists collective and a discussion of lesbianism as a political choice written by the Purple September collective in Holland.

This wide distribution of the Furies publications and topical discussions underscores their central role in spurring, concentrating, and guiding discussion of what it means to be lesbian, feminist, and human. Among Diana Press's first and most popular publications were three collections of articles from *The Furies: Women Remembered* (1974), *Class & Feminism* (1974), and *Lesbianism and the Women's Movement* (1975), all edited by Charlotte Bunch and Nancy Myron. Anne Valk remarks at the end of her discussion of the Furies that,

> by taking pride in their identities as lesbians and political women, their theory and separatism, views on action provided a powerful but problematic model for future activists. Feminist groups in places as different as Durham, North Carolina and
>
> Dayton, Ohio subsequently credited the Furies with helping them to understand lesbianism as a political issue. Moreover, after they left their collective, former members devised new means to spread feminist theory and culture throughout the city and into mainstream America. In doing so, they built an infrastructure that supported the feminist movement and substantively broadened the movement's ideological foundations and the diversity of its adherents.[23]

The issues and concerns raised in *The Furies* remain current today. New generations of feminists and lesbians continue to discover the Furies and their articles. Charlotte Bunch's

article "Lesbians in Revolt" from the first issue of the newspaper continues in print in various anthologies of feminist and lesbian writing. Diana Press's three collections of articles from *The Furies* continued to be reprinted for many years.

In an example of things coming full circle, Charlotte Bunch received a November 2014 message from a young Dutch graduate student querying ideas in the newspaper and asking whether the Furies had been aware of the Purple September Dutch lesbian collective: "Were you aware, after the splitting up of the Furies, that you had copy cats in other countries? In other words, have you ever heard of Paarse (purple) September in the Netherlands?"[24] In actual fact, the penultimate issue of *The Furies* included an article by the Purple September collective writing that "We reject the normative status of heterosexuality but not heterosexuality as one type of relationship, among others."

The Furies challenged feminists, lesbians, and society to rethink their most basic assumptions. Alice Echols, in her 1989 survey of American feminism between 1967 and 1975, remarks that

> Lesbian-feminists like The Furies forced heterosexual feminists to acknowledge that sexuality is socially rather than biologically constructed, and to understand the centrality of institutionalized heterosexuality to women's oppression. Feminists were forced to rethink their assumptions about lesbianism.[25]

Perhaps the last word should go to another member of the Furies, Coletta Reid, who summarized their legacy:

> The Furies should be remembered for developing a theory of lesbian-feminism – a primary catalyst for the formation of lesbian-feminist groups and collectives all across the nation. The members of The Furies brought to this theory the perspectives and understanding of various movements we had been involved in. Members had been active in the civil rights, anti-war/anti-imperialist, gay, women's, and hippie movements. Through discussion, conflict and interaction, members were able to come to a holistic understanding of oppression which is now called intersectionality. We integrated the perspective from various movements into an anti-patriarchal vision with lesbianism at its core.[26]

CONTINUING THE LESBIAN FEMINIST PRESENCE

The story of 219 11th Street SE's role in feminism and lesbianism doesn't end with The Furies. The house continued its identification with significant elements of Washington, D.C.'s lesbian feminist community. It was rented by Judy Winsett and Leslie Reeves at a rate of $200 per month after the Furies moved out. Winsett and Reeves had established themselves as makers of silver jewelry and opened a shop on the ground floor of 321 7th Street SE in 1973. The large basement room at 219 11th Street SE served as Winsett and Reeves' jewelry-making studio. In fact, the address was used in Winsett's 1975 filing for Lammas' trademark.

Lammas' 7th Street SE store opened in the summer of 1973, as *The Furies* wound down (the final issue carried an ad for the new location). An upstairs neighbor operated a book distribution

service from the second floor of the building; her service eventually began stocking books in the new Lammas downstairs. The character of Lammas changed over its first few years from a women's jewelry shop to a woman-focused bookshop and center for women's activities. Lammas Women's Shop became a feminist and lesbian bookstore and eventually a de facto lesbian community center. The business venture endured until finally closing in 2001 at its 17th Street NW location.

ISSUES OF ***THE FURIES***

Issue	Article	Author
January 1972	The Furies	Ginny Berson
Vol. 1, No. 1	Such a Nice Girl …	Sharon Deevey
	Women: Weak or Strong	Lee Schwing
	The Dentist	Ginny Berson
	Roxanne Dunbar: How a Female Heterosexual Serves the Interests of Male Supremacy	Rita Mae Brown
	Edward the Dyke and Other Poems	Judy Grahn
	Lesbians in Revolt: Male Supremacy Quakes and Shivers	Charlotte Bunch
	Queen Christina: Lesbian Ruler of Sweden	Helaine Harris
	Gossip	Rita Mae Brown
	The Price is Wrong	Susan Hathaway
	What's Going On	
	Photography	JEB (Joan E. Biren) & S. Myers
February 1972	After Monterey Pop – poem	June Slavin
Vol. 1, No. 2	Out of the O Zone	Helaine Harris
	Gimme Shelter	Tasha Peterson
	Keep Your Chin Up	Lee Schwing
	Much Madness in the Divinest Sense: Emily Dickinson	Jennifer Woodul
	No Place to Go	Ginny Berson
	Emotionalism—Downward Spiral	Sharon Deevey and Coletta Reid
	The Hand that Cradles the Rock	Rita Mae Brown
	Corporate Capitalist: Survival of the Fittest	Lee Schwing and Coletta Reid
	The Trojan Hoax	Charlotte Bunch
	Leadership vs. Stardom	Rita Mae Brown
	Photography & graphics	JEB (Joan E. Biren), Susan Baker, D George, Nancy Myron, Kathy Hopwood
March/April 1972	Class Beginnings	Nancy Myron
Vol. 1, No. 3	Jamie: A Short Story	Helaine Harris
	Lesbian Headache #69	Lee Schwing
	Ideology: Guide to Action	Coletta Reid
	That's Capitalism for You	Susan Hathaway
	Taking the Bullshit by the Horns	Barbry
	The Last Picture Show: A Review	Rita Mae Brown
	Slumming It in the Middle Class	Ginny Berson
	Dona Catalina	Charlotte Bunch
	Photography & graphics	JEB (Joan E. Biren), Nancy Myron, S Martin, S Baker, B. Cilden, e. Mae Huskey
May 1972	Revolution Begins at Home	Charlotte Bunch and Coletta Reid
Vol. 1, No. 4	A Well-placed Kick	Lee Schwing

