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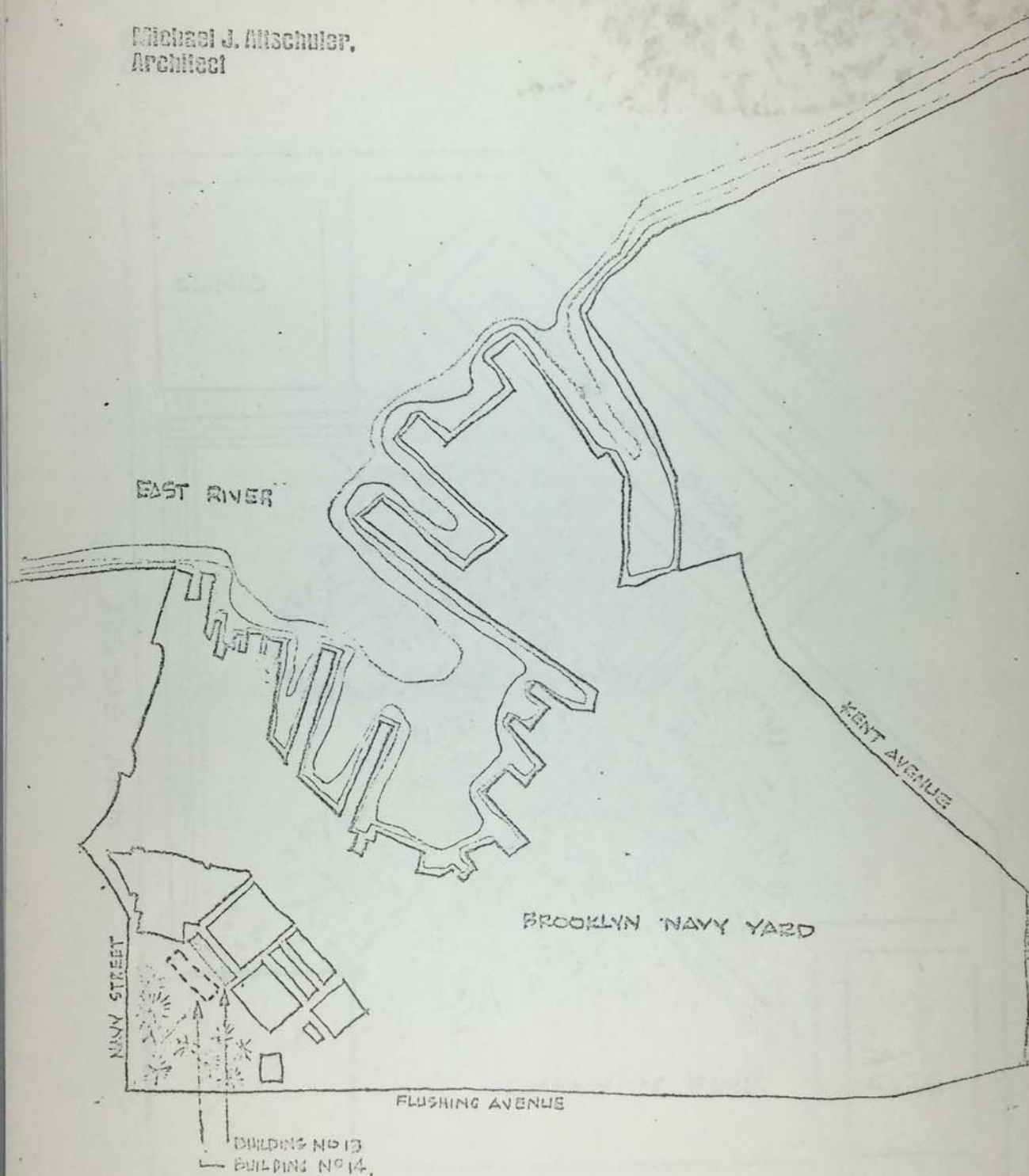
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Michael J. Aischuler,
Architect

