STUDIO APARTMENT BUILDINGS: A HISTORY OF ARTISTS' HOUSING IN NEW YORK CITY

by

ELYSE HOGANSON

(Under the Direction of Mark Edward Reinberger)

ABSTRACT

This thesis provides a history of the studio apartment building in New York City, discussing its design as combined housing and studios, and its impact on the proliferation of the apartment building. The first studio building of 1857 became an artist headquarters where exhibitions and instruction were held, and where artists lived and worked. The success of the first studio building led to the establishment of others. Artists of the late-nineteenth century dominated studio apartment buildings not only as tenants, but as cooperative owners. Several of these structures have been preserved and their significance recognized. Modern efforts to establish studio apartment buildings in the city have utilized preservation and low-income tax credits to provide affordable artists' housing. The studio apartment building in New York City was central to the development of the artist community, and tremendously influenced the popularity of the apartment building as a valuable residential building type.

INDEX WORDS: studio building, New York City, architectural history, apartment, cooperative, historic preservation

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INTRODUCTION

The nineteenth century saw the beginnings of New York City's transformation into a cityscape of novel architecture, tall and innovative, in part to surmount its plight with over-crowding, for there was not enough land or residences to accommodate its growing population. Architects looked to European models to solve this problem and borrowed from the Parisian apartment building, or French flat, which offered the affordable solution of a multi-unit dwelling. The apartment building was not immediately accepted by the upper-middle class, however, and it would take the efforts of forward-thinking architects, like French-trained Richard Morris Hunt, to implement these structures and prove their value as space-saving, economical, and stylish residences.

New York City in the post-Civil War era embraced its new role in one of the most progressive and industrious nations in the world, eager to compete with European countries in the fields of arts and culture. This newfound appreciation for artistic culture led to the establishment of museums, schools, academies, and commercial galleries, while the upper-middle class became art collectors and enthusiasts. Whether for love, an investment opportunity, or a chance to flaunt their wealth and knowledge, art patrons contributed to the city's development as an artistic center in the United States.

Though the apartment building was not initially accepted by the upper-middle class, this building type held great appeal for artists and bachelors who welcomed its collective nature and its convenience to the single tenant. Artists figured in to the development of the apartment

building type; the earliest examples included studios spaces and double-height windows in their design, features sought after by artists looking to create art in a well-light space.

The earliest form of the apartment building, a subset of it, was the studio building, first built in New York City in 1857, called the Tenth Street Studio Building. This studio apartment building contained artist studios with adjoining living accommodations, and a gallery in which artist tenants of the building hosted exhibitions. The massing of the building reflects Parisian French flats while also incorporating double-height studios with large windows to let in light. Popular among New York's artists, several other buildings of this kind were constructed around the city. These studio apartment buildings represented an early form of the 'studio apartment,' a term, now used commonly, that arose in the 1960s to describe industrial buildings converted to studio lofts, a single unit combining both living and working space. The development of the studio apartment building tremendously impacted the acceptance of the apartment building as a suitable dwelling for New York City's upper-middle class. Artists and bachelors were the first groups to rent apartments, and the appeal of their "cultured" characters and bohemian lifestyles fostered appreciation for the apartment among New York's wealthy who desired to be perceived as knowledgeable of the arts.

Later in the nineteenth century, many artists took on a larger role in the construction of studio apartment buildings as owners and investors. Several artist groups joined to construct cooperative studio buildings, investments that bought each owner a perpetual lease to a residential and studio, or live-work, unit in the building. By this time, artists and bachelors were not the only tenants of apartment buildings, and many were constructed utilizing the economy of the cooperative method.

Though there exists an extensive architectural discourse on apartment buildings, the subject of the studio building is not one that has been researched in great depth. This thesis strives to answer the question of how the introduction of the studio apartment building to New York City influenced where artists lived and worked, and how this building type impacted the development of the apartment building, now an architectural form ubiquitous with the New York cityscape. The architectural works and themes discussed in this thesis contribute to the sparse scholarship on studio buildings, their forms and their impact, and present an account that will aid in the further research of New York City's art, architecture, and culture, and the dissemination of this building type to the majority of populous cities in the country. The arguments and ideas outlining the development of the apartment building discussed in this thesis are largely taken from prominent scholars on the subject, such as Elizabeth Collins Cromley, Elizabeth Hawes, and Sharon Marcus. Scholars on the subject of the studio building whose research is referenced in the discussions of this building type are Annette Blaugrund, John Davis, and Christopher Gray. Other prominent sources used to document and give context to studio buildings and cooperatives are *The New York Times* and the New York Landmarks Preservation Commission.

Since the introduction of the studio apartment building, artist housing in New York City has become a question of affordability rather than suitability. The cost of rent for all New Yorkers has increased with many unable to keep up. Housing organizations and governing bodies have recognized the artists' plight of securing affordable housing, and have developed programs using local and federal historic preservation and low-income tax credits to adapt existing structures to affordable studio apartment buildings. This thesis responds to the current conversation of artist housing in New York City, offering a discussion of the history of the studio

apartment building, recognizing the importance of artists to the history of New York's architectural forms and its real estate market.

CHAPTER 1

THE STUDIO AND THE APARTMENT

Studio History and Paris

"Trades of a feather, like the birds, are fond of flocking together, and have a habit of lighting on particular spots without any particular reason for doing so." [1] An article written for *Our Young Folks* publication in July of 1866 offers this poetic statement as an explanation for why artists possess the tendency to attract one another and remain close. Behind most artists and their artworks could be found a team of artists, a guild, or at the very least an idea that connected like-minded individuals. Traditionally included in the St. Luke's Guild of chemists for the chemistry of mixing paints and glazes, the medieval guild system perpetuated the communal artistic tradition in the context of artists as craftsmen. Art workshops were generally defined by two separate spaces: the *bottega* or the workroom, and the *studiolo*, or the study. In the fifteenth century, these two rooms combined to form one space, though it was not called a studio until the nineteenth century when art perceptions shifted to view the making of art as a personal expression, not just commissioned for the church or wealthy patrons. This shift is evidenced by the increasing number of self-portraits and still lifes made in the fifteenth century.[2] Alternatively, academies and art schools supported the notion of artists as academics by providing serious art training and education.

[1] T.B. Aldrich, "Among the Studios," No. 3, *Our Young Folks*, July 1866, 394.
[2] Michael Cole and Mary Pardo, *Inventions of the Studio: Renaissance to Romanticism*, Chapel Hill: The University of North Carolina Press (2005), 36-37.

Academic training promoted the atelier system, famously utilized by the École des Beaux-Arts in Paris at the beginning of the nineteenth century. Atelier, a word for studio or workshop, is traditionally comprised a master artist and a team of workers. Nineteenth-century students of the École followed its curriculum, splitting their time between lectures and apprenticing under an artist in his/her atelier, and students were expected to establish their own ateliers in their professional careers.[3] According to a study and digital map of the location of artists' studios in eighteenth-century Paris, most artists lived near art institutions, namely the Louvre, the location of the Royal Academy of Painting and Sculpture.[4] In the next century, artists established communities of artists in far-flung neighborhoods, particularly Montmartre. This area of Paris was initially a rural village, but upon its incorporation into the Paris city limits began its transition to an art neighborhood. In the 1850s, Montmartre served a working-class population. Its reputation and politically-revolutionary tendencies attracted artists, writers, and students in the early 1880s.[5] The lodgings here were affordable inns and hotels with fully-furnished rooms, and though they facilitated artistic discourse among such tenants, these buildings were not outfitted specifically as studios.[6] In the nineteenth century, purpose-built studios and dwellings for artists were not common in Paris, but the communal aspect of the quarters they occupied demonstrated the potential for a combined residential-studio structure.

A building in Montmartre that catered to artists was the *Bateau-Lavoir*, a makeshift structure that hosted now highly regarded artists and served as an artistic center. A former piano factory, *Bateau-Lavoir* was owned by a blacksmith in 1867. By 1904, "it was little more than a stack of

[3] Lloyd Warren, "The Atelier System," *The American Magazine of Art*, Vol. 7, No. 3, January 1916, 112.
[4] Hannah Williams & Chris Sparks, *Artists in Paris: Mapping the 18th-Century Art World,* Accessed January 29, 2020, www.artistsinparis.org.
[5] Nicole Myers, "The Lure of Montmartre, 1880-1900," In *Heilbrunn Timeline of Art History*, New York: The Metropolitan Museum of Art (October 2007).
[6] Ibid.

shacks, building up the sloping hillside."[7] This well-known collection of artists' studios in Montmartre and was also known as *la Maison du Trappeur*.[8] Picasso was one of the most notable artists who lived here. He occupied a studio at the top of the building. Though some of the artists who lived at Bateau-Lavoir would achieve success and could afford their own homes and studios after World War I, their occupation of this building marked their time in poverty.[9] This instance of a communal studio building reflects the limited economic means of artists rather than a true desire to live and work as a community.

Another example of artist housing in Paris was *La Ruche*, or The Hive, located in the fifteenth arrondissement in the Montparnasse district. The structure was built by Gustave Eiffel

Figure 1. Bateau-Lavoir, c. 1910.

[7] Sue Roe, *In Montmartre: Picasso, Matisse and Modernism in Paris 1900-1910,* New York: Penguin Press (2015), 77.
[8] Nicholas Hewitt, *Montmartre: A Cultural History*, Liverpool: Liverpool University Press (2017), 117.
[9] Dan Franck, translated by Cynthia Hope Liebow, *Bohemian Paris: Picasso, Modigliani, Matisse, and the Birth of Modern Art*, New York: Grove Press (2001), xiii.

for the Universal Exposition of 1900 as the Gironde wine pavilion, and was later purchased by the sculptor Alfred Boucher for his workshop. The building was added onto in subsequent years, incorporating more studios around the building. The year 1903 was The Hive's inaugural year with 140 workshop and housing for sculptors and painters from across Europe. The Hive incorporated a large exhibition space for artists of The Hive in 1905 called "Le Salon de la Ruche." *La Ruche* continued for several years but began its decline during World War II, and nearly reached its end in the late 1960s by threat of demolition. A group who recognized the value of the building organized to save the structure in 1971, forming La Ruche Foundation. Listed as a historic monument in 1972, the group succeed in preserving the building, and today there are around fifty artists working there.[10]

[10] "History," La Ruche Foundation, Accessed January 29, 2020, laruche-artistes.fr.

Figure 2. La Ruche, c. 1918.

European countries had cultivated their artistic spheres, encouraging the study of art in academies and artistic discourse in salons and galleries. In the mid-nineteenth century, New York began to nurture its fine art environment, realizing that the United States had to start competing with France, Italy, and England in its artistic potential. For many years, American artists studied abroad with established artists in their ateliers, but the developments in the artistic culture of New York in the nineteenth century led to the establishment of American art institutions and galleries that would begin New York's transformation into a major artistic center for the West.

New York: The Rising City

To understand the development of artists' studio buildings in New York, it is crucial to recount the development of the New York City landscape starting with the beginning of the nineteenth century. First, it is important to define some terms used in this discussion as many possess similar meanings with slight nuances. These definitions are taken from scholar Elizabeth Collins Cromley.

> "The term 'apartment building' is a current one, as is the term 'multiple dwelling'; both mean a building designed specifically to accommodate the dwelling needs of several (usually three or more) families. In mid-nineteenth-century use, 'apartments' meant any set of rooms…The term 'flats' and 'French flats' were also used in nineteenth-century New York; a flat was an apartment unit, while a French flat building was a designed-for-the-purpose apartment house."[11]

The nineteenth century bore witness to the rapid increase in population from an influx of immigrants, leading to a rather debilitating lack of affordable housing. For many New Yorkers, homeownership was not common as it had become too expensive, and even upper-middle class

[11] Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments*, New York: Cornell University Press (1990), 5-6.

New Yorkers were pushed to look for alternative accommodations in the form of boardinghouses and hotels. The lower classes found housing in the multi-unit tenements, conditions unsuitable for even the lowest classes. Townhouses along Fifth and Madison Avenues and elsewhere were divided into boardinghouses, hosting the many of the city's professionals, including doctors, lawyers, professors, and merchants. These accommodations typically came at the price of twelve to fifteen dollars a week.[12] Hotels, on the other hand, offered accommodation for a variety of patrons from modest to lavish rooms. By 1869, hotels in the city numbered between 700-800, housing both residents and transients.[13] New York was already in need of a denser housing alternative to traditional townhomes. The prevalence of boarding houses and hotel-living smoothed the way for the introduction of the somewhat controversial apartment building and its subset, the studio building.

In 1850, the population of Manhattan was half a million. Sixty years later, the population had risen to nearly two-and-a-half million.[14] Surveys conducted between 1859 and 1860 revealed that 12,717 families lived in single-family houses, 7,147 lived two families to a house, and 16,561 families lived in dwelling houses with three or more families.[15] New York required a new dwelling type that could accommodate its rising population. It needed apartments. The mode of multi-family living inherent to the apartment building, also referred to as the apartment house, proposed an untraditional lifestyle to the upper-middle class.

Tenements, multi-story residential structures for New York's poorer classes and immigrant population, did not help to foster interest in the apartment building. The upper-middle class was

[12] Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898,* New York: Oxford University Press (1999), 970.
[13] Ibid, 970.
[14] Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments*, New York: Cornell University Press (1990), 1.
[15] Ibid, 16.

accustomed to single family houses while the working class lived in tenements, and the apartment building blurred the line between middle and upper-middle classes and the working class.[16] Tenements were introduced in New York City earlier in the nineteenth century, around 1824 as some sources attest, as a solution to housing the city's growing working class. Dank and over-crowded, New York tenement generated a multitude of sanitary issues. These New York tenements suggested that multiple dwellings were lower class in nature, and therefore unsuitable for the upper-middle class.

[16] Ibid, 2.

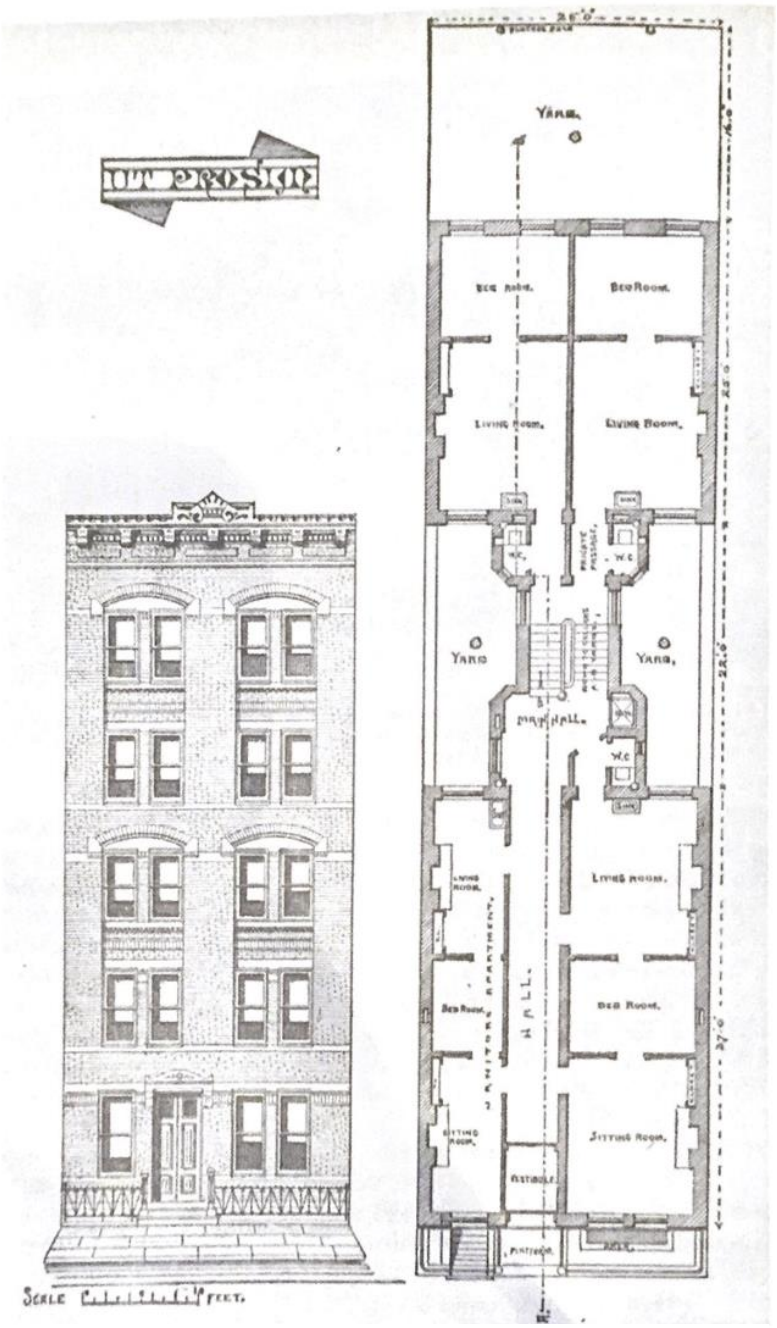

Figure 3. A four-unit-per-floor tenement entry to the Plumber and Sanitary Engineer competition for a better tenement, 1878, Avery Architectural and Fine Arts Library.

These structures were typically laid out on lots 25 feet wide by 100 feet deep and were four to six stories high. Built side by side, tenements had little access to light and air or privacy, and this lack of privacy produced charges that tenements, "destroyed the morality of the home."[17] The *Plumber and Sanitary Engineer*, a magazine founded in 1877, held a competition in 1878 to produce better tenement designs. Competitors designed a 25-foot-wide building, following the suggested dimensions of a new tenement law enacted the following year. Every room, hall, and stair required direct exposure to outside light and air, and every building included interior water closets, as well as a rear yard. Even with these regulations, conditions in tenements did not improve greatly. Public halls remained dark and narrow, the stairs too steep, and the yards too small.[18]

The questions of condition and amenities that the tenement raised to New York architects translated to the planning of the apartment building, but the introduction of the apartment building for the upper-middle class required the gumption of well-traveled architects who saw first-hand their success in other major cities of the western world.

The Apartments of Haussmann's Paris

Unlike in New York, in 1850s Paris, Baron von Haussmann's construction of multi-storied houses; entire blocks in the French capital was not met with suspicion and contestation, for Parisians had been living in apartment-like buildings for generations. Directed by Napoleon III in 1853, Baron von Haussmann was to beautify and organize the French capital. Haussmann's reconstruction of Paris brought a surge of tourism, especially from the United States, and many

[17] Ibid, 52.
[18] Ibid, 52-55.

Americans witnessed the success of the new Parisian apartments in the organization of the city. Those American tourists admired this French mode of living for its form and role in Paris, but were not quick to suggest the implementation of the apartment house in the United States.[19] Parisian culture promoted different ideas of home life and privacy than were held by New York's upper-middle class in the mid-nineteenth century. Paris's views of privacy and the home can be linked to the rein of Louis XIV in the seventeenth century, the king who insisted that every aspect of courtly life should be a public display. Furthermore, authors of French architectural pattern books during the July Monarchy from the 1820s to the 1840s, did not refer to apartment houses as "public" or "private," but simply *maisons* or "houses." In this way, the terminology did not sever the connection between the apartment and the house. [20]

The apartment house in Paris was accentuated under Haussmann's urban renewal by its relation to new, wide boulevards. Depictions of the Parisian streetscape illustrate the strong axis of the new boulevards next to a weaker vertical axis of the apartment buildings. As architectural historian Sharon Marcus explains, "The newly wide boulevards did not form a contiguous unit with the apartment buildings that flanked them; rather, boulevards and apartment buildings seemed to occupy distinct spaces, which in turn facilitated perceptions of streets as exterior spaces, apartment buildings as interior ones."[21] Apartment houses are distinct private spaces from the public realm of the street. Marcus's interpretation of the streetscape emphasizes the difference between the building and the street over different types of buildings, such as houses and apartments, or their varying degrees of private and public life. However, most of Haussmann's apartment buildings included retail shops at street level, distinguishing some

[19] Ibid, 63.
[20] Sharon Marcus, *Apartment Stories: City and Home in Nineteenth-Century Paris and London*, Berkeley: University of California Press (1999), 25.
[21] Ibid, 140-142.

aspects of the buildings as public in design and diminishing the notion of a private residential space wholly separate from the public.

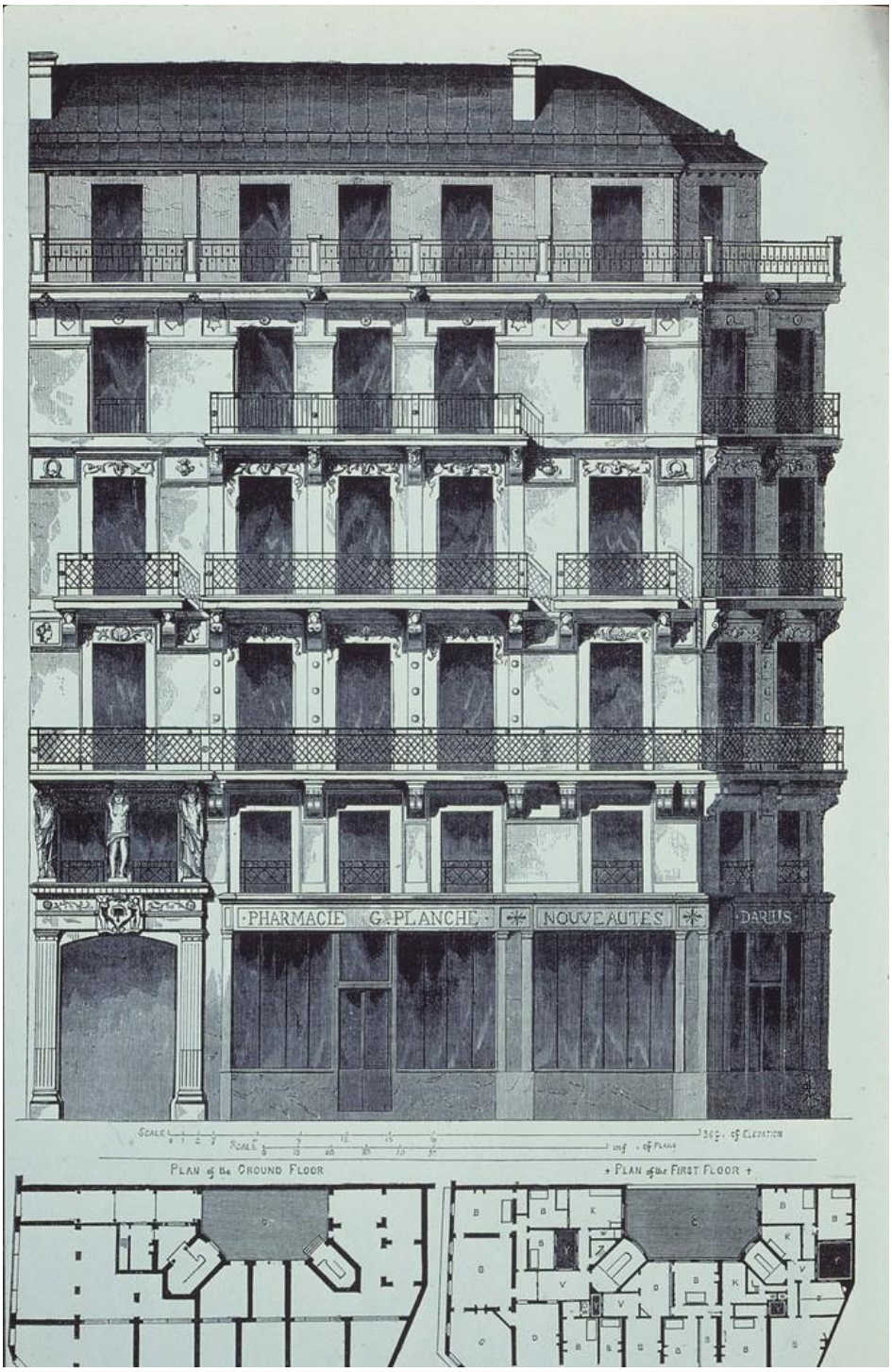

Figure 4. Paris Apartment House, 19th cen., University of California, San Diego.