	Cloning: A Recycling or an Answer to Copulation	Michela Griffin
	All I Want	Helaine Harris
	An Anarchist Plebe Fights Back	Katz
	The Furies Response to Katz: Beyond Male Power	Ginny Berson for The Furies
	The Power and the Glory	Susan Hathaway
	Photographs & graphics	JEB (Joan E. Biren), Fran Welson, Nancy Myron, Leslie Conardo, Sunny
June/July 1972	Darers Go First	Jennifer Woodul
Vol. 1, No. 5	A New Book of Lesbian Poetry	Pat Parker
	Only by Association	Ginny Berson
	Details	Coletta Reid
	Recycled Trash	Coletta Reid
	Freest Fancy	Ginny Berson
	Come Outside (on a queer day you can see forever)	JEB (Joan E. Biren)
	Out Now!	Charlotte Bunch
	Out of the Sea of Discontent	Rita Mae Brown
	A Manifesto for the Feminist Artist	RMB
	Away with Your Man-Visions	Helaine Harris and Coletta Reid
	Photography and graphics	JEB (Joan E. Biren), Sharon Deevey, Wendy Cadden
August 1972	I was a Teenage Lesbian	Lee Schwing, Helaine Harris, Sissy Hopwood
Vol. 1, No. 6	They Killed Pricks	Susan Baker
	Garbage Among the Trash	Dolores Bargowski and Coletta Reid
	Should Have Known	Helaine Harris
	Just Like in the *Saturday Evening Post*	Nancy Myron
	Photography and graphics	Sharon Deevey, Mary Helen Mautner, Sissy Hopwood, D. English, Nancy Myron
Fall 1972	We're Doing It in Our Schools-poem	E. Sharon Gomillion
Vol. 1, No. 7	Editorial on Dissolution of the Collective	
	Perseverance Furthers: Separatism & Our Future	Charlotte Bunch
	Internal Bleeding (or A Case Study In Bombastic Twaddling)	Nancy Myron
	Poems	Susan Baker, E. Sharon Gomillion, Merritt Wilson, Lee Lally
	It's Now or Never Baby	Susan Hathaway
	Fantasies of a Wheat Lady	Helaine Harris
	Women Who Love Men Hate Them: Male Supremacy vs. Sexism	Rita Mae Brown
	Photography and graphics	JEB (Joan E. Biren), D. Bargowski, Keegar, Sally Neibert
February 1973	To Our Readers	

Vol. 2, No. 1	Perseverance Furthers: Woman's Sense of Self	Charlotte Bunch
	A Sonatina Followed by Another	Gertrude Stein, Fran Winant ed.
	Gertrude & Alice	Fran Winant & Loretta Ulmschneider, compilation
	She Who	Judy Grahn
	Sometimes There Are No Seasons	Helaine Harris
	Gay Reformism, Almost But Not Quite	Mary Helen Mautner
	Gay and Groovy	Helaine Harris
	Sister of Mine	E. Sharon Gomilion
	Photography and graphics	JEB (Joan E. Biren), Sharon Deevey, Marian, Nancy Myron
March/April 1973	Bisexuality	Loretta Ulmschneider,
Vol. 2, No. 2	Journeys on the Living – poems	Linda Koolish, Helaine Harris (intro)
	Eating Artichokes – poems	Willyce Kim, Helaine Harris
	Letter to The Furies	Radical Feminists
	Editorial	Lee Schwing and Deborah George
	Holland	Purple September
	New York Poems	Lee Lally
	Ladies Almanack	A Lady of Fashion
	Walking in the Midst of Others- One Returns Alone	Ginny Berson
	Photography and graphics	Amy Tan, Susan Baker, D. George, Nancy Myron, Kathy Hopwood, Catherine
May/June 1973	The Final Issue	The Furies Staff
Vol. 2, No. 3	Building Feminist Institutions	Lee Schwing, Helaine Harris
	Addendum to Building Feminist Institutions	Loretta Ulmschneider, Deborah George
	Unnatural woman	Dianne O'Flynn
	Oranges at Wandegeya	Jay Williams
	R Street	Keegar
	I Don't Want a Pickle	D. George
	Class Revisited: One Step Forward, Two Steps Back	Ginny Berson
	A Letter to the Staff	Charlotte Bunch
	Photography and graphics	JEB (Joan E. Biren), Sharon Deevey, Elyse, Charlotte Bunch, D. George

End Notes

[1] Valk, Anne M., *Radical Sisters: Second Wave Feminism and Black Liberation in Washington, D.C.*, (Urbana: University of Illinois Press, 2010), p. 153.

[2] Dolinsky, Rebecca, *Lesbian and Gay DC: Identity, Emotion, and Experience in Washington, DC's Social and Activist Communities (1961-1986)*, (Santa Cruz: University of Santa Cruz, 2010, unpublished dissertation), p. 156.

[3] Enszer, Julie, "Have Fun So We Do Not Go Mad in Male Supremacist Heterosexual Amerika: Lesbian Feminist Poetry in The Furies," *Beltway Poetry Quarterly*, Spring 2010, Vol. 2, No. 2, http://washingtonart.com/beltway/Furies.html.

[4] *The Furies*, January 1972, Vol. 1, No. 1, p. 1.

[5] Brown, Rita Mae, *A Plain Brown Wrapper*, (Oakland: Diana Press, 1976), p. 79.

[6] Bunch, Charlotte and Rita Mae Brown, "What Every Lesbian Should Know", *motive*, January 1972, Vol. 32, No. 1, p. 6.

[7] *The Furies,* January 1972, Vol. 1, No. 1, p. 1.

[8] Beemyn, Genny, *A Queer Capital: A History of Gay Life in Washington, D.C.*, (New York: Routledge, 2015), p. 195.

[9] "Motive Comes Out,*" motive*, p. 1.

[10] "Motive Comes Out,*" motive*, p. 1.

[11] Harris, Helaine, personal communication, December 30, 2014.

[12] Reid, Coletta, personal communication, December 30, 2014.

[13] Harris, Helaine, personal communication, December 30, 2014.

[14] Berson, Ginny, "The Furies," *The Furies*, January 1972, Vol. 1, No. 1, p. 1.

[15] Deevey, Sharon, "Such a Nice Girl," *The Furies*, January 1972, Vol. 1, No. 1, p. 2.

[16] Dolinsky, p. 173.

[17] Brown, pp. 13-14.

[18] Brown, pp. 13-14.

[19] Bunch, Charlotte, "Learning from Lesbian Separatism", *MS. Magazine*, November 1976, p. 81.

[20] *The Furies*, May/June 1973, Vol. 2, No. 3, p. 2.

[21] *The Furies*, May/June 1973, Vol. 2, No. 3, p. 2.

[22] Brown, p. 20.

[23] Valk, p. 153.

[24] Bunch, Charlotte, personal communication, February 15, 2015.

[25] Echols, Alice, *Daring to Be Bad*, Minneapolis: University of Minnesota Press, 1989, page 238.

[26] Reid, Coletta, personal communication, December 30, 2014.

9. Major Bibliographical References

Published articles of *The Furies*:

The Furies, Volumes 1 number 1 through Volume 2 number 3, Washington, D.C.: The Furies, Rainbow History Project website, www.rainbowhistory.org.

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Nancy Myron and Charlotte Bunch, eds. *Women Remembered*. Baltimore. Diana Press. 1974.

Nancy Myron and Charlotte Bunch, eds. *Lesbianism and the Women's Movement*. Baltimore. Diana Press. 1975.