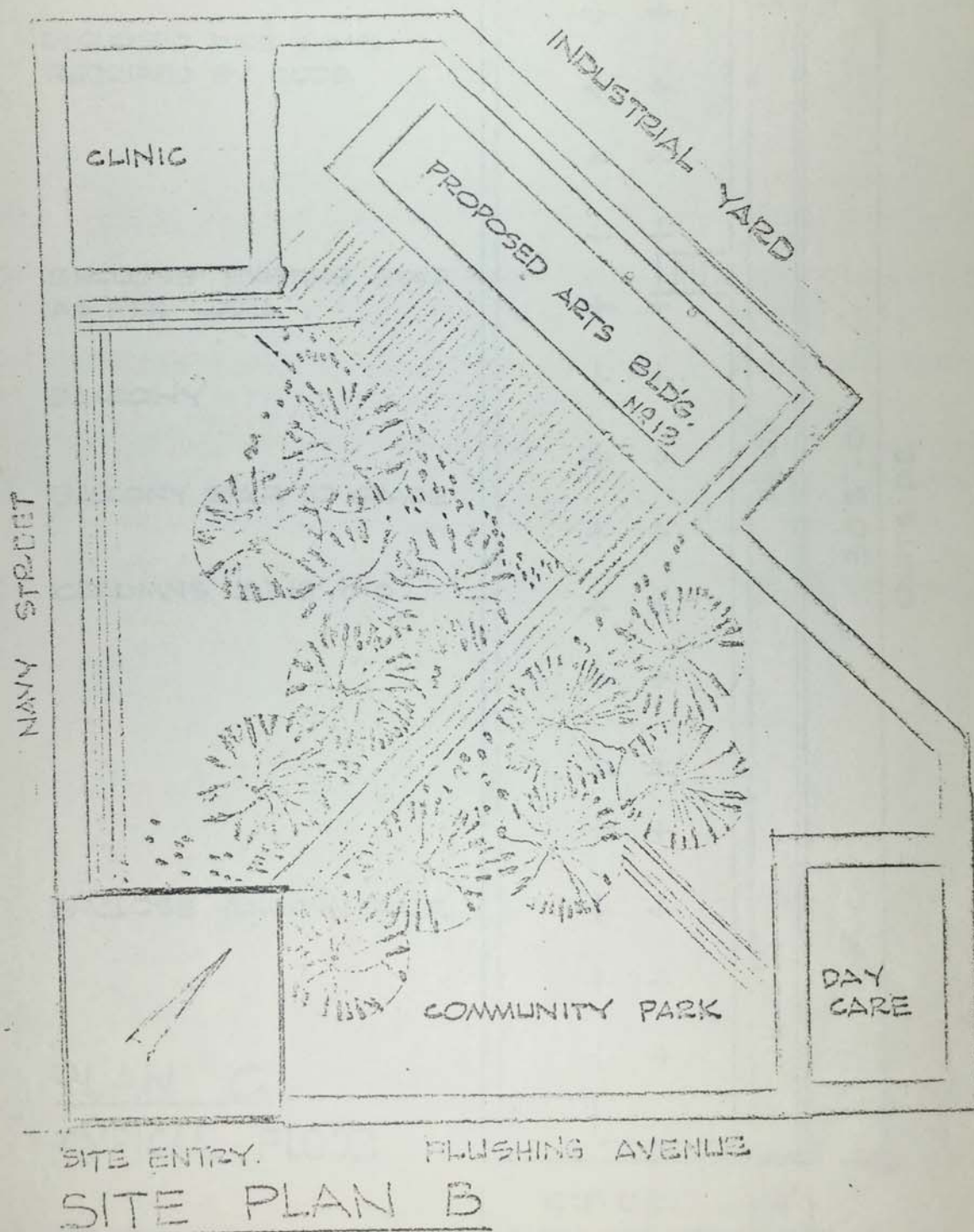


SITE PLAN A

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Architect



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Michael J. Altschuler,
Architect

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ENCLOSE EXISTING STAIR
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BALCONY