Under Haussmann's direction, the nineteenth-century design for apartment houses melded with the existing grand, residential architecture thus creating an aesthetically harmonious city, emulating the refinement of older private houses.[22] The successful implementation of Haussmann's apartments is attributed to more than just the decorative treatment of the facades. The design of the apartment house in Paris is linked to the earlier building type of the *hôtel privé* or *hôtel particulier*.[23] The term *hôtel* is French for *hostel* originating from the Latin term *hospitālis* "pertaining to guests" while *privé* and *particulier* mean private and personal.[24] Unlike the English usage of the word "hotel," *hôtel particuliers* are large, grand residences for single families, not commercial lodging for travelers though modern French does use "hotel" to describe commercial travel lodging, too. Like the feeling that the American homestead imparts, that of privacy and decorum, the *hôtel*, too, possesses stronger notions of private and public spaces than the later apartment house. The use of similar exterior materials and forms in the design of Haussmann's apartment house, compared to those of the *hôtel*, gave these new buildings a familiar look and therefore quality. The apartment house maintained several of the characteristics that were defining for the *hôtel privé*, but the differences between them are significant in the connotations of the two types, especially the public nature of the apartment house. There was less separation between the public and private spaces within the apartment house, while the *hôtel* separated the more public rooms like the salon from the secluded spaces of the bedrooms, studies, and cabinets. Public and private rooms in the apartment were located on the same floor, often directly connected without any kind of neutral passage or corridor.[25]

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[22] Elizabeth Hawes, *New York, New York: How the Apartment House Transformed the Life of the City (1869-1930)*, New York: Alfred A. Knopf (1993), 17, 20.
[23] Ibid, 21.
[24] "Hôtel particulier," *Wikipedia*, Accessed February 22, 2020, en.wikipedia.org/wiki/Hôtel_particulier.

[25] Elizabeth Hawes, *New York, New York*, 21.

Additionally, the finest rooms of an apartment were ones that fronted the street while the service rooms often faced the inner courtyard though this design was not solely unique to France or this time period.[26]

The resulting effect of Haussmann's apartment buildings is that of an urban domesticity. These dwellings could be simultaneously categorized as private homes and public structures, further emphasized by the common layout with retail shops at the ground level and residences in the levels above. [27] Apartment houses were a successful residential building type for Paris because, as compact housing, they were a space-saving solution to the dilemma of the growing city and they served as a safe and profitable investment to the expanding middle class.[28] Nineteenth-century New York City was also expanding at a remarkable rate, so the Parisian apartment served as a model for how the apartment could be successfully implemented there.

The American-French Flat

Architect Calvert Vaux, best known for his collaboration with landscape architect Frederick Law Olmstead on the planning of New York City's Central Park, was a champion of the apartment building, and saw its usefulness in the issue of affordable housing for the middle class. He gave a compelling speech to the American Institute of Architects in 1857 in which he discussed how multi-family dwellings were a more comfortable alternative to single-family housing for the intolerably crowded lower Manhattan borough. He designed plans for an apartment building that he argued was perfectly suited for New York's upper-middle class: two lots, fifty feet wide, and four stories high. His apartment design, dubbed "Parisian Buildings,"

[26] Ibid, 22.
[27] Sharon Marcus, *Apartment Stories*, 19.
[28] Ibid, 17.

was symmetrical with a central bay and main entrance at the ground level. [29] Vaux's plan for the façade of his French flat model includes the name of this building type at the top in large lettering.

Vaux's apartment design was not immediately accepted by the upper classes but would eventually be recreated by architects throughout the city for its rational design and floor plan. The name that Vaux gave these dwellings left no question as to where he derived his inspiration and demonstrates the strong influence that Parisian culture had over some Americans at the time. In addition to "Parisian Building," apartment houses of this type were also referred to as "French flats.[30]" French stylistic trends were favored by some Americans, but the public nature of the apartment house was not so easily accepted by many nineteenth-century upper-middle class Americans who treasured the traditional notions of privacy in family life. In his design, Vaux did not include retail shops at street level, eliminating the overtly public aspect of Haussmann's apartments, but a building that combined families, couples, and single people was not familiar to most of this class, and the appropriateness of this building type was questioned. Along with this duality of public and private space, the apartment building, with its roots in Parisian architecture, also straddled the line between American and foreign building forms.[31]

[29] Ibid, 28.
[30] Ibid, 38.
[31] Elizabeth Collins Cromley, *Alone Together*, 2.

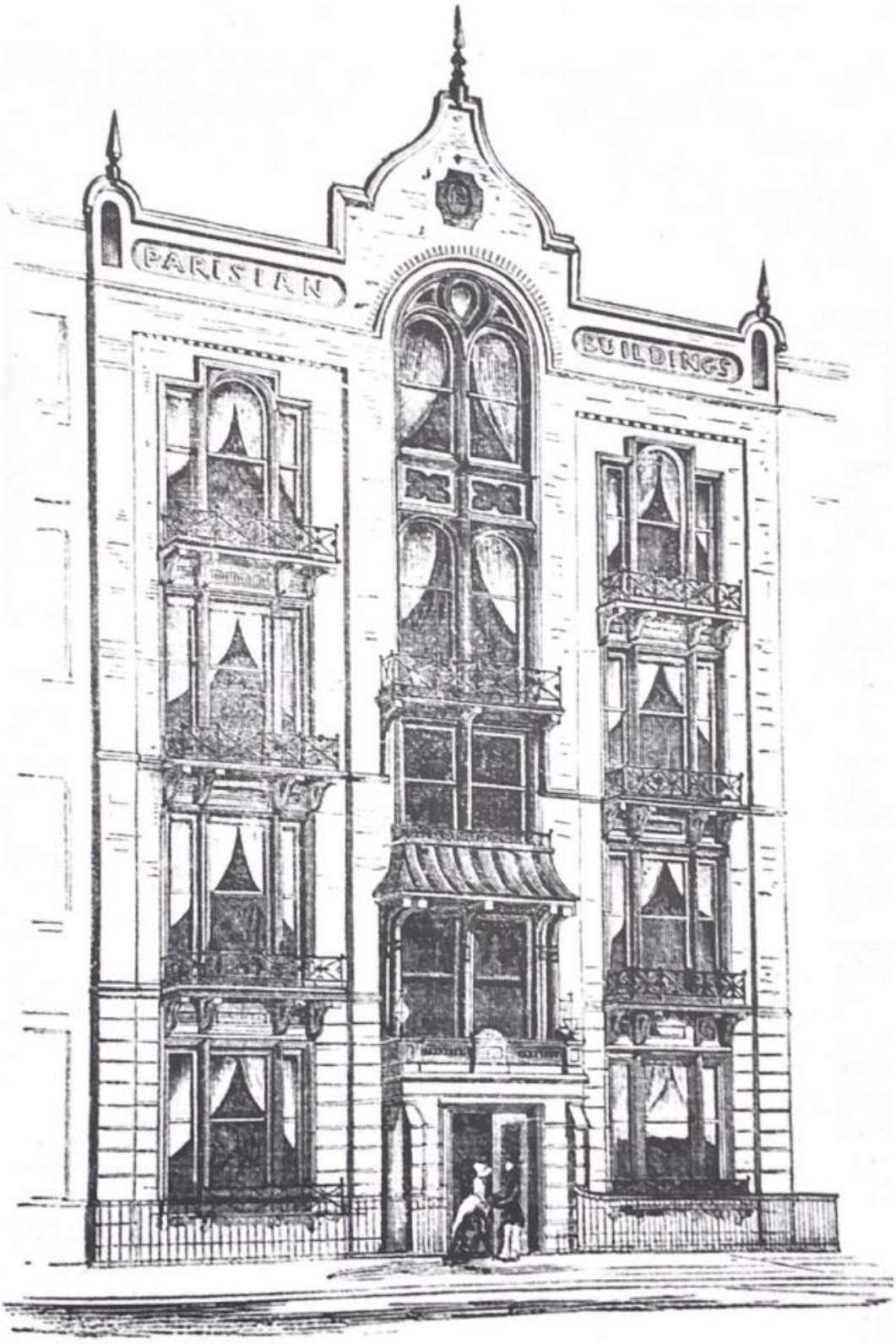


Figure 5. Vaux's Parisian Building Facade, Harper's Weekly, December 19, 1857.

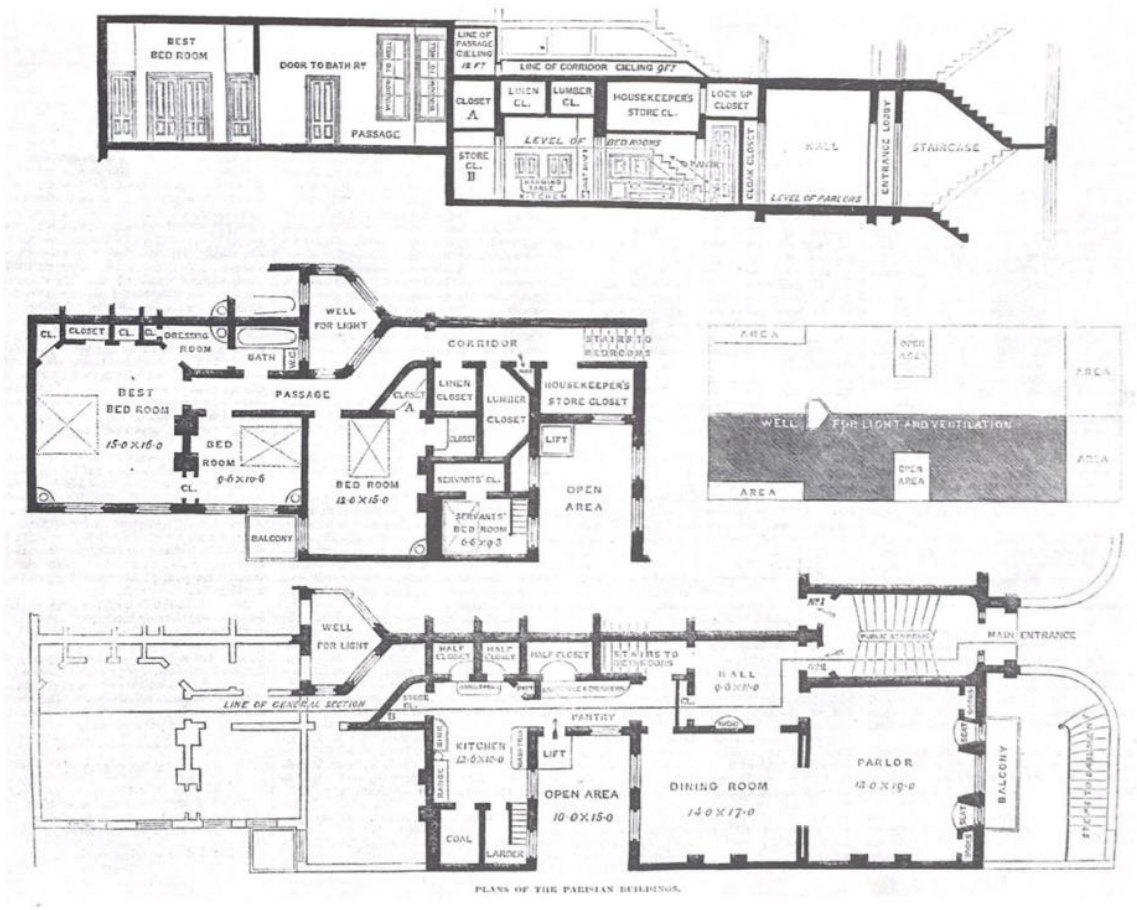


Figure 6. Vaux's Parisian Building, Harper's Weekly, December 19, 1857.

The first apartment house in New York City, designed and built as a response to the dire need for affordable, compact housing, was the creation of two Americans who shared an appreciation for Parisian city planning. Rutherford Stuyvesant, a descendent of New York's first governor, commissioned and financed the building. While on a trip to Paris, Stuyvesant met American-born, French-trained architect, Richard Morris Hunt, and commissioned him to design the new

apartment, or “French flat.” Hunt and Stuyvesant appreciated the Parisian apartment house and believed it could fulfill New York’s housing needs and enhance its “immature landscape.” [32]

Figure 7. Stuyvesant Apartments, 142 East Eighteenth Street, NY, Richard Hunt, and Rutherford Stuyvesant, Historic American Buildings Survey, 1933.

Figure 8, Stuyvesant Apartments, 142 East Eighteenth Street, NY, Richard Hunt, and Rutherford Stuyvesant, Historic American Buildings Survey, 1933.

The resulting apartment, called the Stuyvesant Apartments, opened in 1870 at 142 East 18th Street, and welcomed passersby to stop and marvel at this new building type though its materials of brick and stone were not uncommon in New York architecture. New Yorkers would stop to admire its ornament and Parisian style with wrought iron railings and Mansard roof. [33] The front façade featured rows of paired windows with iron balconies and a central entrance at street level. The front doors rose three steps above the street to maintain continuity with existing New York houses.[34] The façade of the Stuyvesant Apartments is of the Néo-Grec style, a rationalized

[32] Elizabeth Hawes, *New York, New York*, 19-20.
[33] Elizabeth Collins Cromley, *Alone Together*, 74.
[34] Ibid, 87.

classicism that emerged in Paris in the 1840s and is present in the forms developed under Napoleon III who ruled between 1852 and 1870. Several of Hunt's other works including the Tenth Street Studio Building and the Lenox Library were in the Néo-Grec style.[35] Because the French flat was the model of a Parisian apartment, the Néo-Grec was implemented in many New York apartment buildings over the course of the nineteenth century.

The site for this apartment building, near Irving Place in a respected, upper-class neighborhood near an exclusive park, no doubt contributed to the success of the building and its full occupancy upon its opening.[36] The plan of the first floor of the Stuyvesant Apartment illustrates the arrangement of rooms, a symmetrical layout with a large central court. Each apartment contained two bedrooms, one bathroom, a kitchen, and a dining room. The tripartite window dormers in the roof structure denote studio spaces designed for the use of artists. It was a common trend in New York to apportion the attic space of a rowhouse as a studio. While Hunt specifically designed the upper floors to house artist studios, in the twentieth century, owners would often alter rowhouses to include attic studios by inserting a large casement window and raising all or part of the roof to create a more spacious studio that was previously cramped, if not unusable.[37]

[35] Marcus Whiffen and Frederick Koeper, *American Architecture: Volume 2, 1860-1976,* Cambridge: The MIT Press (2001), 235.
[36] Elizabeth Hawes, *New York, New York*, 6.
[37] Andrew Berman, "The Art of the Artist's Studio," *Off the Grid: The Blog of the Greenwich Village Society for Historic Preservation,* August 30, 2017.

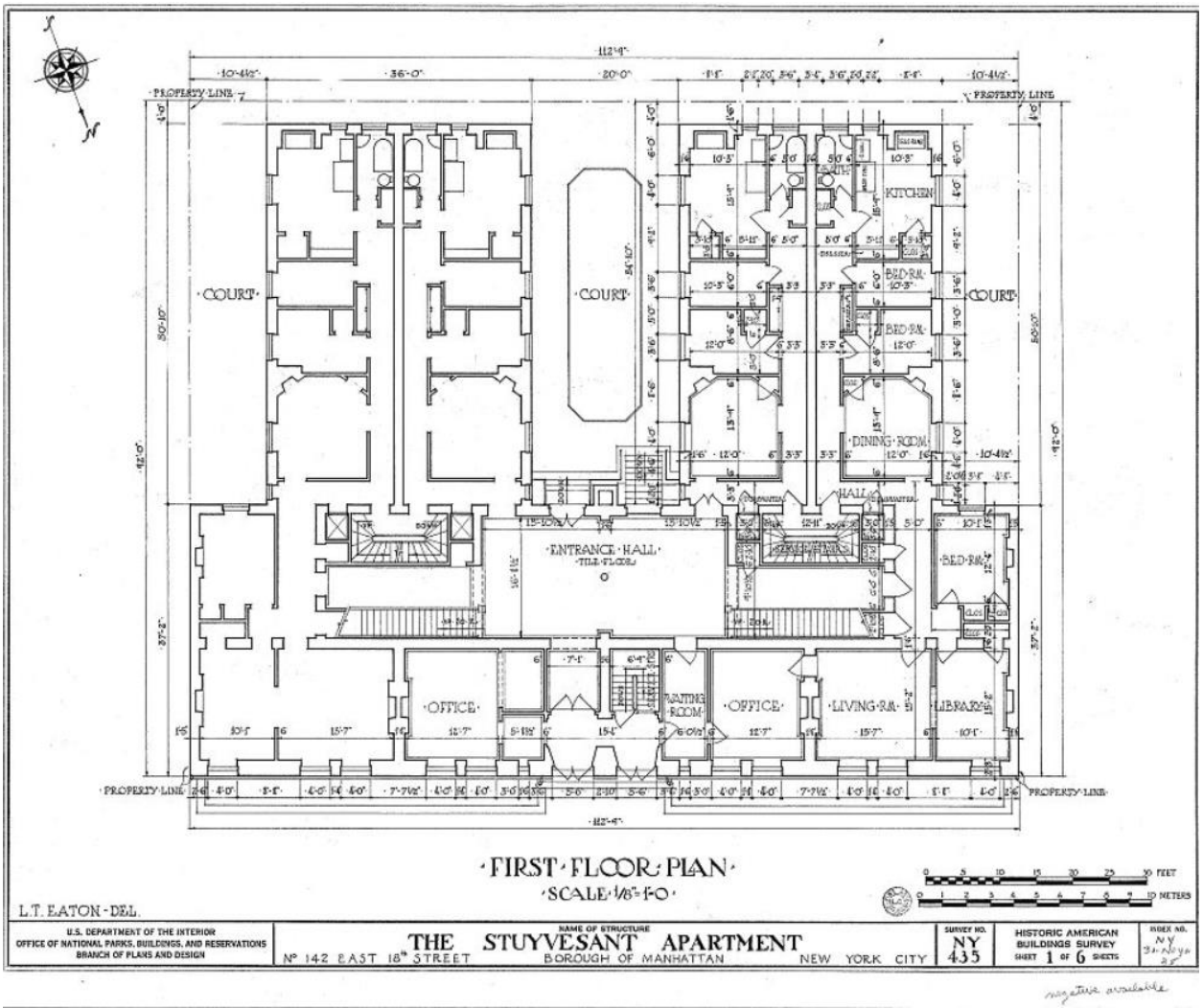


Figure 9. Stuyvesant Apartments, 142 East Eighteenth Street, NY, Richard Hunt, and Rutherford Stuyvesant, Historic American Buildings Survey, 1933.

Hunt's preliminary design for the Stuyvesant Apartment resembled a French apartment more closely than the final design. Calvert Vaux advised him against directly imitating a French apartment believing that courtyard apartments would be harder to rent, so although the Stuyvesant Apartment possessed a French character, Hunt had in fact altered the French street model to suit New York, making the apartment appealing to the upper-middle classes who typically resided in private single-family houses.[38]

The major reconstruction of Paris was well-documented by American tourists, and many New Yorkers were made aware of the prominent new boulevards and the residences that lined them. American critiques of the French flat wrote that the structures were too public to be appropriate for a residence due to the presence of the concierge in the lobby of the building; unwanted eyes on an individual's comings and goings. Critics claimed that the French flat was not equipped with the essential features of a "proper Anglo-Saxon home."[39] Though apartments were not totally favorable in the eyes of these critics, there was a group of typically non-traditional individuals with bohemian interests who had no qualms about living in apartment-style building, the tenants of New York City's true first apartment-style building, the Tenth Street Studio Building.

[38] Elizabeth Hawes, *New York, New York*, 24.
[39] Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898*, New York: Oxford University Press (1999), 971.

Richard Morris Hunt

Richard Morris Hunt possessed training unlike any of his American counterparts, for the United States did not have a formal school of architecture. He attended the École des Beaux-Arts in Paris when he was twenty-seven, and at that time the École was, "the most prestigious and competitive training ground in Europe."[40] The training system at the École was divided into two tracks: a series of traditional lectures held at the École, and private ateliers, a more immersive training technique. Ateliers were held in the studios of architects in nearby neighborhoods of the École where students gained hands-on experience from established Parisian artists.[41] The ideals of the École guided Hunt in his understanding of how architecture fits into urban planning as the *Beaux-Arts* tradition taught that the greatest architectural achievement was not a single building but a complex of buildings.[42] The typology of the apartment house achieves this principal in its fundamental purpose to affordably and comfortably accommodate a community and relate to its environment in a populous township. The traditional design of a *Beaux-Arts* structure "had a well-defined base, middle, and terminating roofline. Exteriors were closed

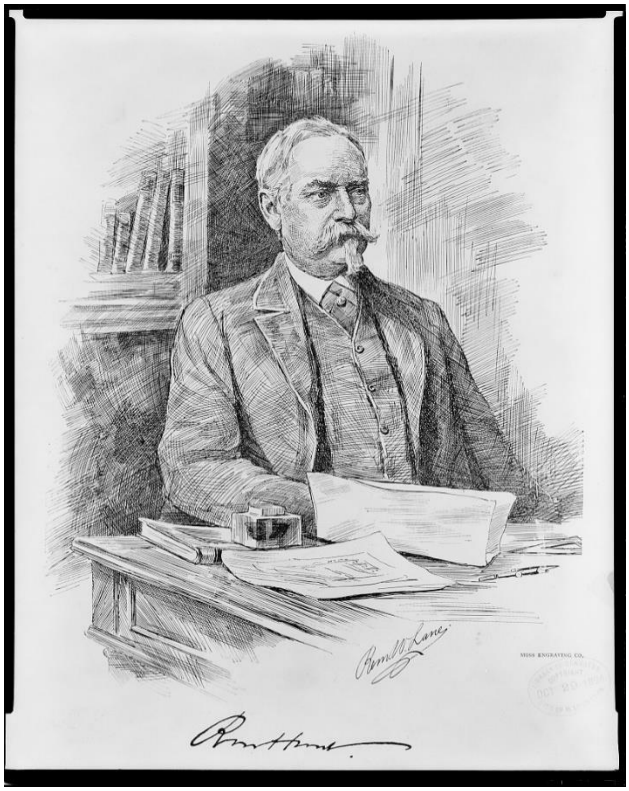


Figure 10. Richard Morris Hunt, half-length portrait, seated at desk, ca. 1894, Library of Congress.