Other Publications:

Genny Beemyn. *A Queer Capital: A History of Gay Life in Washington, D.C.* New York. Routledge. 2015.

Rita Mae Brown. *A Plain Brown Rapper*. Oakland. Diana Press. 1976.

Dale Brumfield. *Independent Press in D.C. and Virginia: An Underground History*. Mount Pleasant, South Caolina. The History Press. 2015.

Charlotte Bunch. *Passionate Politics: Essays 1968-1986*. New York. St. Martin's Press. 1987.

Charlotte Bunch. "Learning from Lesbian Separatism." *MS. Magazine*. November 1976.

Dolinsky, Rebecca, *Lesbian and Gay DC: Identity, Emotion, and Experience in Washington, DC's Social and Activist Communities (1961-1986)*. Santa Cruz. University of California - Santa Cruz. Unpublished dissertation 2010.

Alice Echols. *Daring to Be Bad: Radical Feminism in America 1967-1975*. Minneapolis. University of Minnesota Press. 1989.

Julie R. Enszer. "Have Fun So We Do Not Go Mad in Male Supremacist Heterosexual Amerika: Lesbian-Fem Myron inist Poetry in The Furies." *Beltway Poetry Quarterly*. Volume 11, number 2. 2010. http://washingtonart.com/beltway/furies.html.

Julie R. Enszer. "I'll Settle for a Moment of Glory: Lesbian-Feminist Poetry in Washington, DC." *Beltway Poetry Quarterly*. Volume 15, number 4. 2014. www.beltwaypoetry.com/lesbian-feminist/.

Linda Garber. "Lesbian Feminism." In *Lesbian Histories and Cultures: An Encyclopedia*, New York. Taylor & Francis. 2012.

Anahi Russo Garrido. *An Activists Life: A Companion Discussion Guide to the Film Passion: The Life and Work of Charlotte Bunch.* New Brunswick, New Jersey. Center for Women's Global Leadership, Rutgers University. 2013.

Robert S. Pohl. *A House on the Hill: The History of 219 11th St SE, Washington, D.C.* Washington D.C. Publisher Parrish. 2007.

Anne M. Valk. *Radical Sisters: Second Wave Feminism and Black Liberation in Washington, D.C.* Urbana. University of Illinois Press. 2008.

Anne M. Valk. "Living a Feminist Lifestyle: The Intersection of Theory and Action in a Lesbian Feminist Collective." Feminist Studies. Volume 28, number 2. 2002.

Jessica Whitish. *The Furies and Feminist Nuns: Separatism as Sexual Resistance in the Women's Liberation Movement.* Louisville. University of Louisville. Unpublished manuscript, 2014.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

X Other
Name of repository: Rainbow History Project, Washington, D.C.

10. Geographical Data

Acreage of Property 0.04 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____

Latitude: 38.886999 Longitude: -76.991874

UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

Zone: 18 S Easting: 327238.68 Northing: 4306122.53

Verbal Boundary Description
Lot 66 in Square 969, a rectangular lot eighteen feet wide on its east and west ends and 100 feet and four inches long on its north and south sides.

Boundary Justification
Lot 66 in Square 969 is the same lot upon which the house at 219 11th Street SE was built in 1913 and was site of the home of the Furies' Collective.

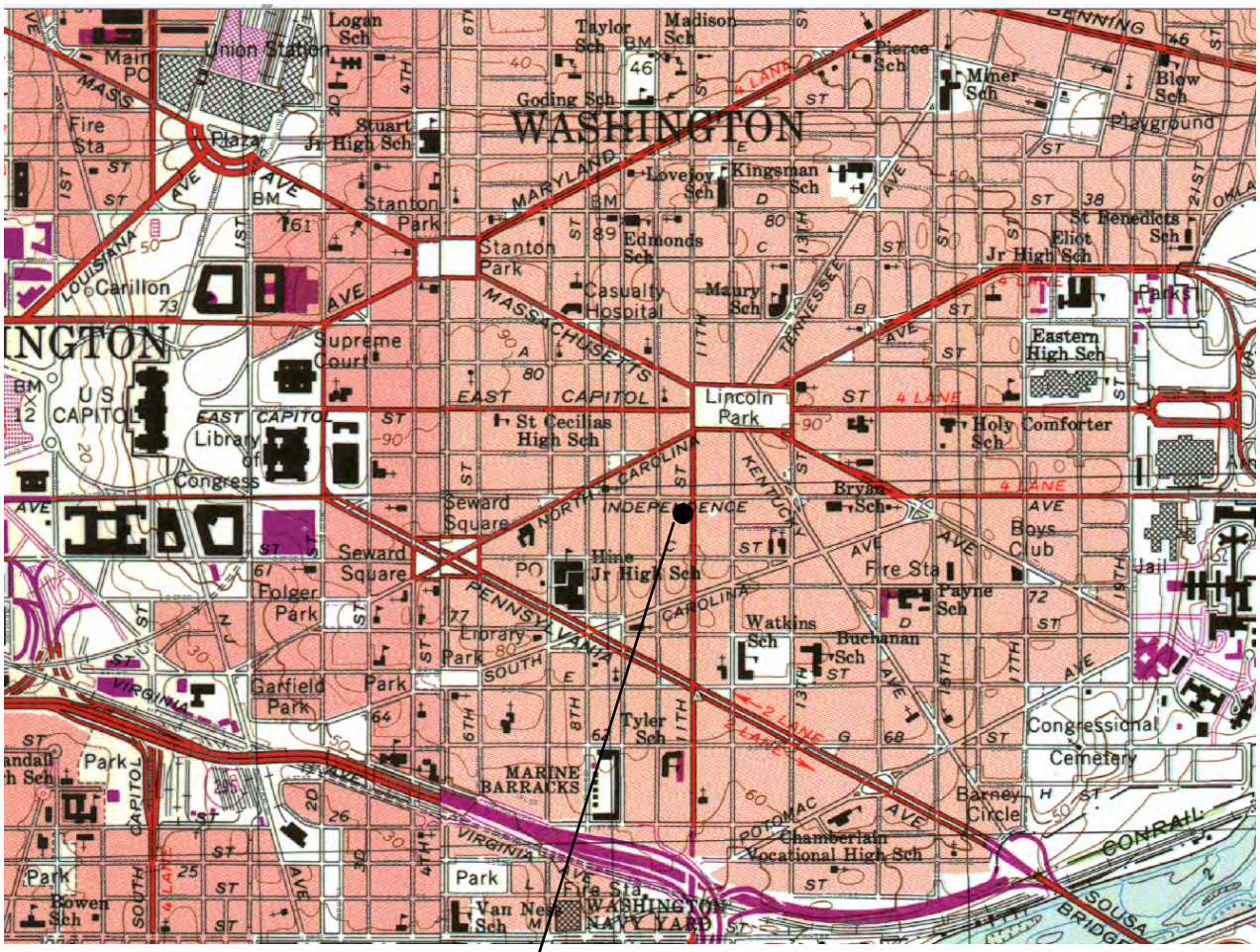
11. Form Prepared By

name/title: Mark W Meinke
organization: Rainbow Heritage Network
street & number: 10702 Norman Avenue
city or town: Fairfax state: VA zip code: 22030
e-mail mwmeinke@gmail.com
telephone: (202) 821-7532
date: June 30, 2015

