

ARTISTS' HOUSING: A SURVEY OF LIVE/WORK SPACE



BY CARMİ BEE

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Cover: Bazille: The Artists' Studio, Rue de la Condamine, 1870,
Musee du Louvre, Paris

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FOREWORD

Almost everyone enjoys the arts in some fashion or another. Almost all know something about the individuals in our society that produce art - at least the artists that are successful in the marketplace. In fact, the lives of certain artists often become our gossip - their surroundings and their homes are often publicized.

But young and emerging artists come from everywhere, poverty and wealth, East and West, jungle and arboretum, and they all embark on a life's work that requires the ability to risk much for the sake of doing what they must. For most artists it usually doesn't pay well at the beginning, and they do other jobs for money.

Where do these artists live on their minimum wage? How do they accommodate the need for space in which to live and work? Living and working must often be done in the same space or at least adjacent space to avoid travelling to more than one job at a time.

In ancient and medieval times artists were craftsmen who worked at the pleasure of a king or other patron. In Egypt generations of artists lived in communities provided by the king and usually adjacent to the site of their craft. Their counterparts in middle Europe, who emerged as artists in Italy, Germany, and France served often at the pleasure of aristocratic, political, and financial patrons. Often their work was "bought" before it was produced, e.g., commissioned, and subsistence and accommodations often formed part of their remuneration. The advent of modern markets, museums, and galleries has redefined the place of the artist with respect to habitat and studio. Essentially the lack of a guaranteed sales and the high degree of competition demand low-overhead accommodations which again must be suitable for creativity.

The following study is valuable to those who want to understand how some of the artists in America are coping with the issues of living and working in the 1980's.

It looks at artists' housing as a phenomenon worthy of attention by documenting attempts by individuals to secure a suitable environment in which to live and work. It looks at commercial attempts to overcome the barriers to live/work accommodations, and discusses public and private support for the nation's artists. Ultimately, this study informs us of the spirit engendered by our arts as expressed by the ingenuity and courage of the people who make it.

Lance Jay Brown
1983

FORWARD

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Lance Jay Brown
1983

PREFACE AND ACKNOWLEDGEMENTS

The thirty-one examples of artists' housing examined in this survey represent a sampling of the types of buildings and spaces that visual artists live and work in throughout the country.

The eight cities in which artists were surveyed were selected because they contain large concentrations of artists and arts facilities and because they represent a broad geographic cross-section of the country.

Building types range from large scale projects such as Westbeth in New York, to small scale individual residences in Chicago.

It should be noted that although Portland, Oregon was included in the survey, the examples of artists' housing found there are not included in this report because they represent for the most part separate facilities for living and working.

During the course of this survey, interviews were held with over a hundred artists, architects, developers, city officials, and writers. I would specifically like to thank the following people for their roles in developing and producing this study:

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INTRODUCTION

This study is based on the assumption that artists are vital to urban cultural life. While its focus is presently on practitioners of the visual arts, many of the ideas explored are applicable to issues concerning artists in other fields as well.

In order for artists to exist and product in the city they require unique conditions for working and living. Their special space requirements coupled with the high cost of real estate has led to their identifying and developing unconventional environments, which it is the aim of this investigation to understand and describe. Representative examples of artists' housing have been studied in eight major American cities: Boston, New York, Chicago, Minneapolis/St. Paul, Seattle, Portland, San Francisco, and Los Angeles.

Although no new structures built especially for artists were found, diverse examples of lively and ingenious adaptations were seen in all cities visited. They range from single-family house fix-ups and such oddities as an old police station conversion to commercial and industrial building renovations. Two older examples of housing built expressly for artists include Fenway Studios in Boston and Carnegie Hall studios in New York. A number of new artists' housing facilities are being planned in San Francisco as part of the Yeuba Buena Center; in St. Paul in the Lowertown Redevelopment area and in New York City in the lower East Side of Manhattan.

There are three basic housing and working situations. First, and most scarce, is that of the artist who lives in a conventional house or apartment and has a studio in another location. This was seen primarily in Portland, where rents are comparatively low. Studios are in store fronts or industrial buildings.

The second situation is a combined live/work arrangement where the artist lives in a conventional house or apartment and accommodates his or her work in that setting. Areas set aside for work amount to significant portions of the total space - one floor in a three-story house, an entire basement, or a garage or barn on the property. Examples were seen in Chicago, Portland and Los Angeles, although they probably constitute the principal way that artists live and work in most non-urban settings.

The third type of artists' housing - one that has recently received much publicity and is the most problematic - is the adaptive reuse of diverse existing building types into combined live/work space. Examples of adaptations of commercial, industrial, and other kinds of building are plentiful in all the cities visited. In fact, it is the dominant urban artists' housing form.

This third type of housing has been undertaken on either a formal or ad hoc basis. Ad hoc attempts constitute, for the most part, leased portions of buildings rather than entire structures. The buildings' other areas are used as warehouses or for light manufacturing and the like - uses for which the buildings were originally designed. Rents are low and there is frequently no formal lease. This ad hoc arrangement, although expedient, makes the artist vulnerable to the pressures of the real estate market. It exists in all cities visited, although it is most predominant in New York, Chicago, San Francisco and Boston.

Formal arrangements in adaptive reuse projects are unfortunately few but represent the most interesting attempts at creating stable live/work situa-

ations for artists. The formal arrangement falls into the following categories: individual ownership within a cooperative or condominium; ownership by a non-profit group which leases space to individual artists; ownership by a private profit-oriented developer or development group which rents space to artists; and a combination of a leased and tenant managed building. In the first two arrangements the artist is closely involved with management decisions. In the last type the management decisions are in the hands of the owners - a situation which puts the artist in a vulnerable position unless the owners are uniquely committed to artists' welfare. Examples of the co-op or condominium arrangement are most predominant in New York and Boston. Non-profit group ownership projects can be found in San Francisco (Project Artaud) and New York (Westbeth, 799 Greenwich Street, and Manhattan Plaza). The developer owned and managed projects exist in San Francisco (Army Street and Hamm's Brewery), Boston (Piano Craft Guild), Los Angeles (800 Traction Street), Chicago (Pilsen Artists Housing), and Minneapolis/St. Paul. A hybrid of these arrangements is the leased, artist-tenant managed building, which was found in San Francisco (Goodman Building) and Seattle (Pelican Bay Coop).

While the various live/work spaces often have individual character, there is a congruence of styles nationwide based on similarity of needs. Generally, ceilings are high, twelve feet or more. There is natural light, augmented by walls painted white. Interior dividing walls are low or non-existent so that public and private areas flow together. Sometimes cabinets are used to define areas. The average total space generally measures between twelve and fifteen hundred square feet. Different types of artists have to accommodate special needs. For example, sculptors are usually located on the ground floor or in buildings with elevators; painters and sculptors usually have larger spaces; textile designers need additional plumbing.

Mechanical systems, plumbing, electrical ventilation and fire sprinklers are, generally, in compliance with the minimum standards of local building codes. Because many of the buildings studied were previously used for manufacturing and warehouse functions they had existing fire safety features such as sprinklers and egress stairs.

Currently, the problems concerning artists' housing are related to live/work space in commercial buildings. Although any artist can have problems, the ones most vulnerable are those with marginal incomes. They are usually young and without children. They are inexperienced in matters of law and economics - copyrights, leases, etc. - but are learning by necessity and with the help of support groups. Banding together and trying to solve common problems relating to live/work space has both helped and hurt. Living and working surreptitiously in unsafe environments is no solution, but the publicity that comes with lobbying, public hearings, and other activities creates political factions and solidifies positions. Artists have made progress in some areas and are worse off in others. In Minneapolis, for example, where artists have the support of the Art Space Reuse Project, they have achieved a legal and somewhat secure status. But in New York, legalizing artists' housing in certain areas has contributed to their vulnerability and eventual displacement.

Zoning ordinances are of primary importance, and the first of several artists' housing problems that need to be dealt with. They generally work against the artist who cannot legally work in a residential zone or legally live in a commercial/industrial zone. The two basic approaches to this problem have been to legalize live/work space in limited geographical areas - the New York City approach - or in all commercial zones - the San Francisco approach. Limiting

the geographic area requires artist certification and puts tremendous pressure on one section of the city (artist certification is itself an issue - who is an artist?), legalizing live/work space in all commercial/industrial areas diffuses some of the pressure but the problems are far from over. Other zoning approaches such as spot zoning, which exists in Boston, and incentive zoning could and should be tried.

Second, building and safety codes are another significant problem. As they exist, they have no relevance to the artist's situation, and, for financial reasons, the artist can rarely comply. Many simply depend on lax enforcement, but attempts at reform are being made. For example, Seattle has a procedure to help artists through the administrative channels that deal with the building and safety codes.

Third, neighborhood revitalization, which sounds like a positive force, is often detrimental for artists. Artists are frequently the first people to move into undesirable and underutilized areas, often illegally. But once the political battles have been fought and certain buildings revitalized, property values rise, non-artists, restaurateurs, boutique proprietors, etc., move in. The artists are unable to keep pace with rising rents and are forced out, leaving their renovations behind. Ironically, the artists help to attract the very people who eventually displace them. Attempts to stop gentrification are unrealistic, but minimizing its bad effects on artists may be possible. The most productive efforts will probably be those that provide ownership opportunities for artists, either as individuals or in cooperative ventures.

This leads to the fourth problem, the complex issue of financing artists' housing. Traditionally, and by the inherent nature of their commitments, artists do not usually have a great deal of money, and this is an important issue, one that is inextricably linked to all of the others. Examples of financially successful artists' housing were seen in every city. They may have been the result of a benevolent landlord, family money, National Historic Preservation funds, National Cooperative Bank funding, foundation seed money, federal government housing program assistance, etc. But, typically, young artists are simply not able to buy, or often even rent, appropriate places in which to live and work without help.

The two basic sources of money are the public sector and the private sector. Financing with government money was seen infrequently and was usually applied to rental property development. The housing financed by the myriad of private sector sources is most likely to result in artist ownership, which is generally considered to be essential to the effort of maintaining artists as an integral part of the community. Some of the best development strategies for artist-owned housing can be found in Boston.

In recent years, what has been demonstrated by the struggles of artists in finding living and working space is their ability to solve a problem creatively outside the traditional framework. More specifically, they have shown that they can recognize potential housing stock, set the standard for its design and function, and persist in learning the politics, law, and economics necessary to secure their needs. But, nevertheless, because of the relentless pressures of real estate interests, the visionary has become the victim. The artist continues to be priced out of his or her home and is forced to move on. The constant insecurity that results takes its toll on the artist in the first instance and also deprives the greater community of a stable creative element from which it would derive benefits,

social and spiritual, if not economic, in the long run. Recognition of the possibilities of long-term, mutually beneficial relationships, among artists and the general populace is long overdue and should be examined by government and private groups alike for the enrichment of all.

SEATTLE, WASHINGTON

Number of visual artists in city:

More than 10,000.

Areas where artists reside:

- Fremont - old residential area with a few small businesses, many previously shops, now used for artists' studio/living spaces.
- Capitol Hill/Broadway - Old residential neighborhood with many small apartment buildings, specialty retail shops, restaurants, etc.
- Belltown - old retail section, union halls, taverns, etc.

Forms of artists' housing:

Single-family houses, apartments, converted industrial buildings, converted storefronts and hotels which have been turned into co-operatives.

General trends in artists' housing:

Some live and work in the same unit and some work through co-operatives or share facilities of one kind or another. Many live in single units and maintain work facilities at another location. The trend, while slow, is toward combined live/work spaces. Housing in Seattle is, in general, expensive. It is often difficult for artists, who have low incomes in most cases, to find suitable rentals at a low price. Combined live/work units are extremely scarce.

Projects specifically developed as artists' housing:

- Hotel in Belltown - private ownership by visual artist.
- Belltown Co-op - commercial building previously apartments.
- Pelican Bay Co-op - privately owned cooperative for visual artists.
- Pike Place Market - artists living/studio spaces.

Artists' housing currently being developed:

A group of artists including Andrew Keating, past Seattle Arts Commissioner, is developing a major artist housing co-op in the Denny Regrade neighborhood near the Pike Place Public Market. In addition,

redevelopment in the city's core will create new spaces for artists' housing. There is also a plan for the possible utilization of public schools for artists' living studios.

Types of financial assistance for such projects:

No public assistance programs have been utilized so far. Projects to date have been financed through earned income, conventional bank mortgages, or cooperative private financing.

Types of programs and incentives which provide for the creation of artists' housing:

In 1977 the Seattle Arts Commission was instrumental in developing and passing new liberalized zoning codes to allow artists' live/work spaces in previously restricted zones of the city. The Building Department was actively involved with artists and the Seattle Arts Commission staff in providing bulletins to artists on conversion rules, specifications, and technicalities of the law. Artists who sign an affidavit attesting that they are "working artists" can qualify to take advantage of an amendment in the general zoning code that allows artists to convert former commercial space into live/work studios. This conversion is allowed in all business zones. The manufacturing zone use is allowed as a special exception with a two year renewable, but also revocable, permit from the Building Department. It was hoped that this approach would dilute the loft market and help prevent another Soho. Later, with funding from the National Endowment for the Arts, the Department of Community Development began a major study of artists' live/work developments, and produced The Seattle Artists Housing Handbook. The manual lists important considerations in project development and explains current regulations and possibilities in living studio space conversion.

Organizations involved in artists' housing issues:

- Department of Community Development, City of Seattle
Ginger Voorhees
(206) 625-4501
- Seattle Arts Commission
Karen Gates, Executive Secretary
(206) 625-4223

Organizations involved in artists' housing issues
con't:

-Pike Place Market
John Clise, Executive Director
(206) 625-4764

Prime issues of problem areas regarding artists'
housing:

-Availability, cost, difficulty of conversion.
-While the city allows for conversion of any available space, often commercial spaces are of a prohibitive size for conversion to be affordable. Even when affordable space can be located, sometimes the work needed to convert it to tough code standards may be prohibitively expensive.

Primary information source:

Karen Gates, Executive Secretary
Seattle Arts Commission
305 Harrison
Seattle, Washington 98109
(206) 625-4223

PELICAN BAY CO-OP

604 19th Avenue East
Seattle, Washington

General Description

Pelican Bay Co-op is the oldest artists' housing project in Seattle. It was started in 1969 through the efforts of a single artist, Don Barrie, who arranged with the building's owners to rent him the building in exchange for management services. Contrary to its name it is not co-operatively owned, but co-operatively managed by the artists who rent. The building, unlike those associated with use by artists for living and working is an older apartment building with conventional-size apartments, i.e. partitioned rooms, 8'6" high ceilings, and small windows. This situation is made possible because of the diverse artist tenancy, many of whom are not involved in areas of the visual arts which require large work spaces. When one of the artists requires a large work area, separate studio space situated in ground floor store fronts is available.

The building is situated in a quiet residential neighborhood, a short distance from downtown Seattle. Pelican Bay is noted for its diverse range of artists who share a strong community feeling and commitment to the project under the guidance of Don Barrie, as evidenced by a relatively low turnover rate. Because tenants rent on a month-to-month basis, they are kept vulnerable to real-estate-market pressures.

Site

- Located in the Capitol Hill area, a low-density residential neighborhood.
- Neighborhood contains full range of public amenities including shopping, schools, and transportation.

Building

- A 3-story apartment building built in 1905.
- Brick exterior walls, wood floor structure, suitable for moderate floor loads, no elevator.
- Ground floor store fronts used as studios, tenant run gallery, and commercial rental.
- Eighteen apartment spaces for combined living and working on two floors ranging in size from 400 square feet (1 bedroom unit) to 600 square feet (2 bedroom unit). All units contain bedrooms, kitchens, bathrooms, and a living room.
- Renovation minimal, mainly areas to bring up to code conformance and general maintenance.



- Public halls serve as permanent exhibit area for tenant work.
- Mural on one exterior wall has become building's trademark.

Pelican Bay

Occupancy

- Twenty-five artists including writers, painters, dancer, sculptors, actor, architect, and musician.
- Average age - 30 years old.
- Low turnover rate; 50% in 12 years.

Management

- Building leased by Pelican Bay Corporation.
- Rents average \$150 per month.
- Building managed co-operatively with one tenant serving as manager on a rotating basis. Tenants have responsibility for maintaining and improving their own spaces as well as the building in general.
- Rents kept low through shared maintenance responsibilities and rental income from commercial space.
- All prospective tenants are screened to certify commitment as working artists.

RHINO CONDO

1205 6th Avenue South
Seattle, Washington

General Description

Rhino Condo was formed in 1978 by four artists who needed large, inexpensive space. It was the first artist housing in Seattle to take advantage of a new amendment to the City's Zoning Ordinance which allows certified artists to inhabit a combination working studio and living quarters in any area designated as an industrial or manufacturing zone, under a 2 year renewable permit. This permit is subject to the continuing occupancy of bona-fide working artists and may be revoked for non-compliance. This first effort appears to be a successful test of Seattle's approach to answering the need for legislative reform in respect to artist's housing.

Site

- Located in the South End area, a medium-density, light industrial area near downtown Seattle.
- No neighborhood amenities in immediate area except for bus service.

Building

- A four story structure built in 1906 as a cookie bakery. Presently first 3 floors used for light industrial and warehousing. Artists occupy entire 4th floor containing 15,000 square feet, which is subdivided into 7 live-work spaces of varying sizes with the largest being 2,400 square feet. Spaces subdivided by 8 foot high partitions allowing ambient light into interior spaces.
- Brick exterior bearing walls and heavy timber floor and roof structure. Contains 14 foot high ceilings, large industrial sash windows, freight elevator and sprinkler system.
- Renovation costs kept minimal by utilizing single existing plumbing stack, resulting in centrally located bathroom and kitchen facilities which are shared by all occupants.

Occupancy

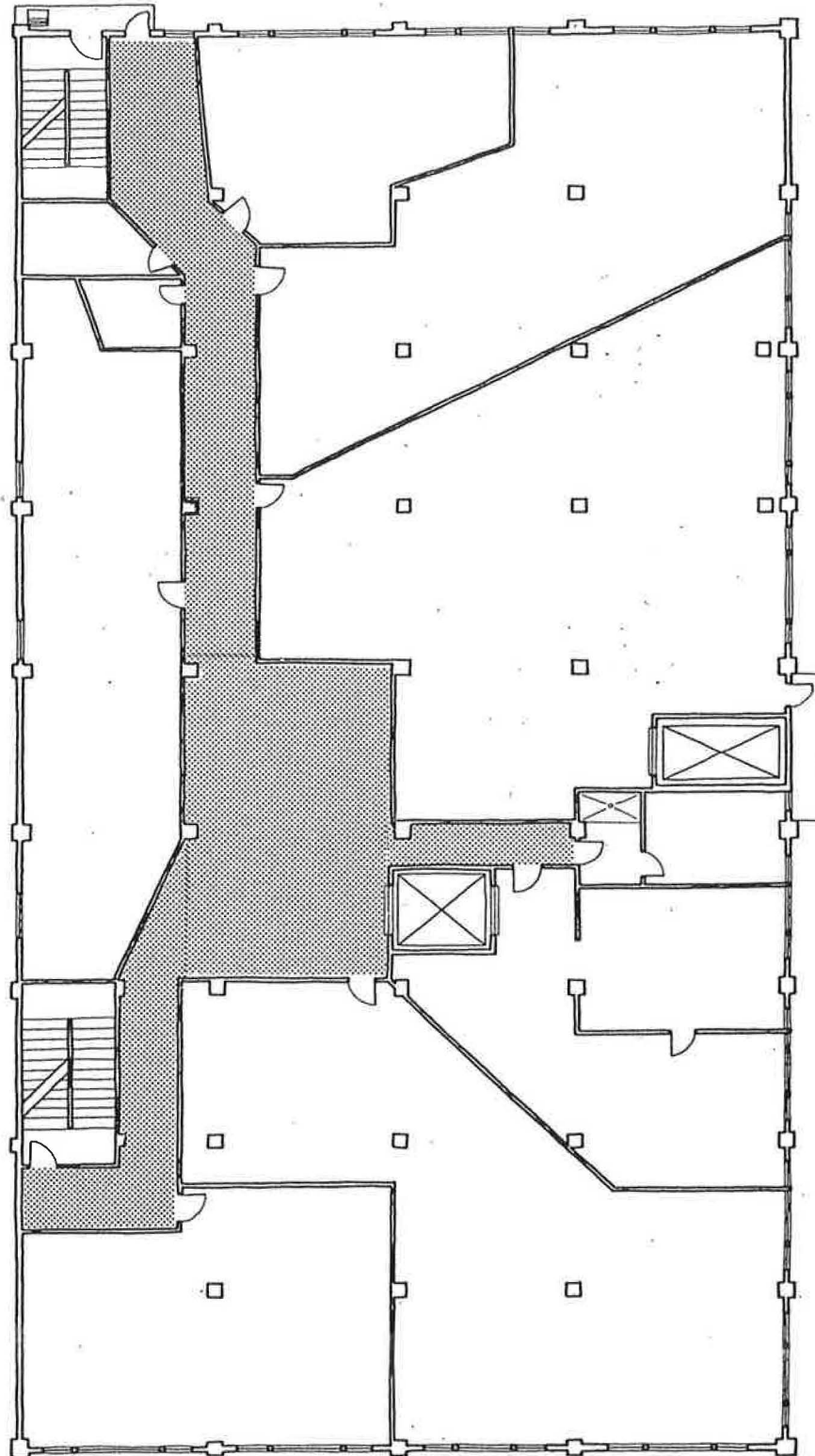
- Seven artists in mid 20's and 30's including a sculptor, printmaker, photographer, and 4 painters.
- Low turnover rate, but occupants regard their stay in building as temporary and contingent upon rental costs.



Management

Rhino Condo
Seattle, Washington

- Space rented under a 3 year lease by Rhino Condo Corporation for \$1,350 per month.
- Individual tenants rent on a monthly basis with rents averaging \$200 per month.
- Tenants share management and responsibilities.
- Initial construction cost was \$4,000, which was used to subdivide space and create central bath and kitchen.



THIRD FLOOR PLAN

RHINO CONDO

1205 6th AVENUE SOUTH
SEATTLE WA.