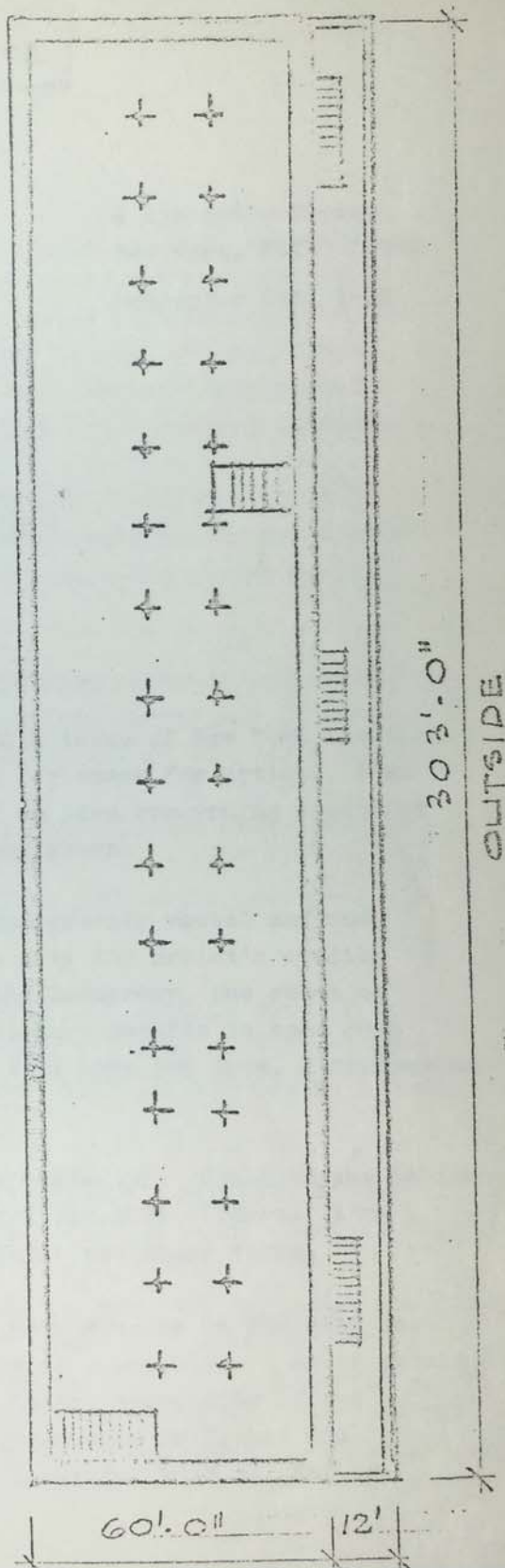
BALCONY STAIR TO GRADE

COLUMNS 16' 18" O.C.

ENCLOSE EXIST'G. STAIR

PLAN C

TYPICAL FLOOR



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ORGANIZATION STORAGE SPACE

6 Rivington Street
New York, N.Y. 10002
September 6th, 1972

Ms. Alanna Heiss
Program Director
Municipal Art Society of New York
41 East 65th Street
New York, N.Y.

Dear Ms. Heiss,

After reading in the August 28th issue of New York Magazine of your efforts and struggles for space for artists, I am prompted to write to you with an idea concerning space for artists which I've had for many years.

The idea to utilize some of the grossly wasted and now standing vacant spaces in the city for artist's studios is evident. However, given the buracracy, the reams of regulations, statutes and necessary permits to open such space for utilization is, as I am sure you know, a tremendous if not hopeless task.

Surely the city needs no more Wastbaths. Could anyone believe that that space is what the artists call studios. I'm surprised so many artists took up residence there.

On the other hand, visits to many studios in the city one finds a gross misuse of the space available. A large amount of the space in most artists lofts, especially if two people are in residence, is given over to living and little to working. How many beautiful 2500 sq. ft. of

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unobstructed space have been occupied by artists, only to have the first alteration after toilet and hot water be partitions? No one can criticize the sectioning off, or beautification of space to adapt to ones own use. But, the point here is that a good many artists do not need all that space for working. Excluding outsized canvases one can only work an arms length away from the canvas. Given space to view the work from a distance, and space for what ever machinery the artist may have or need for his work, is essentially all that is required by the working artist.