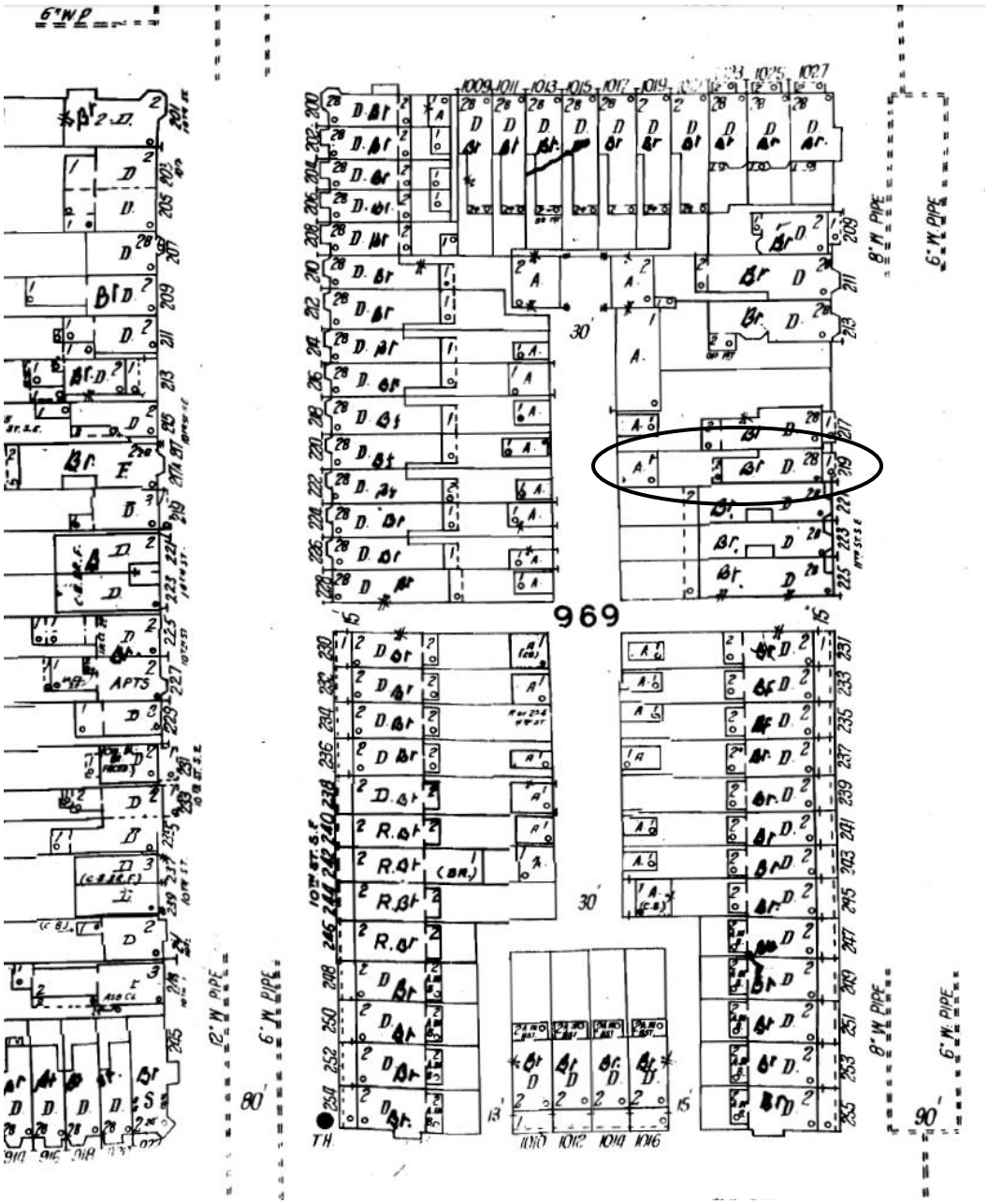
Additional Documentation

Submit the following items with the completed form:

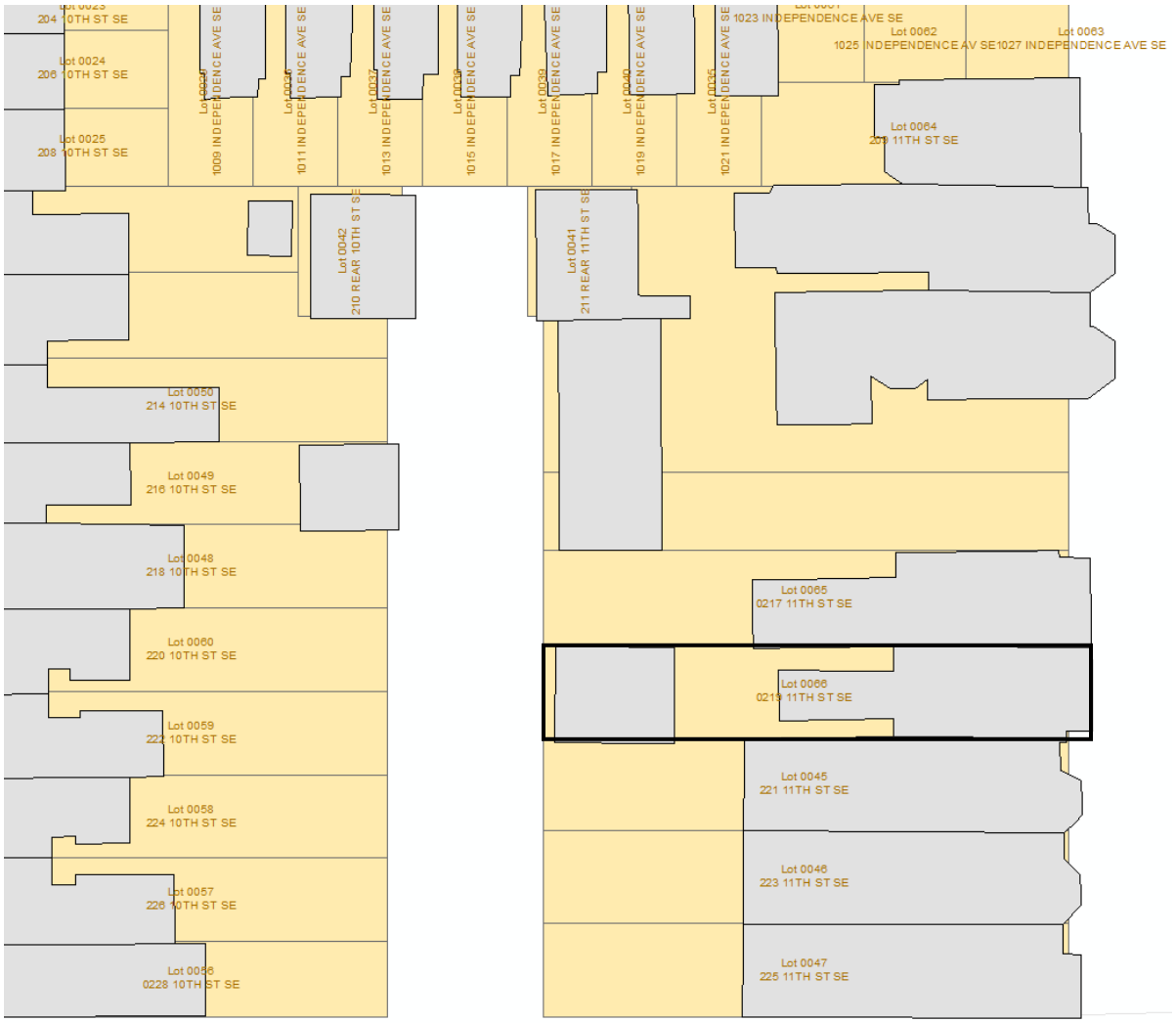
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)