[40] Elizabeth Hawes, *New York, New York*, 15.
[41] Paul R. Baker, *Richard Morris Hunt*, Cambridge: The MIT Press (1980), 30-31.
[42] Elizabeth Hawes, *New York, New York*, 19.

compositions, solidly placed and usually static in appearance. Considerable emphasis was placed on the relationship of interior spaces; and the way a viewer moving into and through the building might experience the different areas in logical and orderly progression of architectural elements to climaxes of form and space (*la marche*) was considered of primary importance."[43] In *Beaux-Arts* designs, the spatial organization of a structure and the landscape it is situated in, is carefully considered. The symmetry and rationale of the apartment house façade in Paris, designed in the *Beaux-Arts* mode, echoed the rational street composition.[44]

Hunt's exposure to French architectural design theory and his training at the École influenced his decision to design the Tenth Street Studio Building for New York City's artist and architectural community. This building provided artists with affordable housing and studio space under one roof, and was used by Hunt as a classroom to teach the city's up-and-coming architects. In the same year that the Tenth Street Studio was built, the American Institute of Architects was founded in New York of which Hunt was the first president.[45] Hunt's vision for the New York cityscape and art community was derived from the immediate needs of the city in the mid-nineteenth century, but was heavily influenced by his experience working and studying in Paris.

The Studio Building, A Subset of the Apartment

New York's artist community did not have the same reservations of the apartment house that limited the upper-middle class's ability to accept this dwelling type. For centuries, artists have collaborated in close quarters to foster creativity and develop shared ideologies at the center of

[43] Paul R. Baker, *Richard Morris Hunt*, 35.
[44] Sharon Marcus, *Apartment Stories*, 22.
[45] Richard Plunz, *A History of Housing in New York City*, New York: Columbia University Press (2016), 11.

artistic movements. New York City by the middle of the nineteenth century was beginning to resemble an artistic center for the nation. Artist colonies, like the Hudson River School, were established in New York in the nineteenth century in which artists collaborated and shared their ideologies. As American art perceptions in the nineteenth-century evolved, corresponding residential and commercial structures developed with artist housing directly influenced by the introduction of the apartment building to New York City. The studio building, first introduced to New York City in the mid-nineteenth century represents a subset of the apartment building. The combination of residential apartments with studios appealed to artists of this period and aided in the acceptance and proliferation of the apartment building.

CHAPTER 2

STUDIO APARTMENT BUILDINGS

New York Art Culture

By 1850, the New York art market had already begun to influence other U.S. cities. For in the previous fifty years, New York City witnessed the growth of art resources in the form of universities and galleries.[46] The number of artists grew with the development of art institutions as did the popularity of art collecting which offered an investment opportunity with immediate gratification. Though collecting was primarily an activity of the wealthy, the presence and importance of art to the middle class increased along with the greater emphasis on education and culture.[47] The development of art institutions and galleries was largely funded by philanthropists who saw the need to advance the country's appreciation for artistic culture. The interest in art by these large economic players made the activity of collecting, viewing, and making art mainstream.[48]

Collectors also helped to identify trends in artistic style and subject matter. During the middle of the nineteenth century, Americans were drawn to works by the Hudson River School, primarily landscape, and genre paintings.[49] Art patrons were aware of the preeminent styles in Europe which were always popular among Americans, but with this newfound desire for an

[46] Ibid, 11
[47] H. Wayne Morgan, *New Muses: Art in American Culture 1865-1920,* Norman: University of Oklahoma Press (1978), 10.
[48] Ibid, 12.
[49] Ibid, 10-11.

established art culture in the U.S., patrons increasingly supported their compatriots and their productions.

The growing art culture in New York created numerous career paths for artists beyond the expected teaching positions, of which there was an increasing need. The publishing and advertising industries created jobs for artists in the manufacturing of books, greeting cards, posters, and even games and toys. Like the art scene, the theater had a growing audience, providing artists jobs as set and backdrop painters.[50] The all-around enthusiasm for the arts at the beginning of the nineteenth century cultivated an artistic culture for the nation, proving that the United States truly was an international powerhouse.

Despite this significant development in the arts and the acceptance of the role of artist as an admirable career, there were still many Americans who viewed art as a frivolous activity, not a real job for a man. Debates among artists over their work was seen as "childish bickering" and a life in the arts was to run away from responsibility and rebel against tradition. Furthermore, the increase in the number of women artists and women in higher education did not help to validate it as a masculine career.[51] This naysaying and disapproval of the arts for their feminine character also served to legitimize the role of women artists. New York's growing interest in the arts aligned with the nation's stage of development, no longer an adolescent country always looking abroad for approval and inspiration, but a grown-up one that set its own trends and had the resources to invest in its culture.[52]

The attention to artistic culture in the middle of the nineteenth century would not have grown so wildly without the construction of institutions and studios in which to teach, create, and

[50] H. Wayne Morgan, *New Muses*, 23.
[51] Ibid, 27-29.
[52] Ibid, 47.

exhibit art. In this period, artists and architects identified several components required from an amenable instruction space, which led to the development of purpose-built structures for artists. Early art instruction was on a much smaller scale than by the end of the century, so training was often conducted out of a lone artist's studio or workshop, but the increasing interest in education brought about the creation of larger institutions.[53]

The University Building

In response to this need for art institutions, the University Building was constructed in 1833-34 for the education of New York's artists and included studios and exhibition spaces. The building was designed by architects Ithiel Town, Alexander Jackson Davis, and James Dakin, as well as David B. Douglass, a NYU engineering professor. The University Building was built in the Gothic Revival style, perhaps seeking the associations with centuries-old medieval looking buildings at prestigious institutions like Oxford and Cambridge. A foreboding building, it reflected the seriousness of the art world at the time, reflecting the designs of already established academic institutions as a means of validating the arts as an academic study. The final design of the building was decided by Chancellor James M. Mathews, whose church building across the street on the south part of Washington Square echoed the English Perpendicular style he incorporated in the New York University Building. Mathews overspent on the design of the University Building, spending funds that were allocated for equipment and textbooks, which led to his forced removal from his position at the university and left the institution in debt. The building was much too large for its student body, so studios, residential rooms, and classrooms

[53] Ibid, 82.

were rented out to local artists, bringing in needed additional income. The main building contained classrooms, a library, a reading room, a small chapel, and a great hall. [54]

Richard Morris Hunt's first studio in New York City was located in the New York University Building in room 12 on the northeast corner of the second floor. He kept this studio for three years, until May 1859. When Hunt lived in the building it was a bustling place with much socializing between painters and academics. Hunt came to know many influential people in the city. His neighbor in the studio next door was Joseph Howland, the son of a wealthy merchant who grew up in a house on Washington Square and would later become Hunt's brother-in-law and patron.[55] The University Building fell into decline when the undergraduate college moved to the University Heights campus in the Bronx, and the building was eventually demolished in 1894.[56] Hunt's wife wrote that when the building was torn down, "he felt as if it was pulling down some of the foundation stones of his life."[57]

Later accounts of the living quarters and studio spaces in the University Building were not kind, describing poor conditions unsuitable for a creative individual. A journal article from 1891 remarks that, "Up in the roof of this venerable building and under its groined ceilings are a dozen studios where painters have loved to retreat out of sight and sound of the bustling streets below."[58] Referenced as the "old" University Building in sources as early as 1866, it can be inferred that in the decades following its erection in the 1830s, art was gaining traction in New York and artists were demanding studios with better light and air, not a stuffy attic. In that same article from 1891, the University Building is described to have fronted Washington Square, "a

[54] Paul R. Baker, *Richard Morris Hunt*, 65-68.
[55] Ibid, 71.
[56] "University Building, 1832-1894," New York University Archives, Accessed January 10, 2020, http://dlib.nyu.edu/findingaids/html/archives/washsquarephoto/dscaspace_ref5329.html.
[57] Paul R. Baker, *Richard Morris Hunt*, 71.
[58] C. M. Fairbanks, "The Social Side of Artist Life," *The Chautauquan: A Monthly Magazine*, Meadville, PA: The T.L Flood Publishing House (1891), 748.

historic pile" with "tall grey battlemented walls."[59] An article titled "Among the Studios" written for a magazine in 1866 gives a critical description of the building.

> "There are certain streets, or parts of streets, in London, which are entirely occupied by booksellers, printers, binders, engravers, etc. There is a seedy row of shops in New York wholly given over to unregenerate dealers in second-hand clothing. In some streets the drug-store has almost become an epidemic: these latter localities are greatly affected by the undertakers, and are always contiguous to some quiet avenue broken out all over with little gilt tin signs bearing the names of doctors, and directing the afflicted public to 'Ring the night-bell.' Trades of a feather, like the birds, are fond of flocking together, and have a habit of lighting on particular spots without any particular reason for so doing.
> Our friends, the artists, possess the same social tendencies, and, in the selection of their studios, often display the same eccentricity. We shall never be able to understand why eight or ten of these pleasant fellows have located themselves in the New York University.
> There isn't a more gloomy structure outside of one of Mrs. Radcliffe's romances; and we hold that few men could pass a week in those lugubrious chambers without adding a morbid streak to their natures, -- the present genial inmates to the contrary notwithstanding."[60]

It is evident from this description that the next iteration of buildings for artists would be held to a higher standard of living condition.

[59] Ibid, 748.
[60] T. B. Aldrich, "Among the Studios," 394.

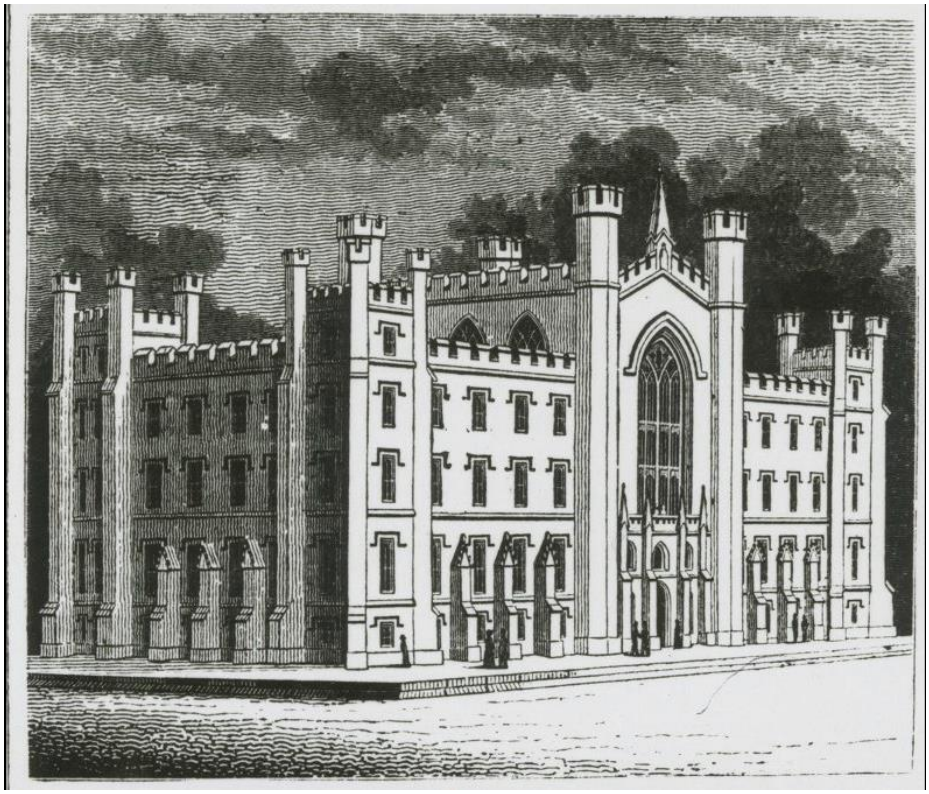


Figure 11. University Building, 1832, New York University Archives.

Figure 12. Former New York University building, New York City, 1894. Demolished in 1894. H.N. Tiemann & Co. photograph collection, 1880-1916, New York Historical Society.

The National Academy of Design

A second art institution in New York City was founded in 1825, shortly before the erection of the University Building. The National Academy of Design was founded to promote the making of contemporary art and provide instruction to students.[61] The Academy occupied several different buildings in its lifetime with the most notable being the building located at Fourth Avenue and Twenty-third Street. The first headquarters for the Academy was a suite of apartments in the New York Institute located on Chambers Street for which the Common Council of the City offered a ten-year lease,[62] but these accommodations were not suitable for exhibitions and with the growing interest in art instruction, the Academy required a larger space. What was produced not only met the functional needs of the organization but served as a landmark for New York City's art center.

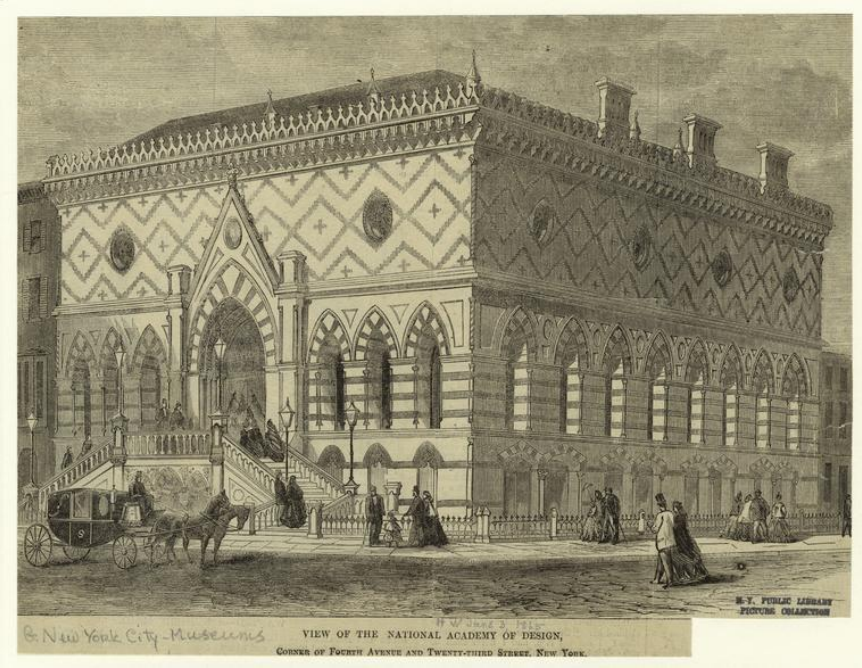


Figure 13. "View of the National Academy of Design." The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, New York Public Library Digital Collections.

[61] Annette Blaugrund, *The Tenth Street Studio Building: Artist Entrepreneurs from the Hudson River School to the American Impressionists*, New York: The Parish Art Museum (1997), 80.
[62] "The National Academy of Design," *National Academy Notes including the Complete Catalogue of the Spring Exhibition, National Academy of Design*, no. 4 (1884), 128.

Built in 1863-65 by the architect P. B. Wight, this building included artist studios on the upper floors, and rooms for other uses, but was not built for the sole use of the artist tenants. Though this building did not house its artists, it provided spaces for creating, teaching, and exhibiting, and its influence on New York art and culture was substantial. In 1875 the Academy's host of students included 131 men and 120 women, an impressive student body which reflected the rise in awareness and appreciation of art in America.[63] This institution was critical for the development of the artistic culture in New York and was a common exhibition space for artists, even those who never studied there, but who were eager to participate in the New York art scene.

The Academy held annual exhibitions in which major and minor artists participated. The first exhibition, held in the second story of a building at 337 Broadway, at the corner of Reade Street,[64] displayed about 179 objects; by 1859, there were 815 works exhibited.[65] The next four annual exhibitions were held on Chambers Street over the 'Arcade baths' in a building that was later Burton's Theatre while the sixth through fifteenth annual exhibitions were held in a suite of rooms in the Mercantile Library in Clinton Hall at the corner of Nassau and Beekman Streets.[66] The Academy moved around in the following years, taking up rooms in larger buildings, but in 1850, the Academy purchased a lot on Mercer Street and constructed a building with six galleries and a total length of 164 feet. Only four years later, the property was sold and the next exhibitions were held at the 'Institute of Art' until the Wight's building was complete.[67]

[63] H. Wayne Morgan, *New Muses*, 83.
[64] "The National Academy of Design," 129.
[65] Blaugrund, *The Tenth Street Studio Building*, 80.
[66] "The National Academy of Design," 129.
[67] Ibid, 129-30.

The Academy exhibitions were widely popular for they evolved into a social event, not just an artistic display.[68] It became a sign of social status to attend events at the Academy. An account of the goings-on at the Academy in 1891 tells of its various social gatherings:

> "During the winter season there are a number of fixed events which bring the artists together socially. The Academy of Design invites its members to monthly 'smoke nights,' where clever men elbow one another and brighten their wits by social and congenial intercourse. Then there is the annual dinner of the Academy and the opening of the fall exhibition of the Water Color Society, as well as the celebration of St. Valentine's night, the patron saint day of the water colorists."[69]

The crowded Academy exhibitions left much to be desired in one-on-one interactions with the works of art and the artists, so many artists recognized the opportunity to cater to a smaller audience by hosting visiting hours in their studios. This became a very successful strategy especially, when several artists would display their works on the same day in their shared studio building.

With architectural plans as evidence, it is clear that the key feature to an ideal artist studio is double height windows. While ceiling height and square footage vary, New York artists seek studio buildings with large, north-facing windows that let in ample light. A second, but not necessarily secondary, feature that nineteenth-century artists considered when selecting a studio building was its location. Proximity to galleries, academies, and even restaurants and cafes affected the desirability of a studio building. With a tendency to cluster, studios, dealers, art supply retailers, and framers in New York occupied lower Broadway prior to the advent of studio buildings, but the establishment of the University Building on Washington Square cemented Greenwich Village as the new center for artists.[70] A studio building; however, with its erection,

[68] H. Wayne Morgan, *New Muses*, 22.
[69] C.M. Fairbanks, "The Social Side of Artist Life," 751.
[70] Annette Blaugrund, *The Tenth Street Studio Building*, 13.

had the power to serve as an artist center in a less-artistic neighborhood. A tertiary draw to studio buildings were their novelty in providing residential accommodation with studios, an all-in-one package. The Sherwood Studios, founded later in the nineteenth century, for example was erected in a neighborhood that was at the time only beginning to be developed. The artists of this studio building, a hive and a haven, retreated, "to the protected spaces of the Sherwood's ground floor, the tenants created a convivial atmosphere in the building's several private dining rooms."[71] The first studio building in New York City demonstrates this attention to location, built on Tenth Street only blocks away from Washington Square Park and the University Building.

Tenth Street Studio Building

The Tenth Street Studio Building, located at 15 Tenth Street in New York City (later changed to 51 West Tenth Street in 1866) was a novel structure for the city as there was no other purpose-built structure designed for artists to live, work, sell, exhibit, and train before it was built in 1857. In Greenwich Village near the University Building on Washington Square, the Tenth Street Studios thrived within this artist center. Looking at the building now, the design is not remarkable compared to those of the various apartment buildings that surround it, but those would not come into being for another decade. Hunt designed this studio building the same year that the first American apartment building, The Hotel Pelham, was constructed in Boston.[72] Though the studio building is a subset of the apartment house, the Tenth Street Studio Building actually preceded the apartment building in New York City by over a decade. Hunt's Stuyvesant

[71] John Davis, "Our United Happy Family: Artists in the Sherwood Studio Building, 1880-1900, *Archives of American Art Journal*, Vol. 36, No. ¾, The University of Chicago Press (1996), 12.
[72] Jean A. Follett, "The Hotel Pelham: A New Building Type for America," *The American Art Journal*, Vol. 15, No. 4, Kennedy Galleries, Inc. (Autumn 1983), 58.

Apartments were erected some twelve years later, so the Tenth Street Studio Building is extremely significant for being one of the first intentional multi-family dwellings for the upper-middle class.

Like his Stuyvesant Apartments, Hunt's Tenth Street Studio Building was designed in the Néo-Grec style reflecting his training at the École. Hunt received this commission from brothers James Boorman Johnston and John Taylor Johnston who were well-aware of the conditions of artists' accommodations at the University Building, the only sanctioned artist building in the city prior to the construction of the Tenth Street Studios, thanks to their father, John Johnston, a graduate of the university and member of the University Council. [73] The Tenth Street Studios stood alone for several years as the only building of this type in New York City.

[73] Paul R. Baker, *Richard Morris Hunt*, 93.

Figure 14. Tenth Street Studio Building, 51 West 10th Street between Fifth and Sixth Avenues, New York, New York, 1870, Hunt, Richard Morris, 1870. Library of Congress.

The first French-trained architect in the United States, Hunt returned to New York to introduce the techniques and building types he had learned there. While he was a student at the École, Hunt lived in one of Haussmann's *maisons de rapport*, a French apartment, which he used as a model for the general composition of the Tenth Street Studio.[74] With such close ties to the French apartment, his new studio building reflected what he observed during his studies abroad and the vision he had for New York City.[75] Hunt's influence on the cityscape of New York left a lasting mark. He designed a number of commissioned apartment houses of the Second Empire and Néo-Grec style, Newport cottages, and commercial and public buildings that demonstrated a new urban style. By the very nature of his training, Hunt was an urbanist.[76] The rapid construction during this period transformed the city into the metropolis as we now know it. Just a few decades before the construction of the Tenth Street Studio, Manhattan had more than a few empty blocks to be filled.

In 1869, Hunt had just completed the Stuyvesant Apartment Building for Rutherford Stuyvesant and the influence of the French Flat design is evident in both this apartment building and the Tenth Street Studios. The Tenth Street building was razed in the 1950s, but it was comprised of three floors, each with studios surrounding a central two-story communal gallery. The exterior of the building was composed of red brick and brown sandstone trim. The main entrance was centered on the front façade, decorated with a transom and a placard stating "STUDIOS" above the door. The decorative characteristics of the front façade were primarily geometric with decorative brick circles and segmental arches with keystones over the large 4/4 double hung sash windows. Four small iron balconies flanked the central tripartite 4/4 double

[74] Elizabeth Hawes, *New York, New York*, 24.
[75] Ibid, 17.
[76] Ibid, 19.

hung sash windows on the second and third floors. The basement level could be accessed from the street by a set of stairs at the front right of the building, and this stairwell was enclosed by an iron railing along the sidewalk at street level. The decorative brickwork and iron details characterize this building in the Néo-Grec style, reflecting new manufacturing techniques and materials. The building was adorned with paired windows with varying ornamentation with each story of the building, as well as a symmetrical front façade. The Tenth Street Studio did not have the mansard roof that topped the Stuyvesant Apartment. The attic space in the Stuyvesant included apartments for artists, but the Tenth Street Studios incorporated attic space in two semi-circular dormers, exceptions to the otherwise flat roof, giving the building a unique look, representative of a New York invention. [77]

[77] Elizabeth Collins Cromley, *Alone Together,* 73-74.