The space eater is not the wife with curtains or potted plants. (I've heard artists complain about lack of space while we walked around a permantly set up ping-pong table.) Looking around what we see as eating up the space is finished work. STORAGE SPACE IS THE BIGGEST AREA EATER AN ARTIST HAS. A good many lofts utilize only 1000-1200 sq. ft. of space for actual work - half a loft - the rest goes for living and STORAGE.

Robert R. Roshenback

While the city cannot be cajoled into opeinig some of it's unused space for living and working, perhaps it could more easily be coerced into allotting space for storage on a token monetary basis.

For example, there is a school on Spring and Mott streets now used for maintenance and storage. I cannot believe that all those rooms are filled with paraphernalia. If such spaces could (say a school room or part of) be given over to artists and sculptors for storage with resonable access it would create space out of existing space. Literally making more square feet of usable space out of current space. The access could be, for example, one or two days a week

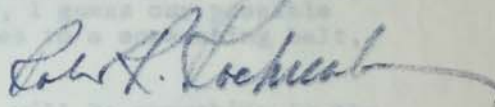
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between certain hours, which would be strictly adhered to. The art work would be locked up in spaces with little security problems. Besides storage, the artist could situate the art work in his area in such a way as to have a display area to take collectors or dealers. It would also be very convient for dealers where several artists works could be seen in one visit.

I hope that something can be done along these lines. If not new artists spaces, then by storage facilities more space for the artist.

If I can be of any help to you on your search for artist space, please feel free to contact me.

Sincerely yours,



Robert R. Roehrenbeck

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JAMAICA
CENTER

November 2, 1972

Ms. Alanna Heiss
Institute for Art & Urban Resources
c/o THE MUNICIPAL ART SOCIETY
41 East 68th Street
New York, New York 10021

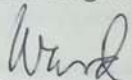
Dear Alanna:

I am so glad that we happened to bump into one another at lunch the other day. The meeting was very good for me, and I hope for you.

I spoke to Stan Natkins, Director of the Mayor's Office out here, who said that they are not willing to put tenants in condemned City buildings. In addition, the City does not have available space in the buildings which are not condemned. Thus, I guess our possible cooperation in this matter comes to a screeching halt, no?

Anyway, I'm sure there will be something in the future.

Best regards,


Ward L. E. Mintz

WLEM/cj

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COOPER SQUARE

COMMUNITY DEVELOPMENT COMMITTEE AND BUSINESSMEN'S ASSOCIATION
69 SECOND AVENUE NEW YORK CITY 10003 • CA 8-8210 • THELMA J. BURDICK, CHAIRMAN

April 25, 1972

The Wyoming Building
5 East 3 Street
New York, New York

Purpose of the Corporation

This building, presently owned by the City of New York is to be sold to a not-for-profit sponsor, so incorporated under the New York State Private Housing Finance Law and subject to any restrictions of the Housing and Development Administration. This building shall provide joint living and working quarters for 8 artists. Each dwelling shall be one floor of space. This space shall have lawful cooking space and lawful sanitary facilities. The ground floor shall be rented strictly as commercial space.

An artist is a person so certified by the New York City Department of Cultural Affairs, specifically involved in the Visual Arts.

Eligibility

The sponsor shall hire a Management Agent which shall select tenants, based on the following standards and procedures:

1. Must be an artist certified under the eligibility criteria established by the Department of Cultural Affairs, and further, must be involved in the Visual Arts.
2. Must have a net income after exemption, averaged over the previous 3 years to be not greater than \$7,000. See attached for details.
3. Artists living within the boundaries of the Cooper Square Urban Renewal Project shall have priority, until such time as there is no further relocation of artists from this Urban Renewal Project. The area is bounded by 14th Street on the North, east to 14th Street, south along 1st avenue and Forsythe Street to Delancey Street, north along the Bowery and 3rd avenue to 14th Street.
4. All applicants must submit 2 references (Not relatives, one professional).