0 5 20



ARTIST'S RESIDENCE

1100 East Pike Street
Seattle, Washington

General Description

This loft is representative of the efforts of a number of artists in Seattle to create individual live/work space, taking advantage of the recently enacted changes in the City's Zoning Ordinance (see Rhino Condo for an explanation of laws).

Site

Medium-density area containing light manufacturing and retail functions, located close to downtown. Has some amenities, including stores and public transportation. Artists moved into the area five or six years ago when space became available as a result of light manufacturing moving into new buildings in downtown. Area contains three art schools and within a 15 square block radius, 50-60 artists residences.

Building

- Originally a garage, built in 1918. Contains 3 floors with 3,600 square feet on each floor.
- Structure is exterior brick bearing wall and heavy timber wood floors.
- First floor has retail store; 2nd floor has drama and dance studio.
- Artist's space is on third floor with two thirds being used for work and remainder containing kitchen, sleeping area, and bathroom. Windows on three sides. Ten foot high ceilings. Partial separation of living and working spaces by 7 foot high partitions.

Occupancy

Artist in early 30's. Rents out part of space for use by another artist during the day.

Management

- Artist rents space for \$430 per month (12¢ per square foot) with an eight year lease.
- Renovation costs approximately \$9,000 for materials.



PIKE PLACE MARKET

Pike Street
Seattle, Washington

General Description

Pike Place Market is unique because it incorporates artists' housing into a large scale commercial development. Rehabilitation of the old Public Market-place into a major mixed use commercial facility was started in 1974. Artist residences were included as part of the development package because artists originally had studio space in the market-place; there were spaces within the complex which lent themselves well to use by artists; and the development agency felt that the presence of artists would play an important role in the Market through exhibiting and selling their work.

Site

Located within the Historic District in downtown. Area is medium density, containing commercial and residential uses.

Building

- Pike Place Market is made up of separate but interconnected buildings containing approximately 150,000 square feet of space which was originally built in 1907, as a marketplace for farmers.
- Six artists' live/work spaces are located on one of the lower levels. Each space contains 500-600 square feet. There are two types of units: one contains an individual bath and kitchen, and the other utilizes shared facilities. Nine units were originally planned.
- Units are small, with 9½ foot ceilings and large windows.
- Exterior is brick with new concrete floors.

Occupancy

Painters and sculptors.

Management

- Project is managed by Pike Place Market Preservation and Development Authority which is a public corporation.
- Artists' units rented on a month-to-month basis with no leases. Units with private kitchen and bath rent at \$150-160 per month and those with shared facilities rent at \$100-110 per month.

-The entire market operation absorbed original development costs for artists' units. Rental rate would be 2 to 3 times if figured at the market value.

Pike Place

PORTLAND, OREGON

In Portland the combined live/work arrangement is not the predominant form of artists' housing. Nevertheless, Portland has been included in this study because it is a representative example of one of a number of major art centers throughout the country which, due to the abundance of inexpensive, conventional housing has not had the economic need to experiment with this alternative.

Number of visual artists in city:

Approximately 1,800.

Areas where artists reside:

Artists tend to live in either Northwest or Southeast Portland, close to downtown. More than half of them live in NW; approximately a quarter in SE and the rest throughout the city. Northwest and Southeast have industrial sections as well as residential sections and areas where the two overlap. These are also the oldest areas of the city.

Forms of artists' housing:

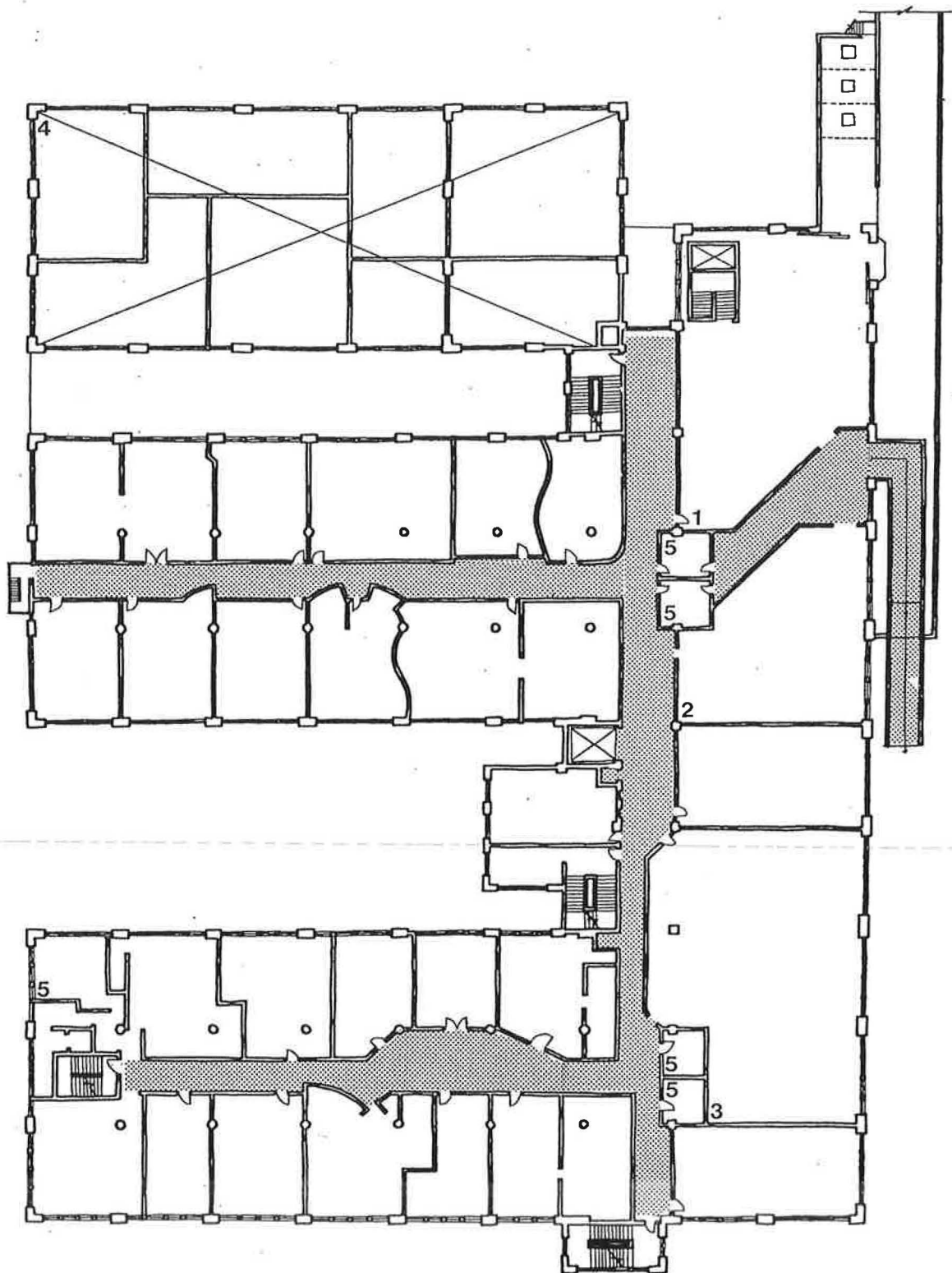
The city has extensive conventional housing which most artists utilize. The few that live in alternatives to private houses and apartments tend to use older storefronts. Several artists live in abandoned warehouses, downtown office buildings, and old hotels.

General trends in artists' housing:

There is currently no artists' housing shortage in Portland. General trends in live/work space seem to continue the long tradition of work space in single family homes or living space in homes or apartments with separate work space in industrial buildings, old office buildings, and storefronts.

Projects specifically developed as artists' housing:

There is presently no housing specifically developed for artists. Unsuccessful attempts have been made by the Oregon Artists Equity Association to get the City/County Metropolitan Arts Commission to fund a "space study/project."



SECOND FLOOR PLAN

PROJECT ARTAUD

499 ALABAMA STREET
SAN FRANCISCO CA.

- 1. GALLERY
- 2. THEATER
- 3. GYMNASIUM
- 4. OPEN TO 1st FLOOR
- 5. TOILETS

0 5 20



ARMY STREET ARTIST HOUSING

3435 Army Street
San Francisco, CA

General Description

Army Street was the first artist housing to obtain a certificate of occupancy in San Francisco under revisions to the city's Zoning Ordinance and Housing Code. The zoning revision passed in 1978 permits artists to live and work in commercial and manufacturing districts throughout the city. The Housing Code established a Group K Occupancy specifically to cover idiosyncracies of live/work spaces.

Army Street is also unique because it is one of the few artist housing projects to be developed strictly as a commercial, for profit venture, using conventional financing means.

Site

-Located in a medium density and commercial area. Population of surrounding area primarily Hispanic. Contains all neighborhood services. Building lot is 80,000 square feet, 40,000 square feet of which is used for parking.

Building

- Built in 1920's as a department store. Main structure is reinforced concrete slab and beam with brick exterior walls. Structure designed for earthquake loading and a live load of 100 pounds/square foot. Contains freight elevator.
- Building contains 120,000 square feet on three stories with 40% occupied by commercial tenants and 60% or 36 live/work spaces. Average area of artists' spaces is 1,000 square feet. Ceilings are 12'9" high with large windows and self-contained kitchen and bathrooms. Light for interior units achieved by creating large courtyards in the center of the building.
- Building fully renovated including sprinkler and alarm systems, electrical, and plumbing, new walls and baths and kitchens. No building department variance required.
- Individual artists can make modifications to basic units with owner's approval.

Occupancy

Most of first floor is rented to Department of Welfare. Other commercial tenants include a weaving



workshop and printmaking shop.

Army Street

Residents are exclusively visual artists, including photographers, lithographers, and painters.

Management

Project developed by Berline Associates in 1979, utilizing conventional financing. Total renovation costs were less than \$8/square foot. Development of building made possible by low acquisition cost for original property. Developer acted as architect, general contractor, and presently manages the building.

Typical 1,200 square foot unit rents for \$450/month.

GOODMAN BUILDING

117 Geary Street
San Francisco, CA

General Description

Along with Westbeth in New York City, the Goodman Building is perhaps the best known artists' housing in the country. Aside from being a building of historic importance (on the National Register of Historic Places) the Goodman Building has in recent years received notoriety in its struggle to maintain itself as an artists' residence against the threats of city bureaucracy and developer's conversion plans.

Originally constructed as a townhouse residence in 1869, the building was converted into a residential hotel after the 1906 earthquake. In 1907 the top floor was converted into a photographer's studio. By the 1950's the building was occupied almost entirely by artists.

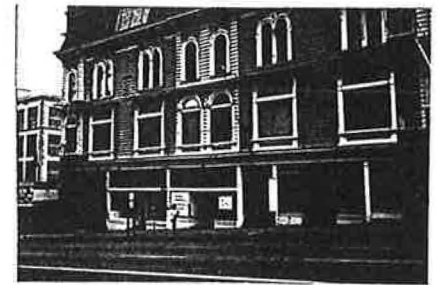
The Goodman Building's fight for survival started in 1968 when the San Francisco Redevelopment Agency started a battle with the owner for possession of the building to save it from being demolished. The Agency won by gaining ownership in 1973. Since then, it has been declared an historic landmark, which protects the building but not the residents. The residents organized The Goodman Group, Inc., a non-profit corporation to manage the building and later, the Goodman Building Development Corporation to carry out low-cost rehabilitation and cooperative ownership. The Redevelopment Agency rejected the plans and turned the building over to a developer who had plans to convert it into publicly subsidized housing. The Goodman Group won their battle to gain control of the building in 1981.

Site

Located in a high-density commercial zone in downtown San Francisco, close to a civic center and cultural facilities. Contains full range of public amenities.

Building

- Originally built as three townhouses in the Victorian style. In 1906, they were combined into one use and raised one floor to accommodate stores on the ground level.
- Building is wood frame construction designed for residential loading.



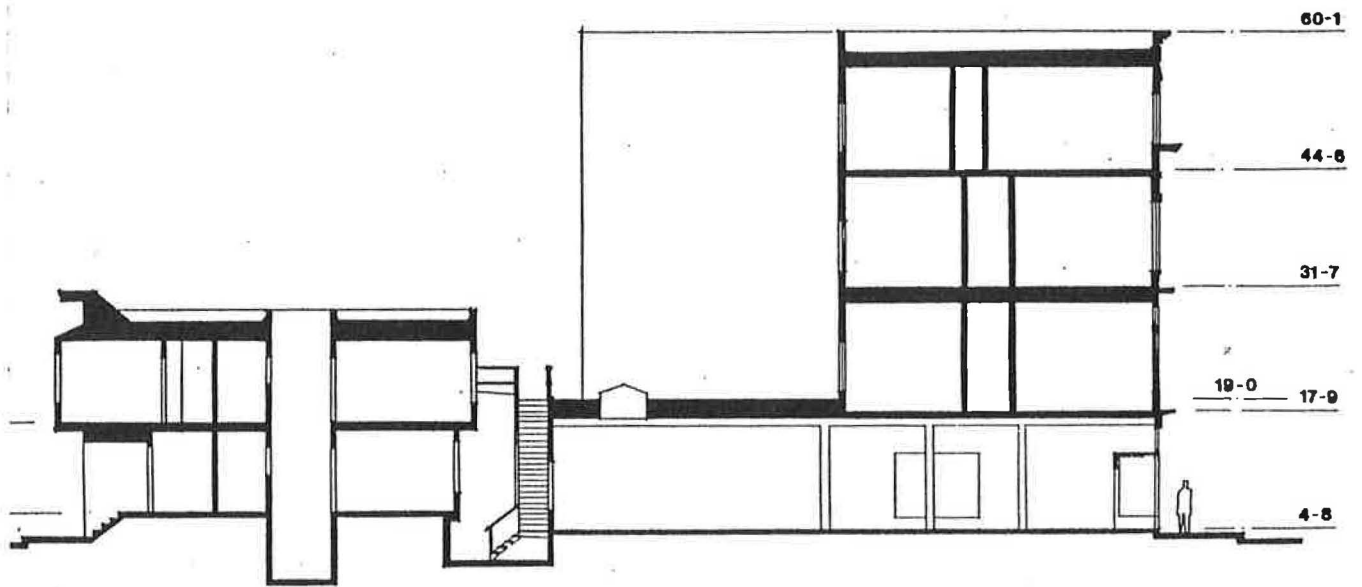
- Ground floor stores used as community art center, two galleries, workshop, and theater. Second and third floor contains 25 live/work spaces averaging 150-200 square feet each with shared bathroom, kitchen, and dining facilities. Fourth floor presently not in use because of need for sprinkler system. Units have 9 to 10 feet high ceilings.
- Building is currently in need of repairs. Feasibility study for rehabilitation carried out by Marquis Associates under grants from the National Endowment for the Arts and the California Arts Council. Solar retrofit study carried out by Colyer/Freeman Group.

Occupancy

- Majority of tenants are single person households ranging in age from early 20's to 60's.
- Fifty % of occupants are painters, 25% photographers and filmmakers, and 25% assorted artists including crafts and theater arts, writers, and musicians.
- Store fronts form nucleus of community arts activities. They house a resident theater company, two public galleries, and graphic arts and print shop. A performance cafe and gallery is in the planning stage.

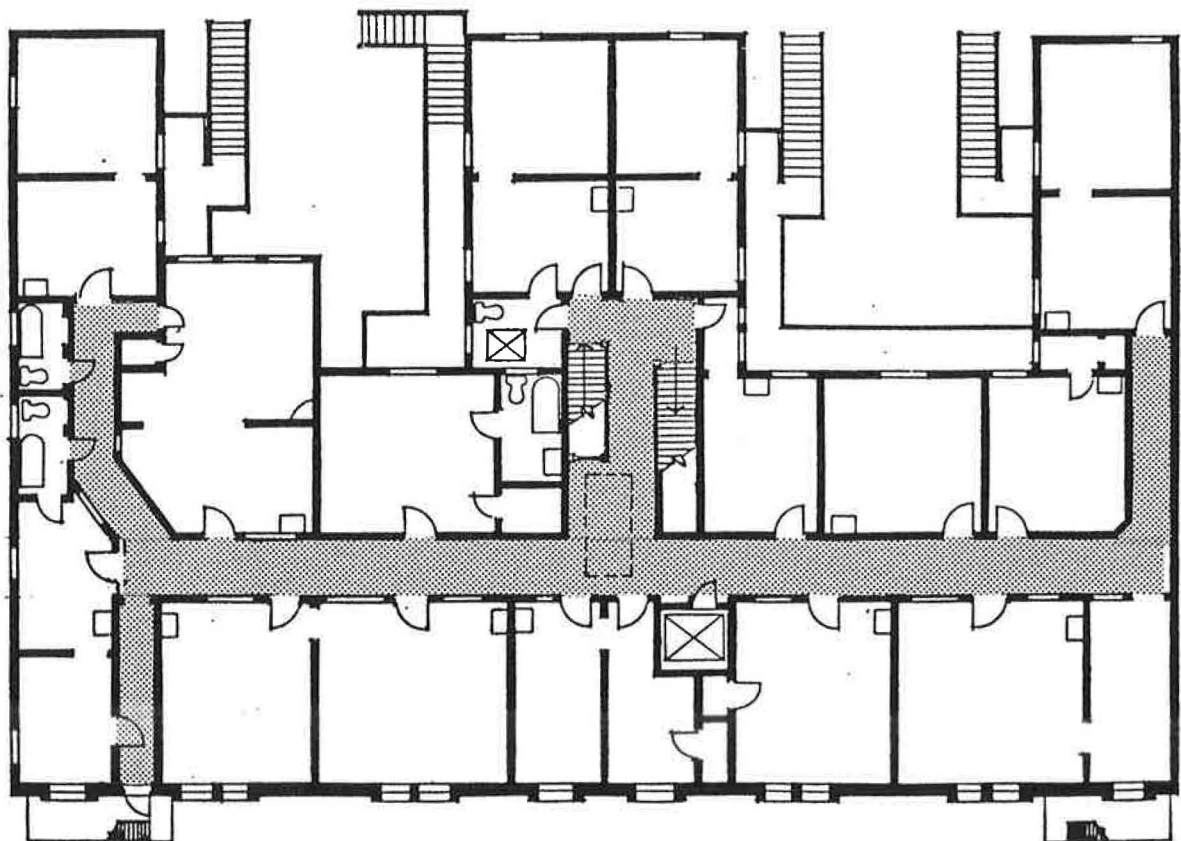
Management

- Building owned by San Francisco Redevelopment Agency and managed by the Goodman Building Group.
- Rent for live/work spaces averages \$100/month which would be raised to \$150/month when residents gain ownership. Residents have no leases.
- Resident selection is subject to review by Goodman Group Board.
- During their long struggle to survive, the residents of the Goodman Building have developed a strong camaraderie and community spirit which has resulted in a low vacancy rate and a strong management organization.



SECTION

0 5 20



THIRD FLOOR PLAN

GOODMAN BUILDING

117 GEARY STREET
SAN FRANCISCO CA.

0 5 20



HAMM'S BREWERY

1550 Bryant Street
San Francisco, CA

General Description

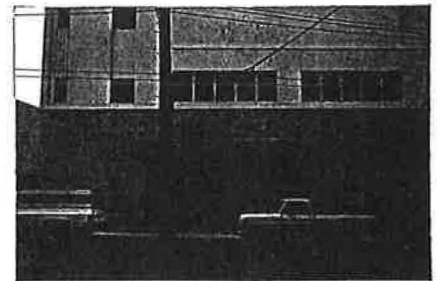
A large brewery building purchased by the developer to be converted into artists' housing. Over half of the units were completed when the developer ran into financial problems resulting from increasing development costs, forcing him to change the project to commercial rental.

The significance of this project lies in the quality of its spaces and in the fact that it serves as an example of how today's development costs and changing real estate market values add pressures to development of artists' housing.



Site

Medium density industrial area close to center of downtown San Francisco. No neighborhood amenities in the immediate area.



Building

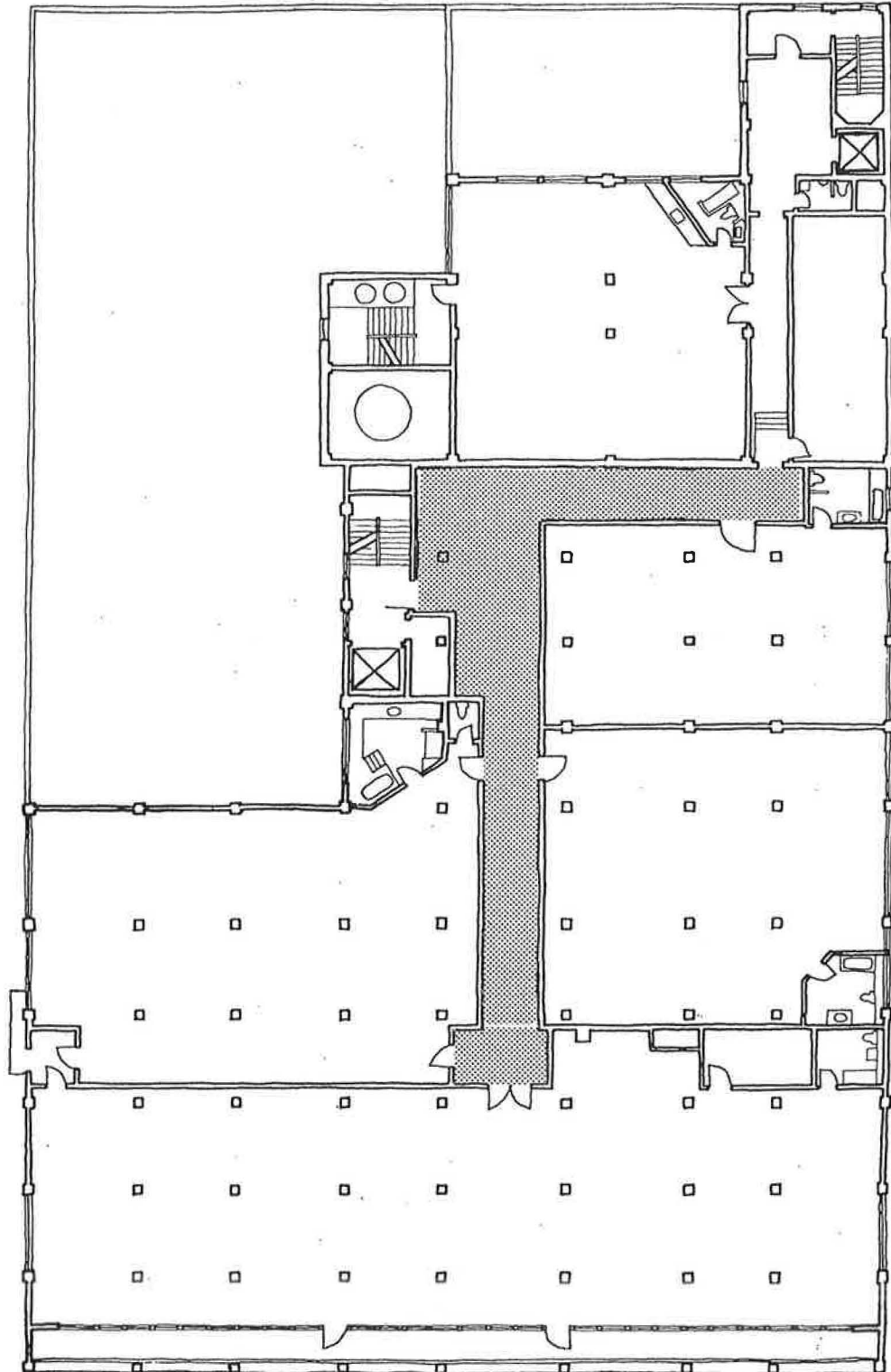
- Originally constructed in 1919 as a brewery containing 140,000 square feet. Building varies in height with the tallest section being 9 stories. Structure is steel with cast-in-place concrete walls. Structure designed for heavy loading to carry brewing tanks.
- Extensive renovation required to remove walls in order to allow for windows.
- Forty-five artists' live/work spaces were planned for, ranging in size from 2,000-5,000 square feet with ceiling heights of up to 22 feet. Each unit was to contain finished baths and plumbing for kitchens.