Figure 15. Richard Morris Hunt's Tenth Street Studio Photograph. The Octagon, The Museum of American Architectural Foundation, Washington.

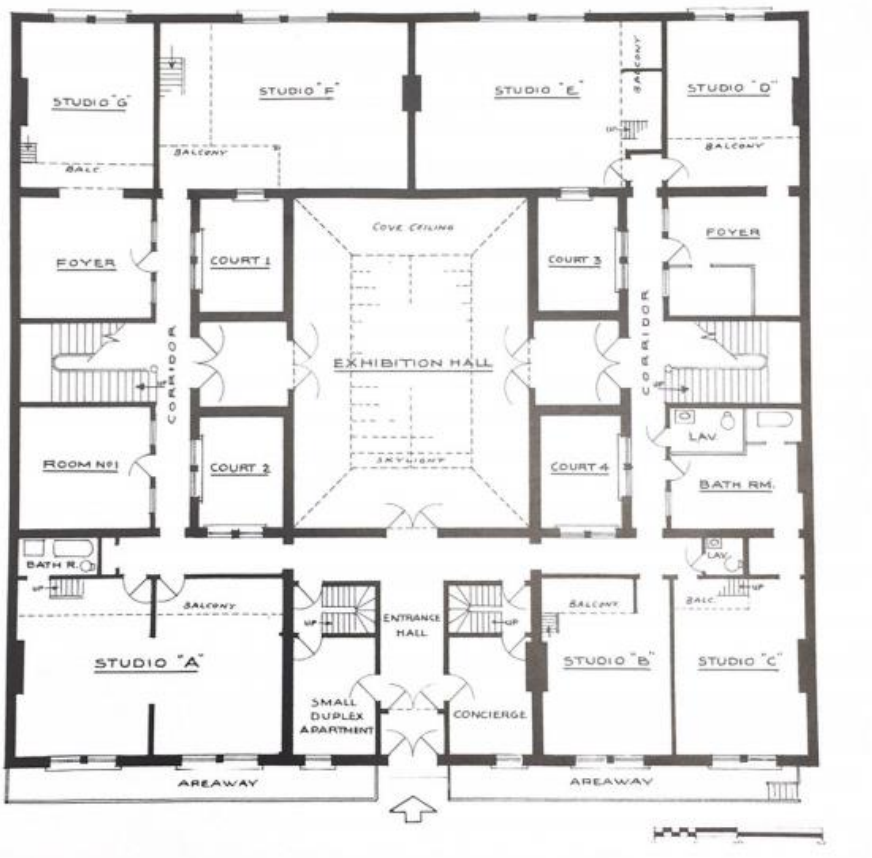


Figure 16. Tenth Street Studio Building Plan, Drawing by Alan Burnham.

Walking in through the main entrance, to the left was a small duplex apartment and to the right was the concierge's quarters. A few steps further on both the left and right, at the end of the entrance hall, were staircases leading up to the next two floors. Around the corner to one's left was Studio "A", a large studio with its own bathroom. Around the corner to the right, one would see a room, a foyer, two courts, and a staircase in the middle of the corridor. Studios "G" and "F" sat at the end of this hallway. In the center of the building was a two-story exhibition hall with a cove ceiling and skylight. A spacious thirty-by forty-foot room covered by a fifteen- by twenty-foot glass ceiling, this central hall could be accessed by three doors; one axial to the main entrance, and two axials to the two stairwells on the left and right of the building.[78] Turning the right corner from the entrance hall was a similar layout with front facing rooms, Studios "B" and "C", two more courts along the corridor, a bathroom, a foyer, and a staircase. At the end of the hall were Studios "D" and "E." The largest studios were twenty by thirty feet and the smaller rooms were fifteen by twenty feet.[79]

A children's journal released during the building's hay day remarked that, "The architecture is somewhat peculiar, but very non-committal. The deep-set windows, the four airy balconies, each in front of a dark, mysterious-looking door, and the aspect of eminent respectability about all the tasteful cornices and mouldings, would be apt to puzzle a stranger." [80] Like a blank canvas, the building was decorated quite plainly rather than adhering to the rich and oversaturated interiors that were the height of interior style at the time. The wood details throughout the building were pine finished with oil, not painted, and the walls were left a neutral color.[81] A preeminent scholar of the Tenth Street Studio, Annette Blaugrund, explains that

[78] Annette Blaugrund, *The Tenth Street Studio Building,* 22.
[79] Ibid, 51.
[80] T.B. Aldrich, "Among the Studios," 595.
[81] Ibid, 595.

"Because the selling of art from the artists' studios was a critical component of their work, the décor of the studios became part of the marketing strategy." Initially, the interior decoration was comprised of the artists' belongings, trinkets, and props, as well as their own artworks. Even with its plain interior, the Tenth Street Studio Building was a welcoming space for its artists who experienced the, "dank attics above boardinghouses or dim rooms in the old University Building on Washington Square."[82]

The first tenants of the Tenth Street Studio were successful painters of the period. Hunt had his own studio on the upper floor where he trained others in Beaux-Arts architectural methods. [83] By the time the building officially opened in January 1858 every room was rented, and in some cases, rooms were even shared with rent split according to how much each artist used the space.[84] For the time, the rooms at the Tenth Street Studio were affordable, costing approximately $200 a year.[85] The tenants included one woman, Anna Mary Freeman, who was a poet and a miniature portrait painter, as well as twenty men: William F. Atwood, George H. Boughton, James R. Brevoort, Frederic E. Church, Sanford R. Gifford, Régis F. Gignoux, William M. Hart, William J. Hays, John H. Hill, Richard W. Hubbard, John La Farge, Louis R. Mignot, Edward W. Nichols, William J. Stillman, James A. Suydam, Eliphalet Terry, George Q. Thorndike, Henry F. White, and Theodore Winthrop.[86]

[82] Rebecca Dalzell, "How New York City Artists Invented a New Mode of Urban Living," *Curbed New York*, June 3, 2015.
[83] Paul R. Baker, *Richard Morris Hunt*, 95.
[84] Annette Blaugrund, *The Tenth Street Studio Building,* 26.
[85] Paul R. Baker, 96.
[86] Annette Blaugrund, 23.

Figure 17. Reception at the Tenth Street Studios, 1869, Frank Leslie's Illustrated Newspaper.

Like the National Academy of Design, the Tenth Street Studio Building also held regular exhibitions. One form of exhibition that this studio building hosted was known as "the Great Picture" exhibition that displayed a sole large painting. This painting would be lit in dramatic lighting with a grand reveal. This technique was adopted from a late eighteenth-century method. Many of the monumental paintings created at Tenth Street went on tour and were exhibited at different venues around the city. This tactic produced a sum for the artist in ticket sales and smaller prints of the large piece on display.[87]

In addition to the Great Picture, Tenth Street held annual group exhibitions almost every year in the 1860s. Often with refreshments and music, the exhibitions were popular events. The first Tenth Street exhibition was held on Friday, March 22, 1858 shortly after the building's opening. This event showed off the newly constructed building, its gallery, and the individual artists' studios, a novel treat for the attendees. These exhibitions were planned by the artists themselves in the building in which they worked, giving them the kind of curatorial control they rarely had at other venues. This was a great marketing strategy and gave artists greater freedom in presenting themselves and their work.[88] Additionally, receptions held in a studio building familiarized the public with these novel domestic and professional spaces. [89]

The idea of a purpose-built apartment building for the upper-middle class was new to the 1870s and was inherently shocking, but would later become so integral to the urban landscape of the city it is difficult for one to picture Manhattan without its multi-story, communal residential buildings initiated by Hunt. In advertisements these buildings would be listed as "'Dwellings to

[87] Annette Blaugrund, *The Tenth Street Studio Building*, 61-62.
[88] Ibid, 69.
[89] This attitude of congenial living among bachelors was also reflected in another social activity, the gatherings of gentlemen's clubs. These organizations contributed to the art scene, often hosting exhibitions to flaunt their own collections or to promote the work of their artist members. Clubs would purchase or commission works from their artist members, and this mode of exhibition and commerce continued even after studio receptions became less popular. Ibid, 84-86.

Let,' the heading where single-family houses would have traditionally been advertised, rather than the category of 'Boarding and Lodging,' which had always been the heading for subdivided houses." [90] The apartment building solved this problem of providing adequate housing for individuals and families while maintaining some privacy that was forfeited in boardinghouses. By 1870, there were about 125,000 bachelors living in New York City and, as active socialites, apartment living suited them quite nicely.[91]

The success of the studio building and apartment living can be explained by the compelling influence of art society by the mid-nineteenth century. Art culture was held in high esteem in New York City and art society influenced the cultural outlook of affluent New Yorkers who ultimately dominated taste at many levels.

> "The tastes of its bohemia became a barometer of the preferences of the upper middle class, with each subsequent generation searching for a new representation of its increasing wealth. Housing form was an important ingredient in this equation. It (the Tenth Street Studio) was the first collective housing in New York designed specifically for artists, and the first of a long series of precedents that interconnected the mythic life-style of the artist with larger cultural ideals in relation to housing."[92]

The Tenth Street Studio's artist tenants were of the upper-middle class, and the company they kept bolstered the importance of art to high society. The Tenth Street Studio residences demonstrated the potential of apartment living to upper-middle class society as fashionable and desirable.

[90] Elizabeth Collins Cromely, *Alone Together*, 78.
[91] Ibid, 115.
[92] Richard Plunz, *A History of Housing in New York City*, 11.

Figure 18. Albert Bierstadt, Merced River, Yosemite Valley, 1866, The Metropolitan Museum of Art.

William Merritt Chase

One of the most influential artists and teachers who occupied a studio at Tenth Street was William Merritt Chase. Chase rented his studio at Tenth Street from 1878 to 1895 and for the duration he was the director of the Art Students League. Having trained in Munich, he adapted the current academic techniques to a more modern, painterly approach.[93] Chase ran a workshop and a salon out of his studio where artists, musicians, and patrons all coalesced.[94] Deeply immersed in the New York art scene, Chase not only taught at the League and his studio, he also

[93] Ibid, 46.
[94] H. Wayne Morgan, *New Muses*, 32.

taught at his own Chase School, later renamed the New York School of Art, the Pennsylvania Academy of Fine Arts, the Shinnecock Summer Art School, the Brooklyn Art Association, the Art Institute of Chicago, and led summer classes in Europe.[95] He exhibited his work in national and international expositions which gained him a mass of followers in the States and abroad.[96]

With his international reputation, it was not long after renting a studio at Tenth Street that he took over its gallery space for his own exhibitions. By this time, group art exhibitions had declined in favor of those for individual artists.[97] These solo receptions offered Chase the opportunity to market his art in the gallery and himself in his personal studio.

Chase's physical presence at the Tenth Street Studio Building is telling of how he perceived himself and how the artist was perceived at this time. He rented a large studio on the first floor which he decorated richly with items from his travels and training abroad. At the later nineteenth century, it was the trend in Europe and elsewhere to decorate one's studio lavishly, likely influenced by the European royal collections that were on display for the public.[98] Chase was an avid collector and this activity of exhibiting one's collection not only created a pleasing environment but also marked the collector as a learned, wealthy, and altruistic individual.[99] His studio was a symbolic extension of his artistic persona in addition to a practical space for his art-making located conveniently near his patrons.[100] Chase's reputation and activities served to amplify the legacy of the Tenth Street Studio Building as a premier studio and gallery space for the city.

[95] Blaugrund, *The Tenth Street Studio Building*, 46-47.
[96] Ibid, 94.
[97] Ibid, 105.
[98] Ibid, 107-109.
[99] Ibid, 109.
[100] Ibid, 115.

Figure 19. William Merritt Chase, The Tenth Street Studio, 1880, Louis Art Museum.

The Tenth Street Studio Building changed ownership several times. The building was inherited by J. Herbert Johnston upon his father's death in 1893. Rumors of J. Herbert selling the building in 1920 spurred the artist residents to form the Tenth Street Studios, Inc. and purchase the building. In 1942, the basement of the building served as the headquarters for the Bombshell Artists Group comprised of 60 modernist painters and sculptors, several of whom had studios in the Tenth Street building. In 1956, after being sold for the last time, the building was demolished to make room for an 11-story apartment building called the Peter Warren Apartments.[101]

The legacy of the Tenth Street Studio Building in New York was purpose-built structures for artists as live-work space. The practice of occupying a shared studio space was not new to this building and goes back for centuries, but to create a prominent structure in Manhattan specifically for this purpose, introduced this communal mode of living to New York. Furthermore, this building type supported artists as businessmen able to exhibit and sell their work out of their studios. Other professionals, not just artists, shared their work space with their living space, but this modern building type that, from its exterior, resembles a public or commercial building, identified artists and their trade as a valuable commodity and provided them with the agency to represent and sell their own works to eager customers.

YMCA Building

Another New York building constructed in the second half of the nineteenth century that included studios and living quarters for artists was the YMCA Building, located at Fourth Avenue and Twenty-third Street, across the street from the 1865 National Academy of Design. The studio and gallery spaces in this building were modeled after those in the premier studio

[101] Sarah Bean Apmann, "How One Building Turned Greenwich Village Into an Artists' Mecca," *Off the Grid: The Blog of the Greenwich Village Society for Historic Preservation*, August 6, 2019.

building, The Tenth Street Studios, but included other adjunct spaces. The basement and ground levels of the building were rented commercial spaces while the top two floors were devoted to artists. The exhibition hall occupied the fifth floor.[102] Built in 1869, nearly 200 artists are reported to have worked there. They lived and worked in their studios, held receptions, and taught art in this building.[103] The non-artist floors of the building included common rooms, a bowling alley, a music room, a game room, lecture rooms, a bath, and a gymnasium. In her 1992 article on the subject, Christine I. Oaklander asserts that the location of the building across the street from the National Academy of Design was critical to the success of the YMCA artist colony.[104] The building was constructed in the Second Empire style by the architectural firm Renwick and Sands. The rent for a studio at the Y in 1874 was considerably more expensive than a studio at the Tenth Street Studio building ranging from $62.50 to $250 per quarter while rent at Tenth Street cost $200 a year.[105] Artists were offered the opportunity to combine two rooms at the YMCA to create a studio-bedroom unit.[106] Some of the artists who had studios at the Y were Wordsworth Thompson, William Hart, C. Harry Eaton, J. B. Bristol, J. R. Brevoort, and A. H. Wyant.[107]

[102] Christine I. Oaklander, "Studios at the YMCA 1869-1903," *Archives of American Art Journal*, Vol. 32, No. 3 (1992), 15.
[103] Ibid, 14.
[104] Ibid, 15.
[105] Ibid, 16.
[106] John Davis, "Our United Happy Family: Artists in the Sherwood Studio Building, 1880-1900," *Archives of American Art Journal*, Vol. 36, No. ¾ (1996), 4.
[107] C. M. Fairbanks, "The Social Side of Artist Life," 750.

Figure 20. YMCA Building (1869); Fourth Avenue Presbyterian Church, Irma and Paul Milstein Division of United States History, Local History and Genealogy, New York Public Library Digital Collections.

An article from 1885 that catalogs New York's studios and studio buildings for art enthusiasts interested in visiting them explains that,

> "There are several hundred studios in New York, many of them exceedingly interesting to visitors. The artists as a rule, have special days and hours set aside for the reception of visitors, in order to be secure from interruption while at work. Persons wishing to visit particular studios should, in all cases, learn the artist's reception days, and make their calls accordingly. The reception days of several of the artists are given in a further department of this article. Many of the studios are in Studio Buildings, elegantly appointed, and capable of accommodating, in some cases, as many as thirty or forty artists."[108]

These studio buildings offered art patrons a unique opportunity to see the work space and art of many artists all in one building and catch a glimpse of how the New York art community interacted. Some of the studio buildings hosted a 'reception day' when all the studios of that building opened to the public and artists could exhibit their works without organizing an exhibition in the gallery. Artists could show off pieces in-progress and perhaps identify an interested buyer upon its completion. *The New York Times* covered a reception day that took place at the Tenth Street Studio Building in 1882. It reported that over 1,000 invitations were sent out and numerous art patrons attended. The reception lasted around four hours during which the artists mingled with their visitors, most of whom were female. The article attested, "Ladies constituted the majority of the visitors, and went into raptures over the curios in many of the studios, examining the easels and the draperies, bric-à-brac, and tapestries with great interest."[109] It was common to find a reception day advertised in the newspaper under the heading "Amusements This Evening"


STUDIO BUILDINGS,
No. 15 West 10th-st.
THIS DAY AND EVENING—MARBLE STATUES.

Figure 21. "Amusements This Evening," The New York Times, 1866.

[108] "Some of the Art Attractions of New York," *National Academy Notes including the Complete Catalogue of the Spring Exhibition, National Academy of Design*, No. 5 (1885), 170.
[109] "Artists Receiving," *The New York Times*, March 5, 1882, 9.

that details where and what art was on display.[110] Demonstrated by these reports, reception day was an anticipated event, one that would not have been possible without the establishment of the studio building that brought together artists' live-work spaces in a single building.

By the end of the nineteenth century, these studio buildings created unique environments for some artists whose bohemian lifestyles differed from the everyday experience of the average New Yorker. The artists of these studio buildings often spent season or two a year abroad studying with European artists. Upon returning to New York, artists would seek lodging and work space in studio apartments, a mass move-in much like when students return to university after the summer break. C. M. Fairbanks discusses this artist culture in 1891in an article for the monthly magazine, *The Chautauquan*.

> "The summer life of the painter who goes into the fields to work is very like the holiday of many another stroller through woods or along streams or sandy beaches, except that his sketch block takes the place of the paper-covered novel in the hands of the lay idler. But the town life of the New York painter is quite a different thing, and, though it is not without its serious responsibilities, it still has a charm quite unknown to the conventional citizen… He lives in the heart of town but is not of it. His world is bound by his studio walls beyond which his walks lead him to the parks and galleries and to those resorts where his associates meet for relaxation from the strain of hard work and close confinement at the easel. He is apt to go about with his head somewhat in the clouds and to see only that about him which pleases his eye to see. To the mere looker-on in Vienna his whole life appears to be a holiday, as free as the happy days spent a-field in the summer time."[111]

Artists of this time created their own community and culture, beholden to the deadlines and exhibition schedules they themselves set. Artists immersed themselves in their community, dining and partying together. Though the University Building was the first building to include studio space for artists in a communal capacity, the Tenth Street Studio Building was a new

[110] "Amusements This Evening," *The New York Times*, May 11, 1866, 4.
[111] C.M. Fairbanks, "The Social Side of Artist Life," 746-747.

building type, the studio building, constructed solely for artists' studio, exhibition, and living space.

Sherwood Studio

Another pioneer studio building was the Sherwood Studios at Fifty-Seventh Street and Sixth Avenue, completed in 1880 by John H. Sherwood. Historian of American art, John Davis, remarks that, "The Sherwood Building was distinctive in a number of ways, but its novelty lay principally in three areas: its size, its location, and the arrangement of its interior units."[112] The building covered four city lots; it was over twice the size of Hunt's Studio Building.[113] The Sherwood Studios differed from the Tenth Street Studio Building in that it was designed for artists and their families. The Sherwood was not mostly populated by bachelors and bachelorettes; however, many of the artists, like those at Tenth Street, were not long-term residents. Some to the tenants spent years abroad working and socializing together. Davis observes that many of these bohemian types felt comfortable at the Sherwood Studio where they were not bound to the strict routine of a traditional household.[114] The building offered more ample accommodations of three- and four-room suites. The rooms typically included a large studio, a parlor, reception room, antechamber, and one or two bedrooms. The individual units did not contain kitchens, so residents dined together in the building's dining room located on the ground floor or had their meals sent up to their apartments.[115] By the end of the century, apartment living had gained significant traction, and the Sherwood fit right in.

[112] John Davis, "Our United Happy Family," 3.
[113] Ibid, 3.
[114] Ibid, 8.
[115] Ibid, 3-4.

The Sherwood Studio adopted Hunt's idea of for studio building but furthered the use of the building by including residential shops at the ground floor. The inclusion of retail shops in the Sherwood Studios demonstrates the large acceptance of the apartment building among New York's upper-middle class. Nineteenth-century French apartments included retail shops, but Vaux and Hunt omitted them from their apartment designs knowing that their public and private nature would not be accepted at the time. The much smaller one-room live-work spaces at Tenth Street left much to be desired when it came to a comfortable residence, especially for more than one person.[116] While the Tenth Street Studios are significant for their introduction of this building type, the floorplan is dominated by studio and gallery space while the living quarters are small and minimized. Some artists did reside at the Tenth Street Studios but many had other living quarters elsewhere. The Sherwood Studios, a much larger edifice, had more commodious studios and living quarters, though not yet fully equipped apartments. Artists made themselves at home in the Sherwood building, having everything they needed under one roof.

A notable artist of the Sherwood Studios was James Carroll Beckwith, the nephew of Mr. Sherwood. His relationship with his uncle was fortuitous for the studio building because Beckwith was an extremely social artist with many connections who could serve as an advisor to Sherwood as well as help to secure tenants for the building.[117] A tour of Carroll (as he preferred to be called) Beckwith's studio in 1892 at the Sherwood Building revealed that it was, "A very soothing place, this studio of Mr. Beckwith's, with its quiet but effective browns and grays, its unassuming refinement and good taste. Nothing deliberately decorative in the disposition of the hangings, pictures, and furniture. Yet, combined, they make a charming and contenting

[116] Ibid, 4.
[117] Ibid, 4-5.

harmony."[118] Beckwith moved to New York in 1871, and taught drawing at the Art Students League. He was a landscape and genre painter and a portraitist, and he was not a fan of modernism. When visiting the Vollard Gallery in Paris in 1913 he was "horrified to find the entire collection consisting of the most extreme schools of the mental maniacs."[119] He studied art in Europe, copying from the old masters for whom he continued to emulate in his later work.[120]

Figure 22. Sherwood Studio Building, c. 1940, Image from Christopher Gray.

[118] Ishmael, "Through the New York Studios," VIII. Carroll Beckwith, *The Illustrated American,* No. 131, August 27, 1892, 81.
[119] Frederick James Gregg, "The Worship of Ugliness," *The New York Times,* October 8, 1915.
[120] American Art Museum, Smithsonian, Artists, "Carroll Beckwith," Accessed February 23, 2020, https://americanart.si.edu/artist/carroll-beckwith-312.

Figure 24. Beckwith standing inside his studio, in front of his desk. A canvas with the head of an unidentified woman subject is on a easel; paintings and prints (including a self portrait) hang on the wall, Beals, Jessie Tarbox , New York, N.Y., c. 1905-1907.