Procedure for Renting

The sponsor, in consultation with the managing agent, shall review the standards and procedures to assure that such standards and procedures reflect the interests of the present and future tenants. All tenants will be required to give 2 months security when moving in. Vacating tenants will be required to give 2 months notice before vacating, before their security deposits are returned to them.

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1. When vacancies become available, all applicants on the waiting list shall be considered.
2. If the waiting list is exhausted, a notice of availability and eligibility will be advertised in a suitable manner by the management one week prior to the selection of a new tenant.
3. The management shall begin selection one week following the last day of advertising. Applicants to be considered will include all interested parties. The management will choose members from among all qualified applicants with consideration for the following:
 - a. Whether present residence is within Cooper Square Urban Renewal boundaries, and whether applicant is a site tenant.
 - b. Need (e.g. eviction for demolition, harassment, inadequate present space) - (housing condition must be verified)
 - c. Date of application
 - d. By Lot

Sublet:

1. Limited to one year.
2. Tenant must be approved by the management company.
3. Management company shall not be held liable in case of all sublets.
4. Rent for all sublets shall not exceed 125% of the lease rent.

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DRAFT

WORKSPACE

April 6, 1972

After discussion with the Executive Committee and other members of the Board, we have compiled a list of questions which would seem most relevant to the Society's WORKSPACE program.

1. Does the Bivins' building have a Certificate of Occupancy?

Yes.

2. Would our involvement with renting space to artists hurt our tax-exempt status?

No; our consul, Mr. Menapace, can see no conflict.

3. Would we be acting as unlicensed real estate brokers?

No; in the case of the Bivins building we would only be subletting the space. Our consul, Mr. Menapace, advises us that this should present no problem.

4. How much money does the Society have to spend on repairs?

None. The landlord is providing water, gas and electrical services. The artist/occupiers are responsible for changes or improvements they wish to make (i.e. building walls, etc.)

5. Won't the artists live there after all?

To do so would be a direct violation of their agreement with WORKSPACE. Furthermore, to change this space into living/working quarters would require several thousand dollars. No artist would intentionally put this investment into a 2-year temporary situation.

6. What about insurance?

In addition to the owners liability insurance of over \$1,000,000. the MAS has a policy, which if extended, would cover WORKSPACE at a cost of \$144.

7. Do we have any prospective tenants?

With only four studios available, no public announcement was issued about the program. The news spread quickly however, and out of a number of requests we invited fourteen persons to give careful thought to the matter, and at present consider three of those fourteen most suitable for this situation.

8. Is not the usefulness of the program effectively eliminated when operated on such a small scale?

As a pilot project, the Bivins building can be used as an example to other property owners and management. It would define for them the operation of the program, the way in which the artists use the space, and the manner in which such a program could apply to their properties. It would also be most useful in securing funding for the administration and operation of WORKSPACE. Although publicizing this building as the "grand answer" would be absurd, we feel that the Bivins building represents a small but responsible and secure example on which to build future recommendations and proposals.

9. Is the Bivins building a special case or would other buildings become available on a low-cost basis?

The Bivins building is a special case in the sense that every building or portion of a building which remains vacant due to the owners' wishes represents a different situation. The Bivins building represents a situation in which a private owner has plans for extensive but undetermined rehabilitation in the future. By making a proportionate contribution to the city and state real estate taxes, insurance and maintenance costs of the building, WORKSPACE allows the owner to receive compensation for his expenses and yet retain the option to develop the building at his convenience.

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Page 2, WORKSPACE

We believe other buildings would become vacant on a low-cost basis. With the assistance of Mark Weinbaum from Leonard Holzer Realty Company, we have done a study on three of their buildings, now demolished, which were turned into parking lots. We show in this survey that the same profit can be gained by keeping the building intact, and putting it in a WORKSPACE program.

An immediate response to the Bivins building project has been the invitation to investigate use of the upper 4 floors of an old police precinct in East Harlem.