Occupancy

Presently, ten spaces occupied by artists and six spaces by commercial tenants.

Management

Owned and managed by developer.
Units rented at 35¢-45¢/square foot (\$799-900/month for a 2,000 square foot unit) with leases ranging from 3 to 5 years.



TYPICAL FLOOR PLAN

HAMM'S BREWERY

1550 BRYANT STREET
SAN FRANCISCO CA.

0 5 20

LOS ANGELES, CALIFORNIA

Number of visual artists in city:

Approximately 8-12,000

Areas where artists reside:

Artists are scattered throughout the city but are concentrated in the following areas:

- Venice - Beach area with single family houses. Area is the oldest and largest artist community in city. Has pockets of poverty.
- Mount Washington - Located close to downtown. Mainly single family residences.
- Echo Park - Close to Mount Washington. Has many older apartment buildings.
- Pasadena
- San Fernando Valley
- Santa Monica
- Hollywood
- Watts
- Long Beach
- Downtown Area - Most recently developed artists area consisting of older commercial type buildings.

Forms of artists' housing:

Predominantly single-family residences and apartments with an increasing number of artists moving into downtown area lofts and office buildings.

General trends in artists' housing:

The only recent trend, starting in the late 1970s, has been artists moving into older commercial buildings in the downtown area. Rising cost of space has limited this type of movement.

Projects specifically developed as artists' housing:

- Three or four projects in the downtown area, including 800 Traction Street, have been built by private developers.
- Watts Community Housing Corporation - A conventional housing project which includes 10% of the units for artists.

Artists' housing currently being developed:

A few projects are under consideration but none have been started to date.

Types of financial assistance for such projects:

None. Most artists rent on a monthly basis. Some carry master leases and then sublet parts of spaces. A small number own property or are limited partners in group property ventures.

Types of programs and incentives which provide for creation of artists' housing:

Three ordinances have been passed by the city to facilitate live/work situations. The first ordinance allows legal residency in all commercial and industrial buildings within city limits, subject to registered approval and the payment of a fee. The second ordinance provides for changes in the Building and Safety Code to reflect the unique needs of artists, such as allowing for shared bath and kitchen facilities and the easing of fire regulations. The third ordinance reinterprets the Building Code in regard to seismic requirements.

In addition, there has been a categorical exemption for the need for environmental impact reports which are required for conventional housing.

In general the city through the efforts of Councilman Joel Wachs has been very supportive of artists' housing efforts.

Organizations involved in artists' housing issues:

1. Public Agencies:

Los Angeles Planning Department
Department of Redevelopment
Ari Sikora
(213) 977-1660

City of Los Angeles
Cultural Affairs Department
Rodney Punt
(213) 485-2433

Organizations involved in artists' housing issues,
con't.:

2. Private Organization:

Los Angeles Artists Equity Association
Bill Lasarow
(213) 748-3411

Major issues or problem areas regarding artists'
housing:

Availability and costs of space is an issue in some areas, particularly in downtown and Venice. Financing is perhaps the major issue. Land speculation as it effects rents is important, as artists are often fearful of being priced out of an area. Effectiveness of newly passed zoning ordinance is still a question. Indications are that it is not being responded to by developers in the way that was hoped. It is thought that in its present form it reduces the flexibility that developers have in developing artists' housing. For example, in the live/work ordinance, the requirement for parking for residential use is suspended, however, if at any time in the future the occupancy is again changed, the full requirement for parking will be in effect.

Primary information source:

Rodney Punt, Assistant General Manager
Cultural Affairs Department
City of Los Angeles
200 North Spring Street
Los Angeles, CA 90012
(213) 485-2433

800 TRACTION STREET ARTIST HOUSING

Los Angeles, CA

General Description

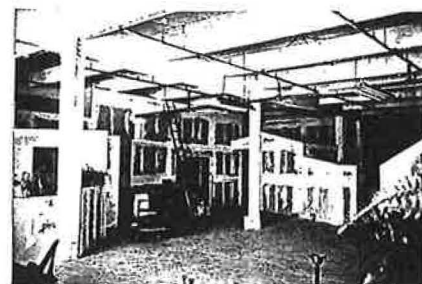
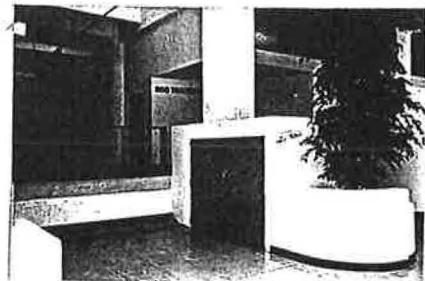
This building was developed by two brothers (one an artist) as rental, live/work spaces and related commercial spaces. The renovation was done as a "labor of love" with great attention being given to design of public spaces, particularly the lobby which was previously a loading dock. The development of the building and maintenance of low rents made possible by low acquisition costs and further cost savings through the developers acting as contractors. The building was purchased in 1979 just prior to the area's discovery by other artists. Until recently, with the passage of zoning and building code revisions, (see 212 Los Angeles Street), this building was considered illegal and therefore required a high degree of financial risk for the developers.

Site

Medium density area containing light industrial and warehouse facilities. Located close to downtown L.A. and "Little Tokyo." Area lacks residential amenities except for small grocery stores, bars, and public transportation. This was one of the first buildings in the area to house artists and has spurred other artists to locate in the area. The area is starting to take on characteristics of Soho with an increase in the number of galleries (multiplied from 2 to 10 in 18 months) and artists' bars such as the Atomic Cafe have located there. The residents fear that the area is becoming chic. The artist population in the area is approximately 1,000.

Building

- Built in 1916 as the Ben Hur Coffee and Spice Factory; it contains 5 stories and a basement with 9,000 square feet/floor. Structure is reinforced concrete frame with masonry infill and is designed for earthquake loading. There is a freight elevator.
- The two bottom floors contain art related commercial tenants (art paper distributor and gallery). Upper three floors contain a total of 9 live/work spaces. All spaces have 12 foot-high ceilings and large industrial sash windows. Sizes of the spaces vary from 2,000 - 5,000 square feet, with new plumbing and electrical throughout. Artists rent raw shells and finish to suit themselves.



Occupancy

800 Traction Street

Nine artists, some with families including children. Ages of the artists range from early 30's to mid-40's. All are either painters or sculptors. Tenants have a strong community spirit.

Management

The building is owned and managed by developers. Spaces rent for 10¢/square foot which is approximately \$200 per month for 2,000 square feet. Development costs were approximately \$3,000, exclusive of building acquisition. Developers have no plans to sell the spaces to artists in the foreseeable future.

ARTISTS' RESIDENCE

147½ Market Street
Los Angeles, CA

General Description

Located in a 2nd floor space, previously occupied by an exercise studio over existing stores. The building is located on a main shopping street in the Inglewood area. Inglewood is one of the areas that artists have recently moved to as an alternative to the traditional area of Venice which has gone the way of commercial development. Ironically one of the factors that has contributed to the opening up of this area are new fire code restrictions which make it illegal for commercial users to occupy second floor spaces. These spaces make perfect artists' residences except for the fact that the zoning laws make such habitation illegal there.



Site

Low-density residential area located near L.A. County airport. Neighborhood is predominately middle class and contains full range services including public transit and schools.

There are a number of other artists in the area linked by a well developed communications system within the city-wide arts community, making it possible for them to live in dispersed areas.

Building

- Building is 2 stories high with retail tenant on the ground floor. Structure is wood frame with stucco exterior. It was built in 1950.
- Space measures a total of 8,000 square feet with 2,500 square feet used for living and 5,500 square feet for storage and studio. Living space has 9 foot high ceilings and studio is 12 feet high with skylights.
- Space was fully and carefully renovated in 1977, including new plumbing, electrical, and walls.

Occupancy

Couple in mid-30's who are painters and have one child. Husband also uses studio space as workshop for fabricating multiples.

Management

Space rented on a 5 year lease for 9¢/square foot or \$720/month.

ARTIST'S RESIDENCE

212 Los Angeles Street
Los Angeles, CA

General Description

This loft is representative of the state of artists' housing in downtown L.A. where, until recently artists were willing to live surreptitiously in exchange for good large spaces at a low price. This space which is enormous if compared to the generally accepted standard of 2,500 square feet for combined live/work space, is occupied by one artist and contains 15,000 square feet.

Occupancy of this type of space was illegal prior to the passage of a "conditional use" ordinance requiring a zoning variance for a non-conforming use and bringing the building up to regular code standards for residential use. In September 1981, further revisions were made to the zoning ordinance which permitted mixed use (residential plus light industrial) "as of right." Alternate building and safety code requirements were approved in January 1982 to facilitate the zoning revisions. Code revisions, for example, modified the requirements for sound insulation and parking.

Legalizing artists' live/work spaces carries the threat of creating a "Soho syndrome" where building values escalate, forcing artists to move out of the area. Land value in this area is estimated to be \$150/square foot.

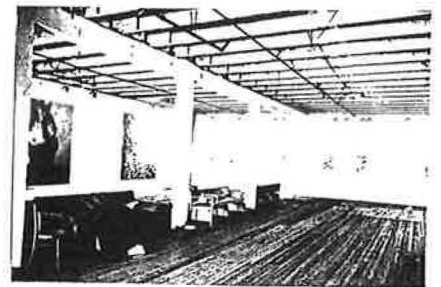
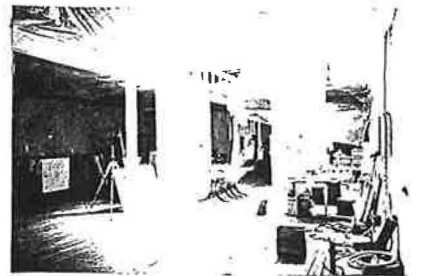
Site

A high-density manufacturing district close to downtown. With artists moving into the area there has been a proliferation of art galleries. There are few public and convenience services available.

Building

-Built in 1912 and used for garment manufacture. The building is 5 stories high containing 15,000 feet/floor with a freight elevator. Exterior brick walls and heavy timber wood construction. Structure does not meet earthquake loading requirements.

-First 4 floors are used for light industry. Top floor is used as artist's live/work space. Average ceiling height of space is 14 feet. Contains skylights and windows on two ends. New electrical and plumbing installed in artist's space.



Because the building is so deep, interior areas tend to be dark.

212 Los Angeles Street

Occupancy

Single artist, in early 30's. Large space allows him to have his own gallery area used for exhibiting and selling pieces. Has occupied space since 1978.

Management

Rents space at 10¢/square foot or \$1,500/month.

ARTISTS' COOP

212 North Center Street
Los Angeles, CA

General Description

This building is one of the first co-operatively owned artist residences in downtown L.A. There are few co-operatively owned artists' buildings in the area because there are relatively few manufacturing buildings available and until recently the risk of buying a building and using it illegally for living was too risky. Legalizing live/work spaces (see 212 Los Angeles Street) will probably lead to increased artist ownership in the area as appropriate buildings become available.

Site

Located in the same area as 800 Traction Street.

Building

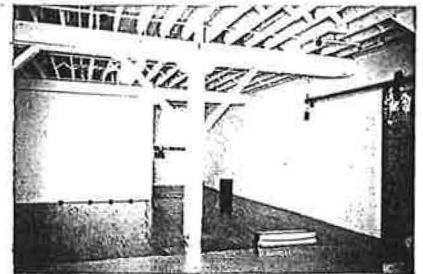
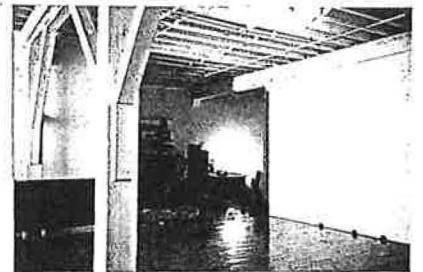
- Built in 1917 as a warehouse, building contains 140,000 square feet, in one story plus a 15,000 square foot basement. Structure is brick bearing wall and heavy timber columns and beams. Building has been reinforced to comply with earthquake requirements.
- Building contains cold storage and light manufacturing and 12 artist live/work spaces varying in size from 2,000 - 4,000 square feet. Artists' spaces contain 12 foot high ceilings and windows on one wall. Light is not especially good but spaces are kept cool. Building renovation in 1980 with all new electrical, plumbing and sprinkler systems. Artists have individually designed and built their own spaces.

Occupancy

Artist/owners include 2 photographers, 2 sculptors, a video artist, and 7 painters who are all in their 30's.

Management

Building purchased by artists at auction for \$625,000 with \$9,000 down. Development costs averaged \$14/square foot. Purchase price for 2,500 square feet was \$68,000. Monthly costs are \$435 for mortgage payment and \$23 for maintenance costs. Rents from commercial tenants help to offset costs.



MINNEAPOLIS, ST. PAUL, MINNESOTA

Number of visual artists in city:

Approximately 2,000

Areas where artists reside:

Artists are most heavily concentrated in the North Loop Warehouse District of Minneapolis, the Lower-town warehouse district in St. Paul and Ellis Park and Whittier neighborhoods in Minneapolis.

Forms of artists' housing:

A substantial portion of the arts community live and work in single family and duplex housing scattered throughout the Twin Cities, although a growing number have started inhabiting warehouse spaces. Traditionally people here are rather individualistic and independent. Recycled storefronts have offered the privacy and neighborhood settings of the single-family home, while providing more adequately for the artists' space needs.

General trends in artists' housing:

Because of the difficulties involved in independently developing live/work space in commercial buildings, many artists continue to use inadequate spaces and facilities that exist within their apartments, duplex or single family homes to keep their space costs affordable and their focus on their work, instead of the focus on the development of space.

While Minneapolis has been generally supportive of the conversion of commercial buildings for live/work use, St. Paul has taken a position of benign neglect for numerous live/work units.

Projects specifically developed as artists' housing:

Numerous code-compliant live/work spaces have been developed in the North Loop, with most secured on long leases (up to 10 or 15 years). Efforts to secure and develop larger buildings capable of containing over 10 spaces have not succeeded, due primarily to financing considerations.

Projects specifically developed as artists' housing con't.:

Artspace Projects Inc. has assisted in the development of approximately 35 live/work units, financially assisting 13 of these. Through referral services Artspace has placed over 350 artists in studio and live/work spaces. It has actively sought the conversion of warehouse buildings and one school for use as artists' housing.

Artists' housing currently being developed:

- Artspace is negotiating the co-partnering of a co-op live/work project in the Elliott Park neighborhood with another non-profit developer. Negotiations continue with three other building owners for possible artists' housing conversions.
- The Lowertown Plan in St. Paul calls for code-compliant conversions for live/work use, but the more exciting mixed-use developments have received the actual attention of the Lowertown Redevelopment Corporation. The artists in Lowertown are more actively seeking security in these living situations. Although a building has not been defined for actual conversion at this point, there is a likelihood one will be developed in the near future.

Types of financial assistance for such projects:

Artspace has made rehabilitation and energy conservation grants available through the Minneapolis Community Development Block Grant Fund. But, given federal cutbacks, the ability to use these grants as leverage will be greatly limited. Most artists currently lease (long term) but many are seeking ownership (co-op, condo, and private). Suitable buildings that can be acquired at a low cost are diminishing quickly.

Artspace has recently established a low-cost revolving loan fund. The fund has been established with cash contributions from foundations, individuals and the value of materials contributed to particular projects. The repayment schedule has been incorporated within the monthly rent structure based on the net rentable square footage within the space taken by the artist. It has been utilized first with a studio project with 18 units, but because of its revolving nature will be used as leverage in the development of additional studio and live/work units previously not possible due to the difficulty in obtaining financing.

Types of programs and incentives which provide for the creation of artists' housing:

Zoning is not a severe handicap in the Twin Cities for the conversion of anything other than industrial buildings. Building codes require minimum housing standards and do not allow tenement development (shared kitchen and bathroom facilities).

The plans for the North Loop/Warehouse District prepared by the City Planning Department and the plans for Lowertown prepared by the Lowertown Redevelopment Corporation both call for inclusion of artist housing.

Organizations involved in artists' housing issues:

Artspace Projects Inc. (formerly Artspace Reuse Project) is the only service organization in the Twin Cities which is set up to assist the arts community with its space needs. The Warehouse Alliance is a community organization formed to preserve and enhance the use of downtown warehouse buildings for use by artists, wholesalers, and manufacturers.

Main issues or problem areas regarding artists' housing:

Financing for acquisition and development costs continues to be a major deterrent in the development of code-compliant space that can be secured on a long term basis.

Primary information source:

Cheryl Kartes, Executive Director
Artspace Projects, Inc.
400 First Avenue North, Suite 203
Minneapolis, Minn. 55401
(612) 339-4372

ARTISTS' RESIDENCE

126 North 3rd Street
Minneapolis, Minn.

General Description

The top floor of this building occupied primarily by commercial users in the warehouse district in downtown Minneapolis has been converted into artist live/work space. Like many of the artists' residences in the city, rehabilitation "seed" money and development sponsorship was provided by the Artspace Reuse Project.¹ Zoning laws in this city permit residential uses in all but heavy manufacturing districts. Live/work space in the warehouse district is considered "as of right"; but, is prohibited from the ground floor for 50 feet from a storefront, an area limited to commercial activity. The building has been sold since the artists moved in and the new owners have started making improvements to attract higher rent commercial users.

Site

Located in a high-density warehouse district (North Loop), close to the downtown center of Minneapolis. Convenience shopping and public transportation are available in the area.

Building

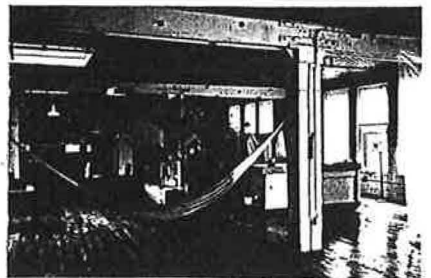
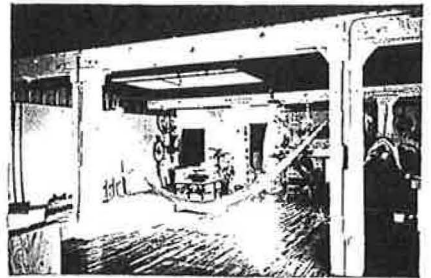
- A 5 story manufacturing building built about 1880, containing 10,000 square feet/floor. Has elevator and sprinkler system.
- 85% of the building is used for non-related commercial. Top floor is occupied by three artists who share central storage.
- Structural system is exterior brick bearing wall and heavy timber column and beams.
- Artists' spaces average 2,000 square feet each with 10 foot high ceilings and skylights. Improvements to bring up to code standards include plumbing, electrical, fire rated corridor.

Occupancy

Three artists in their late 20's.

Management

Space is rented at \$1.20/square foot/year with a 5 year lease and an option to renew. One artist paid a small fixture fee for work completed by the previous occupant. Rehabilitation costs were \$6-7,000



with ARP providing a \$760 grant to cover electrical materials.

126 North 3rd St.

¹The Artspace Reuse Project was incorporated in 1978 "to develop and implement alternative development strategies to create affordable space for artists" in Minneapolis and St. Paul. ARP has leased and managed 22,000 ft. of warehouse space for 26 sub-tenants, obtained grants to complete building code improvements, and has organized a tenant association.

ARTISTS' BUILDING

120 North 4th Street
Minneapolis, Minn.

General Description

This was the first project in Minneapolis to be developed incorporating artists' live/work spaces. In 1976, the building's developer, an artist looking for work space for his own use, negotiated a net net lease on the two adjacent buildings. Purchase of the property was not possible because real-estate values in the area are very high. He subdivided two buildings into rentable areas and secured artist and commercial tenants to whom he sublet spaces. Commercial tenants initially included architects, an interior designer, an art gallery, and an existing wholesale florist. The ground floor artists' live/work spaces have since been converted to commercial use including a cafe and gallery. One of the tenants includes a lighting and set designer who has built a theater in his space which he rents out. The long-term net net lease arrangement assures long-term occupancy.

Site

Located in high-density warehousing district (North Loop) close to downtown center on Minneapolis. Convenience shopping and public transportation is available in the area.