The Furies Collective
219 11th Street SE
Washington, D.C.
(USGS Quad Washington East)



Site map showing 219 11th Street SE



Site plan of 219 11th Street SE showing National Register Boundaries

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: The Furies Collective, 219 11th Street Southeast, Washington, D.C.

City or Vicinity: Washington

County: N/A State: District of Columbia

Photographer: Patsy Lynch (additional historic photos courtesy of Joan E Biren and Ginny Berson)

Date Photographed: March 16, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

(see below)

DC WASHINGTON FURIES COLLECTIVE
Front elevation of 219 11th Street SE, camera facing west. Entrance to 219B garden apartment to right below porch. Camera facing west.
1 of 11

DC WASHINGTON FURIES COLLECTIVE
Rear elevation of 219 11th Street SE, Washington, D.C. First-floor windows and door as well as porch and stairs are additions by current owners. Camera facing east.
2 of 11

DC WASHINGTON FURIES COLLECTIVE
Rear elevation of 219 11th Street SE, north inset providing basement access and light for windows of second-floor bedroom and first-floor dining area. Camera facing east.
3 of 11

DC WASHINGTON FURIES COLLECTIVE
Rear elevation of 219 11th Street SE showing second-floor detail and chimney of building.
Camera facing east.
4 of 11

DC WASHINGTON FURIES COLLECTIVE
First-floor hallway of 219 11th Street SE from the front door looking through to the back wall of the kitchen. Camera facing west.
5 of 11

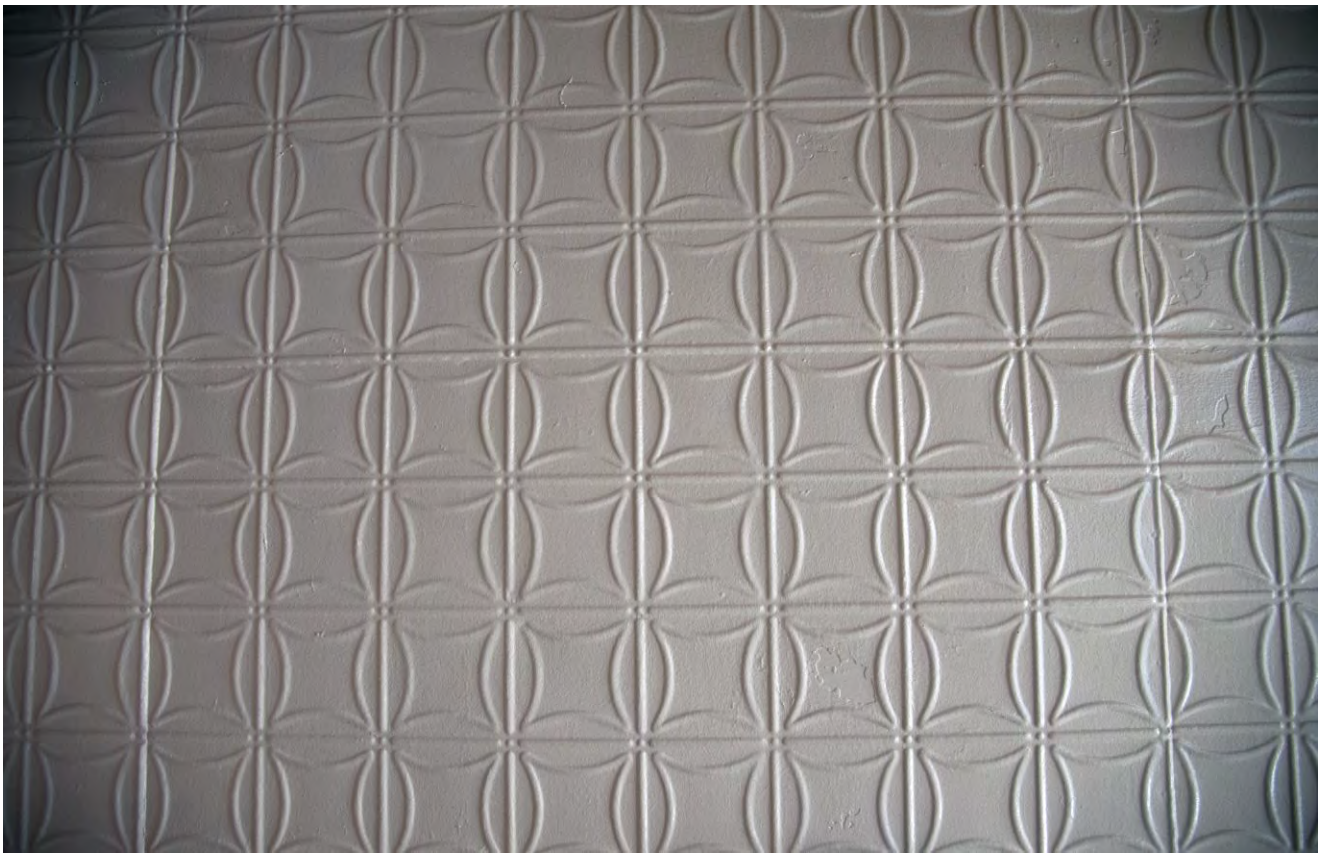
DC WASHINGTON FURIES COLLECTIVE
Living room of 291 11th Street SE looking through to dining area window overlooking inset of house. Camera facing west.
6 of 11

DC WASHINGTON FURIES COLLECTIVE
Living room of 219 11th Street SE looking east toward porch and 11th Street. Camera facing east.
7 of 11

DC WASHINGTON FURIES COLLECTIVE
Dining area of 219 11th Street SE looking northeast towards living room wall.
8 of 11

DC WASHINGTON FURIES COLLECTIVE
Second-floor hallway of 219 11th Street SE. Camera facing west.
9 of 11