Figure 23. The Palace of the Popes and Pont d'Avignon, Carroll Beckwith, 1911, Smithsonian American Art Museum.

Like the Tenth Street Studio, the Sherwood apartments were modestly decorated with references and models used by the artists serving as the primary decoration. An account of the Sherwood building can be found in a letter by the artist Dennis Miller Bunker to his fiancée Eleanor Hardy,

> "This afternoon I've been looking at a studio that I think very strongly of taking next winter, but I've put off deciding until you come on for the wedding and then we'll go up and look at it. A friend of mine has it now, Mr. Reginal Coxe. I think all things considered it's about the best and cheapest thing for us I've seen yet. It is in the Sherwood studio building on the corner of 57th St. and 6th Ave. on the fourth floor. (there is an elevator) And the studio has an excellent side light. The plan of the thing is like this. It would be just the place for us. I think the rooms are just what we need. Everything is all together as you see. A good studio and in the bedroom a jolly big bath-tub. The rent is sixty-five dollars a month – a lot of money for us to pay but I think the cheapest we can do…We would be awfully happy there though, and would not have to go outside the door if we didn't want to. I think you'll like it tremendously. I don't like the crowd of painters who inhabit that quarter of the globe, Beckwith and so forth, tho' I suppose there'd be no need of seeing them. There is a very good restaurant in the house. There's a jolly great bedstead there with four tall posts that would be the very thing for you and me, and a few other things that Coxe wants to store or that we could hire of him that would be uncommonly useful. It made me laugh to look around and see how snug you'll be in there – trotting around from room to room and feeling very important over your 'appartements.'"[121]

The Sherwood Studio Building, however, is on a wholly different scale than Tenth Street. Seven stories high, the building was both residential and commercial with several shops on the street level. In the Neo-grec style, the brick exterior was articulated with changing planes and stone string courses, and various formats were topped with segmental arches and central key stones.[122] The simplified facades of the Sherwood building complemented the purpose of this building to be a combined residential and commercial structure. The abundance of fixed picture windows and 1/1 double hung sash windows provided ample light for artists while the

[121]Dennis Miller Bunker, "Dennis Miller Bunker letter to Eleanor Hardy," 1890 Dennis Miller Bunker papers, 1882-1943, Archives of American Art, Smithsonian Institution.
[122] John Davis, "Our United Happy Family," 4.

streamlined look reflects the shift away from ornamental abundance so prevalent in the Victorian period. The dominating presence of the Sherwood Studio Building on the southeast corner of Sixth Avenue and Fifty-seventh Street secured the neighborhood as one of New York City's main art centers.[123] For the artists who lived there, called Sherwoodites,[124] their residence in the building became a defining aspect of their career in the city. It shaped who these artists mingled with and worked near.

The Sherwood Studio Building's owner was not only a landlord for the building, but of a patron of the arts and he often visited artists in their studios in the building and purchased their works. He was fiscally shrewd but also a champion of his tenants, "raising the annual rent for artists only after he had bought a work of art from them for the same amount as the increase."[125] The Sherwood was the largest example of this building type in the city at the time helped make it acceptable to live in an apartment building, pushing the boundary further by accommodating families, too. John H. Sherwood supplied a home for dozens of New York's artists in the late nineteenth century and assisted in cultivating a rich artistic neighborhood.

[123] Ibid, 3.
[124] Ibid, 3.
[125] Ibid, 5.

The Benedick

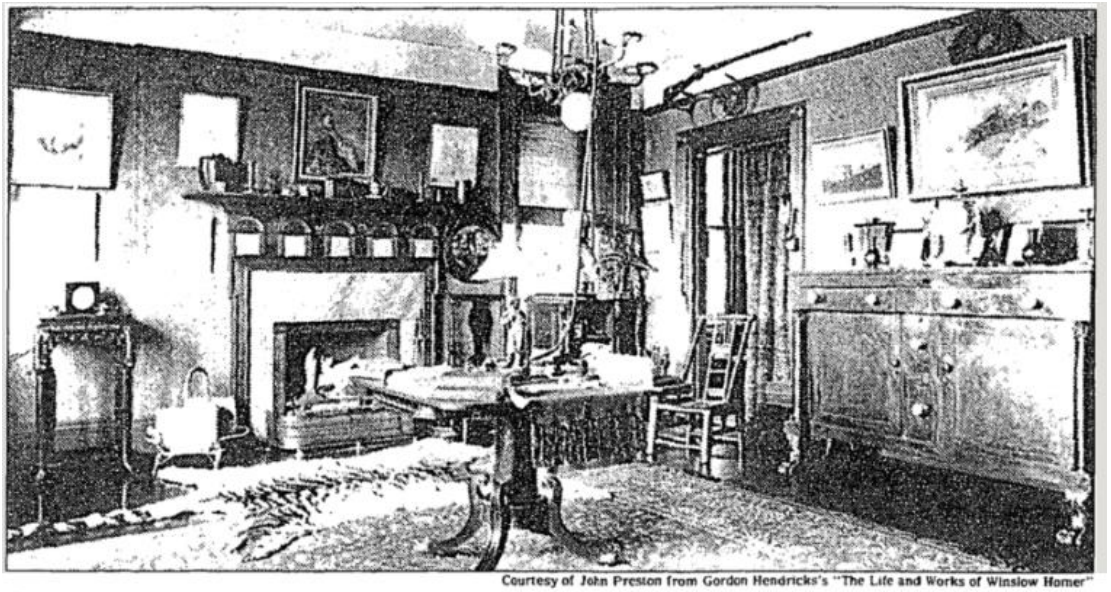
Lucius Tuckerman, the owner of a competing studio building, was a keen businessman who recognized a segment of the population in the city in need of a certain kind of housing that others were not willing to supply. This studio building, built in 1879 by McKim, Mead, and Bigelow, was dubbed The Benedick after the name of the confirmed bachelor in Shakespeare's play "Much Ado About Nothing," and served as housing for bachelors. In the 1870s, bachelors were looked on with suspicion by boarding houses, but Tuckerman, a successful iron merchant and vice president of the Metropolitan Museum of Art, thought a building for their specific use was necessary and profitable.[126] The Benedick, located at 80 Washington Square East, was quickly filled with bachelors and artists (who were often one and the same).[127] John Davis, asserts that the studio building most similar to the Sherwood was The Benedick. The Benedick was six stories high and housed thirty-three apartments. Unlike the Sherwood, only four of the six floors of The Benedick were devoted to artist studios; the remaining floors were occupied by non-artist bachelors. [128]

[126] Christopher Gray, "Bachelors as Artists in Residence," *The New York Times*, April 27, 1997.
[127] Niv M. Sultan, "Washington Square Park, 1879: A Bachelor's Paradise," NYU, February 5, 2019, https://www.nyu.edu/about/news-publications/news/2019/february/80wse-benedick.html, Accessed November 18, 2019.
[128] John Davis, "Our United Happy Family," 4.

Figure 25. The Benedick (labeled "TENEMENT"), c. 1925, Image by David Rosenfield.

New York University Archives

Figure 26. The Benedick, Christopher Gray, New York Times, April 27, 1997.



Courtesy of John Preston from Gordon Hendricks's "The Life and Works of Winslow Homer"

An apartment in the Benedick circa 1880, above. N.Y.U. bought building in 1925 and it became a dormitory, right. Today the building, below, includes a gallery.

Figure 27. The Benedick interior, Christopher Gray, New York Times, April 27, 1997.

This building lived up to its reputation of debauchery and partying. Only a few months after the construction of the building, an architect named Stanford White replaced Bigelow at the firm of McKim and Mead.[129] In 1888 White formed a club, the Sewer Club, and often threw parties in his apartment in The Benedick.[130] This studio building, more than others in this period, exemplified the stereotype given to artists and un-married people of living adventurous, immoral lives.

While The Benedick was a bachelor's paradise, the Sherwood was a family building. It is stated that, before 1900, one-third of the working artists at Sherwood were women, not including the wives of male artists.[131] Though The Benedick conjured the lifestyle that "respectable" American families feared from the introduction of apartment living, this one building did not slow the construction of studio and apartment buildings across the city. The painter Robert Blum left a studio in The Benedick for another on 90 Grove Street when he discovered that a new building to be constructed near The Benedick would block his light.[132] Other artists who lived at The Benedick were listed in the 1880 census included the sculptor Olin Levi Warner, painters Winslow Homer, J. Alden Weir, George W. Maynard and Albert Ryder, artist John LaFarge, and architect William R. Mead.[133] Winslow Homer and John LaFarge were also tenants of the Tenth Street Studio Building, demonstrating how artists moved to new studio buildings and, possibly, new circles in the city.

[129] Niv. M. Sultan, "Washington Square Park, 1879."
[130] Louis Auchincloss, "Architect of the Age of Elegance," *The Washington Post*, November 26, 1989.
[131] John Davis, "Our United Happy Family," 9.
[132] "West Village Houses With a Past Colored by the Arts," *The New York Times*, August 2, 1998, 290.
[133] Christopher Gray, "Bachelors as Artists in Residence."

CHAPTER 3

COOPERATIVE STUDIO BUILDINGS

Artist Cooperatives

The success of studio buildings in New York eventually inspired artist-entrepreneurs to band together to establish studio buildings for themselves, meeting their specific needs at costs shared among the co-owners financed by a developer. The idea of cooperatively-owned apartments was appealing for the ability to approve one's neighbors and select the location of the building. Developers saw the profit-potential in this type of building, because it offered a quick return on investment.[134] The history of artist cooperatives can be traced back to the early nineteenth century in Europe, but New York attempted this building model only much later, in the 1880s.[135] Cooperative buildings became so successful that large communities of co-ops developed across the city. The success of one building would inspire groups of artists to build others as there was a constant need for housing in this ever-growing city. This mode of living gained credibility through profitability and sound management, and loan companies developed that solely focused on financing the construction of these buildings. The introduction of cooperatively-owned studio buildings is significant for the city of New York because their successful implementation attracted even non-artist tenants and owners. These new structures, by the 1920s some fifteen- and twenty-stories high, provided housing for many New York families and individuals.

[134] "Gainsborough Studios," Landmarks Preservation Commission, February 16, 1988; Designation List 200, 2.
[135] Ibid, 2.

Hubert Home Clubs

Cooperatives were inherently exciting as a form of building and financing for they were idealistic and economic. This being said, the first cooperative apartments were not designed for the middle classes but attracted the wealthy who were in a position to take financial risks.[136] Cooperatives first showed up in New York City in the early 1880s and named Hubert Home Clubs after their innovative founder, Philip G. Hubert. He was the son of an architect, giving him some knowledge in that field, but more than that, he was a creative inventor. He financed his own education from the profits of his first self-fastening button. The bulk of Hubert's inventions was focused on convenience in the home, more specifically, in the apartment. His first cooperative apartment building was planned for the modest middle class, but it surprisingly only attracted wealthy entrepreneurs.[137] This surprise allowed Hubert, in his future cooperatives, to be more lavish in his designs and plans, increasing their stature and social approval as they were only accessible to the well-to-do.[138] Hubert was undeterred by any disapproval or skepticism of the cooperative apartment building, and challenged fears that the apartment building was too tall and unsafe by developing technological advances such as a self-propelling elevator, cold-air boxes to

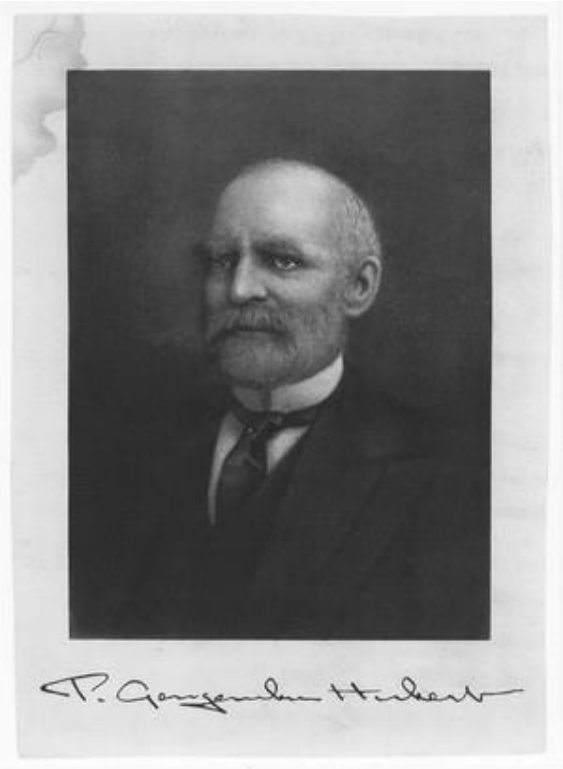


Figure 28. Philip G. Hubert c. 1885,

[136] Elizabeth Hawes, *New York, New York*, 53-54.
[137] Ibid, 53.
[138] Ibid, 54-55.

keep food fresh before the advent of refrigerators, an appliance for cremating vegetable refuse, bedsteads with steampipes for heating, and, perhaps most importantly, the first fireproof plaster blocks.[139] Hubert, a French immigrant, partnered with American architect James L. Pirsson in 1879; together they designed the first cooperative apartment building in New York.

Because Hubert and Pirsson knew their audience for the cooperative building, primarily wealthy bachelors, artists, and entrepreneurs, the Hubert Home Clubs were described as allowing, "gentlemen of congenial tastes, and occupying the same social positions in life," to invest in a joint building venture in which each investor would receive a perpetual lease to an apartment in that building. The operating expenses were split amongst the investors including taxes and insurance, light and heat, and janitors and elevator boys. Rooms not sold would be leased out to ordinary renters.[140] These buildings were often higher than the French flats of the previous generation, some eight to twelve stories high. For many of these co-ops, the cost of ground and building topped a million dollars, so only the affluent could afford to buy a unit.[141] The economic nature of cooperatives also attracted speculators. The grandest cooperatives were elaborate with chateau-like features, large common areas and courtyards, dining facilities, and building staff.[142] These amenities were common in Hubert Home Clubs, but subsequent cooperatives often did without them to be more affordable. The upscale lifestyle that Hubert Home Clubs fostered helped to normalize cooperatives and furthered the suitability of apartment living.

[139] Ibid, 55-56.
[140] Edwin G. Burrows and Mike Wallace, *Gotham*, 1078.
[141] Ibid, 1078-1079.
[142] Ibid. 1078.

The Rembrandt

Hubert and Pirsson's first cooperative apartment building was The Rembrandt, situated at 152 West 57th Street. Named after the famous Dutch master, this 1881 building was, more specifically, the city's first co-op studio building. The group of investors was led by the clergyman Jared B. Flagg who also had a penchant for real estate.[143] The building was christened "The Rembrandt" in hopes that it would attract artists. It is notable that the first cooperative venture in the city largely involved artists, stereotyped as bachelors and bohemian types who welcomed apartment-style living. The Rembrandt was designed in the Néo-Grec style with New York brownstone, brick, and terracotta. The front façade is topped with a faux mansard roof with dentils under the cornice. The large rectangular windows were designed to bring in more light, the most desirable characteristic of a studio. The entrance was surrounded by a front-gable portico with a decorative iron grill and finial. Corinthian columns flanked the entrance vault, and the round arch was articulated with brick voussoirs and a brownstone keystone. The alternating brick and stone and decorative dentils created a simple elegance.

[143] Lauren Price, "Everything Old Is New Again: The Rise, Fall, and Eventual Rise Again of Co-op Living," *6SQFT*, August 26, 2014, https://www.6sqft.com/everything-old-is-new-again-the-rise-fall-and-eventual-rise-again-of-co-op-living/.

Figure 29. The Rembrandt (center), c. 1940, The New York Times, Municipal Archives.

Figure 30. The Rembrandt's original doorway, c. 1920, The New York Times, Museum of the City of New York.

In 1900, The Rembrandt suffered a fire that broke out in one of the studios during a piano recital, but the damage was slight.[144] The Rembrandt was purchased by Andrew Carnegie in 1903, likely as a precaution, for the building was adjacent to his Carnegie Hall which opened in 1891. [145] In 1940, the entrance was remodeled to incorporate retail spaces. By 1962, the building was owned by the city and, due to the claim that the building cost the city $10,000 per year, the tenants were evicted and the building was demolished for a parking lot.[146] Carnegie built studios over Carnegie Hall called the Carnegie Hall Towers for which he hired architect Henry J. Hardenbergh, designer of the Dakota apartment building and the Plaza Hotel, who completed construction in 1896.[147] This new structure offered 170 studios for actors, artists, writers, and musicians including over the years Mark Twain, Agnes de Mille, Garson Kanin, Marlon Brando, and Leonard Bernstein.[148] In 2007, the city began the process of eviction. The studios were to be converted to new musical education facilities, with the last residents moving out in 2010. The new space, called The Resnick Education Wing, has 24 practice rooms and teaching studios.[149]

[144] "Audience at a Piano Recital Becomes Excited, but Is Quieted," *The New York Times*, November 24, 1900, 4.
[145] Lauren Price, "Everything Old Is New Again"
[146] Christopher Gray. "The Idea Behind the Co-op Building: An Innovation, Packed With Artists," *The New York Times*, April 4, 2013.
[147] Wendy Goodman, "Bohemia in Midtown," *New York Magazine*, December 27, 2007, www.nymag.com/homedesign/greatrooms/42385.
[148] Ibid.
[149] Lauren Fiorelli, "The Golden Age of the Carnegie Hall Studios," *New York Public Radio*, April 21, 2015, Accessed February 12, 2020, https://www.wnyc.org/story/golden-age-carnegie-hall-studios/.

Figure 31. Carnegie Hall Studio Towers, Image from New York Magazine by Josef Astor.

The success of the Huber Home Cooperative Association led to a surge in construction of cooperative apartment buildings and enthusiastic investment in these properties. Their popularity enabled Hubert to enlarge the scale of his enterprise and experimented with combinations of accommodations, decoration, and structural innovations.[150] Two cooperative buildings, both still extant, whose extravagant designs challenged Hubert and Pirsson's buildings, were the Gramercy, a ten-story building in a muted Empire Style adorned with a red brick tower and turreted corners,[151] and Bryant Park Studios, a ten-story, Beaux-Arts-style building with a brick and limestone façade. Bryant Park Studios were designed around 1900 by architect Charles Rich. Its double height windows faced north and a small green at 80 West 40th Street.[152] The

[150] Elizabeth Hawes, *New York, New York*, 57.
[151] Ibid, 63.
[152] Ibid, 167.

Gramercy was not a cooperative studio building, but one of the many cooperative apartment buildings that were influenced by Hubert and Pirsson's vision.

Studio Building on Hotel Royal Site.

The new apartment and studio building which Mrs. Elizabeth M. Anderson of Greenwich, Conn., will build on the former site of the Hotel Royal, at the southeast corner of Sixth Avenue and Fortieth Street, will be eight stories in height, and will be known as the "Bryant Park Studios." Plans for it were filed with the Building Department yesterday by Architect C. A. Rich. The new structure will have an exterior of Holland brick, Indiana limestone, and terra cotta, with bluestone trimmings. Its cost, according to present estimates, will be $300,000.

Figure 32. Bryant Park Studios, The New York Times, c. 1900.

Figure 33. Bryant Park Studios, 80 West 40th Street. Photograph by Edmund V. Gillon. c. 1975. Museum of the City of New York.

Figure 34. The Gramercy, Image by Tom Miller for Daytonian in Manhattan blog.

West 67th Street Studios

Like the Gramercy, the success of The Rembrandt and the idea of a cooperative studio building inspired a band of ten well-known artists, led by the New York-born landscape painter Henry Ward Ranger, to finance a fourteen-story apartment house at 25 West 67th Street.[153] Designed in 1901-1903 by the architects, Sturgis & Simonson, this cooperative studio building provided spacious living quarters and an abundance of natural light that Ranger so desired. Ranger could not find a developer who would commit to the project, so he gathered a group of fellow artists to invest in financing the construction of the building. Of this artist group, Frederick Childe Hassam was a member, perhaps the best known for his impressionist scenes of urban and coastal landscapes.[154] Each artist's investment in the project contributed to the construction of the building and entitled them to a permanent lease on an apartment in the building and shares in the corporation controlling the building.[155] The arrangement of the building, conceived by Ranger, gave the ten founding artists large apartments with studios in one half of the building. The rest of the building was rented out to non-investors to finance the operation of the building, producing a 23 percent return on their investment. Banks were hesitant to lend to the project, but builder William J. Taylor was intrigued by the artists' proposal and joined the project. He went on to participate in the construction of seven cooperative studio buildings.[156] The design of the West 67th Street building was said to be ingenious in its incorporation of as much sunlight into the studios as possible while also providing more economical apartments at the back of the building to accommodate tenants of varying means. A journalist reported in 1903, the year of its completion, that the studio building, while not

[153] Ibid, 169.
[154] "Frederick Childe Hassam," Frederick Childe Hassam, Accessed February 11, 2020, frederickhassam.org.
[155] "Gainsborough Studios," Landmarks Preservation Commission, 3.
[156] Elizabeth Hawes, *New York, New York*, 169.

attractive, supplied all the modern conveniences those artists would need and was successful in its mission of practicality and access to light; "The front of the Sixty-seventh studios is not a thing of beauty, though their inner arrangement may be a joy forever." The building is described as a somber place in need of "a human touch here and there."[157]

Figure 35. Henry Ward Ranger's studio at 25 West 67th Street, 1903. Image from the Avery Architectural and Fine Arts Library, Hugh Ferriss Collection.

[157] "A New Hive of Artists," *The New York Times*, March 27, 1903, 8.

The success of this building led Ranger to arrange the construction of three more cooperative studio buildings, the Atelier Building at 29-33 West 67th Street, the Central Park Studios at 11-15 West 67th Street, and the Colonial Studios at 39 West 67th Street.[158] All three of these new projects were constructed by the Pollard and Steinam architectural firm. Because these four studio buildings were designed by the same firm, the similarities of their facades created a sense of cohesion in appearance belonging to growing bohemian artist enclave. To suit the artist tenants, the buildings were designed with an emphasis on light, air, and economy. The apartments were arranged in an interlocking plan of duplex apartments and two- or three-room apartments. The duplex units of residential apartments with adjacent studios in the West 67th Street cooperative studio buildings, economically planned, arranged the bedrooms, dining, and service rooms half as high as the studios in an efficient use of space.[159]

The interior of these apartments was simple, for the investors and tenants did not wish to spend money on unnecessary decoration. In contrast, the common entrance hall featured the work of the artist tenant V.V. Sewell. The wood trim was a stained oak and the ceilings plastered with a simple ornamental treatment over the arches of the floor above.[160] Even though this cluster of studio buildings was not lavish like the Hubert Home Clubs, their reception was positive, and critics hoped that they would inspire better design among apartment buildings which were still primarily speculative.[161] Other studio buildings popped up elsewhere in the city, like 57th Street where the street was wide, allowing for more light. Other cooperatives after the

[158] Ibid, 3.
[159] Landmarks Preservation Commission, "130 West 57th Street Studio Building, New York (1999), 4.
[160] Elizabeth Hawes, *New York, New York*, 169.
[161] Ibid, 170.