Building

- Two adjacent, 2 story manufacturing buildings built about 1880, containing a total of 11,200 square feet/floor combined.
- The ground floor contains two art galleries, a picture framing shop, architect's offices and a cafe. Second floor contains three artists' live/work spaces. The space occupied by the painter is 3,000 square feet; the sculptor and multimedia artist have 2,400; and the theater lighting/set designer has 3,200 square feet of which 1,700 square feet is used as a rental theater. The ceiling height in these spaces is 15 feet.
- The structural system is exterior brick bearing wall and heavy timber columns and beams.
- Building improvements include new plumbing, electrical, insulation, storm windows, and fire egress stair. The building complies with building code requirements.



Occupancy

120 North 4th Street

Live/work spaces are occupied by three artists in mid-30's, one of whom has a child.

Management

Live/work spaces rent for \$2.50/square feet/year and commercial spaces rent for \$4.00-5.00/square feet/year. Rents include cost of heat.

The renovation costs for bringing the building up to code standards was \$10,000. Individual improvements to live/work spaces ranged from \$2,500 to 3,500 each, with the occupants doing their own work. Building owner covered the cost of upgrading the boiler.

ARTISTS' RESIDENCE

117 North Washington Street
Minneapolis, Minn.

General Description

These are the first units that Artspace Reuse Project created from scratch. In 1980, ARP negotiated the terms of the lease, convinced the building department to approve live/work use, secured tenants, and provided a \$2,000 grant for each floor for code improvements.

Site

North Loop, warehouse district (see 126 3rd Street)

Building

- A 3 story manufacturing building, built about 1890 with 2,500 square feet/floor.
- Structure is brick bearing wall and wood beams.
- First floor occupied by a massage parlour, 2nd and 3rd floors by painters. Ceiling heights are 12 feet.
- Building improvements include new plumbing, electrical, partitions, and new egress stair.

Occupancy

Painters and printmakers in mid-20's and 30's.

Management

Each space rents for \$350/month including heat. Electricity is extra. Lease is for 3 years with two successive 3 year options at a specified rent. The \$2,000 for building improvements was provided by ARP.



ARTISTS' RESIDENCE

212 North 2nd Street
Minneapolis, Minn.

General Description

With the help of the Artspace Reuse Project, the painter who occupies one space in the building was able to acquire a lease, get an approved building department plan, complete the necessary improvements and occupy the space all within two months.

Site

North Loop, warehouse district (see 126 3rd Street).

Building

- A 4 story manufacturing building built in 1905, containing 7,200 square feet/floor. Has freight elevator.
- Structure is brick bearing wall and wood beams.
- First 3 floors contain commercial uses. Fourth floor contains 3 artists's live/work spaces. Painter's space is 1,700 square feet with an 18 foot high ceiling.
- Improvements to the space include new windows, electrical, plumbing, and bathroom vent, sleeping loft, walls and sprinkler systems.

Occupancy

Painter in mid 20's, furniture maker, and filmmaker.

Management

Painter's space rents for \$200/month with a 5 year lease and an option to renew for another 5. Cost of improvements to space was \$6,000 with \$2,000 paid by ARP for windows, electrical, and plumbing.

COLD SIDE ARTISTS' HOUSING

110 West 3rd Street
Minneapolis, Minn.

General Description

The owners of a tee-shirt silkscreening company bought this building in 1978 for \$50,000, at a time when the warehouse district had not yet been discovered. Originally they bought the building only to house their business, but quickly realized that there was a need for artist studios and decided to convert the upper floors to live/work spaces.

Site

Warehouse district (see 123 North 3rd Street), North Loop.

Building

- A 5 story manufacturing building built about 1900, containing 2,500 square feet/floor.
- Structure is exterior brick bearing walls with steel columns and beams. Contains a freight elevator.
- First floor contains a silkscreening facility. Upper 4 floors contain a total of 5 live/work spaces with ceiling heights of 14 feet.
- Improvements to building include new fire hall and egress stair, fireproofing of steel structure, new sprinkler heads, elevator motor, roof, electrical, and plumbing. The cost of these items was approximately \$60,000 with much of the labor supplied by one of the developers in the form of "sweat equity." Interior partitions, bathrooms, and kitchen fixtures are built by the individual tenants. The owners provide for a pay-back at the end of a tenants lease for certain improvements. The building conforms to building code standards.

Occupancy

All occupants are in their 30's and include a sculptor, photographers, a dancer, and filmmaker.

Management

- A 2,500 square foot unit (whole floor) rents for \$410/month including heat, with a 5 year lease.
- The building was purchased with a "contract for deed" which is a mortgage taken back by the previous owner. Development costs for construction are estimated to have been \$60,000.
- The building presently loses \$500/month, which raises some questions concerning the economic viability of



developing housing for artists while maintaining low rents, even when the costs of construction are low.

Coldside Artists'
Housing

ARTISTS' RESIDENCE

300 4th Street East
St. Paul, Minn.

General Description

This building was recently sold to developers who want to convert it into condominiums. The previous owner still leases the building and therefore retains the artist-tenants living there.

The artists who have occupied this building since 1975 were reluctant to purchase the building themselves because of foundation problems which would be expensive to remedy.

St. Paul takes a very lax approach toward enforcement of building code requirements and therefore artists have been living in the Lowertown area for over 7 years without being disturbed.

The Lowertown area Redevelopment Corporation has plans for incorporating artists housing in an Arts Complex as part of an in-town community in converted Lowertown warehouse buildings.

Site

A high density commercial district in the Lowertown area that originally contained heavy industry. Recently new high-rise residential buildings have been built in the area, increasing property values. Food stores and transportation available in the area. Most other services are within 5 minutes by car.

Building

- A 7 story manufacturing building constructed in 1902, containing 10,000 square feet/floor. Has freight elevator and sprinkler system.
- Structure is brick bearing wall and heavy timber post and beams.
- First 3 floors and basement contain non-related light manufacturing spaces. Artists' live/work spaces average 1,500 square feet and have 12-14 foot high ceilings.
- The only improvements in the building are repairs of the fire escapes and stairs.

Occupancy

Assorted visual artists.

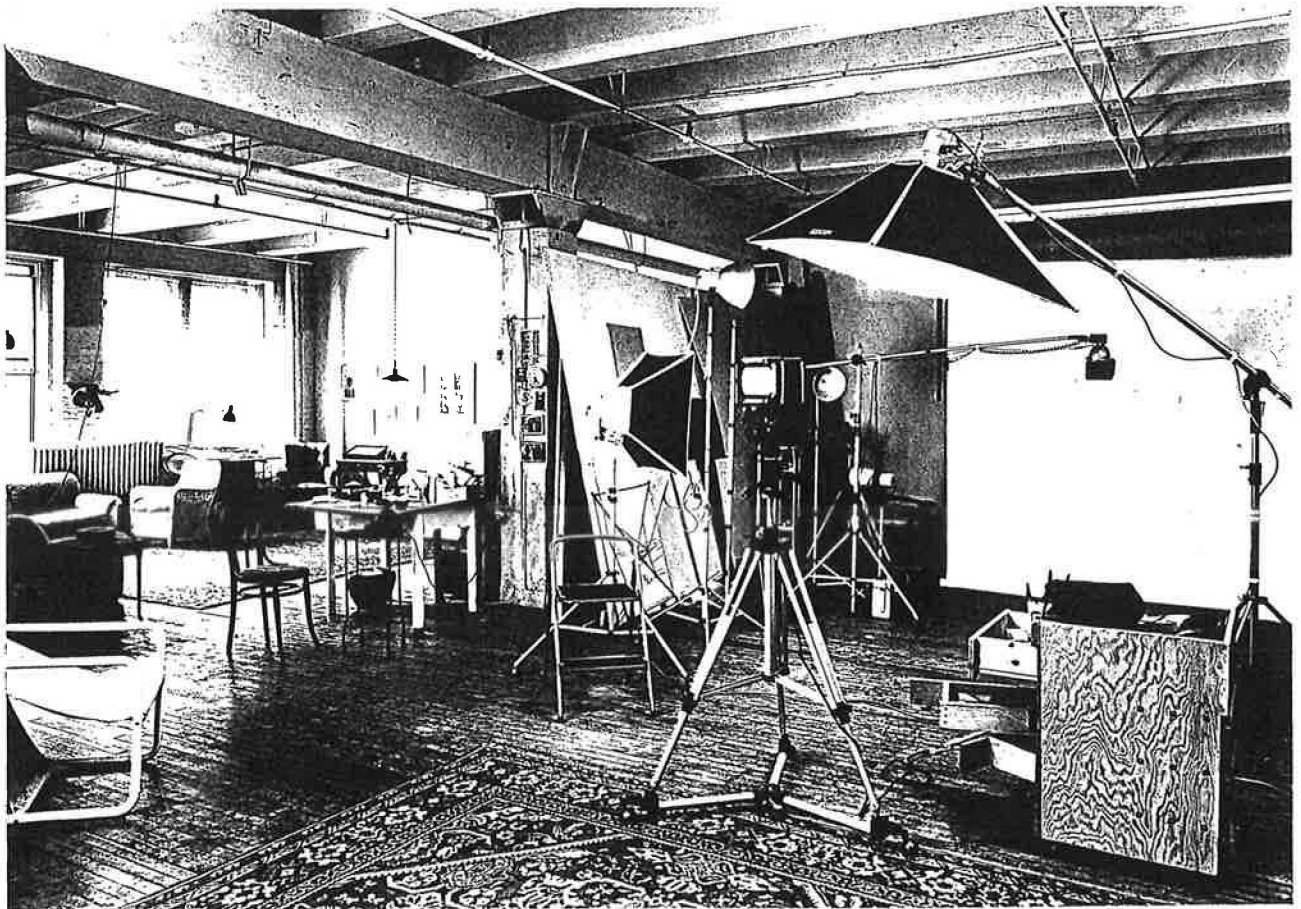
Management

-A 3,200 square foot space rents for \$240/month including heat, but not electricity. There are no

leases.

-Artists remain in the building because of the "good will" of the previous owner who now leases the building, although they are in a precarious situation.

300 4th Street East



CHICAGO, ILLINOIS

Number of visual artists in city:

Approximately 5,000, including students.

Areas where artists reside:

Artists in Chicago are scattered throughout the city with a concentration of artists in:

- Lincoln Park/Sheffield area
- Pilsen-blue collar
- Rogers Park - furthest from downtown
- New Town
- Hyde Park
- Haymarket - light manufacturing lofts. City's produce market
- Dearborn Street (Printers Row) - expensive lofts, artist-owned loft areas
- Hubbard Street - most artists live illegally in inexpensive space. Inhabited by younger artists

Forms of artists' housing:

The predominant forms are single family houses and large apartments, two family houses, ("two flats"), and storefronts.

Most artists in Chicago live and work in separate quarters.

General trends in artists' housing:

Artists are moving to downtown industrial areas where they can have combined live/work spaces at affordable rents.

Projects specifically developed as artists' housing:

All of the following projects have been privately developed.

- Pilsen Artists housing
- Dearborn Street (Printers Row) - originally intended for artists but has evolved into high cost co-op apartments.
- Tree Studios - built in late 19th century specifically for artists. Still inhabited by artists.

Artists' housing currently being developed:

None

Types of programs and incentives which provide for creation of artists' housing:

None

Organizations involved in artists' housing issues:

1. Public Agencies:

- Chicago Council on Fine Arts
Dennis Banning
(312) 744-6630
- City of Chicago
Commission on Chicago Historical and Architectural Landmarks
Joan C. Pomeranc
(312) 744-3200

2. Private Groups:

- Chicago Artists Coalition
Arlene Roconcay, Executive Director
(312) 670-2060
- Creative Artists Resources
Maryline Crank, Executive Director
(312) 670-2229

Main issues or problem areas regarding artists' housing:

Property speculation has led to increased rents for spaces. This situation is prevalent in the Hubbard Street Area and Dearborn Street area.

There is no special zoning for live/work situations in Chicago. Zoning and building laws allow for artists to live and work in timber constructed buildings which are sprinklered and not over 8 stories high. City officials tend to overlook artists live/work situations which do not conform to the regular building code, at least for the present time.

Primary information source:

Arlene Roconcay, Executive Director
Chicago Artists Coalition
5 West Grand Avenue
Chicago, Illinois 60610
(312) 670-2060

ARTISTS' RESIDENCE

1312 West North Avenue
Chicago, Ill.

General Description

A sculptor has created a combined living/working space in a converted police station. The building has high ceilings with an attached garage which has been converted into a studio. There is a yard used for storing materials, making it an ideal space for use by a sculptor.

Site

Located in a medium density, heavy industrial area near the center of Chicago. The present building use does not conform to zoning for the area. There are no neighborhood amenities in the area except for public transportation. Shopping is located 1 mile away.

Building

-A 2 story, circa 1890's building containing approximately 5,000 square feet. The living space located on the first floor is 1,300 square feet with a 14 foot high ceiling. The sculptor's studio is a 900 square feet attached garage with a 17 foot high ceiling. Part of the second floor is rented to a printmaker, the rest of the floor is used as a studio.

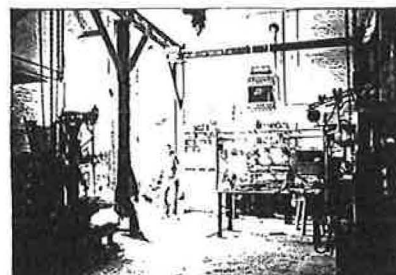
- The structure is brick bearing wall with wood beams.
- The building was fully renovated in 1976, including new plumbing, electrical, and heating. Work was done by the owner.

Occupancy

Sculptor in mid-30's with family including a child.

Management

Building purchased by artist in 1976 for \$42,000. Renovation costs were \$26,000. Part of the 2nd floor is rented to help offset the costs.



ARTIST'S RESIDENCE

555 West Adams Street
Chicago, Ill.

General Description

This residence is located in the Hubbard Street area, which is a downtown warehousing and manufacturing district where artists have recently started to locate because of the large spaces and affordable rents. Although the artists' occupancy of these buildings is not officially sanctioned, city officials tend to overlook their presence.

Site

A high-density manufacturing district in the center of Chicago located near the University of Illinois Circle Campus. The area has no neighborhood services except for public transportation.

Building

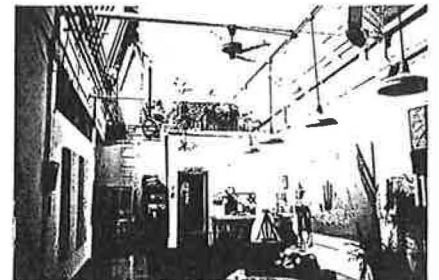
- A 7 story loft building built in 1923 containing 15,000 square feet/floor. Artists' live/work space occupies 1/2 of the top floor. The remainder of the building is used for warehousing.
- The structural system is exterior brick bearing walls with heavy timber columns and beams.
- Artists' live/work space contains 7,000 square feet with 16 foot ceilings and skylights.
- Renovation work included a new kitchen, bathroom, some partitions, and new electrical work. Living space is separated from the studio space by a partition.

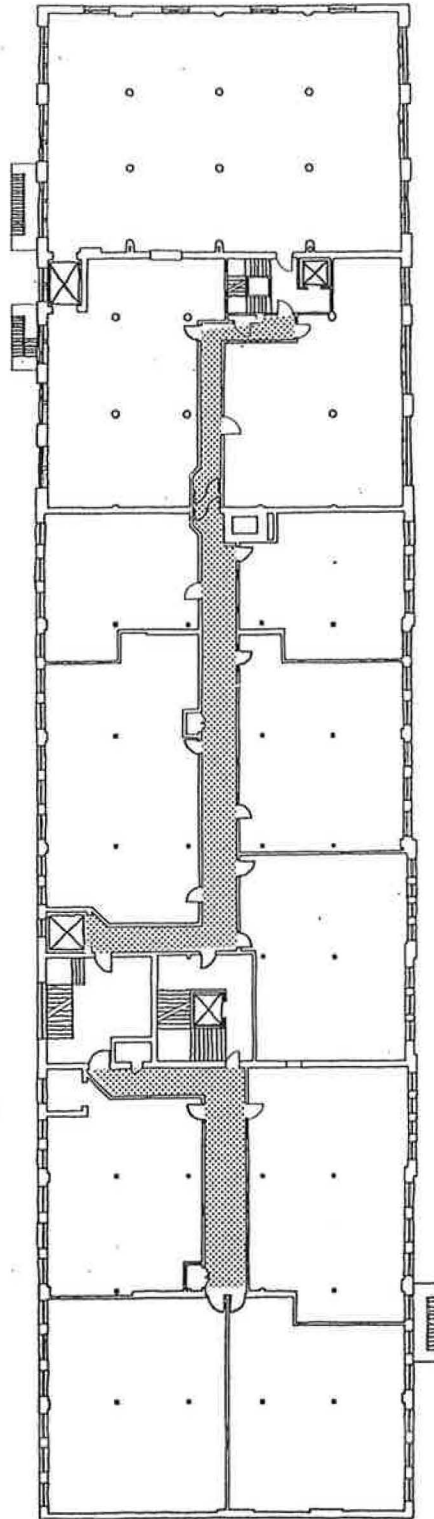
Occupancy

A sculptor and a photographer.

Management

Rented at \$700/month with no lease.





TYPICAL FLOOR PLAN

DONOHUE BUILDING

727 DEARBORN STREET
CHICAGO ILL.

0 5 20



cluded new plumbing, electrical, heating, fire protection, egress stairs, and partitions. Units were originally sold "raw" with individual tenants designing and building their own spaces. With the change in occupancy to conventional residential use, the developers began selling fully finished spaces. A total of 50% of the units have been finished by the developer.

- A zoning variance in the Building Use Code was required to change the use from industrial to residential/commercial.
- The Building consists of 108 units (12 in the addition and 96 in the original building) which range in area from 900 to 3,000 square feet with ceiling heights averaging 12 feet. Seventy-five % of the units are straight residential, 20% are combined studio/living spaces, and 5% are strictly studio space.
- It is proposed that the ground floor be converted to commercial use.

Occupancy

Seventy-five % of the residents are non-artists. There are 32 artists.

Management

- The majority of the units are tenant-owned under a condominium plan; 5% are rentals.
- Originally the units sold for \$4/square foot; but in a two-year period the cost has increased to \$40/square foot.

The purchase price of the building was \$100,000 in 1976. Development costs were \$2.4 million with 10% of the cost as equity of the developers.

The building is managed by a condominium association.

PILSEN ARTISTS' COMPLEX

725 West 18th Street
Chicago, Ill.

General Description

With the exception of the Piano Craft Guild in Boston, Pilsen is the largest, privately developed artists' housing project surveyed. One difference between the two developments is that Pilsen is an agglomeration of 45 different buildings located within a 5 block radius and the Piano Craft Guild is contained within one building. It was started in 1961 by an enterprising engineer with his wife, and has grown through accretion. The effort was started with the acquisition of a row of storefronts that were planned for occupancy by students from the University of Illinois, but before long the area was discovered by artists who found it afforded good space at a low price. The developers realized that artists make good tenants because their tenancy is more stable than that of students and the buildings would not require the same degree of finish as conventional housing. Because the project is located in what was originally a run-down area, the first buildings were purchased for approximately \$2,000 each, at a time when mortgage rates were low. Subsequent buildings were acquired and rehabilitated through remortgaging existing properties. Rehabilitation costs were kept low by having the developer acting as contractor and by recycling materials and utilizing innovative, cost-saving construction details, such as running ducts and electrical conduit outside of the existing walls.

Site

Located in the Pilsen East area which is medium density; it consists of mixed residential and light industrial uses. The area was, until recently, run-down and had low property values. This trend has now been reversed, partly as a result of the development of this project. The development covers approximately 5 square blocks, with some newly acquired buildings located a few blocks from the center.

Building

-The project consists of 45 buildings, including 2 and 3 story single family detached residences, garden apartments, storefronts, and 5 story manufacturing buildings. They contain between 2 and 17 units each. The design of the project is carefully and consistently worked out, using the services of an architect



- who worked along with the developer/owner. In spite of the scale and diversity of building types, the project has a planning and design consistency.
- Most of the structures are brick bearing wall with wood beam. The remainder are wood frame.
 - Live/work spaces range in size from 600 to 3,000 square feet and include complete bathrooms and kitchens. All of the buildings were fully renovated in order to comply with the building code at a cost averaging \$10/square foot. Improvements include new plumbing, electrical, ventilation, partitions, fire egress, heating systems, and connective bridges between buildings. Minor modifications such as construction of walls and sleeping lofts can be done at individual tenant's discretion. Exterior landscaping is provided for in numerous courts and backyards. Wherever possible structure is left exposed.
 - An example of a typical building is a 2 story brick residence built in 1882 which has been converted into 2 residential units. The lower unit which is 1,800 square feet has a work space in the basement and living on the ground floor. The upper unit has 1,230 square feet with a combined living and working unit on the second floor and a sleeping/storage loft in what was originally an attic.
 - All buildings comply with the building code requirements and the zoning ordinance.
 - Some units are used only as studio space.

Pilsen Artists'
Complex



Occupancy

Total of 225 occupants: 70% are in their 30's; 5 are students in their early 20's, and the remainder are older.

Artist types include painters, sculptors, ceramicists, architects, and video and craftspeople.

Management

All units are rented at between \$150 and 450/month with leases of varying length.

The project is managed by the developer/owners, who carefully screen incoming tenants. Prospective tenants usually come through referrals and there is a waiting list.

ARTIST'S RESIDENCE

2647 West Orchard Street
Chicago, Ill.

General Description

Since store fronts and private houses in residential sections of Chicago are plentiful and often reasonably priced, artists have preferred to move into these structures rather than to look for space in former manufacturing buildings. This live/work arrangement incorporates the living area in the house and the work space in a converted store front. The artist who lives and works at 2647 West Orchard could not afford to buy and renovate a loft space in a downtown manufacturing building and so she decided to buy property with which she could offset her own expenses out of the one-family residence.

Site

Located in Lincoln Park near Old Town, the Greenwich Village of Chicago. This area is low density and residential with a full range of neighborhood services.

Building

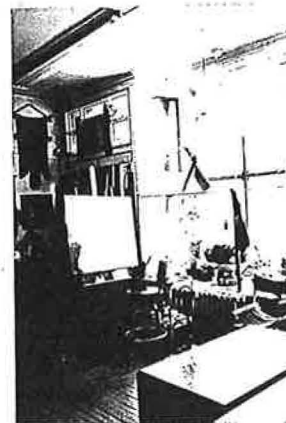
- A three story private residence built in the 1920's and converted into to separate duplex apartments in 1977. The artist lives in the upper duplex in which the attic space was opened up to the floor below. A sleeping loft is located in the original attic area. The size of a typical floor is 900 square feet and the store front is 1,000 square feet.
- The structure is wood frame with a brick exterior. The residential building is entirely renovated.