Long range plans involve the investigation with the Dept. of Real Estate of abandoned tenements in decaying neighborhoods. Discussions continue regarding the use of large government buildings temporarily vacant. The N.Y. State Commission for Cultural Resources has recommended after discussion with us that the State adopt a policy encouraging this use. Ken Patton from the Economic Development Administration has indicated a willingness to explore further this solution.

10. Does the Municipal Art Society need to sign the lease? Why not a separate corporation?

Within the terms negotiated with Senator Bernstein, the Bivins' lawyer, it is specified that this lease be signed by a non-profit, tax-exempt organization.

We intend to form such a corporation, designed specifically to operate WORKSPACE projects and to negotiate and sign leases for WORKSPACE buildings.

As the necessary legal arrangements take about ninety days to become official, it is unrealistic to suppose that the lease with the Bivins building could be signed by such an organization.

11. Wouldn't the Society be incurring a financial risk at a time when it is over-committed?

We have already decided that a separate non-profit organization be formed for the WORKSPACE project. WORKSPACE would be incurring a financial responsibility of \$5,040 per annum; projected rental of the space would return \$7,200 a year. The \$2,260 surplus (almost half of WORKSPACE's total commitment) would go toward administrative expenses of WORKSPACE and provide an operational margin.

12. Wouldn't the management of the building require a disproportionate amount of staff time?

WORKSPACE would employ for the Bivins building an executive director at a salary of \$75.00 a month. This amount should certainly cover staff time spent administering the Bivins program. Furthermore, WORKSPACE will apply to foundations for funds to expand the program.

13. Is it wise for MAS to enter into a potentially troublesome landlord-tenant relationship with artists?

We frankly doubt there is much danger in the case of the Bivins building, but feel that operation of the program by WORKSPACE will effectively relieve the Society from direct association.

Although the artist's participation in WORKSPACE is defined in what amounts to a landlord-tenant agreement (i.e., you have to pay the rent or leave), of great importance is the fact that as these spaces do not provide for living accommodations the emotional relationship of landlord versus tenant declines in significance.

14. How will you choose the artists?

The project presently considered, the Bivins building, would involve only four artists who would be chosen particularly on the basis of their need, ability to pay the rent, responsibility and possession of alternate living quarters.

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15. Why can't artists undertake to find their own cheap space?

They can, and will continue to do so, wherever possible. The buildings considered for the WORKSPACE program are unavailable to the individual artist, generally because of either the size of the building, or the situation which has created the vacancy (i.e., development).

16. Now that this space has been found and we propose to write leases for 2 years to the artists, why do they not do it directly with the Bivins?

The Bivins will not write separate leases for the artists; they have offered the space to the MAS for this special program but have no interest in entering into a relationship with the artists.

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**Michael J. Altschuler,
Architect**

162 WEST 86TH STREET
NEW YORK CITY 10024
TEL. (212) 787-7988

December 15, 1970

Mr. Arthur William Rashap
Director of Finance
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Re: Building No. 13 Conversion, Brooklyn
Navy Yard: Preliminary evaluation
based on site inspection and meeting
12/1/70 with Ira Mitlin, V.P. of
Marketing and Albert Henriques, archi-
tect for CLICK

Dear Arthur:

Many of the points that we touched on December 8th should be elaborated for the record. I've outlined my observations as a basis for further investigation.

SITE (see plan A)

- A. Building No. 13 has the potential for relating to the residential community rather than the industrial yard.
 1. Site is close to Navy Street and Flushing Avenue
 2. Site is closest point in Yard to Williamsburg Urban Renewal project.
 3. Entrance to the building can be made without engaging industrial ambiance of Yard.
- B. The proposed demolition of building No. 14 could open up a transitional outdoor vestibule for building No. 13 and other community facilities (see plan B).
- C. The concept of converting an industrial building to an arts building at the Yard is valid.
 1. The rental is free, parking is abundant, public transportation is fair and will improve.
 2. Federal, State and City agencies are pouring money into the tri-community area (Ft. Greene, Williamsburg & Bedford Stuy.).