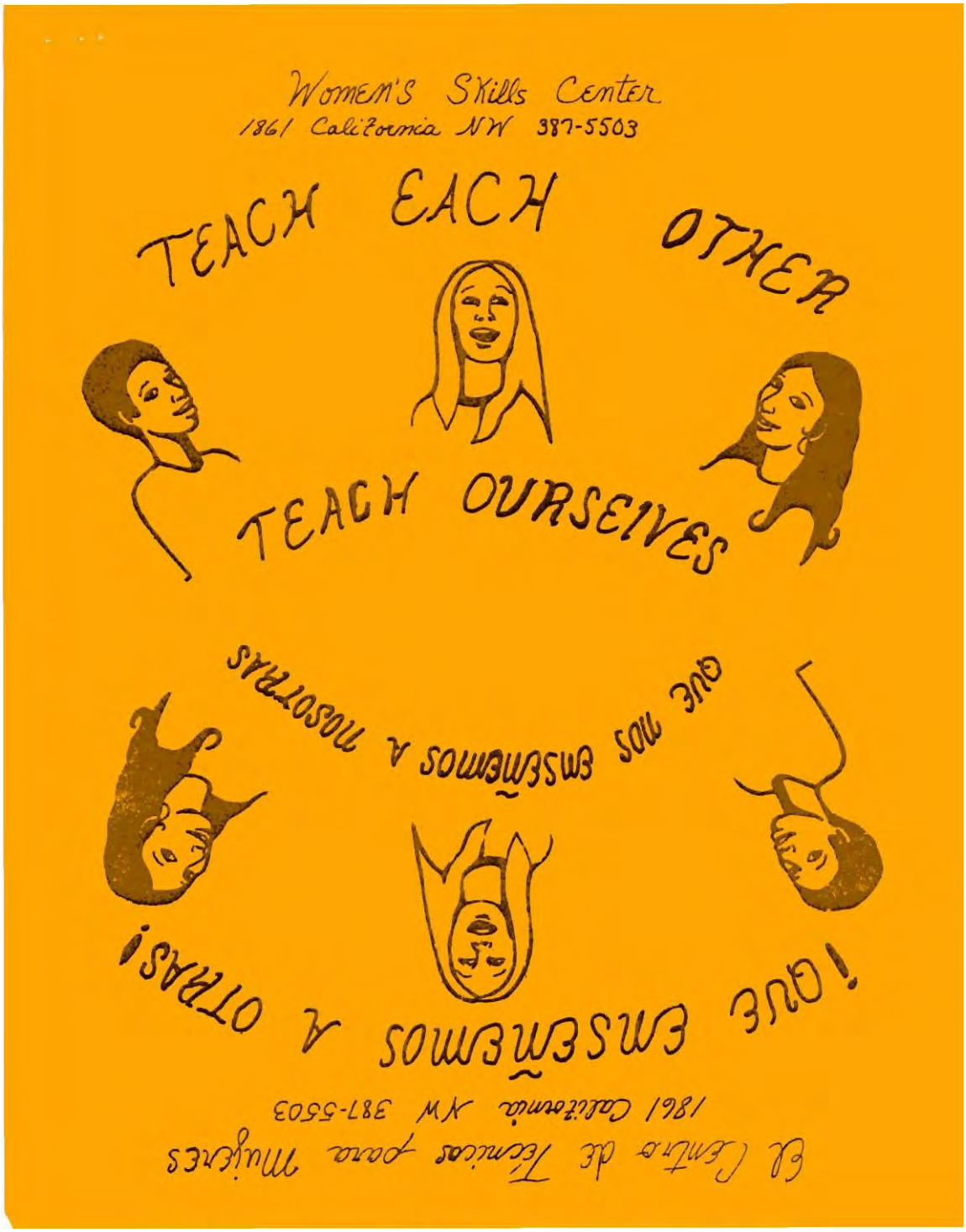
DC WASHINGTON FURIES COLLECTIVE
Original tin ceiling of kitchen area of 219 11th Street SE. Camera facing west.
10 of 11



DC WASHINGTON FURIES COLLECTIVE
Detail of living room pocket door at 219 11th Street SE.
11 of 11

DC WASHINGTON FURIES COLLECTIVE

Women's Skills Center at 1861 California Street NW, a project of Those Women, 1971



DC WASHINGTON FURIES COLLECTIVE
Those Women print project discussion, 1971 page 1

-1-

We thought the paper should come out every three wks. or every month. For it to come out more often would be more than a full time job.

We think we would need about 10-12 people to ~~begin~~ set up the paper and put it out.

We thought it would be important for (lesbians) people outside of our collective as well as some people from our collective to work on the paper. We should all talk about how we can do that and make sure the paper still has the politics we want to express. From the experience that some of us had working in off our backs we ~~[illegible]~~ know we could end up with a paper whose politics are unclear or on too many different levels, which in fact means no clear politics at all. Also if there is not some kind of ~~[illegible]~~ understanding on what politics the paper will have with the people working on it and if the people working on it do not have a very basic level of trust with each other and are not close politically a lot of ugly splits and hostilities can develop around what the paper should be. This of course would not be good for our reputation in this city - which is already questionable - ha. ha.

DC WASHINGTON FURIES COLLECTIVE
Those Women print project discussion, 1971, page 2

-2-

We thought the paper could speak mainly to old gay women and new lesbians, offering our views about many different things which would mean of course our politics. To develop political consciousness. To give certain kinds of information. To encourage closet lesbians to come out -- offering lesbianism as a positive alternative not something weird to be ashamed of. Also we think the paper could reach some women (especially young women) who are not yet lesbians, but have some amount of women's consciousness and may be considering lesbians. Although we would not concentrate the paper on them.

Some of the things we want to include in the paper are: poetry; photography; survival (for instance info. on motorcycle repair, running away, etc.); news page -- what gay women are doing around the country; ideological articles, including reprints; general articles about facts of lesbian oppression; listings of gay collectives, organizations, publications, services; articles about women's sexuality. Also we thought it might be nice to have some

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Those Women print project discussion, 1971, page 3.

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ficticious lesbian stories -- maybe trying to express some idea or make a point -- now and then written by Jinny and whoever else wanted to write something like that.

If we decide to do a paper the people working on it can look through a book which ~~[illegible]~~ shows different ideas for size, folding, type of layout, etc. and decide more specifically what the visual image will be. We will have to use an offset press since they don't do typesetting around D.C.

Good luck on us finding a printer!

We have to talk about how we would distribute.

DC WASHINGTON FURIES COLLECTIVE

Editorial and staff of the lesbian/feminist issue of *motive*, 1972.

editorial: MOTIVE COMES OUT!

Women are moving. We are moving out of passivity, out of the closets; we are moving toward control of our own lives and the overthrow of male supremacy. The aim of this magazine is to express this motion and to move you by sharing the ideas, experiences and feelings of many lesbians. Today, lesbian/feminist politics are taking shape; our analysis is crystallizing and we are starting on the path to effective action. Some of the women contributing to this magazine were "happy" heterosexual housewives not long ago. Some were homosexuals in hiding, either from their "friends" or their own self-hate. Starting from these different places, we have all become lesbian-feminists. Lesbian feminism is the ideology that unites us. It is the way of thinking that enables us to understand our past and chart our future. Only if we understand how and why we have been oppressed can we successfully fight for our freedom.