Occupancy

Painter in her early 30's. Rental units are occupied by non-art related tenants.

Management

The artist purchased the property in 1977 for \$62,000 and spent \$40,000 on the renovation.



ARTIST'S RESIDENCE

4912 North Paulina Street
Chicago, Ill.

General Description

Like many artists in Chicago, this sculptor lives in a private residence in one of the outlying residential areas of Chicago. His work space is separately located in a detached barn.

Site

It is a low density, middle class residential neighborhood on the outskirts of Chicago. The area has full range of neighborhood services.

Building

A single family residence built in 1900 on a 1/2 acre lot with a detached studio. The residence is 2,300 square feet on each of two floors with part of the second floor used as a gallery. The 1,000 square feet studio space is located in a barn, which was renovated in 1974.

Occupancy

A sculptor in his mid-30's and family which includes 2 children.

Managaement

Individual ownership using conventional financing.



BOSTON, MASSACHUSETTS

Number of visual artists in city:

6-7,000 in greater Boston area

Areas where artists reside:

- Fort Point Channel - loft & warehouse (light industrial)
- Leather District - relatively few artists. Loft & warehouse (light industrial)
- South End - Growing number of artists. Light industrial & residential
- Sommerville - light industrial & residential
- Fenway - light industrial & residential
- Cambridge - residential
- Lynne - new area for artists

Remainder of artists are scattered throughout Boston area

Forms of artists' housing:

Most visual artists work out of private homes and apartments. Many artists work in industrial spaces and live in them illegally. Others live and work in separate spaces. Smallest number live and work legally in combined spaces. Examples are Fenway and Piano Craft.

General trends in artists' housing:

Very little going on in terms of artists acquiring their own spaces, due to market pressures and high cost of financing. What activity there is involves upgrading of commercial industrial spaces into co-op housing which has the effect of excluding artists. Major trend is for artists to move to outlying areas such as Lynne which has many low-cost industrial areas. There is a recent push in the Fort Point community creating live/work space in industrial buildings.

Projects specifically developed as artists' housing:

Piano Craft, Fenway Artists' Studios, 86 South Street, and a converted synagogue in Cambridge.

Artists' housing currently being developed:

- Bowditch School in Jamaica Plains, consisting of 16 units. Joint venture between the Artists Foundation and the architect Graham Gund.
- School in Chicopee, a suburb of Springfield, consisting of 8 units.
- Telephone building in East Boston consisting of 7 units, privately owned.
- Small historic building in Chelsea consisting of 6 units with rental space on ground floor, privately owned.

Types of financial assistance for such projects:

Most recent projects done by private developers with technical assistance from the Artists Foundation.

Buildings in East Boston and Chelsea will be handled as "turn-key" projects and will have a financing plan where present owners will keep buildings and be responsible for construction financing. Artists have option to buy building after six years at a predetermined price. During the 6-year period artists will have a net, net, net least. The advantage to the owner is that he gets sales price of profit built in and has a tax advantage for 6 years. Projects in East Boston and Chelsea will have a sale price of \$43,600. Maintenance will be \$450 per month. Advantage to artist is that they will have construction financing covered, which is the biggest problem for artists because they don't have assets. Artists will also invest "sweat equity" by doing some of the construction.

Tax laws written only for commercial use, not residential. But since artists use space for work it qualifies for commercial use. This arrangement will not work for straight living use.

Types of programs and incentives which provide for creation of artists' housing:

- A grant program consisting of \$1,500 for each artist will allow artists to buy units with minimum amount of money as a down payment. Artists Foundation will give buyer \$1,500 as a second mortgage. This mortgage will accrue interest which will go back into fund to be used for other projects.
- Boston allows artists' housing by means of "spot zoning". For example, in the Fort Point Channel area which is zoned industrial/commercial, a group

of artists can go before the Board of Standards and Appeals and ask for a variance. Often a zoning variance is given conditionally, as long as it remains artists' housing. In most cases the only time a variance is sought is when there is bank financing which requires the project to be made legal.

- Buildings codes are interpreted on a discretionary basis by individual inspectors. There is no formal amendment to the building code for artists' housing.
- There has been no formal effort to change zoning and building laws because it is feared that artists who are living illegally would be jeopardized.

Organizations involved in artists' housing issues:

1. Private groups:

- The Artists Foundation
Dan Corrigan
(617) 482-8100
- The Boston Visual Artists Union
Shirley Levi
(617) 227-3076
- The Fort Point Channel Artists Association
Marianne Pineda
(617) 267-8458

2. Public agencies:

- Community Services Administration
Netta Davis
(617) 725-3911
- The Mayor's Office of Housing
(617) 725-4000
- The Boston Redevelopment Authority
(617) 722-4300

Main issues or problem areas regarding artists housing:

- Main problem is availability of money which would enable artists to buy their own spaces.
- Secondary problem is land speculation in areas such as Fort Point Channel where large developers are buying up properties that are and could be inhabited by artists.

Primary Information Source:

Daniel C. Corrigan, Executive Director
The Artists Foundation, Inc.
100 Boylston Street
Boston, Massachusetts 02116
(617) 482-8100

PIANO CRAFT GUILD

791 Tremont Street
Boston, Mass.

General Description

"Piano Craft Guild, located in the old Chickering piano factory in Boston's South End, is an example of a private, for-profit venture to subsidize housing for artists. The historic building was bought by an architect, Simeon Bruner, and a city planner, Robert Gelardin, when the now-desirable neighborhood was in economic and physical ruin. Convinced that they would not be able to obtain conventional financing, the developers sought and acquired a mortgage from the Massachusetts Housing Finance Agency (MHFA), which also provides rent subsidies. As part of the package, MHFA required that units be distributed among occupants with different income levels: 25% were to be for low-income tenants, 50% for moderate-income tenants, and the remaining 25% were to be leased at market rates.

"The large building was well suited to use by artists, with high ceilings, large windows and doors, load-bearing floors, freight elevators, and heavy-duty electrical service. During rehabilitation, some large spaces and storage were retained, and a gallery area was created, although the majority of the residential spaces are relatively small. Moreover, the approach to rehabilitation was similar to that of HUD's Section 8 program, which meant that a sizable proportion of construction money went into kitchens and baths. The ultrafinishing and above average size of these facilities were inappropriate for artists, who generally prefer to finish space according to their own needs and to keep construction cost, and therefore rents, to a minimum.

"Although occupancy of Piano Craft's 174 units has been high since it opened, both management and artists have had their problems. Despite a low-interest mortgage, the project has verged on bankruptcy for several years. Tenants are so highly restricted as to the nature of decoration and alteration permitted that many artists have expressed unwillingness to live in the building. They complain that management policies and the ownership structure in general make them acutely aware that, although the building is especially for artists, it is far from their own."¹

"Yet other tenants enjoy the proximity of other artists, the exhibition, performance and open spaces



and the physical amenities, and believe their work has benefited from the space."²

Piano Craft Guild

Site

Located in the South End of Boston, a medium-density, low-income neighborhood which is primarily residential with some light manufacturing and commercial concerns. Neighborhood services are not readily available. Since completion of The Piano Craft Guild, the neighborhood has become revitalized, with the usual accompanying gentrification.

Building

- Built in 1853 as a factory, this building has 5 stories plus a basement and is built around a huge courtyard space.
- The structure has exterior bearing walls and heavy timber posts and beams. There are a number of freight elevators, and windows are large.
- The building was totally renovated by architects Gelardin/Bruner/Cott, Inc. at an average cost of \$10.50/square foot in 1973. The design approach was to take advantage of the post-and-beam construction to provide large spaces with minimal walls. Moveable closets were supplied for flexible use of the units, and mechanical cores at one end provided maximum open space; brick walls, conduits, and pipes were exposed.
- The project contains 174 diversely designed live/work spaces, ranging in size from 450 to 2,000 square feet with 9½ foot ceilings in most of the spaces and 16 foot high ceilings in the top floor duplex units. In addition, there are 30 commercial spaces located in a separate building which are used for art-related activities including woodworking shops, supplementary studios, and a theater.
- Shared areas are clustered around the entry to reinforce the social life in the building; entry is adjacent to a gallery, mailroom, laundry and community meeting room.

Occupancy

A full range of artist types is represented by the approximately 250 occupants, with 15% of the families including children. The majority of the occupants are between 25 and 35 years old. In order to meet requirements for income levels set by the financing agency, there was originally a mix of artists and non-artists. The population is currently almost totally composed of artists.

Management

Piano Craft

The building is managed by Shorline Management, a division of Gelardin/Bruner/Cott, Inc.

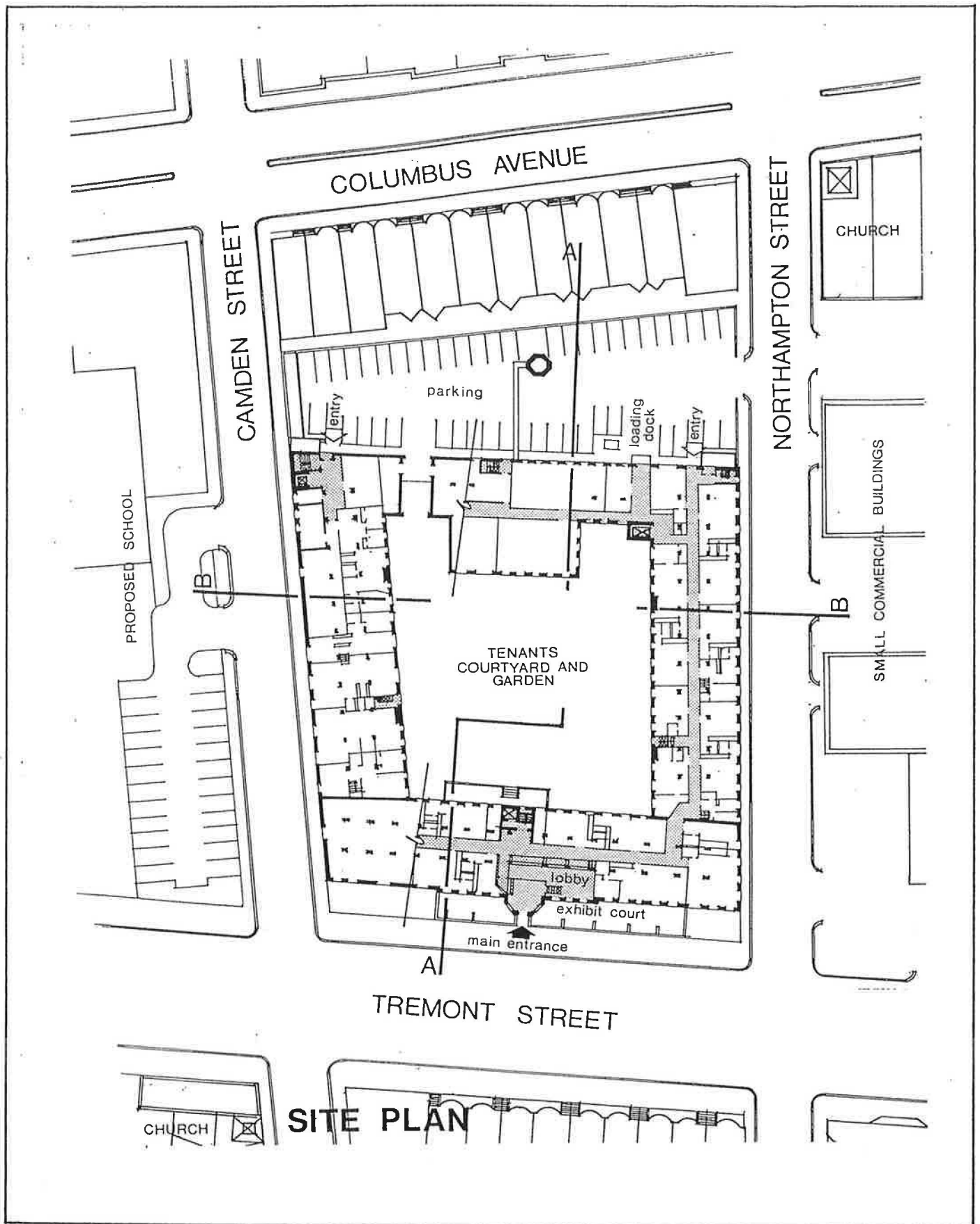
Typical rents are \$276 for a 750 square feet unit and \$300 for a 1,100 square feet unit. A 1,400 square feet commercial workshop space rents for about \$100/month. Leases are for 1 year.

To be admitted into the Piano Craft Guild, an artist must provide 3 recommendations and a certificate of income which must be resubmitted yearly during tenancy. The waiting period for applicants runs from 6 months to 2 years.

The management requires that tenants can make few alterations toward personalizing or customizing living spaces. This is due to the owners' concern with re-renting space upon vacancy.

¹Design Arts 2: Places and Spaces for the Arts, Vol 2, Fall 1981. "Helping the Artist to Live and Work in the City: The Evolution of a New Strategy" by Jane Robbins, pp. 43-50.

²Artist's Space: A Study of the Development of Artist's Living and Working Space in Boston, The Artists Foundation, Inc., 1981, p. 13.

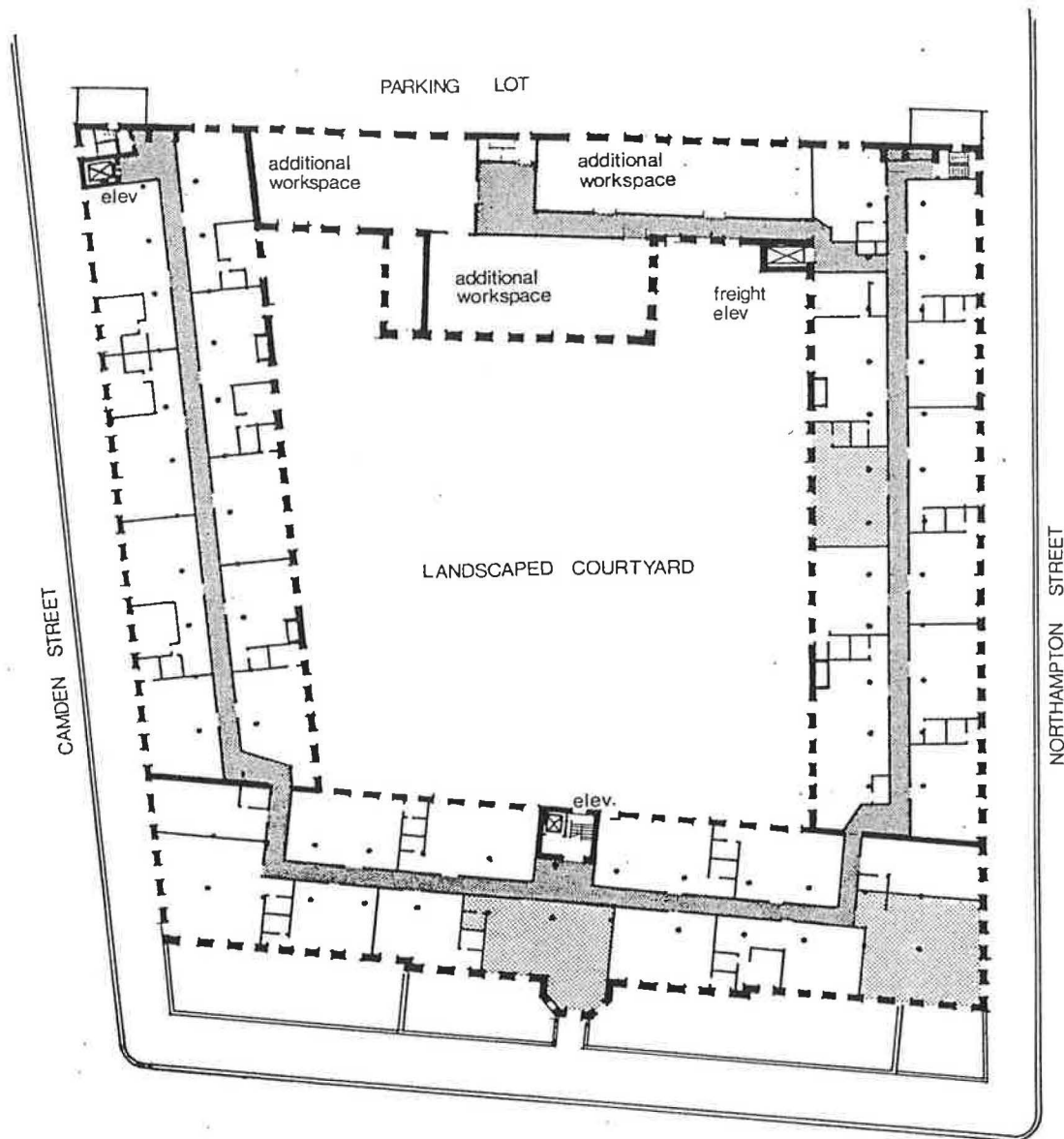


PIANO CRAFT GUILD

791 TREMONT STREET
BOSTON MA.

0 20 60





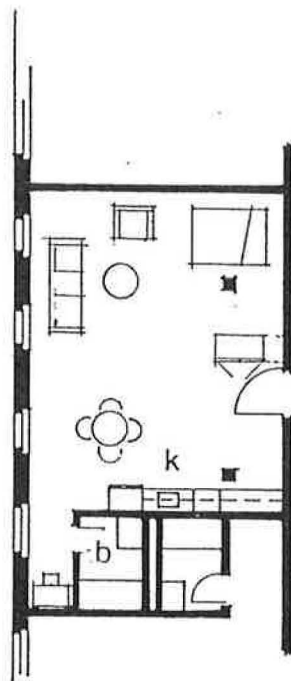
TYPICAL FLOOR PLAN

PIANO CRAFT GUILD

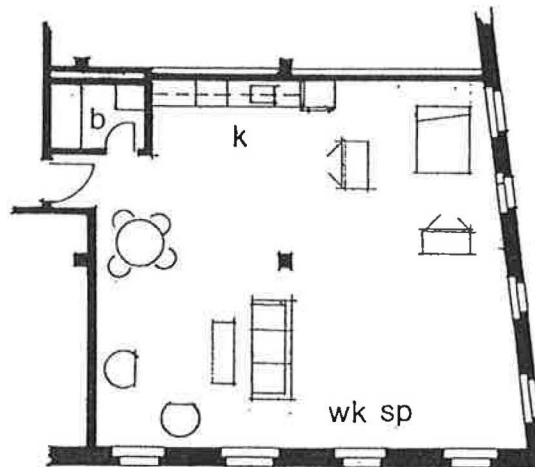
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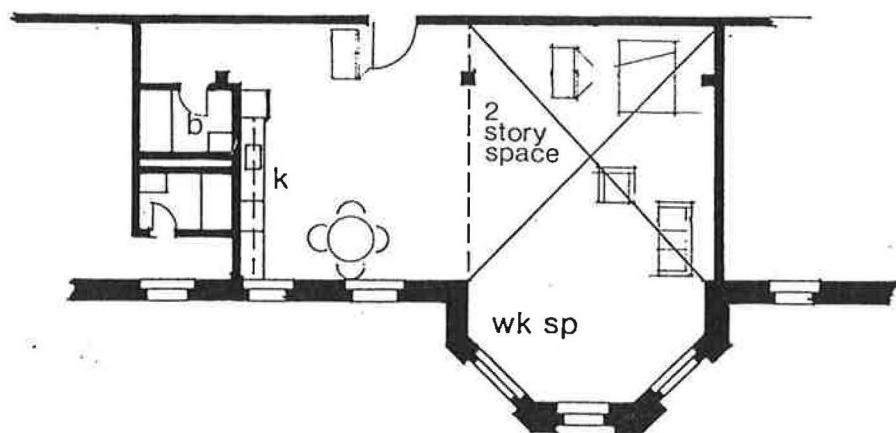




TYPICAL
SMALL STUDIO
680 sq ft



TYPICAL
LARGE STUDIO
1150 sq ft

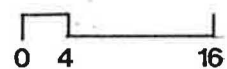


STUDIO WITH BAY

TYPICAL LIVE/WORK SPACES

PIANO CRAFT GUILD

791 TREMONT STREET
BOSTON MA.



FENWAY STUDIOS

30 Ipswich Street
Boston, Mass.

General Description

Fenway Studios is unique in that it is not a building conversion but was built specifically for use by artists. It was built in 1905 through the efforts of Evan Jordan, a philanthropist interested in the arts and in providing artists with low-rent spaces in which to work. Jordan set up a trust fund to finance the building where many well-known artists, including John Singer Sargent, Augustus John, and Gyorgy Kepes, have had studios. The organization of studios within the building, the dimensions of individual studios, their orientation with respect to natural light make Fenway an excellent model for artists' housing to be built in the future.

The Fenway Studios Trust owned and managed the building up until 1978 when mismanagement and delinquencies in paying back taxes forced it to put the building up for sale. In order to save it, the artist inhabitants, with the help of outside investors, bought the building along with the tax liens on it. They then got a law passed by the State Legislature to allow them to sell tax-exempt bonds. The plan was that the bonds would pay off back taxes and finance a badly needed renovation. Because they were tax exempt, the bonds would sell at a low interest rate permitting the owner-artists to pay off the mortgage with low carrying charges. In 1979 the building was placed on the National Register of Historic Places which made it eligible for a \$60,000 matching grant from the Massachusetts Historical Commission if work started immediately. Unfortunately, the low-interest bonds went on the market at a time of high inflation and investors did not show enough interest. Conventional banks were also not interested in giving a mortgage on the property because they consider artists with their erratic incomes a poor investment. So in a last ditch effort, the Fenway residents approached the National Consumer Bank which recently agreed to provide permanent financing for the building.

Site

Located on the edge of Boston's Back Bay near Fenway Park in a medium-density, residential neighborhood containing apartment buildings and all convenience services. The building originally faced railroad



tracks which today have been removed and replaced by the Massachusetts Turnpike. This allows the northern orientation of the building's studios to be uninterrupted by buildings. The location is ideal for artists because it is accessible to both Boston and Cambridge.