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Architect**

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TEL. (212) 787-7988

Arthur William Rashap
page 2

3. CLICK is moving towards a 10-year projection for an industrial park with 30,000 employees.
4. An arts building at the Yard might generate another So-HO.

BUILDING NO. 13 DESCRIPTION (see plan C)

A. Building No. 13 has been continuously renovated since 1924; its present dimensions and construction are as follows:

1. 3 stories plus attic; 54-feet high with a 12-foot-wide balcony on the second and third stories (southern side).
2. 303-feet long x 60-feet wide (reported by CLICK+ 69,000 gross SF).
3. I believe closer to 50,000 net square feet allowing 25% for circulation i.e. 37,000 usable square feet.
4. Floor live loads: 150, 100 and 125 pounds per square foot 1st, 2nd and 3rd floors respectively.
5. Column spacing from 16 feet to 18 feet on center.
6. Floor to ceiling heights vary from 11 to 14 feet.
7. Exterior brick bearing walls with windows approximately 11 feet on center. Wood floors on exposed steel beams generally; concrete with hardener and quarry tile in selected areas. Wood floors generally covered with tile (V.A.T.). Roof wood deck and joists on exposed open web steel joists. Interior columns exposed steel. Balcony wood deck on steel joist.

OK.

B. The building was last used as a marine barracks after which it was abandoned and vandalized for six years. A cursory look indicates damage, the extent of which could only be determined by survey.

1. Electrical fixtures have been removed.
2. Water damage has destroyed hung ceiling and floor tiles and possibly the wood deck areas.
3. Pipes have burst from frost indicating that plumbing systems were not properly closed down.
4. Doors and windows have been vandalized.

added 5.

Note COMPLIANCE WITH THE CODE FOR ANTICIPATED OCCUPANCY

- A. Building No. 13 is classified according to its type of construction as Class III-Non-fireproof (C 26-241-0 Administrative Building Code).
- B. The anticipated building occupancy is classified as a Public Building (C 26.235.0). A Public Building is defined as a structure where people congregate for the use of civic, educational, exhibition, museum, lecture, dance or theater facilities.

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Arthur William Rashap
page 3

- C. The anticipated occupancy might also be classified as a Commercial Building (C 26.235.0). Included under this category are warehouses, offices and factories.
1. Artist studios and dance rehearsal rooms might loosely be interpreted as offices.
 2. Printing facilities as factory
 3. Media facilities storage banks as warehouse.
- D. Classification of Building No. 13 as Type III-non-fireproof places certain restrictions on the use of the building (C 26.254.0).
1. Only 5,000 square feet can be used as a public building.
 2. Only 15,000 square feet can be used as a commercial building.
 3. Sprinklers for the building would cost from \$60,000- \$80,000 but would not affect the classification of the building, only the insurance rates.
 4. Variances from the Board of Standards and Appeals can be secured--especially because of the political nature of the intended use and sponsor.
- E. In addition to the above restrictions a certificate of occupancy would only be issued after compliance with the code. A survey would have to be made for the extent of non-compliance. A cursory look reveals:
1. The two interior fire stairs would have to be completely fire enclosed and a third stair created at the south-east extreme of the building.
 2. Electrical distribution is outdated and would have to be rerouted.
 3. Both of the above would affect insurance rates.

SUGGESTED DIRECTIONS

- A. CLICK's architect said that other buildings are available. CLICK should be approached for discussion of alternate spaces.
1. Alternate building sites should be adjacent to the boundary between the community and the yard.
 2. Allowable live loads of 60 p.s.f. are adequate for most anticipated uses.
 3. Buildings should preferably be of Class I or II construction (fire proof or fire retardant).

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**Michael J. Altschuler,
Architect**

162 WEST 86TH STREET
NEW YORK CITY 10024
TEL. (212) 787-7988

Arthur William Rashap
page 5

Arthur, I hope this memo will be helpful. I'll follow this with
a letter proposal indicating alternate ways of proceeding.