You are part of that past and in the belief that you will want to shape that future, we have put together a magazine of lesbian-feminist writing, art, and poetry. Some of the work here is reprinted but most was created especially for this issue.

Motive, a monthly magazine published by the United Methodist Church for over twenty years, is no more. This is its final issue. Throughout *Motive's* history, radical dissension within limits was tolerated with a few slaps on the wrist, but the church fathers really squirmed when the special issue on women appeared in March-April, 1969. In the aftermath of the controversy over the women's issue, the church began to reduce its support of *Motive* and *Motive* decided it could no longer function under the church. *Motive* could not survive without church money so the staff and editorial board decided to close up shop--using the remaining resources of the magazine to put out one final *gay* issue. The Furies, a collective of twelve lesbians in Washington, D.C., which included a member of the old *Motive* editorial board, assumed editorial responsibility for the lesbian issue. Within the collective, four of us took major responsibility for this project but everyone has contributed to it.

We are not professional publishers or editors. We are political lesbians who wanted to create a magazine that would communicate our ideas to you. It was exciting to have the resources for our own magazine. We were determined that from start to finish lesbians would do it all. A publication produced with men could not proclaim the strength and promote the independence of women in the way we hoped to.

In the process of putting this issue together we built bonds with lesbians around the country who sent in articles, graphics, and poetry in response to our requests. In order for lesbians to complete the entire production we gained many new skills. Lesbians from several cities produced the design and layout. The Sojourner Truth Press in Atlanta printed the whole issue. Where things were needed, we did them ourselves. Lesbians who could never write articles before wrote. Lesbians who never typeset before learned composing. Women who never published a magazine before did it.

We are proud that this issue was put out by women. Gay men have also produced their issue of *Motive*. Although originally scheduled as one gay issue, we made a political decision to do separate women's and men's issues. At this time, we are separatists who do not work with men, straight or gay, because men are not working to end male supremacy. Sexism oppresses men, especially gay men, by supressing the 'female' in them and amputating their self-development. But all men still receive concrete benefits, privileges, and power from that system. Male supremacy subordinates women in every way. Ending gay oppression will not automatically end woman oppression. Only a complete destruction of the whole male supremacist system can free women. When men renounce the power and privilege they gain through the domination and subordination of women and join the struggle to end all male supremacy, they will be allies of the strong and independent lesbian-feminist movement we are building. Those men, straight or gay, who cling to male power and privilege continue to oppress us and stand in the way of a women's revolution.

We hope you will read the magazine, pass it on, talk about it with women you know and women you are getting to know, keep in touch with us and join the struggle.

Joan E. Biren
Rita Mae Brown
Charlotte Bunch
Coletta Reid

This issue was printed by Sojourner Truth Printing Collective, 432 Moreland Ave. N.E., Atlanta, Georgia 30307, an all women's press. Sojourner Truth wants to print newspapers, pamphlets, posters, and leaflets from women all across the country. In addition to printing this issue, they have printed the FURIES, "Sleeping Beauty", a lesbian fairy tale, posters, and lesbian stationery. Call 404-688-6222 to have your women's literature printed.

Layout and Graphics:
Ginger Legato
Selina Martin
Lee Schwing

Composition:
Helaine Harris
Tasha Petersen

Others who have helped:
Susan Baker
Ginny Berson
Sharon Deevey
Susan Hathaway
Marilyn Langfeld
Nancy Myron
Judy Winsett
Jennifer Woodul

1972 1

The Furies Collective — Washington, DC
Name of Property — County and State

DC WASHINGTON FURIES COLLECTIVE

First Page of Volume 1, Number 1 of *The Furies,* January 1972.

the furies

January 1972 — lesbian/feminist monthly — volume 1

25¢

The story of the Furies is the story of strong, powerful women, the "Angry Ones", the avengers of matricide, the protectors of women. Three Greek Goddesses, they were described (by men) as having snakes for hair, blood-shot eyes, and bats' wings; like Lesbians today, they were cursed and feared. They were born when Heaven (the male symbol) was castrated by his son at the urging of Earth (the female symbol). The blood from the wound fell on Earth and fertilized her, and the furies were born. Their names were Alecto (Never-ceasing), Tisiphone (Avenger of Blood), and Magaera (Grudging). Once extremely powerful, they represented the supremacy of women and the primacy of mother right.

Their most famous exploit (famous because it is they lost much of their power) involved Orestes in the last episode connected with the cycle of the Trojan War. Orestes, acting at the orders of the Sun God Apollo, killed his mother Clytemnestra, because she had killed his father. Clytemnestra had killed the father because he had sacrificed their daughter Iphigenia, in order to get favorable winds for his fleet going out to Troy. The furies tormented Orestes: they literally drove him crazy, putting him under a spell where for days he could not eat or wash the blood-stained hands. He bit off his finger to try to appease them, but to no avail. Finally, in desperation, Orestes went before the court of Athens to plead his case.

ORESTES PURSUED BY FURIES

The point at issue was whether matricide was justifiable in avenge your father's murder, or in other words, whether men or women were to dominate. Apollo defended Orestes and totally denied the importance of motherhood, claiming that women were no more than passive sperm receptacles for men, and that the father was the only parent worthy of the name. One might have thought that Athena, Goddess of Wisdom, would have condemned Orestes, but Athena was the creation of the male God, Zeus, sprung full-grown from his head, the first born woman. Athena decided for Orestes. Some mythologists say that Zeus, Athena, and Apollo had conspired from the beginning, arranging Orestes to kill his mother in order to put an end, once and for all, to the religious belief that motherhood was more divine than fatherhood. In any case, that was the result.

The furies raged, of course, criticized, and threatened to lay waste the city of Athens. But Athena had a direct line to Zeus, king of the Gods; she told the Furies to accept the new male supremacist order or lose everything. Some of the furies and their followers relented, the rest pursued Orestes until his death.

We call our paper the FURIES because we are also angry. We are angry because we are oppressed by male supremacy. We have been fucked over all our lives by a system which is based on the domination of men over women, which defines male as good and female as only as good as the man you are with. It is a system in which heterosexuality is rigidly enforced and Lesbianism rigidly suppressed. It is a system which has further divided us by class, race, and nationality.

We are working to change this system which has kept us separate and powerless for so long. We are a collective of twelve Lesbians living and working in Washington, D.C. We are rural and urban; from the Southeast, Midwest, South and Northeast. Our ages range from 18 to 36. We are high school drop-outs and Ph.D. candidates. We are lower class, middle and upper middle class. We are white. Some of us have been lesbians for twelve years, others for two months. We are committed to ending all oppressions by attacking their root--male supremacy.