Fenway Studios

Building

- The building, designed by architects Parker & Thomas, has a flat facade and large windows giving the appearance of a factory. There are four stories each with eleven studios. They are all double height and face north. The organization of the studios is along a linear circulation spine forming corridors which run along the back of the building only on every second level. Entrances from the corridor are on the balcony level of the studio with a staircase leading down into the main studio space. The lower level goes through to the back of the building under the gallery and corridor giving artists the possibility of working with a variety of light situations. The north wall of each studio is almost entirely glass. The design of Fenway is based on a typical Paris artists' block and is also reminiscent of the Unité apartments designed by Le Corbusier.
 - There are a total of 46 studios, one half of which are used as live/work spaces and the other half as strictly work spaces. Sizes of studios range from 600 to 1,200 square feet with ceiling heights of 16 feet. Although shared bath facilities are still in use on each floor, live/work units have been modified to contain small bathrooms and kitchenettes. Commercial spaces in the basement are rented out.
 - The structural system is brick piers on the north, brick bearing wall on the south, and a line of columns through the middle of the building with wood floor joists and beams. There is a passenger elevator.
 - Individual units have undergone minor renovation but overall the building is in need of extensive work, particularly with regard to mechanical systems and structural repairs.
- The roof parapet wall on the east and west ends of the building was built to a height of 8 feet to make it possible to have nude models in outdoor light without being observed by neighbors.
- The building is legally zoned for artists' live/work space, which in Boston entails the certification of each artist by the city on a building by building basis.



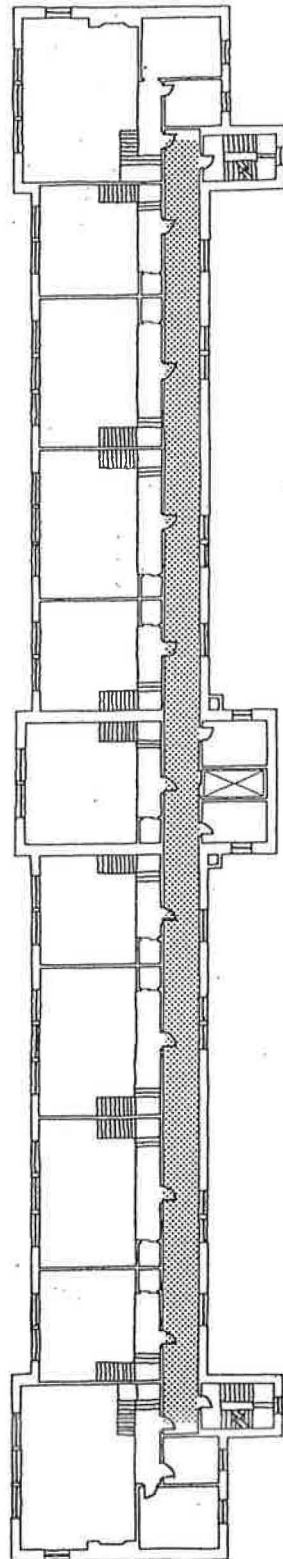
Occupancy

Fenway Studios

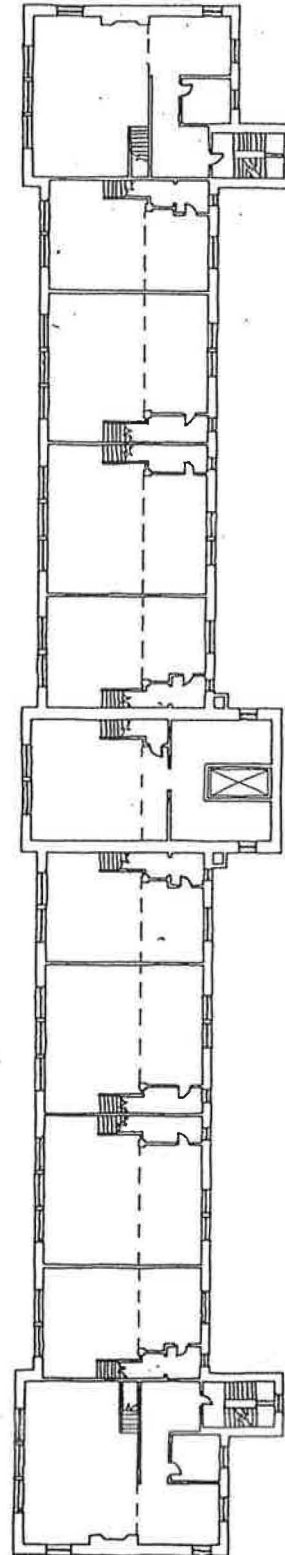
Occupants are primarily painters and sculptors -- with one-third under 30, one-third between 30 and 60, and one-third over 60 years old.

Management

- Building is cooperatively owned and managed by the residents.
- Units were sold for \$16,000 to 20,000 with 20% required as a down payment.
- Maintenance costs, including mortgage costs, average \$460/month.
- The building is owned by a combination of a limited partnership (outside investors) and a general partnership (the artist/occupants), who acted as developers. The general partnership is the Artists for the Preservation of Fenway Studios.
- There is a long waiting list for space in the building.



TYPICAL ENTRY
HALL LEVEL



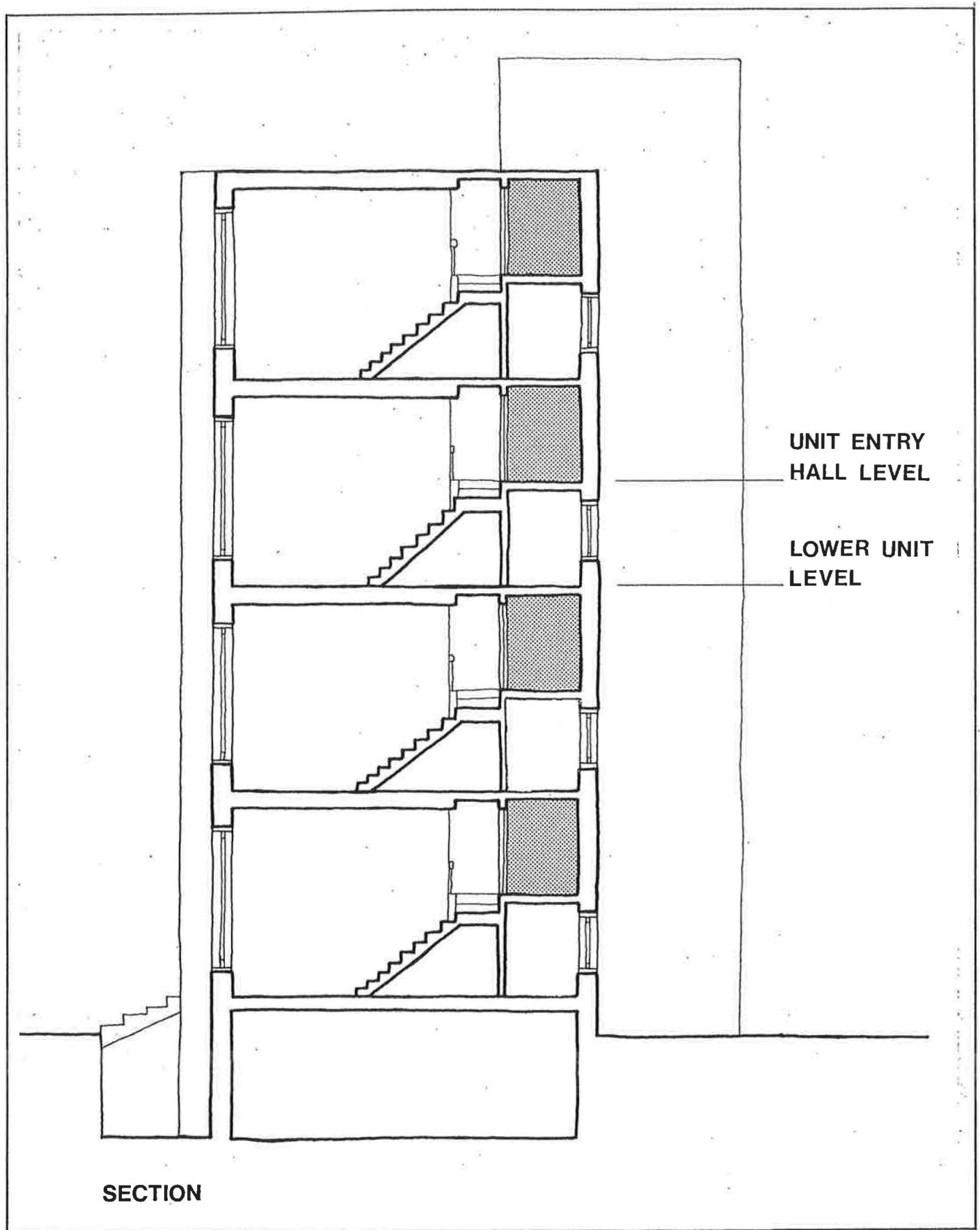
TYPICAL UNIT LEVEL

FENWAY STUDIOS

30 IPSWICH ST.
BOSTON MA.

0 5 20





FENWAY STUDIOS

30 IPSWICH ST.
BOSTON MA.

0 5 10 20

86 SOUTH STREET

Boston, Mass.

General Description

"In the spring of 1979, the three year conditional use permit allowing artists to live and work in 86 South Street was about to expire. The building owner, who ran a hardware store on the ground floor, was thinking of selling. Property values in the historic Leather District were rising, and his brick building there had a tax obligation and need for improvements that he could not meet.

At the same time, the Boston Artists Foundation was looking for a building to buy as the pilot project of its Art Space development program. After an exhaustive survey and comparison of buildings on the market, the Foundation identified 86 South Street as being almost ideal for its program objectives: the tenants were artists interested in remaining in the building; the owner was anxious to sell but to remain a tenant himself; the relationship between owner and tenants was positive and strong; and the cost of the building was not excessive. The Foundation contacted the artists, who agreed that the Foundation would act as developer of the building on their behalf, handling negotiations between buyer and seller, securing mortgage and construction financing, obtaining zoning variances.

In little more than a year, construction was complete and the eight studio/living loft spaces were fully occupied by their new artist-owners. The former owner was given a five year renewable lease for the ground floor, where he continues to operate his hardware store. All parties, it seems, are happy with the outcome.

Even more happy, perhaps, are the developers themselves, who see 86 South Street as a model for the development of artists' housing in the future. Eight-six South Street was completely financed by conventional sources -- no public subsidies, no public financing incentives, no special legislative tax arrangements. The artists made down payments, and a local savings bank, after reviewing the development package and the artists' financial statements, granted end-term mortgages for the \$37,500 units.

Construction financing for the loft condominiums was obtained from Boston's largest commercial bank, whose decision to finance the project was based on a thorough analysis not only of the costs but also of



the zoning situation, neighborhood, future demand, and renovation plans. The bank's approval was founded in large part on the fact that all units had been prepurchased, with mortgages committed, and that the remaining commercial space (the ground-floor storefront) was to have the stable occupancy of the former owner."¹

The 86 South Street approach provides an important model for developing artist-owned housing which is both legal and affordable while protecting the long-term residential interests of artists on the front edge of neighborhood revitalization.

Site

Located in Boston's Leather District, near South Street Station in an area that has been traditionally a commercial and manufacturing district but in recent years has become increasingly inhabited by artists. The continued presence of artists is presently threatened by real estate interest who see it as an area for future large-scale development. The area has no neighborhood conveniences with the exception of public transportation.

Building

- This building was built in the 1890's as a manufacturing facility. It has 5 floors plus a basement, with each floor containing 3,900 square feet.
- The structure is exterior brick bearing wall and interior heavy timber post and beams.
- Renovation of the building in 1979 included new plumbing and electrical, a new fire stair, and partitions. The building complies with all code requirements.
- Each of the four floors contains two 1,800 square feet live/work spaces with 12 to 14 foot ceilings. The ground floor contains a non-art-related commercial tenants.
- A zoning variance was necessary to make this use legal in a manufacturing zone.
- Units were built as raw space provided with electrical and plumbing risers. Occupants were responsible for designing individual spaces.

Occupancy

There are a full range of artists including painters, sculptors, and a fabric designer, photographer, and printmaker. All are in their early to mid-30's.

Management

86 South Street

- Ownership is a condominium arrangement where management responsibilities are handled co-operatively by occupants.
- Average maintenance costs including mortgage payments is \$800/month.
- The cost of the building was \$200,000. Development costs were \$30,000, and construction costs were \$96,000.

¹Design Arts 2: Places and Spaces for the Arts, Vol 2, Fall 1981. "Helping the Arts to Live and Work in the City: The Evolution of a new Strategy" by Jane Robbins, p. 49.

NEW YORK, NEW YORK

Number of visual artists in city:

Approximately 150,000-200,000

Areas where artists reside:

- SOHO (area South of Houston Street); NOHO (area North of Houston Street), TRIBECA (Triangle Below Canal Street), and area bounded by 14th Street, 34th Street, Broadway and Seventh Avenue. These are all manufacturing areas in lower Manhattan.
- Greenwich Village, East Village, Lower East Side, Front Street area and Chelsea are all residential areas in Manhattan.
- In Brooklyn, most artists live in the Fulton Ferry & Two Bridges areas, Vinegar Hill, Williamsburg, and Red Hook. These are all mixed manufacturing and residential areas.
- In Queens a few artists live in Long Island City.
- Across the Hudson River in New Jersey artists have been moving into Jersey City and Hoboken.

Forms of artists' housing:

Predominantly lofts in manufacturing buildings.

General trends in artists' housing:

Most artists live and work in lofts. The escalating cost of lofts in Manhattan has forced artists to migrate to areas of Brooklyn and New Jersey, where according to recent reports, rental costs are also rising beyond the means of most artists.

Projects specifically developed as artists' housing:

- Westbeth
- Manhattan Plaza - originally built as conventional housing but converted to housing for performing artists. Located on West 42nd Street.
- 799 Greenwich Street
- Special Zoning in areas such as SOHO and NOHO
- Mason Mint Building in Brooklyn

Artists' housing currently being developed:

- Artist Home Ownership Program - A program originated by the N.Y.C. Department of Housing Preservation and Development to renovate 16 city owned tenements on two blocks of the Lower East Side of Manhattan into 120 live/work units, averaging 1,500 square feet each. Five artists groups were to have developed and owned 51 of the units in 7 buildings. Sixty nine were to have been renovated by developers for eventual sale as co-ops to artists. The average price of the units was \$50,000 with an average maintenance cost of \$500 per month. This program was recently turned down by the N.Y.C. Board of Estimate due to community opposition which originated from their concerns over "gentrification."
- Artists Housing for New York City - A non-profit group organized to provide affordable live/work space for moderate income artists. The initial projects will be the construction of new loft-type buildings in Brooklyn and Queens. In addition the group will create a city-wide artists mutual housing society to fund future projects.
- Sailor's Snug Harbor - A planning study is presently being conducted to determine the feasibility of converting part of a Sailor's retirement home on Staten Island into housing for artists.

Types of financial assistance for such programs:

Financial assistance for the Artists Home Ownership Program was to come from Participation Loan Funds obtained through Community Development Block Grants, low interest loans (1%) which can be used for up to 60% of total development costs. These were to be combined with loans from private lenders at market interest rates. The buildings themselves which are owned by the city were to be sold at a rate of \$500 per dwelling unit.

Types of programs and incentives which provide for creation of artists' housing:

- New York City Loft Law - The city's new loft law went into effect on June 22, 1982. The intent of the law is to legalize de facto residential lofts by making them comply with Building Code standards through the use of various tenant and landlord incentives. The law sets up a timetable for owners to bring lofts up to residential standards; offers tenants rent stabilization in return for paying back the owners legalization costs via a rent surcharge; limits the resale of fixtures installed by tenants

Types of programs and incentives which provide for creation of artists' housing con't.:

and establishes a Loft Board to supervise the process and resolve disputes.

- Artists in Residence Program (A.I.R.) - The first law in N.Y.C. established to protect artists living in special areas such as SOHO and NOHO. The law requires that only artists who obtain certification from the Department of Cultural Affairs can maintain live/work spaces in designated neighborhoods. Unfortunately there has been a loose enforcement of the certification procedure which has led to the gentrification of these areas.
- J 51 Program - This program was originally established to stimulate the renovation of older buildings by owners and developers in run-down neighborhoods through the use of the incentives of tax abatements and exemptions for those portions of the costs attributable to the renovation. Artists who bought and renovated loft spaces in cooperatively owned buildings have been able to take advantage of these tax advantages to help them reduce monthly maintenance costs.
- Article 7B - An amendment to the Building Code which liberalized requirements for loft spaces in renovated buildings. Areas of the code reinterpreted by 7B include egress requirements and allowable window areas and distances between buildings. Loft buildings that previously could not have obtained a certificate of occupancy due to their inherent building characteristics are now eligible to qualify as living spaces once their mechanical and fire safety systems are brought up to code standards.

Organization involved in artists' housing issues:

1. Private Organizations

- Lower Manhattan Loft Tenants Association
Chuck Delany
(212) 344-8866
- Foundation for the Community of Artists - Funded by the Department of Housing Preservation and Development to run an artists "hot line" information service.
Tim Smith or Jim Durham
(212) 285-2133 (212) 227-3770
- Artists Housing for New York City
Andy Reicher, Executive Director
C. Richard Hatch and Michael Kwartler, Co-Project Directors
(212) 683-2620

Organizations involved in artists' housing issues:

Private Organizations (con't.)

-Brooklyn Loft Tenants
Monte Davis
(212) 596-1832

2. Public Organizations

-The Mayor's Office of Loft Enforcement Board -
Set up to put teeth into the long ignored rules
on loft conversion and to make sure the new rules
are enforced. Its director is Chairman of the
Loft Board.
-New York City Department of Housing Preservation
and Development Office of Special Housing
Janet Langsam, Assistant Commissioner
(212) 566-1616

Main issues or problem areas regarding artists'
housing:

-The main problem is availability of space close
to galleries and other arts facilities in
Manhattan.
-Land speculation by developers in areas which
artists have pioneered has resulted in increased
rents for space, forcing artists to move to out-
lying areas such as Brooklyn and New Jersey.
-Creating rent guidelines (see N.Y.C. Loft Law)
-Making artists live/work spaces comply with
building codes (see Article 7B)

Primary information source:

Janet Langsam, Assistant Commissioner
Office of Special Housing
Department of Housing Preservation and Development
100 Gold Street
New York, N.Y. 10038
(212) 566-6469

ARTIST CO-OP

799 Greenwich Street
New York, N.Y.

General Description

The Greenwich Street project gains its distinction through being one of the first artist owned projects in New York; for being the first housing to be given the "Artist in Residence" (A.I.R.) designation, and the first to receive a certificate of occupancy. It was started in 1965 through the vision of artists Ann Lye and Ruth Richard who formed the Committee for Artists Housing and convinced the Kaplan Fund, a philanthropic organization responsible for the creation of Westbeth, to support the project. The original intent of the Committee was to create low-cost rental housing for a diverse group of artists. It was only later that self-ownership was introduced to give the residents stability against the pressures of real-estate development.

This project is located near Westbeth and was to become the pilot project for that effort. The Kaplan Fund bought the building for \$19,000 and spent another \$81,000 on its renovation. The Fund maintained the project on a rental basis for 5 years and then sold it to the residents for \$100,000. Since the sale of the building it has been successfully managed by the residents without involvement of the Kaplan Fund.

799 Greenwich Street is a prime example of an artist-owned, small-scale project where the residents have control over their environment together with a strong sense of community and neighborhood feeling.

Recently this area around Greenwich Street has been threatened by a proposed district rezoning which would legalize non-artist residents in an existing manufacturing district. The proposed Westway project also poses a threatened change to the neighborhood, through increased property values.

Site

Located on the Lower West Side of Manhattan, on the western fringes of Greenwich Village, it is an area used for meat packing, light manufacturing, and warehousing. The area is zoned for light manufacturing and is "spot" zoned for artist residence. Legalizing such residences is contingent upon receiving a variance from the city. There are few neighborhood services in the immediate area.