West 67th Street Studios expanded to include rooms for children and servants while maintaining the same emphasis on economy and simple decoration.[162]

Figure 36. 29 and 33 West 67th Street. 67th Street Studios, Wurts Bros. (New York, N.Y.), c. 1905, Museum of the City of New York.

[162] Ibid, 170.

Figure 37. The Atelier Building, Image by Tom Miller for Daytonian in Manhattan blog.

Figure 38. Entrance, The Atelier Building, Image by Tom Miller for Daytonian in Manhattan blog.

Another West 67th Street studio building, documented in an article from *The New York Times* in 1915 was said to have been built in the Elizabethan style and was a "large community home in that block for artists, musicians, literary workers, and others of moderate means whose interests are more or less identified with such pursuits."[163] This building was planned by an incorporated group known as the 50 West 67th Street Company led by Ranger, Edwin Isham, George Devoll, Fancis Jones, Dr. M. L. Rhein, "and others who have long been identified with the artistic colony which has given such a unique distinction to the 67th Street block."[164] Unlike the other cooperatives and studio buildings mentioned thus far, this building was designed not only for traditional artists but for musicians as well. To accommodate musicians, the building was designed using the latest technology in soundproofing so as not to disturb the other tenants. The building was designed with the possibility of expansion, "The architects of the building are Shape & Bready. It has been designed purely as an apartment house, eight stories high, the plan being that of two buildings connected by a central entrance. There will be sixty-four apartments with studios, eight on a floor, and so planned as to permit of expansion, duplex or otherwise."[165] The 67th Street company, led by Ranger, did not finance the building; it was backed by The Co-operative Building Construction Company, which had financed several million dollars' worth of projects of this kind.[166]

[163] "Soundproof Apartments For Musicians in Sixty-Seventh Street's Block For Artists," *The New York Times*, November 28, 1915, 105.
[164] Ibid, 105.
[165] Ibid.
[166] Ibid.

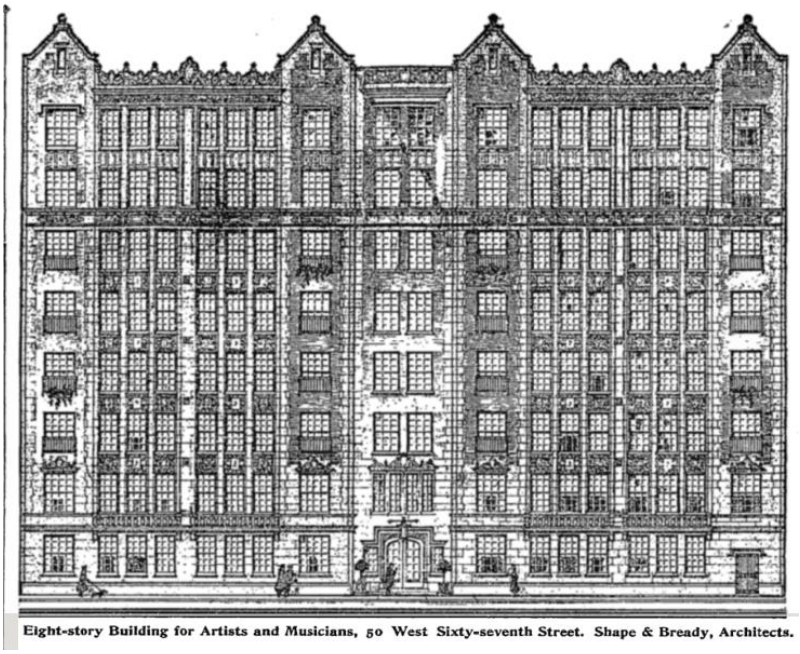


Figure 39. 50 W Sixty-Seventh Street Studio, The New York Times, 1915.

A sixth cooperative studio building on this block is The Hotel des Artistes, one of the cooperative buildings in New York still standing, constructed at 1 West 67th Street by a company directed by Walter Russell, Frederick A. Richardson, and Granville Whittlesey. Russell was a Paris-trained impressionist, as were many of the fellow artists on this block.[167] A *Times* articles claims that the company who planned this building also erected a studio building on West Sixty-Seventh Street between Central Park West and Columbus Avenue.[168] This cooperative was organized by a group of artists led by the Scottish-born cover artist and film director Penrhyn Stanlaws.[169] The Hotel des Artistes opened in 1916 and included more upscale amenities than other cooperative buildings, including a ballroom, squash court, swimming pool, and roof garden. The apartments did not contain individual kitchens; there was a chef for the whole

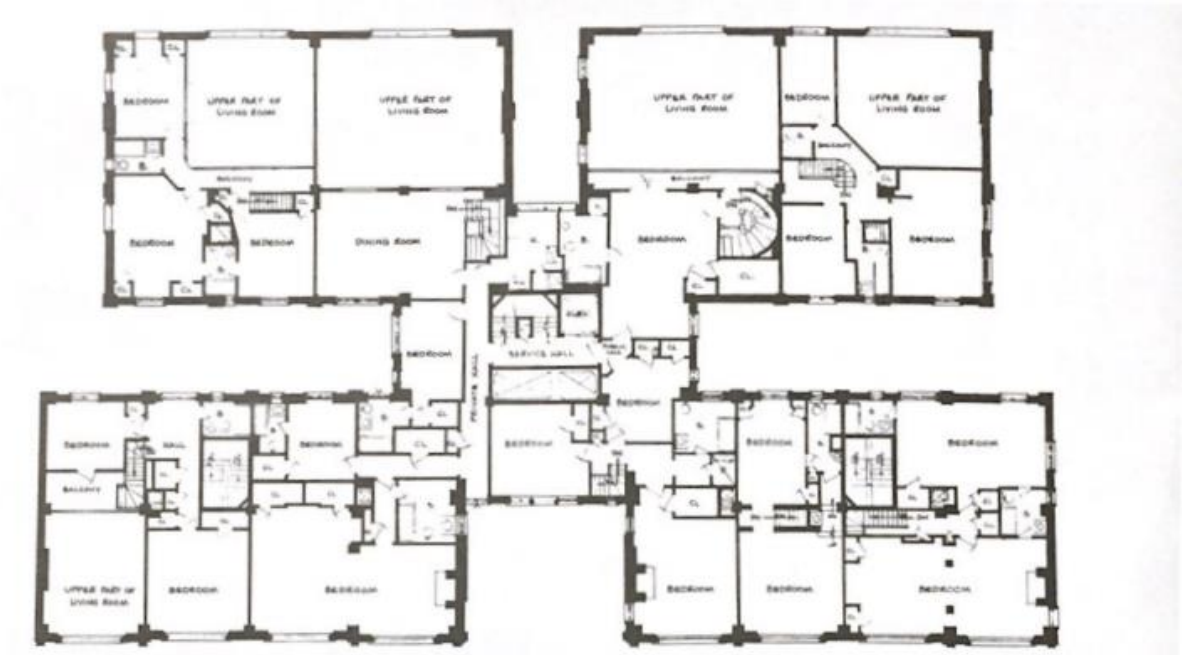
[167] Christopher Gray, "Streetscapes/Hotel des Artistes, 1 West 67th Street; Cornerstone Building on a Block of Artists' Studios," *The New York Times*, May 14, 2000.
[168] "In the Real Estate Field," *The New York Times*, March 28, 1905, 15.
[169] Christopher Gray, "Streetscapes/Hotel des Artistes."

building. Units at the Hotel des Artistes rented for $850 and up per year. [170] The façade of the building is decorated in the Gothic Revival-style with gothic arches over the central bay of windows and ornamental stringcourses and cornice. Though the building was organized by artists, from its beginning, a significant portion of its tenants were not artists. [171] The amenities and architectural scope of this cooperative building enabled only the wealthiest artists to live there.[172]

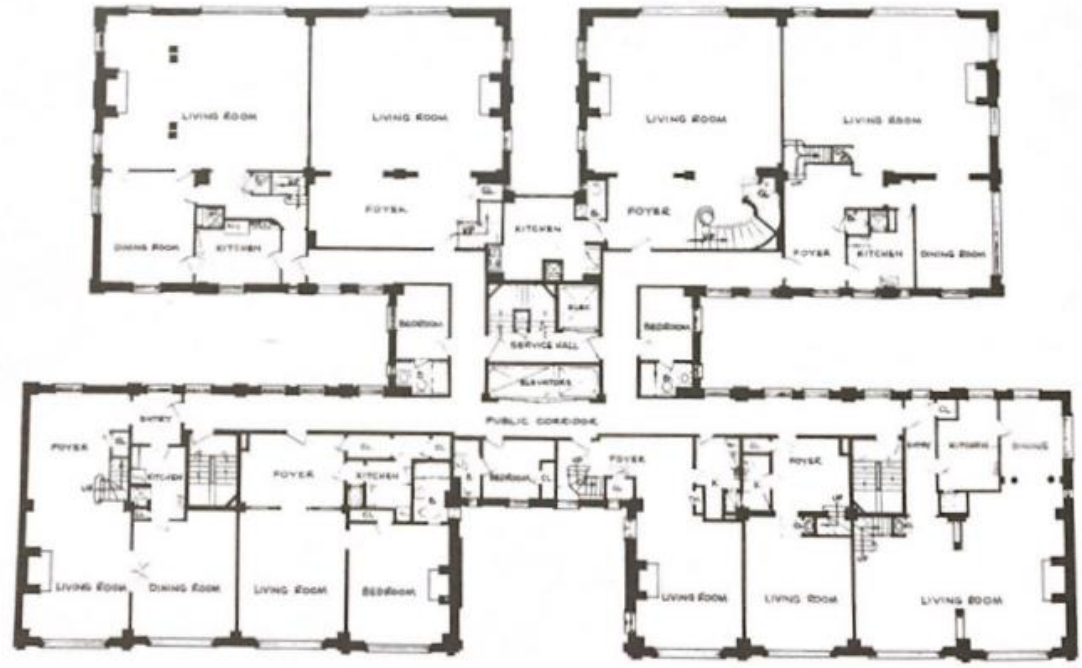
Figure 40. 1 West 67th Street - Central Park West, Irma and Paul Milstein Division of United States History, Local History and Genealogy, New York Public Library Digital Collections.

[170] Rebecca Dalzell, "How New York City Artists Invented a New Mode of Urban Living," *Curbed New York*, June 3, 2015.
[171] Ibid.
[172] Elizabeth Hawes, *New York, New York*, 173.

Figure 41. Hotel des Artistes, 2015, Photo by Kenneth Grant.



8th Floor Mezzanine



8th Floor

Figure 42. Plan of the Hotel des Artistes, from "Apartments for the Affluent," by Andrew Alpern.

In total, there were six studio buildings on 67th Street ranging in style and size with the tallest building on the block covering a 150-foot plot and stood twenty stories high. These taller studio buildings were marketed as apartment hotels for their height but served like studio buildings. The reason for this naming was a result of legislation passed by the Buildings Department in 1885 which set a height limit for apartment houses. Called the Daly Law, it restricted the height of residential buildings to seventy feet on side streets and eighty feet along avenues. Critics of the apartment house and concerned citizens were worried that the development of tall apartments would disrupt views of the street with their towering heights and would spread diseases in cramped halls and elevators. This law excluded hotels and office buildings, thereby singling out the apartment house for maximum height, but cooperative buildings pushing the height limit simply dubbed themselves apartment hotels instead.[173]

East 66th Street Studios

William J. Taylor, who helped to produce the first West 67th Street cooperative studio building, was responsible for the erection of another studio cooperative at 131-135 East 66th Street in 1906. This one departed from the previously established studio building convention of scant ornamentation and instead was an eleven-story Italian Renaissance Revival-style palazzo. The building, with its three-story pedimented doors, inner courtyard, and limestone exterior advanced the status of the studio building, much like the cooperative apartments by Hubert and Pirsson did.[174] The founders of this East 66th Street cooperative studio were business and financial men and well-established artists. Charles Merrill was the co-founder of a brokerage

[173] Ibid, 65.
[174] Ibid, 170.

house, Kenyon Cox was a painter and art critic, and Howard Ruskin was the President of the American Fine Arts Society. [175] A *Times* article from 1905 details the forming of a company to erect a studio building on East 66th Street with the leaders of the company being Walter, Russell, Frederick A. Richardson, and Granville Whittlesey, "who have been identified with the erection of studio and apartment buildings on West Sixty-seventh Street between Central Park West and Columbus Avenue."[176] This group chose architect Charles A. Platt to design the building, one of the best-known landscape and country-house architects in America.[177]

Platt was an aristocratic architect and a classicist but was also conscientious of the landscape in which he constructed his buildings. The height of the apartment building, no matter the style, can overpower the rest of the buildings on the street if not treated carefully, but Platt's integration of Italian Renaissance Revival-style apartments into New York city's streetscape demonstrated his interest in integration of styles. "The eleven-story palazzo did not look like it was more than twice the height of its five-story neighbors, for its roofline was heavy and its façade was divided into five horizontal sections, separated by stringcourses." [178] In 1907, Platt erected a second apartment building at 130 East 67th Street, nearly identical to his first cooperative apartment building on this street. This second building was comprised of large conventional studios and small apartments for bachelors.[179]

Platt's cooperative studios at 130-137 East 66th Street exemplified his Italian Renaissance Revival-style and were composed of seven duplex apartments which formed a U-shape around a courtyard. Platt's apartments usually included a library, a dining room with a large fireplace, a

[175] Ibid, 170-171.
[176] "In the Real Estate Field," *The New York Times*, March 28, 1905.
[177] Elizabeth Hawes, *New York, New York*, 170-171.
[178] Ibid, 172.
[179] Ibid, 172.

kitchen and servants' rooms, and bedrooms up to fifteen feet square. All of the suites, excluding the corner apartments, were centered on a large studio with eighteen-foot-high ceilings, that measured twenty-four feet wide and twenty-eight feet long. The large windows in each studio brought in an abundance of northern light. Platt's buildings were richly decorated with fine architectural details like dark wood paneling, spindle-turned staircases, carved fireplaces, and beamed and painted ceilings. His studios became known for their refinement. [180]

[180] Ibid, 170-172.

Figure 43. 131 East 66th Street and Lexington Avenue, Wurts Bros. (New York, N.Y.). September 12, 1945, Museum of the City of New York.

Figure 44. 131 East 66th Street, Interior, parlor, Wurts Bros. (New York, N.Y.), c. 1915-1935, Museum of the City of New York.

Gainsborough Studios

The Gainsborough Studios was a cooperative studio building built in 1907-08 and remains today. The structure was born out of the need for uninterrupted northern light which was achieved in this striking building with double-height windows.[181] A corporation of artists was founded to develop the building, calling themselves the Gainsborough Corporation after the artist, Thomas Gainsborough. The leaders of the corporation were three prominent artists, August Franzen, Elliot Daingerfield, and Colin C. Cooper, along with a businessman, Barron G. Collier. August Franzen was a portrait painter and his work today is displayed in the Brooklyn Museum, at Yale University, and in the National Gallery of Art. Swedish born, he studied there and in Paris before coming to the United States in 1890. In New York, Franzen occupied several studios before founding the Gainsborough. He had a studio at the Holbein Building at 146 West 55th Street, in the apartment at 1 West 30th Street, and in 1900 he moved into a studio at Carnegie Hall. The artists of the Gainsborough Studios had reached a level of success that allowed them to invest in this cooperative venture. They worked and socialized in the same circles and exhibited at the same gallery, the MacBeth Gallery at 450 Fifth Avenue. The Gainsborough, subsequently, was intended to attract artists of their same stature. [182]

[181] "Gainsborough Studios, *NewYorkitecture*, https://www.newyorkitecture.com/gainsborough-studios/, Accessed November 21, 2019.
[182] "Gainsborough Studios," Landmarks Preservation Commission, 4-5.

Figure 45. Gainsborough Studios, 222 Central Park South, Wurts Bros. (New York, N.Y.), c. 1910. Museum of the City of New York.

Figure 46. Gainsborough Studio, Image from streeteasy.com.

Figure 47. Entrance, Gainsborough Studios, photo by Sachner, 1978.

Together, they commissioned the architect, Charles Buckman, to design the building.[183] This co-op is situated at 222 Central Park South, and was designated as a New York Landmark in 1988. The exterior of the Gainsborough Studios reflects the intention of the building as a residence for artists by its ornamental frieze above the main entrance titled, "A Festival Procession of the Arts" by the sculptor Isidore Konti.[184] The upper third of the building is decorated in multi-colored tile laid in geometric patterns that give great visual interest. Also, above the main entrance is a bust of Thomas Gainsborough and the name engraved in stone 'GAINSBOROUGH STUDIOS.' It is believed that August Franzen was responsible for naming the studio building because of his deep admiration for Thomas Gainsborough.[185] Within the large window areas are smaller screens with a repeating trefoil pattern and a pediment. The Gainsborough Studios was innovative in its layout, utilizing the architect Buckham's device of interlocking floors which he patented in 1928. [186] Besides the large studios, innovative layout, and decorated façade, another desirable aspect of this cooperative studio building was its location on 59th Street. A wide boulevard, this street and its close proximity to Central Park to the north assured that the northern light would not be blocked by any new construction.[187] Only the rooms facing 59th Street featured double-height windows and were advertised as studios because northern light only shone on 59th Street. The apartment located to the rear of the building were smaller, and with no northern light, ideal for non-artist tenants.[188]

[183] Ibid, 2, 4.
[184] Ibid, 2.
[185] Ibid, 4.
[186] Ibid, 6.
[187] Ibid, 4.
[188] Ibid, 6.

GAINSBOROUGH STUDIOS

Nos. 222-224 WEST 59th STREET
Between Seventh Avenue and Broadway
Facing Central Park

IS a fireproof building, containing fourteen double and twenty-five single floor apartments. For convenience of location it is excellent, having a Subway and elevated railroad station two blocks distant; the Broadway and Eighth avenue surface cars, one block distant; the 59th street, Broadway and Columbus avenue and Sixth and Amsterdam avenue lines passing the door.

Built by WELLS BROS. CO. 1908

C. W. BUCKHAM Architect

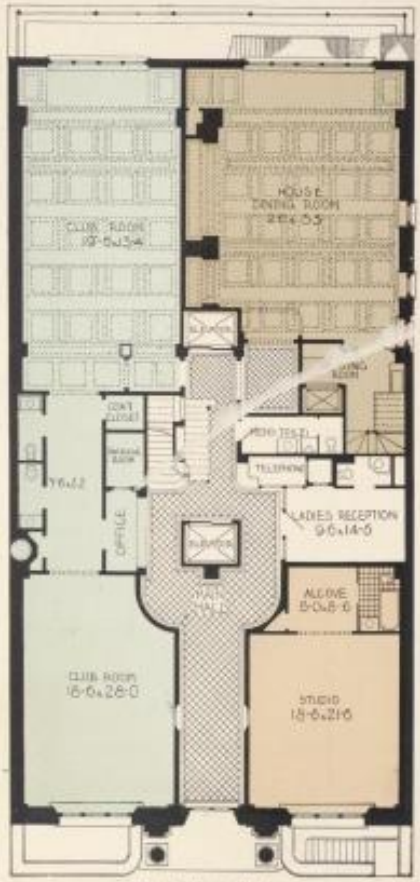
The building has an office, ladies' reception, package and telephone room, as well as a restaurant on the ground floor. There is also a laundry and a storage room.

The building is equipped with the vacuum cleaner system.

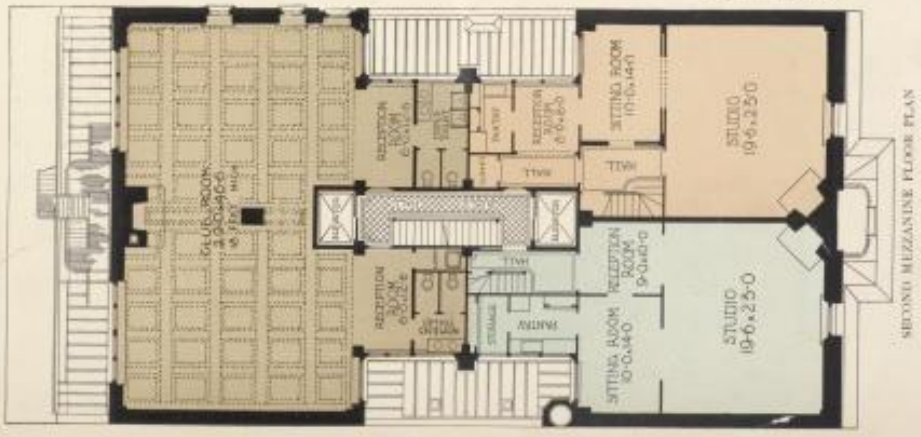
There are two large passenger elevators. The apartments are large, with every convenience, and all rooms are light, having direct access to the light and air.

Size: 50 feet front by 88 feet deep.

Rents of rear, $1,500; front, co-operative.



FIRST FLOOR PLAN



SECOND MEZZANINE FLOOR PLAN

Figure 48. Gainsborough Studios Floor Plan, from "Apartment Houses of the Metropolis," 1908.

The Washington Square Studios

A fourteen-story studio building was planned for Washington Square in 1916 by a group of artists who called themselves the Washington Square Studios and was built by the same architect as the Gainsborough Studios, Charles W. Buckham. Before construction had even begun on the building, several of the planned studios had been contracted out to artists in anticipation of this remarkable building. This large structure was managed by the David Knott Company which also operated The Holley and The Judson apartment hotels. An article on the studio building from 1916 asserts the advantages of having an on-site restaurant, "As the project is of the co-operative building type, this arrangement at once relieves the owners of the trouble and expense of management and leasing vacancies, and also assures them of a definite annual income." The apartments, excluding those not permanently leased by artists, were rented annually, leading to tenant turnover. The cost of the apartments in 1916 varied by apartment size but ranged from $9,000 to $16,000.

The building was divided by a central court that provided ample light to all the studios, but not the most-desirable northern light. The rooms facing the Square were designated for artist use while the rest of the rooms were smaller suites of two, four, or six rooms. The Washington Square Studio Building, like many other studio buildings, had an in-house restaurant. The ground level of this building contained a club and common rooms for the artists and the restaurant was located in the rear of the building.