We believe the FURIES will make important contributions to the growing movement to destroy sexism. As a collective, in addition to outside projects, we are spending much time building an ideology which is the basis for action. For too long, women in the Movement have fallen prey to the very male propaganda they seek to refute. They have rejected thought, building an ideology, and all intellectual activity as the realm of men, and tried to build a politics based only on feelings: the women traditionally left to women. The philosophy has been, "If it feels good, do it." If not, forget it. But that is like saying that strength, which is a male characteristic, should be left to men, and women should embrace weakness. Most straight women, to the nothing of men, feel afraid or contemptuous of lesbians. This fear and contempt is similar to the feelings middle class whites have towards blacks or lower class people. These feelings are the result of our socialization and are hardly worth glorifying. This is not to say that feelings are irrelevant, only that they are derived from our experience which is limited by our class, race, etc. Furthermore, feelings are too often used to excuse inaction and inability to change.

A political movement cannot advance without systematic thought and practical organization. The haphazard, non-strategic, rip-off tactics of the straight women's movement, the male left, and many other so-called revolutionary groups have led only to frustration and dissolution. We do not want to make those same mistakes; our ideology forms the basis for developing long-range strategies and short-term tactics, projects, and actions.

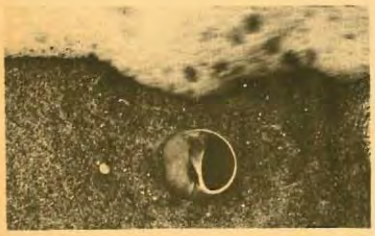
The base of our ideological thought is: Sexism is the root of all other oppressions, and lesbian and woman oppression will not end by smashing capitalism, racism, and imperialism. Lesbianism is not a matter of sexual preference, but rather one of political choice which every woman must make if she is to become woman-identified and thereby end male supremacy. Lesbians, as outcasts from every culture but their own have the most to gain by doing away with class, race, and national supremacy within their own ranks. Lesbians must get out of the straight women's movement and form their own movement in order to be taken seriously, to stop straight women from oppressing us, and to force straight women to deal with their own lesbianism. Lesbians cannot develop a common politics with women who do not accept Lesbianism as a political issue.

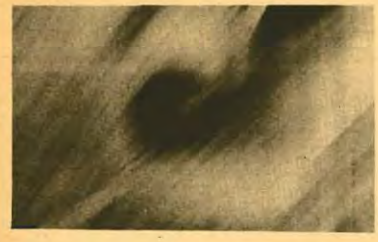
In this issue page 8, and following issues of The FURIES we will share our thoughts with you. We welcome your comments, letters, articles, fiction, poetry, news, graphics, and support. We want to build a movement in this country and in the world which can effectively stop the violent, sick, oppressive acts of male supremacy. We want to build a movement which makes all people free.

For the Lesbian women whose feet were bound and crippled, for the clitori of Africa whose clitori were mutilated; for every woman who has ever been raped, physically, economically, psychologically, we take the name of the furies, goddesses of vengeance and protectors of women.

Ginny Berson

DC WASHINGTON FURIES COLLECTIVE
The Furies, Volume 2, Number 3. The final issue.





Sea-Quench III by Jeb

FINAL ISSUE

The present Furies staff has consisted of five people for seven months now. Since the last issue, one person from the staff has quit and two of us are moving to another city. These changes have occured mainly because of changing priorities. The paper cannot continue with only two members, therefore we have decided to make this the last issue.

We are sorry that we are not able to fulfill our commitments to our readers. To in some way compensate this to our most recent subscribers, we will send you back issues.

The Furies Staff

STAFF
Debbie George, Helaine Harris
Lee Schwing, Lorette Ulmschneider

COVER
Photo by Jeb

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back issues: 50¢ a piece
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Collection of articles from previous Furies available in pamphlet form-

1). Women Remembered: Collection of Short Biographies of Women 7 articles

2). Class and Feminism: Collection of Articles on Class from in the Women's Movement 7 articles

Available from Diana Press
12 W. 25th St. Balt., Md. 21218
$1.25 each

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The Furies, layout table work at 219 11th St. SE, Washington DC. Left to right: Lee Schwing, Coletta Reid, Ginny Berson, Jennifer Woodul. Photo: Sharon Deevey, 1971

DC WASHINGTON FURIES COLLECTIVE

The Furies, packing and distributing the newspaper, at 219 11th Street SE, Washington, DC. Left to right: Ginny Berson, Susan Baker (not a Fury), Coletta Reid, Rita Mae Brown, Lee Schwing. Photo: JEB (Joan E. Biren), 1972

DC WASHINGTON FURIES COLLECTIVE

The Furies Collective costume party, 2900 18th Street NW. Standing: Rita Mae Brown, Sharon Deevey, Joan E. Biren, unknown, Marilyn Webb (not a Fury); middle row: Helaine Harris, Judy Winsett (not a Fury), unknown, Jennifer Woodul; front row: Coletta Reid, Lee Schwing, Tasha Peterson. Photo: Ginny Berson, 1971

DC WASHINGTON FURIES COLLECTIVE

The Furies, preparing the newspaper for distribution. Left to right: Susan Hathaway and Sharon Deevey. Photo: Ginny Berson, March 1972.

DC WASHINGTON FURIES COLLECTIVE

The Furies: Nancy Myron preparing issues for mailing. Photo: Ginny Berson, March 1972.

DC WASHINGTON FURIES COLLECTIVE

Collective meeting. Left to right, Rita Mae Brown, Lee Schwing, Coletta Reid, one person obscured, Charlotte Bunch, Jennifer Woodul. Photo: Ginny Berson. March 1972.

DC WASHINGTON FURIES COLLECTIVE
Joan E. Biren, Sharon Deevey, Helaine Harris. Photo: Ginny Berson, March 1972.

DC WASHINGTON FURIES COLLECTIVE
Furies Forum discussion at unknown location, Ginny Berson, center at table. Photo: JEB (Joan E Biren), 1972

DC WASHINGTON FURIES COLLECTIVE
1972 FBI report on the Furies

UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
Washington, D. C. 20535
October 18, 1972

In Reply, Please Refer to File No.

[redacted] b7c

On September 28, 1971, a representative of the Federal Bureau of Investigation observed two females, whose identities were unknown, arrive at approximately 2:20 p.m. at the Institute for Policy Studies (IPS), 1520 New Hampshire Avenue, N.W., Washington, D. C. (WDC). The two females later departed IPS driving a [redacted] b7c 05

Institute for Policy Studies (IPS) has been characterized in an article in the WDC weekly newspaper, "The Examiner" dated September 24, '67 page 22, by Edith Kermit Roosevelt. She states in part that IPS is a Washington based "Think Factory" which helped train extremists who incite violence in the U.S. cities, and whose educational research serves as a cover for intrigue and political agitation. Through its conferences and seminars, IPS exerts a continuing influence on the ideology and tactics of the new left.

During January, 1972, a group of women calling itself the Furies Collective published the first edition of the Furies, which they described as a new lesbian - feminist newspaper. A review of the initial issue of the Furies reflected that [redacted] b7c

During March and April, 1972, spot checks in the vicinity of 219 11th Street, S.E., WDC, the Furies Collective address, by a representative of the FBI reflected that a [redacted] was one of many vehicles parked at that address. b7c 05

[redacted]

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ENCLOSURE

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