Building

799 Greenwich Street

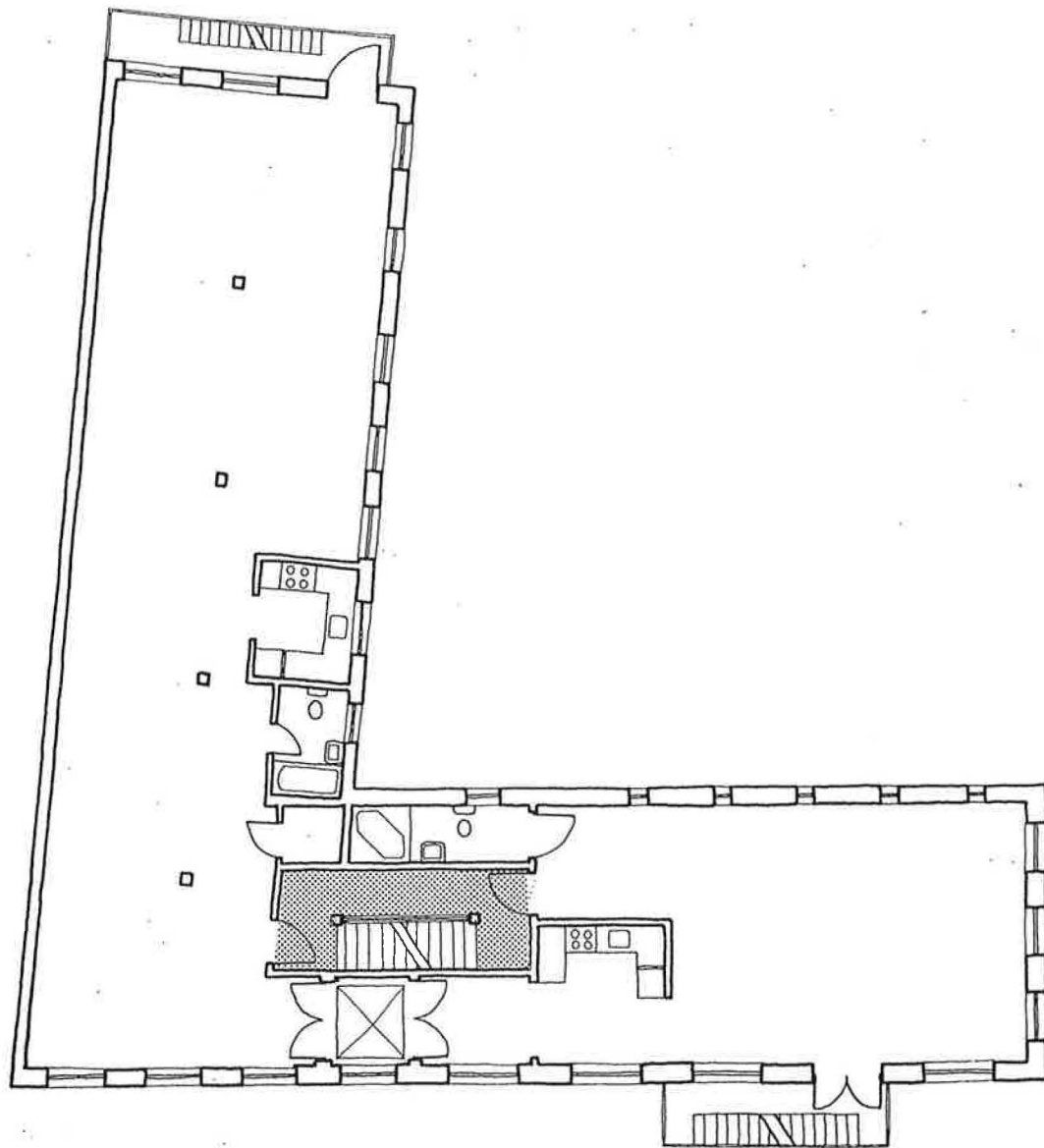
- Originally, 799 Greenwich Street was 2 separate buildings, built in the 1880's and used as warehouses. It has 6 stories with 2,200 square feet/floor.
- There are a total of 12 live/work units with 2 units per floor of either 750 square feet or 1,150 square feet with ceiling heights of 9 feet.
- The structure is exterior brick bearing walls with wood beams designed for industrial loading. A freight elevator was removed.
- The renovation of the building included new electrical, plumbing, and partitions. Individual occupants finished their own units.

Occupancy

The population is very stable with most residents having lived there since the project's inception. Artists are either painters, sculptors, or writers. They vary in age from 34 to 69, and there are five children.

Management

- The building is organized as a co-operative with each resident holding shares in the corporation.
- When "co-oped" in 1970, the units were purchased with down payments of \$1200 to 1500. Maintenance costs vary from \$164 to 299/month, which does not include gas and electric.
- The building is maintained by residents with one of them acting as manager. The largest annual costs are for fuel and taxes.
- To qualify for buying into the building at least one member of the family must be a visual artist.
- The success of this project can be directly traced to its small size which keeps management difficulties to a minimum, the fact that the residents have strong control through self-ownership, and that it was initiated by artists.



TYPICAL FLOOR PLAN

ARTIST CO-OP

799 GREENWICH ST
NEW YORK N.Y

0 5 20



ARTIST COOP

96 Grand Street
New York, N.Y.

General Description

This building is typical of the myriad number of manufacturing loft buildings in Manhattan that have been adapted for use as artists' live/work spaces. The manufacturing districts in which these buildings exist include Soho, Tribeca, the West Village, Noho, and the west side of Manhattan in the 20's and 30's.

This particular loft is located in Soho, a district which originally restricted, through zoning laws, residential occupancy to certified artists. Over the years a loosening up in the interpretation of these laws has led to occupancy by non-artists and a subsequent gentrification of the area which has resulted in inflated property values beyond the reach of most artists.

As is typical of many loft buildings in N.Y., this building was bought for a relatively low price by a developer, who made some basic improvements such as installing new plumbing and electrical risers, removing partitions, installing demising walls, and creating fire corridors, and then sold the units at a profit. This building was converted in 1975.

Site

Located in a high density, light manufacturing district in Manhattan. While the neighborhood has numerous boutiques, artist bars, and galleries, there are few convenience shops. Inhabitants must shop in Little Italy or Greenwich Village. The area is crowded by truck traffic on weekdays, but is relatively quiet, except for tourists, on weekends.

Building

- Built in 1876 and originally used as a warehouse and factory. The building contains 6 floors plus a basement; with each floor containing 4,000 square feet. Building measures 50 feet wide by 80 feet deep.
- The structure is brick bearing walls on two sides with intermediate cast iron columns and wood floor beams. The rear facade is freestanding brick and the front facade is cast iron columns with stone infill panels.
- The building contains a total of 11 units ranging



in size from 1,750 square feet ($\frac{1}{2}$ floor) to 3,500 square feet (whole floor) with ceiling heights of $11\frac{1}{2}$ feet on the upper floors and 16 feet on the first floor. One half of the ground floor is rented to a commercial tenant.

- Units in the building were originally sold as raw space with new plumbing and electrical risers. Each of the tenants renovated floors to individual designs. New windows were installed in the rear wall only. Although windows are large, interiors of the units are dark due to the 80 foot depth of the building.

Occupancy

There are 6 artists, most of whom are painters and sculptors, and 5 non-artists including stockbrokers and a psychiatrist. Most residents are in their late 30's although the age range is late 20's to 70's.

Management

- The building is owned and managed co-operatively through a corporation. Tenants split a total of 14 shares, which are distributed according to the size of the spaces.
- The selling price for unfinished units in 1975 was \$18,000 for a 1,750 square feet unit and \$35,000 for 3,500 square feet unit. In 1978, the smaller unit was sold for \$90,000.
- Maintenance costs of units vary between \$400 and \$800 per month, depending on unit size and location.
- Management problems seem to be an inherent part of the co-op arrangement.
- Most management problems in this building, as in many others, stem from conflicts between those tenants who want to make non-essential building improvements and those who want to make only the basic improvements.

WESTBETH ARTISTS' HOUSING

155 Bank Street
New York, N.Y.

General Description

Developed in 1967 and completed in 1969, Westbeth Artists' Housing is the first and the largest housing project exclusively for artists. It was the idea of Roger L. Stevens, former director of the National Council on the Arts. It was conceived in response to the rising demand for artists' low-cost live/work space in New York as well as a reflection of the extent to which artists elsewhere in Greenwich Village were being driven out by rising rents.

It was developed by the J.M. Kaplan Fund under the leadership of Joan Davidson and the National Council for the Arts with each contributing \$1.5 million. The Westbeth Corp. Housing Development Fund Co., Inc., was set up as a non-profit corporation to develop and administer the project. The building was purchased for \$2.5 million with total renovation costs reaching \$6 million. Permanent financing was obtained through a 3%, 40-year F.H.A. mortgage under the Section 221 (d)(3) program. In addition a 30-year city real estate tax abatement was granted. After the Corporation defaulted a number of times, the mortgage was reassigned to H.U.D. which now has responsibility for its management.

Once the building was completed, management problems quickly appeared:

"The amount of commercial space was one cause of management problems that several times brought Westbeth to the brink of bankruptcy, particularly in the early days of the project. Commercial space throughout Manhattan was relatively occupied. Since the intent of the developers had been to subsidize residential artists' rents with commercial rents, they had no alternative but to raise residential rents to make up the difference. Tenants, who had no involvement in the development process and who had little conception of development and maintenance costs of such a building felt threatened."¹

Almost all tenants agree that the scale of Westbeth mitigates against tenant involvement, making it impossible to manage the project effectively.

"Despite a new management that has improved Westbeth's overall financial picture, the project continues to



have financial difficulties; it has been unable to pay the principal on its mortgage."¹ Many residents presently fear that the project will be sold and turned into conventional co-op apartments because of its high value on the open market.

"Yet for all its difficulties - including internal conflicts over space among tenants at different income levels - Westbeth must at least in some ways be regarded as a success. Many residents feel that without Westbeth they would never be able to remain in Manhattan. The six-to-eight-year waiting list for space suggests that many New York artists see Westbeth as an important means of support."

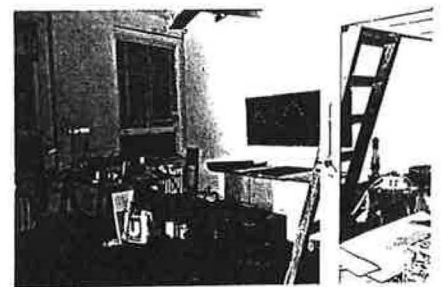
Site

Located on the Lower West Side of Manhattan in the West Village on a square block bounded by Washington, Bank, and Bethune streets and the West Side Highway. The area was traditionally a manufacturing district which has increasingly become residential. The zoning designation is light manufacturing. Public transportation is eight blocks away and there are few neighborhood amenities in the immediate area. Westbeth has had an effect on the West Village by starting a trend toward residential development in the area.

Building

- The complex is composed of five buildings totaling 626,808 square feet and was built between 1898 and 1920 by the Western Electric Company and last used by the Bell Laboratories. The buildings are 5, 10, 11, and 13 stories high. Richard Meier, the architect for the renovation, organized the block of diverse buildings around an existing roofed over central court, by removing the roof and connecting it at ground level to three of the peripheral streets, creating a unifying central entry space.
- The structure of all buildings is reinforced concrete frame with brick exterior walls. The construction is fireproof throughout.
- There are 383 live/work units ranging in size from 500 to 1,500 square feet each. Ninety-six units are duplexes with floor-through layouts. Ceiling heights range from 10 to 15 feet. A chief complaint is that the spaces are smaller than is required for joint living and working. In addition, there are 100,000 square feet of commercial and community space, most of which is at the ground level with the remainder dispersed throughout the building, including galleries and an 800 seat theater on the 11th floor. Studio space located in one of the build-

Westbeth



ings is available at an additional cost to overcome shortage of space within regular units.

- Building Department regulations were modified to allow apartment units to be built as open loft spaces. Modifications of the standard F.H.A. regulations permitted the construction of a minimum number of interior walls within a unit; only the finished bathrooms and kitchen spaces are enclosed. Live/work units of a size equivalent to one, two, and three bedrooms with additional working spaces were therefore possible. Mobile closets are provided which serve as room dividers to satisfy requirements for storage facilities while affording tenants flexibility in the use and design of units. Tenants have modified the design of units with the addition of sleeping lofts and new partitions.
- By using a "skip-stop" corridor scheme, reminiscent of Le Corbusier's Unité buildings, the amount of area in the units was increased by reducing circulation. In the ten floor center portion of the complex, interior corridors were eliminated on all but three floors - circulation to units in this section of the complex facing the court occur only on the third, sixth, and ninth floors. Units are duplexes; the first or entry level on the corridor floor is relatively small with a stair leading either up or down (depending on the units) to the main level, which runs clear through what used to be corridors creating a 50 foot deep unit.
- The rehabilitation included all new electrical, plumbing, and partitions. Only 70% of the original heating system was salvagable. The elevator workings are new, but they have been placed in the original shafts. The design of the entry park which is off Bank Street, the cleaning and painting of the exteriors, and the reglazing of some of the windows comprises the only new work on the greater part of the exterior.
- New balconies which project into the center court fulfill city building regulations, providing two means of egress from the units. Construction costs were about \$15,000/unit in 1969, including all community facilities.

Occupancy

There are approximately 1,200 residents in Westbeth, including painters, sculptors, photographers, dancers, composers, actors, musicians, singers, writers, and architects ranging in age from 20 to 70 years old. About one-third of the families have children.

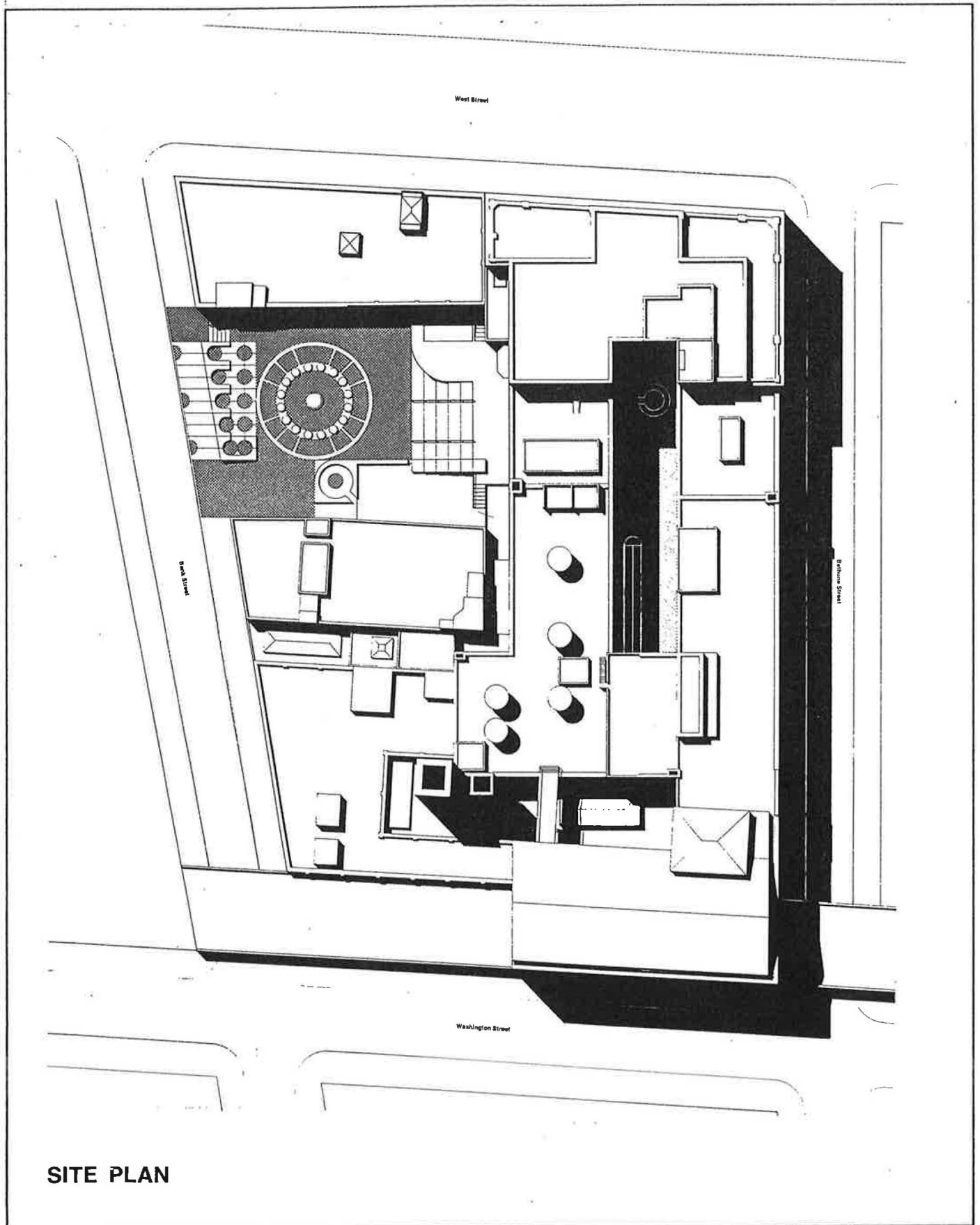
Management

- All live/work spaces are rentals with rates ranging from \$210/month for an efficiency unit to \$400/month

for a three bedroom unit with one year leases. Supplementary studios such as darkrooms rent for \$45/month. The average rent is \$300/month, which is about one-third of what comparable spaces rent for in New York City. Rents include electricity and gas. There is a surcharge on rents if one adult earns over \$15,500/year or if two earn over \$17,000/year. The surcharge is up to 20% of the rent required by H.U.D. and 50% by the City's housing agency (H.P.D.). Over the past three years rents have increased 32% with a projected increase of 37% for the next three years. Yet most residents consider it the "best buy in town."

- Allocation of space, which is determined by family size rather than by the requirements of the artist's medium, has plagued the residents.
- In order to qualify for residency, applicants must obtain a "working artist designation" which is determined by three professional references. In theory this certification is reviewed yearly. The management is supposed to evict families who lose their certification, which may happen when couples separate and the person who remains in the space is not an artist. Today, approximately 10 to 15% of the residents are not artists.
- Originally a high resident turn-over rate was planned with a five year limit on occupancy suggested. Most tenants have lived in Westbeth since it opened.
- H.U.D. presently holds the mortgage on the property and has hired a professional management firm.
- Although tenants are organized through a Board of Directors, they do not feel that their voice is heard because of the large size of the project.
- Among the management's difficulties is poor maintenance of the building infrastructure.
- When Westbeth first opened and for a number of years thereafter, there was a strong community spirit; but, with financial pressures leading to in-fighting, the enthusiasm has waned.

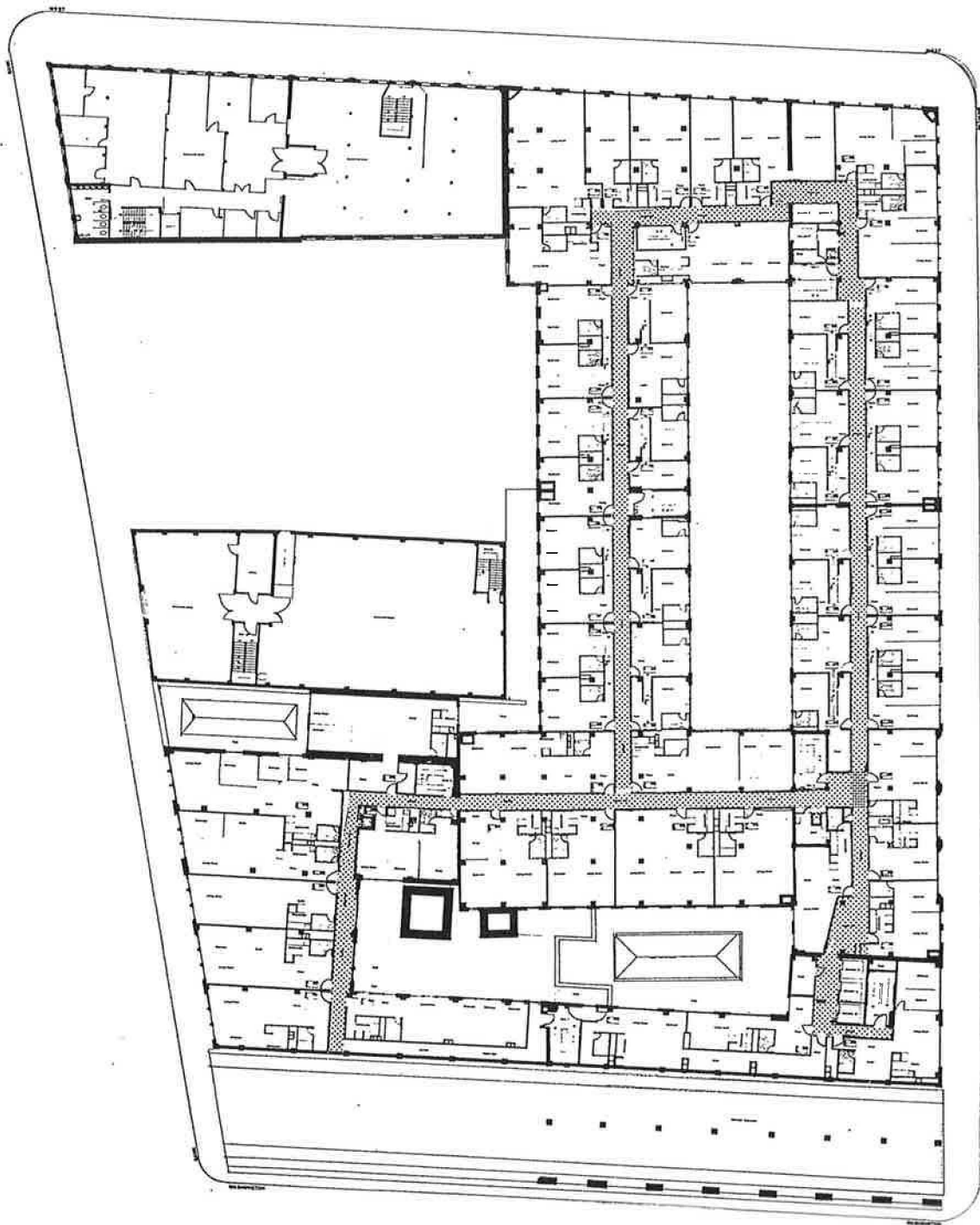
¹ Design Arts 2: Places and Spaces for the Arts, Vol 2, Fall 1981. "Helping the Artist to Live and Work in the City: The Evolution of a New Strategy," by Jane Robbins, p. 44.