Another aspect of the co-operative method that was attractive to artists was the ability to modify apartment details if the artist bought the apartment outright. The architect planned the building in his own method of interlocking suites. "This duplex connecting system of living quarters as worked out by Mr. Buckham affords a certain flexibility to increase or decrease the

apartment space, according to the needs, and it is the first time that such a plan has been worked out with such careful detail for practical requirements."[189]

The *Times* article detailing the plan for the Washington Square Studio Building includes an illustration of the proposed building, showing its Gothic Revival style with varying window treatments and ornate cresting at the top of the building. The revival style of this building was intentional for its location on Washington Square in proximity to Trinity Church and other "old New York" architectural works. Preservation of this area was a goal of the Washington Square Association in 1916 which valued high architectural style to sustain the charm of the neighborhood. A statement given at the Association's annual meeting in 1916 in relation to the new studio building opined, "If people are willing to live here when provided with neat homes at a reasonable price, it will lead to other improvements, which in time will aid materially toward restoring the old-time charm associated with the Washington Square

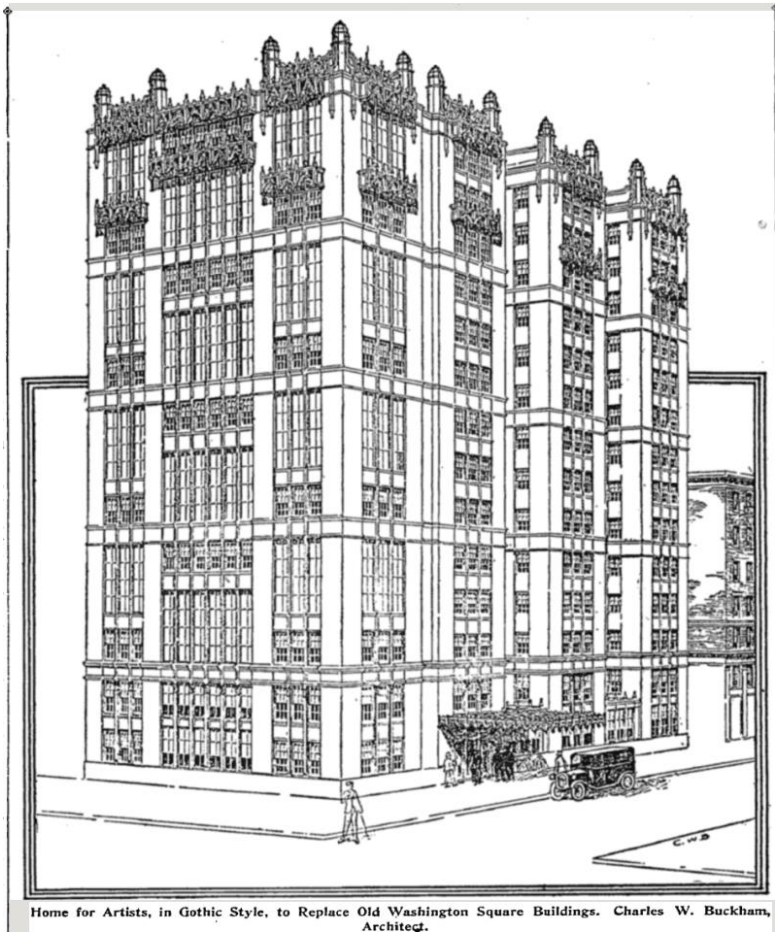

Home for Artists, in Gothic Style, to Replace Old Washington Square Buildings. Charles W. Buckham, Architect.

Figure 49. Washington Square Studio Building, The New York Times, 1916.

[189] "Fourteen-Story Studio Apartment House for Artists Planned For the South Side of Washington Square," *The New York Times*, April 2, 1916, 102.

locality."[190] The rector of Trinity Church, Dr. William T. Manning, also supported this mission. The Association was left with the task of managing the Washington Square area and Manning believed that the renovation of some of the more banal buildings into attractive private homes and studios apartments would be a successful way to beautify the neighborhood.[191]

Cooperatives for Artists and Others

The advantages of the co-operative method for constructing and managing apartment buildings explain why this system of financing persisted beyond studio buildings and was a prominent way of constructing apartment buildings through the twentieth century and after. Scholar Elizabeth Cromley shows how, with the acceptance of the apartment as suitable living quarters, owners identified certain amenities that were deemed necessary to have a successful cooperative apartment building. Co-opers pulled together their resources as part-owners of the building, resulting in a centralized system of property management.[192] The duplex became a common system in co-op studio buildings, and this system, too, was prevalent in apartment buildings throughout New York City. The innovations explored in the creation of studio buildings and apartment-hotels aided in the development of space-saving residential structures in this growing city, cultivating a cohesive architectural look of multi-storied buildings with pleasing facades and large windows. This style of living would continue to be popular among the artist community for the convenience that apartment-hotels and studio buildings afforded. The compact yet comfortable spaces could easily be rented out, catering to the bohemian lifestyle of artistic types.

[190] "Manning For Saving Old Neighborhoods," *The New York Times*, January 12, 1916, 10.
[191] Ibid.
[192] Elizabeth Collins Cromley, *Alone Together*, 157.

The apartment buildings of the late nineteenth century and early twentieth century represented the first modern apartments. The layout of apartments introduced in this period were still in use at the end of the twentieth century as they were developed around technological advancements that eliminated the need for servant labor and emphasized the freedom and practicality of convenience.[193] The constant state of construction in the city is and was a threat to many of these studio buildings, not only by demolition, but also the erecting of new buildings that could block the so-desired sunlight. Artists chased the sun to find the best studios.

[193] Ibid, 172-173.

CHAPTER 4

ADAPTIVE-REUSE AND THE STUDIO BUILDING

The Battle for Studios

In the 1930s, the affordability of housing in much of America was affected by the Great Depression during which local and federal governments offered housing subsidies to aid in this national dilemma. The United States Housing Authority and the Housing Act of 1937, also known as the Wagner-Steagall Act, were critical in providing affordable ways to abate this crisis. President Roosevelt signed this act into law offering financial assistance to state and local governments to provide safe and sanitary living accommodations for low-income families through public housing.[194]

These structures, however, were not ideal for artists who have a unique set of residential needs to accommodate their art making. As New York City grew and developers infiltrated artistic enclaves, owners raised rents, so artists looked to vacant industrial buildings and warehouses for live-work, loft, and studio spaces in neglected areas like SoHo for their appealing high ceilings and open floor plans. In this initial implementation of adaptive-reuse of industrial buildings to studio apartments and gallery spaces in the 1950s and 60s, living in an industrial building or warehouse was illegal as decreed by the city Buildings Department. [195] Artists lived surreptitiously in bare lofts with minimal amenities having no landlord to rely on when things

[194] "United States Housing Act (1937)," *The Living New Deal*, Accessed February 17, 2020, https://livingnewdeal.org/glossary/united-states-housing-act-1937/.
[195] Richard Florida, "Gentrification and Its Discontents," *The New Urban Crisis*, New York: Basic Books (2017), 60.

went awry. A writer and art critic living in Lower Manhattan during the 1960s recounts her loft experience:

> In the late 1950s, lofts were not yet chic. We visited artists on pitch-dark streets south of Houston Street; a faint light might be visible through an upstairs window; the downstairs door key was thrown out a window in a bag when we yelled up, and we might spend some time grubbing around in the gutter looking for it. Lofts then tended to be bare, grungy, and without much in the way of creature comforts – studios first and foremost, with a mattress, a clothes rack, a hot plate, and rudimentary plumbing. Since loft living was illegal, there was no landlord to complain to. Luckily most artists in those days were natural bricoleurs. In my first loft experience, in 1961, we begged the Bowery landlord down from seventy-five to sixty-five dollars per month because it was all we could afford; that was the last I remember seeing of him.[196]

By the early 1960s, loft-living was still illegal, prompting an artist's strike during which artists refused to exhibit their art in the city's art galleries and museums until the restrictions on factory buildings and the Buildings Department's eviction policy was relaxed.[197] The Artists Tenants Association, the Lower Manhattan Township organization, and the SoHo Artists Association led the battle until some of the restrictions were lifted in the early 1970s.[198] The Mayor of New York, Robert F. Wagner, Jr., agreed to allow artists to reside in commercial buildings if certain standards were met. The building was required to have a sufficient means of entering and exiting, pass a Buildings Department inspection, have no more than two artists occupying a loft building, and to put a sign on the building informing the Fire Department of an 'Artist in Residence.'[199]

[196] Lucy R. Lippard, "Low Life in Manhattan," *Archives of American Art Journal*, Vol. 49, No. ¾, Chicago: The University of Chicago Press (2010), 36.
[197] Stephen Petrus, "From Gritty to Chic: The Transformation of New York City's SoHo, 1962-1976," *New York History*, Vol. 84, No. 1, New York: Fenimore Art Museum (2003), 64.
[198] Lucy R. Lippard, "Low Life in Manhattan," 36-38.
[199] Stephen Petrus, "From Gritty to Chic," 64.

When loft-living finally received its certificate of occupancy that decade, the historic cast-iron factories and warehouses, previously occupied illegally by artists, were bought up by businesses and other professionals; "What had been envisioned as a true 'artists' neighborhood' had already capitulated to capitalism."[200] The transformation of lower Manhattan into a gentrified area began before the legalization of loft-living. Without rent caps in place, landlords could drive up rents, pushing out individual renters in favor of creating cooperatives and installing businesses that could afford higher prices.[201]

In the wake of this battle, some developers responded to the urgent need for affordable artist housing through the preservation and adaptation of industrial buildings to large studios.

Westbeth Artists' Housing

This adaptive-reuse project utilized government tax breaks to provide affordable housing for some of New York City's artists. It was called Westbeth Artists' Housing and consisted of a large complex of studio and residential units created from the former Bell Telephone Laboratories at 55 Bethune Street. The idea for Westbeth was born from the same need for affordable housing for artists in the city, but unlike the co-ops of the beginning of the twentieth century, many artists during the mid-century could not afford apartments in New York let alone finance an entire cooperative studio building. According to the institution's website, "Westbeth Artists' Housing… became one of the first examples of adaptive reuse of industrial buildings for artistic and residential use in the United States."[202]

[200] Ibid, 38.
[201] Ibid, 74.
[202] "History," Westbeth Artists' Housing, https://westbeth.org/wordpress/about/history/, Accessed January 9, 2020.

In 1961, Mayor Robert Wagner proposed his urban renewal plan that focused on the western section of Greenwich Village, just south of where the Bell Labs are located. The intention of this plan, stated by the Housing and Redevelopment Board, was to eliminate the industrial buildings and warehouses that were a threat to the neighborhood, but this plan was never enacted. Preservation activist Jane Jacobs wrote to the New York Landmarks Preservation Commission in 1963 urging that if Greenwich Village were to be designated as a historic district, the western edge of the neighborhood also should be included in the boundary. Bell Laboratories was one of several defunct industrial spaces in the area that were prime candidates for adaptive reuse projects.[203]

Westbeth is owned by the non-profit Westbeth Housing Development Fund Corporation, and the project was initiated by the well-known developer, William Zeckendorf, Sr. He saw the need for studio and residential space for New York's artists as many of the more-suitable studios were converted to smaller apartments to the benefit of the owner and developer, but not to those artists who require a large amount of space if painting, sculpting, or otherwise creating on a large scale. Zeckendorf believed that Bell Laboratories was an ideal candidate for this venture.[204]

The site for Westbeth was deemed significant for several notable events that happened at Bell Laboratories and was designated a New York landmark by the Landmarks Preservation Commission in 2011. [205] Additionally, Westbeth was added to the National Register of Historic Places and the New York State Registrar of Historic Places in December of 2009.[206] Bell Laboratories developed sound-on-film and gave the first public demonstration of television

[203] "Bell Telephone Laboratories Complex," Landmarks Preservation Commission, October 25, 2011, Designation List 449.
[204] Lynn Schafran, "'I' Site and Westbeth: Two Solutions to One Problem, *Members Newsletter*, No. 7, New York: Museum of Modern Art (1969-1970), 6.
[205] "Bell Telephone Laboratories Complex," Landmarks Preservation Commission.
[206] "History," Westbeth Artists' Housing.

here.[207] Originally, the site was constructed with thirteen buildings for Western Electric in 1868. Bell took over in 1898, but in 1966 relocated its labs to New Jersey.[208]

With 625,000 square feet of floor space, large windows, and high ceilings, this building would provide 383 residential and studio units. The complex encompasses three buildings of which the main building contains the residential units, the L Building contains the New School, and the I building contains artist studios and commercial spaces.[209] The units vary, some having studios incorporated into the residential unit and others with studios in an adjacent wing.[210] The units range from 700 to 1,300 square feet for an efficiency studio to a 'three-bedroom' unit with respective rents ranging from $110 to $190 a month in the years shortly following its opening. The building was sandblasted and white-washed but the interior terra cotta vaulting was plastered over, "producing gracefully rippled ceilings that contrast marvelously with the narrow hallways and conventionally straight-walled apartments."[211]

[207] Lynn Schafran, "'I' Site and Westbeth," 6.
[208] "History," Westbeth Artists' Housing.
[209] Ibid.
[210] Lynn Schafran, "'I' Site and Westbeth," 7.
[211] Ibid, 7.

The architect of Westbeth's renovation was Richard Meier; this project was his first significant architectural work. His design inspiration was Le Corbusier's Unite d'Habitation in Marseilles, France. In addition to the 383 single-story and duplex residential units, gallery space, performing space, and common studio spaces, Meier incorporated several features to make the building more accessible to residents. The truck access loading platform on West Street was converted to a pedestrian entrance, and additional entrances were added along Bethune Street and the south side of the building. Two buildings on the complex, 155-157 and 159-161 Bank Street, were demolished and replaced with a park, and the central courtyard was opened up. Curved steel fire escapes were added to each balcony, and a concrete ramp to the second story was installed.[212]

Figure 50. Westbeth Artists' Housing, exterior, street level view. Richard Meier and Partners, Image: 1970.

[212] "Bell Telephone Laboratories Complex," Landmarks Preservation Commission.

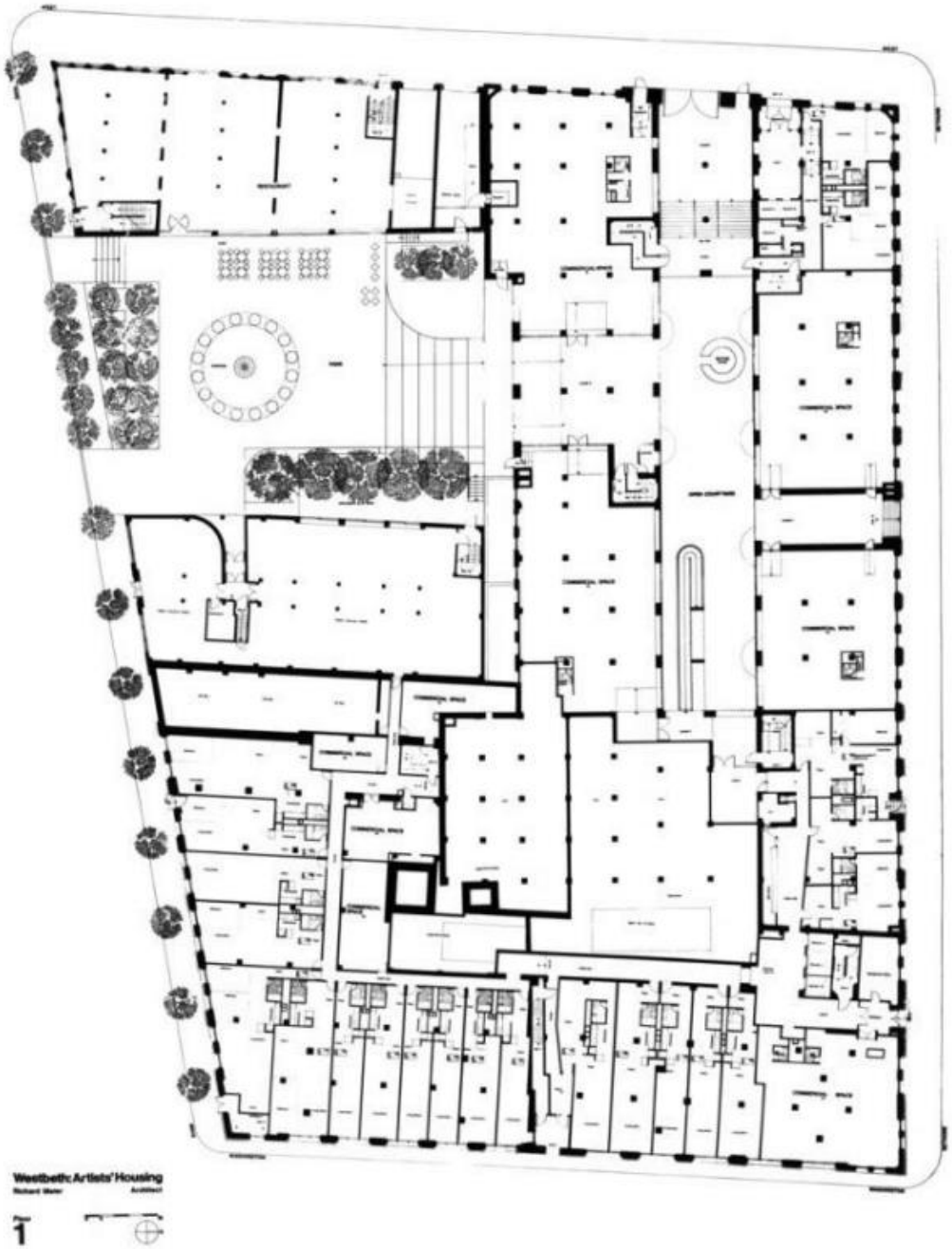
Figure 51. Westbeth Artists' Housing, interior, typical bathroom, staircase. Richard Meier and Partners, Image: 1970.

Figure 52. Westbeth Artists' Housing, exterior, facade.. Richard Meier and Partners, Image: 1970.

Figure 53. Westbeth Artists' Housing, interior, typical living/working area. Richard Meier and Partners, Image: 1970

Figure 54. Westbeth Artists' Housing, interior, typical work/dining area. Richard Meier and Partners, Image: 1970.

Figure 55. Westbeth Artists' Housing, exterior, courtyard, ramp. Richard Meier and Partners, Image: 1970.



**WESTBETH FLOOR PLAN WITH COURTYARD
BY RICHARD MEIER**

Figure 56. Westbeth Floorplan with Courtyard, Richard Meier.

The project was funded by the National Council of the Arts and Government, of which Roger Stevens was the chairman and oversaw the financing of the project, and the Kaplan Fund, both of which made a $750,000 grant to the Westbeth Corporation to close the contract and begin the renovation. The grant was matched by Federal Housing Authority mortgage financing which supplied the twelve million dollars needed for acquisition and conversion of the building.[213] The financing made possible by the FHA presented its own set of challenges; its regulations limited the space available to artists depending on their family size, not the type of art they made. An artist with children, even if making art on a small scale, would qualify for a larger studio than a single artist working on a monumental scale.[214]

Westbeth received many applications upon its opening, and the residents were selected by a group of Westbeth Sponsors comprised of artists of every medium, museum directors, critics, and West Village community leaders. Applicants had to prove that they were serious artists by producing three letters of reference from recognized artists or teachers. Applicants themselves were not very often well-known, and their income had to fall between $6,000 and $10,000 a year.[215] Today, the units remain affordable for the area although they are not rent-controlled. Many of the artists took advantage of this inexpensive housing and have remained there long after the initially-expected five years. Westbeth now legally qualifies as a naturally occurring retirement community as sixty percent of the tenants are in their seventies, eighties, and nineties. Westbeth even offers to its tenants free senior wellness classes in activities like yoga, singing,

[213] Lynn Schafran, "'I' Site and Westbeth," 7.
[214] Ibid, 7-8.
[215] Stephen Petrus, "From Gritty to Chic," 67.

sound healing, and improvisation. The rents today range from $700 to $4,000 a month, a bargain for the neighborhood and for the space. [216]

Though the majority of the residents at Westbeth Artists' Housing are not regular household names, the institution values artist at all levels, regardless of their notoriety. Some of the more well-known artist tenants, however, are (or were) Merce Cunningham, a choreographer of modern dance, Nam June Paik and Shigeko Kubota, a couple in the video arts, and photographer Diane Arbus.[217] One of Arbus's (1923-1971) most notable works is *Child with Toy Hand Grenade in Central Park, N. Y. C. 1962* (1962), acquired by the Museum of Modern Art in 1964.[218] Today, Westbeth's primarily elderly artists continue to work in a variety of mediums, happy to remain in this affordable facility. Though initially successful, the failure of Westbeth's board to enforce the five-year limit to residency has left many young artists neglected, unable to offer them security and affordable studio and residential space while they begin their careers.[219]

Figure 57. Diane Arbus, Child with a toy hand grenade, Central Park, N.Y.C., 1962, The Museum of Fine Arts, Houston, gift of Manfred Heiting, The Manfred Heiting Collection.

[216] Julia Fiore, "Inside New York's Last Remaining Artists' Housing," *Artsy*, February 1, 2019, www.artsy.net/article/artsy-editorial-inside-new-yorks-remaining-artists-housing.
[217] Ibid.
[218] Anthony Lane, "In The Picture: A New Biography of Diane Arbus," *The New Yorker*, May 30, 2016.
[219] Julie Fiore, "Inside New York's Last Remaining Artists' Housing."

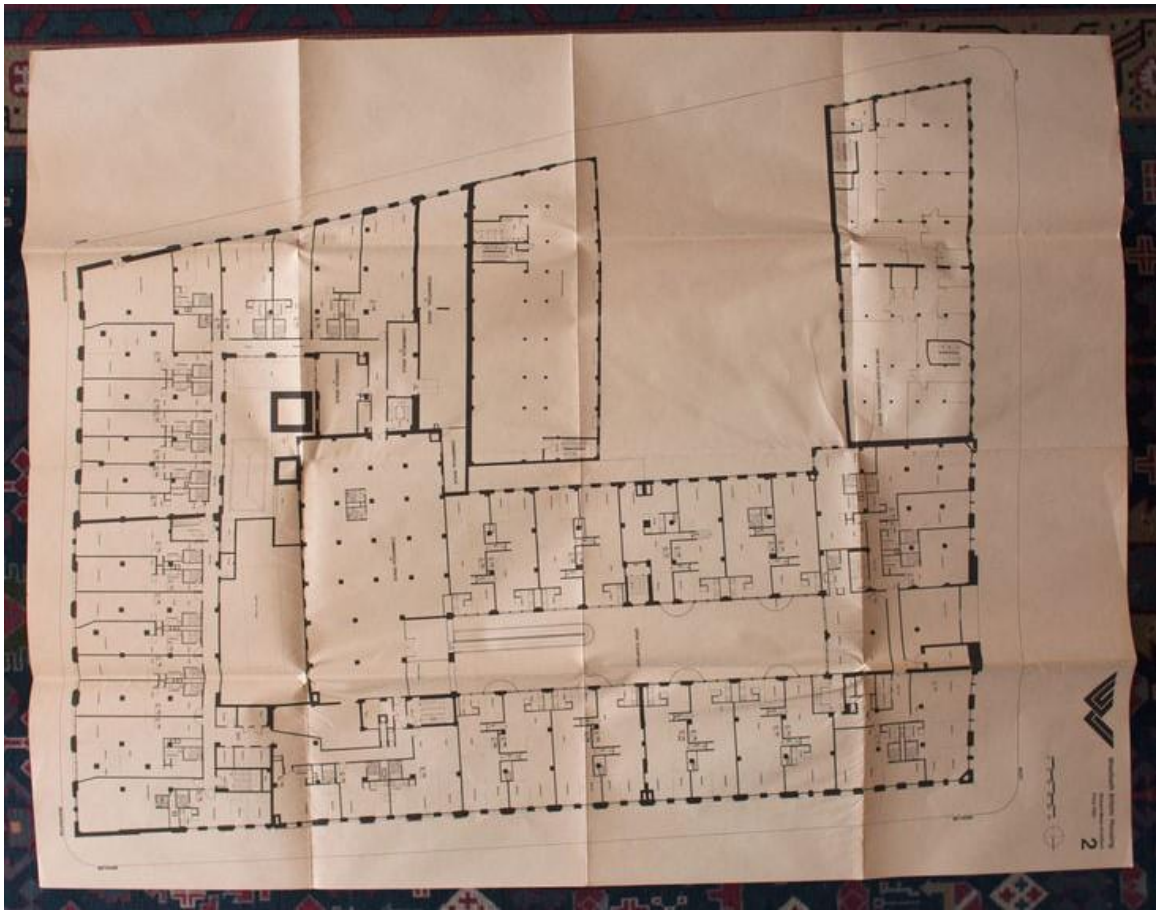


Figure 58. Architect Richard Meier's blueprint of the second floor, Westbeth Artists' Housing, Photo by Frankie Alduino.