SITE PLAN

WESTBETH

**155 BANK STREET
NEW YORK N.Y**



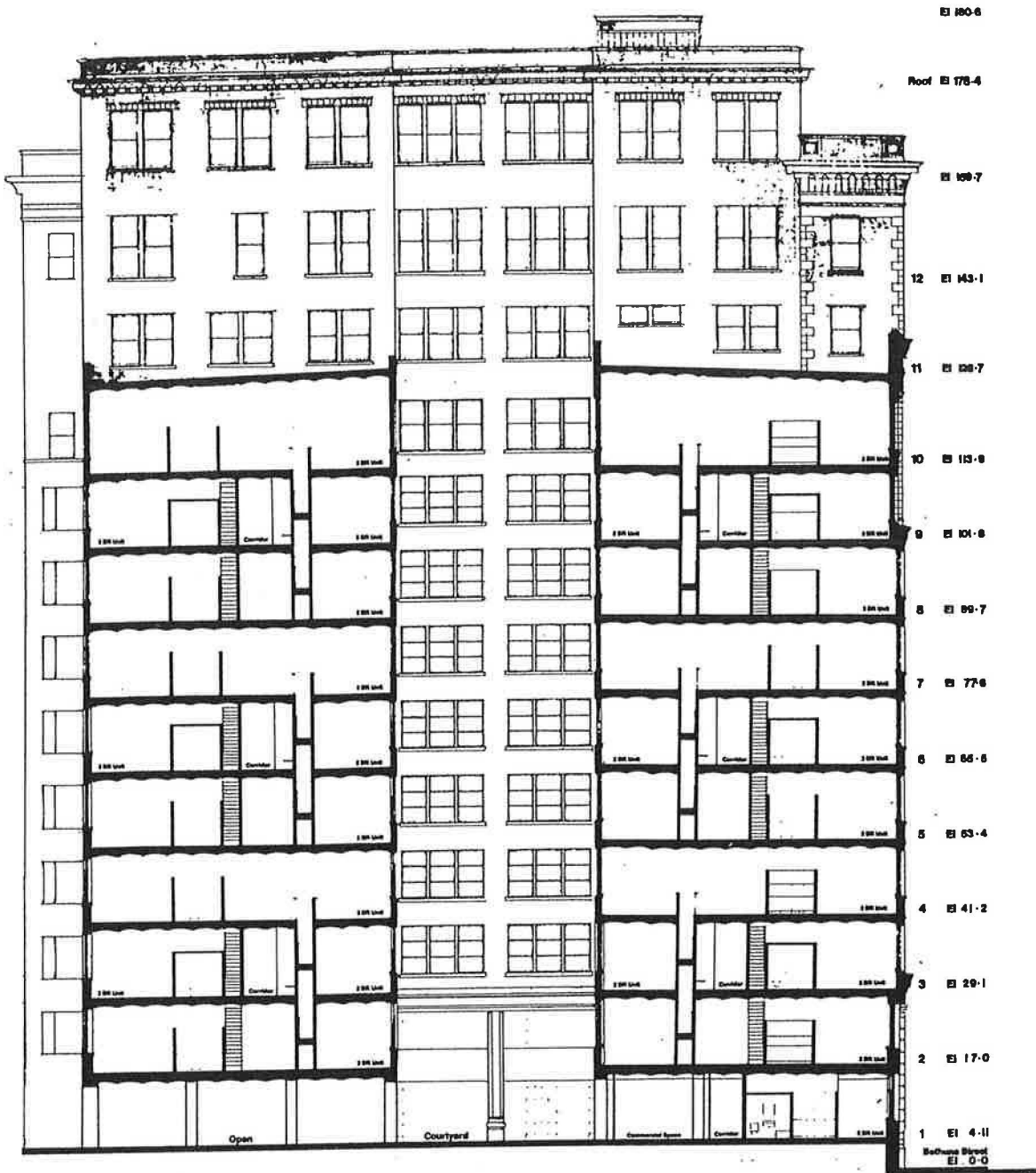
THIRD FLOOR PLAN

WESTBETH

155 BANK STREET
NEW YORK N.Y.

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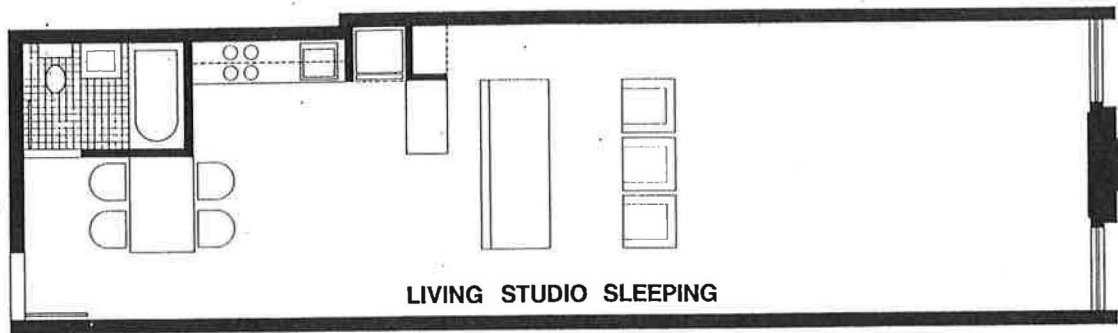


SECTION THRU COURTYARD

WESTBETH

155 BANK STREET
NEW YORK N.Y.

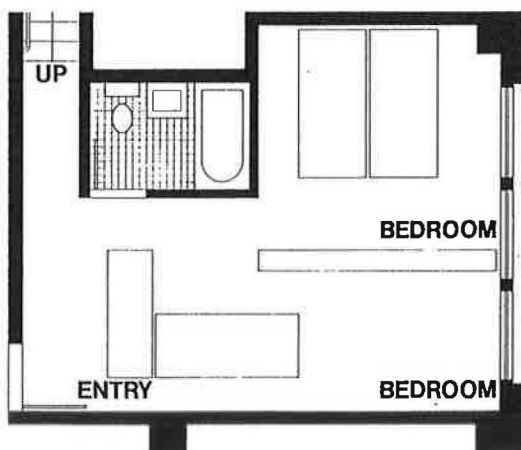
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EFFICIENCY



**PUBLIC
HALL
LOWER
LEVEL**



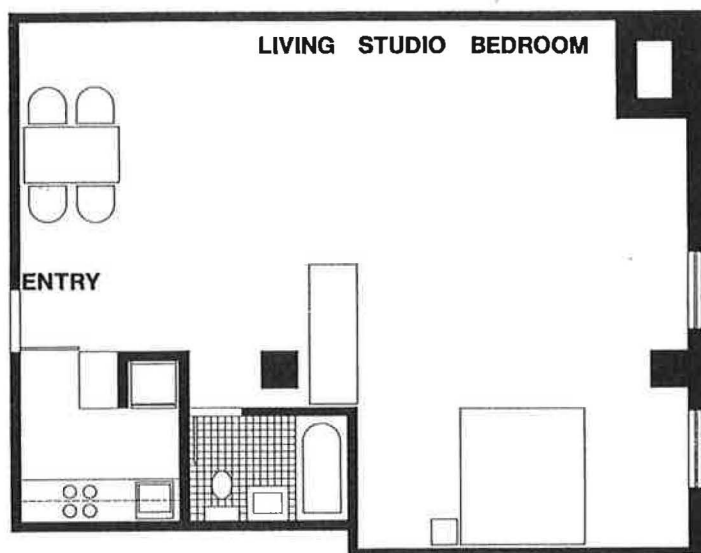
3 BEDROOM DUPLEX

WESTBETH

**155 BANK STREET
NEW YORK NY**

0 5 10

ONE BEDROOM



BEDROOM

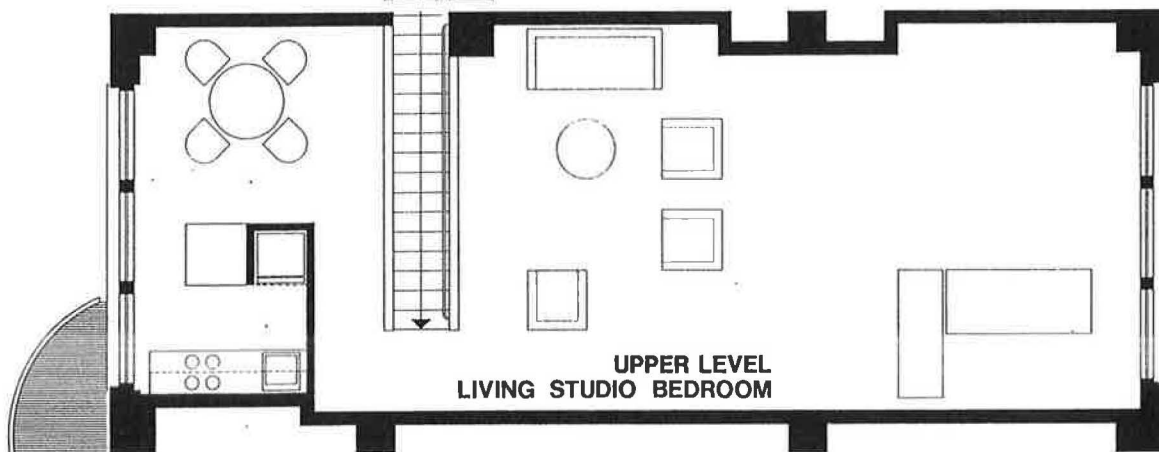


PUBLIC HALL LOWER LEVEL

ENTRY

UP

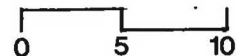
UPPER LEVEL LIVING STUDIO BEDROOM



TWO BEDROOM DUPLEX

WESTBETH

155 BANK STREET
NEW YORK N.Y.



CARNEGIE HALL STUDIOS

881 7th Ave.
New York, N.Y.

General Description

Around the turn of the century a number of artist studio buildings were developed through the support of various civic minded individuals who believed that the visual arts were an essential part of a rich urban culture. They realized that a good working environment at a moderate cost was essential for an artist to be productive. Among these buildings were the Gainsborough Studios, the Hotel Des Artistes, the Tenth Street Studios, and the Carnegie Hall Studios. All but the Tenth Street Studios still stand and only The Carnegie Hall Studios still houses working artists. The Gainsborough and The Hotel Des Artistes have been converted into conventional co-operative apartments.

In the case of Carnegie Hall, Andrew Carnegie gave Leopold Damrosch \$2 million to build the Music Hall and Studios. Carnegie believed that it would only succeed if backed by the community as a whole and therefore did not provide an endowment fund for its continued support. Carnegie Hall has always been operated as a private enterprise for profit. The continuous financial success of the Music Hall has in the past been able to carry any financial losses from the Studios.

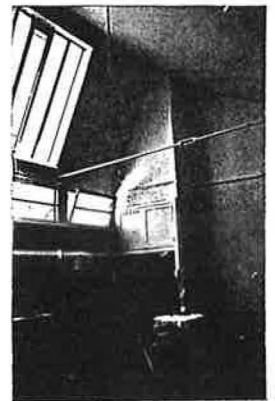
In 1960, the City of New York took over ownership of the building and currently leases it to the Carnegie Hall Corporation. Recently, the Corporation has decided to renovate the Music Hall and Studios and in so doing increase the rent of the current occupants. In addition, a new office tower is being built on an adjacent site just east of the Hall which will block a number of windows. The residents feel that their continued occupancy of the studios at affordable rents is threatened and that they will be pushed out to make room for more affluent commercial residents. A legal struggle is presently taking place between the residents and the Corporation.

Site

Located at the intersection of 57th Street and 7th Avenue in midtown Manhattan, an area which has some of the highest real-estate values in the world.

Building

-Studios are located in a 16 store "L" shaped building



Carnegie Hall Studios

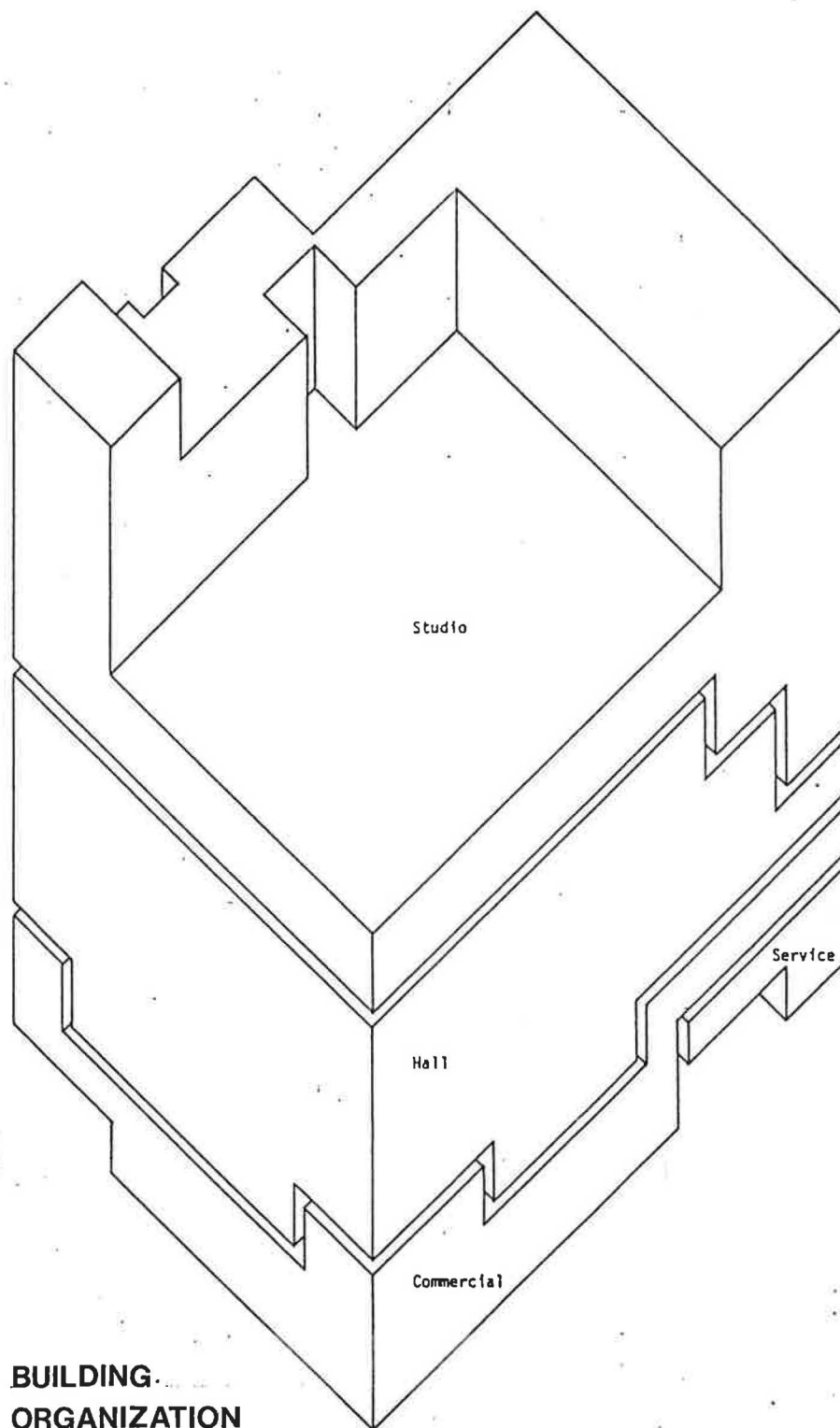
- which wraps around the main Music Hall on the south and east sides.
- There are a total of 130 studios; 55 are combined live/work spaces, and 75 are rented to commercial tenants.
 - Originally the studios were primarily for working only, but in 1929 the Stock Market Crash initiated a greater demand for combined living and working units. Mechanical ventilation and modern kitchens and bath facilities were installed as part of the process of converting the studios into living quarters.
 - The organization of the building is a complex set of interlocking spaces and hallways. Spaces vary from small, medium and large; square, round, and oblong, jig-sawed with all manner of built-in nooks and crannies.
 - Ceiling heights vary from 13 to 14 feet.
 - The structural system is masonry walls and arched masonry vaulting for the floors, making the building fully fire-proof.

Occupancy

Tenants who rent live/work and commercial spaces are painters, sculptors, architects, photographers, graphic artists, record companies, music publishers, and dance and music studios.

Management

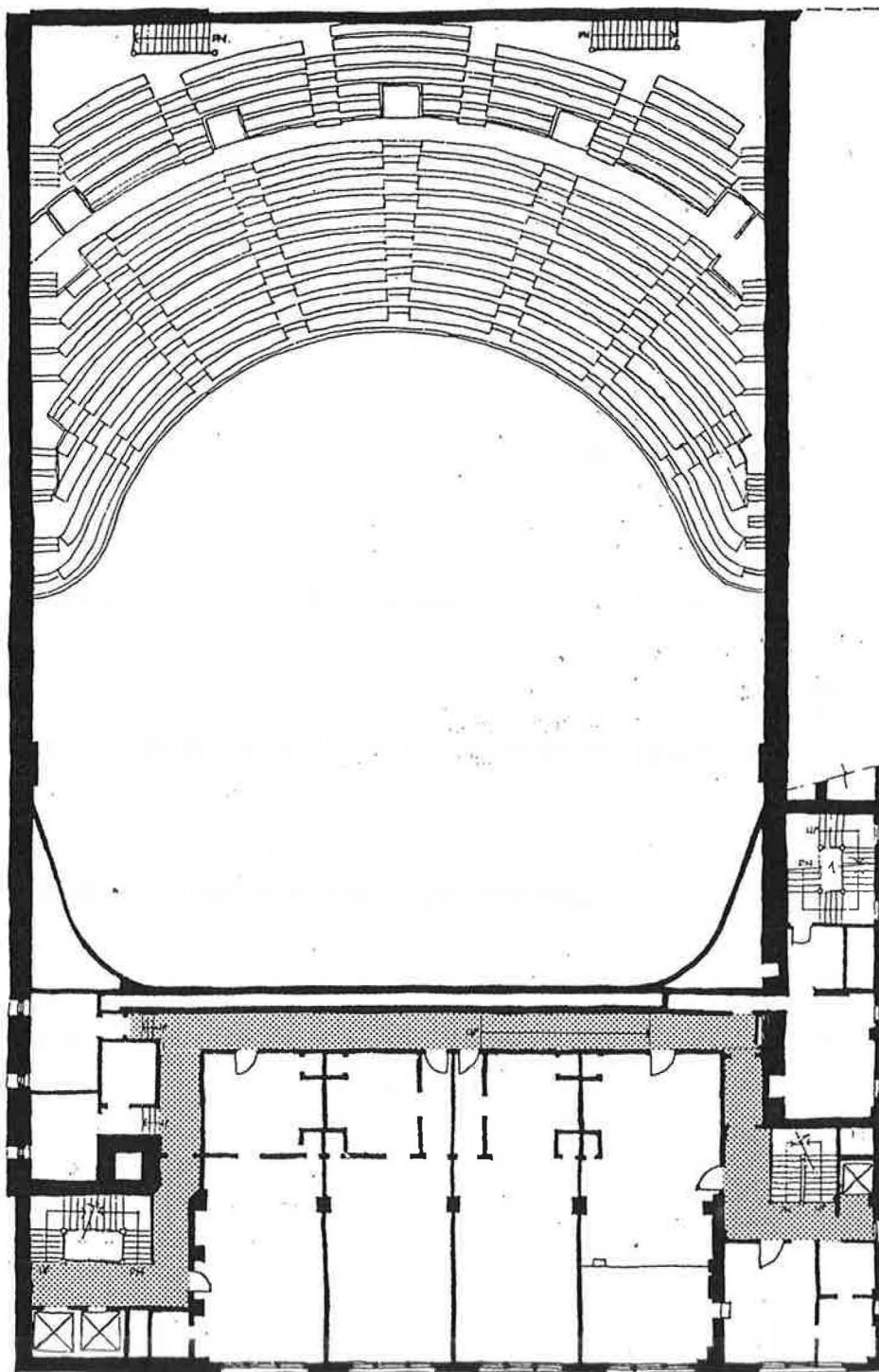
Rents vary widely depending on the length of tenancy and size of the studio space; and, whether the tenant occupies a commercial or residential space. Traditionally rents have been low, but now threaten to climb dramatically due to the renovation of the entire building. A 600 square foot studio rents for \$600/month and is now being increased to \$1,400/month.



**BUILDING
ORGANIZATION**

CARNEGIE HALL STUDIOS

**881 7th AVENUE
NEW YORK, N.Y.**



SOUTH 7th FLOOR PLAN

CARNEGIE HALL STUDIOS

**881 7th AVENUE
NEW YORK N.Y**

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APPENDIX

SURVEY OF ARTISTS' HOUSING

A STUDY SUPPORTED BY THE NATIONAL ENDOWMENT FOR THE ARTS

DESIGN ARTS PROGRAM

CARMI BEE, PRINCIPAL INVESTIGATOR

BROWN AND BEE ARCHITECTS

147 WEST 22nd STREET, NEW YORK, N.Y. 10011 (212) 242-7966

1.0 General Information

Location _____

Name/Address _____

Date of Survey/Surveyor _____

Contacts

name	role	artist type	address/phone
------	------	-------------	---------------

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

2.0 AREA DESCRIPTION

Density low _____ medium _____ high _____

General Land Use commercial _____% industrial _____% residential _____%

Services in Area _____

Other Characteristics _____

3.0 BUILDING DESCRIPTION

3.1 GENERAL INFORMATION

Building Type _____ Date Built _____

Historical Significance _____

Number of Stories _____ Lot Area _____ (sf)

Size of Typical _____ (sf) Total Building Area _____ (sf)

Exterior Material _____ Structural System _____ Elevator _____

3.2 RENOVATION

Date of Conversion _____ Certificate of Occupancy yes _____ no _____

Type of Zoning Change Required _____

Changes made in--structural system _____ mechanical system _____ plumbing _____

electrical _____ fire protection _____ egress _____ light and

air _____ insulation _____ walls _____ earthquake _____

Areas Where Building Code Remains Problematic--

structural system _____ mechanical system _____ plumbing _____

electrical _____ fire protection _____ egress _____ light and

air _____ insulation _____ walls _____ earthquake _____

3.3 BUILDING USES

Function (%)	Area (sf)	# of Floors	# of Units	Unit Size
--------------	-----------	-------------	------------	-----------

industrial	_____	_____	_____	_____
------------	-------	-------	-------	-------

art related	_____	_____	_____	_____
-------------	-------	-------	-------	-------

commercial	_____	_____	_____	_____
------------	-------	-------	-------	-------

non-art related	_____	_____	_____	_____
-----------------	-------	-------	-------	-------

commercial	_____	_____	_____	_____
------------	-------	-------	-------	-------

studio	_____	_____	_____	_____
--------	-------	-------	-------	-------

residential	_____	_____	_____	_____
-------------	-------	-------	-------	-------

combined studio/	_____	_____	_____	_____
------------------	-------	-------	-------	-------

residential	_____	_____	_____	_____
-------------	-------	-------	-------	-------

4.0 ARTIST DESCRIPTION

Average Age_____

Typical Size of Household # of adults_____ # of children_____

Number of Wage Earners_____

5.0 UNIT DESCRIPTION

Artist Type/Unit Type	Size (sf)	Rental/Cost	Ceiling Height	Light/ Air	Other
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

6.0 FINANCIAL DATA

Building Ownership individual/partnership_____ corporation_____

Development Method spontaneous_____ ad hoc_____ formal (gov/corp)_____

Building Purchase Price_____ Development Costs_____

Building Financing Method conventional_____ sweat equity_____ gov program_____

Individual Units rented_____ length of lease_____

owned_____ cooperative_____ condominium_____

Individual Units finished by developer_____ dweller_____

Design Input architect_____ developer_____ owner_____ tenant_____

Date of Initial Effort_____ Key Actors_____

7.0 PROJECT HISTORY

8.0 ATTACHED MATERIALS