El Barrio's Artspace PS109

A more recent example of an artist live-work space in New York is El Barrio's Artspace PS109, located in East Harlem and completed in 2014. The project to provide affordable, below-market-rate, studios and residences adapted the neighborhood's historic elementary school destined for demolition, saving a significant structure for the community and giving back to local artists and their families.[220]

The project was a collaboration between a Minneapolis-based organization called Artspace, whose mission is to advocate for artists' space needs,[221] and El Barrio's Operation Fightback, a community-driven development organization in East Harlem.[222] Artspace was founded in 1979 and in the late 1980s it transitioned from advocate to developer. Its first three live-work projects were accomplished in the 1990s in Saint Paul: the Northern Warehouse Artists' Cooperative (1990); Frogtown Family Lofts (1992); and, Tilsner Artists' Cooperative (1993).[223]

The El Barrio project aimed to assist artists in low-income East Harlem by creating well-designed accommodations for an affordable price and preserving and reinvigorating a community landmark. The building was the former Public School 109 on East 99th Street that operated from 1905 to 1996. It sat vacant for twenty years and was to be demolished, but community members and preservation activists rallied to save the building and secure its listing on the National Register of Historic Places. The school is a five-story Gothic Revival-style building adorned with gargoyles and terra cotta, ornaments that were stripped in preparation of demolition but later restored. [224]

[220] Jake Mooney, "Artist Project Gets Tax Break," *The New York Times,* February 19, 2012.
[221] "History," *Artspace*, Accessed January 19, 2020, www.artspace.org/history.
[222] Jake Mooney, "Artist Project Gets Tax Break."
[223] "History," *Artspace*.
[224] Ibid.

Figure 59. El Barrio's Artspace PS109, Image from Artspace website.

Figure 60. Detail of exterior ornament, El Barrio's Artspace PS109, Image from Artspace website.

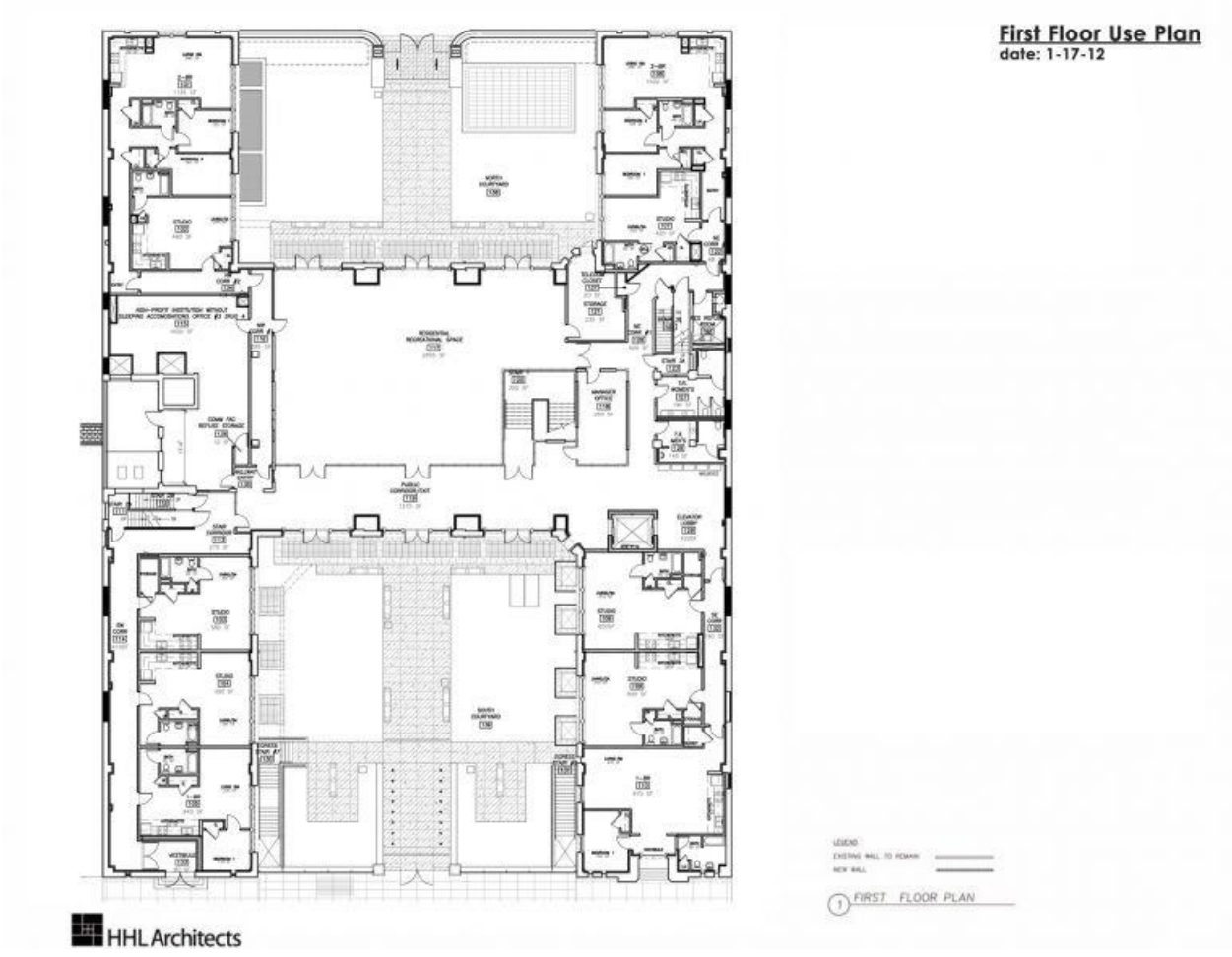


Figure 61. El Barrio's Artspace PS109 First Floor Plan, Image from Artspace website.

El Barrio was awarded a federal low-income housing tax credit worth about $24 million along with historic tax credits and arts credits to finance the project. Nearly $37 million out of the total $52 million required for the restoration were secured by state and federal tax credits.[225] Without this financial assistance, the building would likely have been demolished or repurposed as luxury apartments to justify the cost of restoration.[226] The housing includes 90 one-bedroom studio apartments with rents ranging between $500 and $1,100 per month,[227] as well as 15,000 square feet of gallery space for the arts community in East Harlem.[228] Like Westbeth, artists must meet an income requirement to qualify for an apartment at El Barrio PS109. For the less expensive $500 per month apartments, artists must prove an annual income below $23,520.[229] The project was contested by some, perceived as a costly way to provide cheap housing for only a few New Yorkers.[230]

The apartments are decorated simply with white walls and dark trim and are filled with sunlight from the large windows in each unit. Wall space both inside the apartments and in the common areas may be adorned with art of the tenants as well as the local community. In June of 2019, El Barrio's Artspace PS109 exhibited the works of East Harlem's senior residents called Covello @ PS109 Making Art Work. Artists of the Leonard Covello Senior Program displayed works of various mediums including painting, ceramics, and textiles.[231] The exhibition was free

[225] Jim Buchta, "Rebuilding cities, one easel at a time," *Star Tribune*, July 8, 2012.
[226] Ibid.
[227] Jake Mooney, "Artist Project Gets Tax Break."
[228] Joey Scarborough and Michael J. Feeney, "Artists to get new affordable housing options in El Barrio," *New York Daily News*, October 1, 2013.
[229] Claire Voon, "NYC Housing Realities: 53,000 Artists Apply for 89 Affordable Apartments," *Hyperallergic*, August 4, 2014, https://hyperallergic.com/141586/nyc-housing-realities-53000-artists-apply-for-89-affordable-apartments/, Accessed January 19, 2020.
[230] Justin Davidson, "The Beauty (and Limitations) of El Barrio's Artspace PS109," *NYMag*, February 5, 2015, nymag.com/intelligencer/2015/02/beauty-and-limitations-of-artspace-ps109.html.
[231] "Covello @ PS109 Making Art Work," El Barrio's Artspace PS109, "Calendar", Accessed February 26, 2020, https://www.artspaceps109.org/upcoming-events/2019/5/30/covello-ps109-making-art-work.

to the public, and Covello teachers even held free public art workshops.[232] These endeavors counteract the negative opinions of those who see the space benefitting only a few people rather than the neighborhood.

Figure 62. El Barrio's Artspace PS109, Image from Artspace website.

[232] K. E. Neighbor, "Artwork of Seniors Exhibited at El Barrio's Artspace PS109," *Patch, New York City, NY*, June 27, 2019, https://patch.com/new-york/new-york-city/artwork-seniors-exhibited-el-barrio-s-artspace-ps109.

Figure 63. El Barrio's Artspace PS109 Studio Apartment, Image from Artspace website.

Figure 64. El Barrio's Artspace PS109 Studio Apartment, Image from Artspace website.

New York City wasn't the only city to suffer from the lack of affordable housing for artists. One year after the creation of Westbeth, Project Artaud was established in 1971 in San Francisco. The founding members of this company rehabilitated and adapted a 1925 factory building to create housing and studio space for artists. The company exists today, operating as a member-run and –supported non-profit organization. The project was named after the French avant-garde theater artist Antonin Artaud who, too, saw the benefit of non-traditional studios. Project Artaud manages seventy live/work studios, as well as arts nonprofits, theaters, and galleries.[233]

Figure 65. Early work on the Project Artaud warehouse, formerly the American Can Company factory. Photo by Marino Colmano, from Foundsf.org.

[233] "History," Project Artaud, Accessed March 2, 2020, https://projectartaud.org/history/.

Philadelphia is home to the Greene Street Artists Cooperative, a 1992 artist live/work building in the historic Germantown neighborhood. This cooperative contains seventeen living + studio units in the old 1919 Wirt factory located at 5225 Greene Street. The project was managed by the Philadelphia Historic Preservation Corporation who identified the Wirt factory as a threatened historic resource and prime candidate for adaptive-reuse. The cooperative is financed by members who each own a share in the company and apartments in the building.[234] The Green Street Artists Cooperative, though a small endeavor compared to the many projects managed by Artspace, demonstrates how a local community and its preservation organization can implement affordable artist housing. These modern studio apartment buildings represent ongoing efforts across the country to adapt threatened, historic properties to affordable artists' housing, giving agency to local municipalities and artist communities, while continuing the tradition of the studio apartment building.

Figure 66. Greene Street Artists Cooperative, April 2019, Google street view.

[234] "About GSAC," Greene Street Artists, Accessed March 2, 2020, http://www.greenestreetartists.org/aboutGsac.aspx.

CONCLUSION

Most New York artists now are not living in studio buildings like El Barrio's Artspace PS109 and Westbeth; instead the trend in recent years has shown artists living and working out of two-bedroom apartments rather than separate residential and studios spaces. The term "studio apartment" does not necessarily attract artists as it has become used to describe any apartment with an open concept and large windows. These spaces also attract wealthy doctors, lawyers, and business persons because they are marketed as chic, modern accommodations. These spaces are increasingly used as commercial offices as there has been more of a demand for bare warehouse-style spaces used as customizable offices following the growing trend of co-working and maker spaces and temporary offices used for a variety of businesses.

Most artists cannot afford to rent a studio in addition to their housing as rents have risen. The struggle to afford devoted studio space has even forced artists to adapt their art forms to a smaller space, and the artists who need more sizable work spaces are moving out of the city.[235] Artists find themselves hopping from place to place across the city as rents increase, causing significant fragmentation among artist communities. The rising cost to rent both residential and work/professional spaces in the city have led to the decline in artist communities or neighborhoods as there is not always one place that artists are flocking to.[236]

The solution of artist-built cooperative studio apartment buildings is fading. Mostly, it is large developers who have the means to invest in the development or maintenance of large studio

[235] Kim Velsey, "Artist's Studio: How About the Living Room?," *The New York Times*, November 29, 2019.
[236] Ibid.

apartments and live-works. The city does not have the same art hubs that meant so much to the local creation of art as artists can no longer afford to settle in communities but must settle for any space they can afford. In the later nineteenth century, New York City art centers were publicized in newspapers and magazines so even tourists knew where to find studios they could visit.[237] Artists in the nineteenth and twentieth century were major contributors to the development of New York, its physical fabric, economic growth, and social and cultural character. As the city has been almost completely turned over to large developers, artists and those organizations who see the value of artists remaining in the city, must now rely on the resources of large institutions to procure affordable artists' housing.

This issue of affordable housing is also a question of gentrification. In many cases artists act as gentrifiers in their hunt to find affordable residential and studio space, and this process often leads to the displacement of long-time residents and businesses. As capital follows, artists, too, may be pushed out by developers, raising rent prices and forcing artists to nestle in new neighborhoods, continuing the cycle.

Despite this evidence of artists being agents of gentrification, there are benefits to having a rich artistic presence in a community. A 2017 study of New York by the University of Pennsylvania's Social Impact of the Arts Project in collaboration with Reinvestment Fund showed that the presence of cultural resources in a New York neighborhood has a significant positive impact on the wellbeing of the residents in the categories of schools, health, and crime rate. The study found that the more affluent neighborhoods in New York City have higher concentrations of non-profits, for-profits, artists, and cultural participants, but many low- and moderate-income neighborhoods have more cultural assets than would be expected based on

[237] "Some of the Art Attractions of New York," *National Academy Notes including the Complete Catalogue of the Spring Exhibition, National Academy of Design*, No. 5 (1885).

economic level. This is beneficial because, "clusters of community-based resources and grassroots groups – participatory and embedded programs, artists, and artisans – can provide a foothold for building programs that improve other dimensions of social wellbeing and spread those benefits to neighboring communities."[238]

Many local authorities and state governments see the value of a rich artist community and the economic potential they offer, which is why many municipalities are beginning to implement programs to provide affordable housing subsidies to artists. An article by Elizabeth Strom in 2010 outlines a survey she conducted through interviews with state and local governments on their approach to subsidized artist housing, using both federal programs like the Community Development Block Grant and the Low Income Housing Tax Credit and local tactics such as city tax revenue, linkage fees, or tax increment financing revenues.[239] Strom found that in many cities there have been efforts by local governments to create artist housing programs, but upon further investigation it seems that only a few cities had development programs with more than one or two sites.[240] Among her interviewees, 89 percent identified a goal of artist housing "to catalyze the revitalization of a particular building or neighborhood," but their aspirations did not stop there. Cities have enacted artist housing programs in the hope that the small investment in housing a few dozen artists will have a positive, rippling effect on the surrounding neighborhood. In at least some cases they believe that artist housing will attract affluent art collectors who will then patronize local businesses.[241]

[238] "Cultural and Social Wellbeing in New York City," The University of Pennsylvania's Social Impact of the Arts Project in collaboration with Reinvestment Fund, 2017.
[239] Elizabeth Strom, "Artist Garret as Growth Machine? Local Policy and Artist Housing in U.S. Cities," *Journal of Planning Education and Research*, Vol. 29, No. 3, Association of Collegiate Schools of Planning (2010), 369-370.
[240] Ibid, 375.
[241] Ibid, 375.

Artists themselves can benefit local economies because they represent a special class. Artists, on average, do not procure much income and qualify for housing projects funded through the Low Income Housing Tax credit program which requires their incomes to not exceed 50-60 percent of the area's median income. Even knowing this, artists are not identified as one of the neediest occupational groups. Typically, an artist's income is not made from their art alone, but a combination of art sales and income from another or multiple other jobs. In this way, artists represent a special class, poor in income but rich in cultural capital.

Housing subsidies are allotted based on income and special needs, generally addressing the elderly and the disabled. The case can be made that artists fall into the category of special needs for their residential or live-work spaces often have unique requirements such as space to accommodate large paintings or sculptures, space for dance, or space to practice an instrument without disturbing the surrounding neighbors. One can argue that typical urban housing does not meet these requirements, demonstrating artists as a special needs population.[242]

Supplying artist housing then becomes a unique challenge, but one worth overcoming based on the benefits to the community. David Ley notes in his article titled "Artists, Aestheticisation, and the Field of Gentrification," "Artists are very special members of the middle class for they stretch its imagination, its desires, even its practices, beyond its norms and conventions. The artistic lifestyle, like creative art-work, deliberately presses the border of conventional middle-class life, while at the same time representing its advancing colonizing arm."[243] The culture surrounding an artist community is one unique to that occupation and has the potential to spread and influence the surrounding areas. There is little evidence that the

[242] Ibid, 370.
[243] David Ley, "Artists, Aestheticisation, and the Field of Gentrification," *Urban Studies*, Vol. 40, No. 12, Carfax Publishing (2003), 2533.

presence of artists causes economic growth in neighborhoods, a fact that should be understood by local municipalities who wish to establish an artist community where there was not one, but the tool of subsidized artist developments can aid greatly in maintaining artist populations in growing neighborhoods where, without dedicated live-work spaces for artists, the rising cost of rent threatens to push them out.[244]

Current trends in artists' housing do not negate the significance of the studio apartment building, though most artists are not living in them, as central to the city's development as a national and international art center. It is not likely that preservation and affordable housing advocacy organizations will change the status quo by implementing affordable studio apartment buildings to house all of New York City's artists, but these efforts, at least, demonstrate the recognized value of artists to the city's culture and development. New York artists ruminating on the history of housing and gentrification organized an exhibition taking place in April of this year. The project, titled After the Plaster Foundation, combines sculpture and photographic media representing the rapid and visual change in New York neighborhoods and the limitation and exclusivity of the built environment. Inspired by underground artist and filmmaker Jack Smith's SoHo loft which he called The Plaster Foundation, this new exhibition references this artist's struggle with housing. Evicted from his loft in 1971, his work reflects his experience during a time of both deindustrialization and reinvestment in FIRE (finance, investment, real estate). After the Plaster Foundation features works by Jennifer Bolande, Ilana Harris-Babou, Heather Har, Simon Leung, Shawn Maximo, Sondra Perry, Douglas Ross, Peter Scott, Krzysztof Wodiczko, Caroline Woolard, and Betty Yu, and artifacts from the collection of Museum of

[244] Meghan Ashlin Rich, "'Artists are a tool for gentrification': maintaining artists and creative production in arts districts," *International Journal of Cultural Policy*, Routledge (2017), 729.

Capitalism."[245] The After the Plaster Foundation exhibition demonstrates the relevance of this discussion on affordable artists' housing in New York City and how these concerns evoke historic references.

Hunt's assumption of the value of the apartment building and the studio building were correct because, since the creation of the Tenth Street Studios in 1857 and the Stuyvesant Apartment in 1870, the apartment building has dominated the New York cityscape for over a century, housing individuals and families of all classes. The influence of the studio apartment building and artist tenants bolstered the appreciation of apartment-style living, and normalized multi-story residential dwellings among the nineteenth-century upper-middle class who, having only the unsavory tenement and French apartment as reference, doubted the suitability of this type of accommodation. The value of apartment and studio buildings increased with cooperative construction and ownership. The financial feasibility of the cooperative method affected the number of studio apartments built at the end of the nineteenth and beginning of the twentieth century, increasing in number as banks and developers recognized their probability. Today, many of the remaining cooperative studio apartment buildings have been designated as historic New York landmarks, both in form and function. Furthermore, recent interests in adapting existing structures for the use of affordable studio apartment buildings highlight the ongoing significance of this building type, utilizing modern preservation tools. Though not the current mode of housing New York's artists, the influence of the studio apartment building to the city's history and development is evident. Endeavors to further investigate the history of this building type and efforts to establish more of them are worthwhile to better understand New York City's

[245] "After the Plaster Foundation," *Queens Museum*, Accessed on April 3, 2020, http://queensmuseum.org/2019/12/after-the-plaster-foundation.

physical and cultural development, and to provide affordable housing and studios for one of New York's most-valued groups, its artists.

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APPENDIX

STUDIO APARTMENT BUILDINGS TABLE

Building	Date	Architect	Address
The University Building	1833-34	Ithiel Town, Alexander Jackson Davis, James Dakin, and David B. Douglass	Between Washington Place and Waverly Place
The National Academy of Design	1863-65	P. B. Wright	Park Avenue and 23rd Street
Tenth Street Studio Building	1857	Richard Morris Hunt	51 West 10th Street (was 15 10th Street)
YMCA Building	1869	Renwick and Sands	4th Avenue and 23rd Street
Sherwood Studio	1880	John H. Sherwood	57th Street and 6th Avenue
The Benedick	1879	McKim, Mead, and Bigelow	80 Washington Square East
The Rembrandt	1881	Hubert and Pirsson	152 West 57th Street
Bryant Park Studios	c. 1900	Charles Rich	80 West 40th Street
25 West 67th Street	1901-1903	Sturgis & Simonson	25 West 67th Street
The Atelier Building	c. 1903	Pollard and Steinam	29-33 West 67th Street
Central Park Studios	1904-1905	Pollard and Steinam	11-15 West 67th Street
The Colonial Studios	1906	Pollard and Steinam	39 West 67th Street
50 West 67th Street	c. 1915	Shape & Bready	50 West 67th Street
The Hotel des Artistes	1916	George Mort Pollard	1 West 67th Street
131-135 East 66th Street	1906	Charles A. Platt	131-135 East 66th Street
Gainsborough Studios	1907-1908	Charles Buckman	222 Central Park South (or 59th Street)
The Washington Square Studios	1916	Charles Buckman	Washington Square
Westbeth Artists' Housing	1970	Richard Meier (renovation architect)	55 Bethune Street
El Barrio's Artspace PS109	2014	Hamilton Houston Lownie Architects and Victor Morales Architects (renovation architects)	215 East 99th Street