Sincerely,

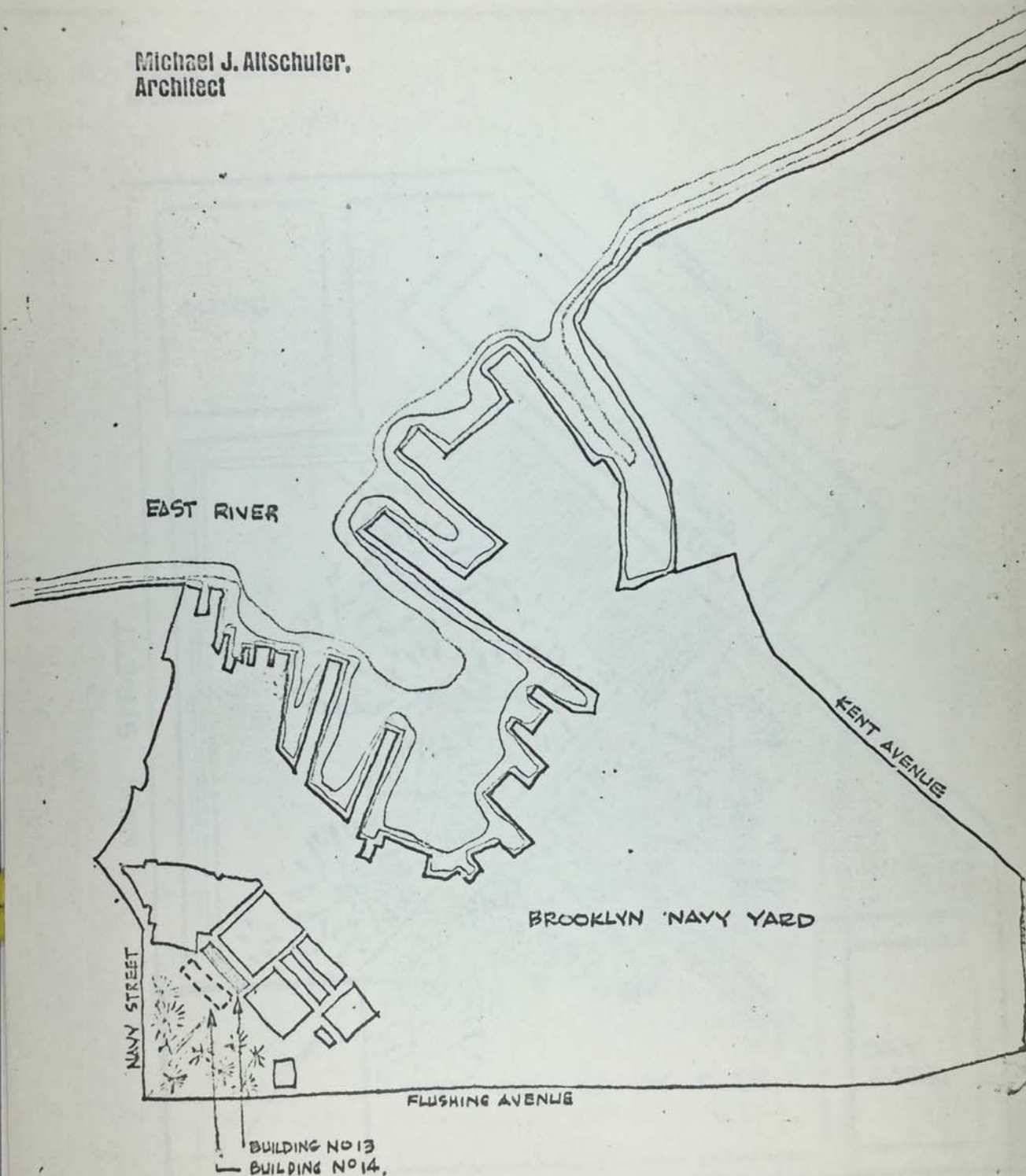
Michael Altschuler

Michael J. Altschuler

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Michael J. Altschuler,
Architect

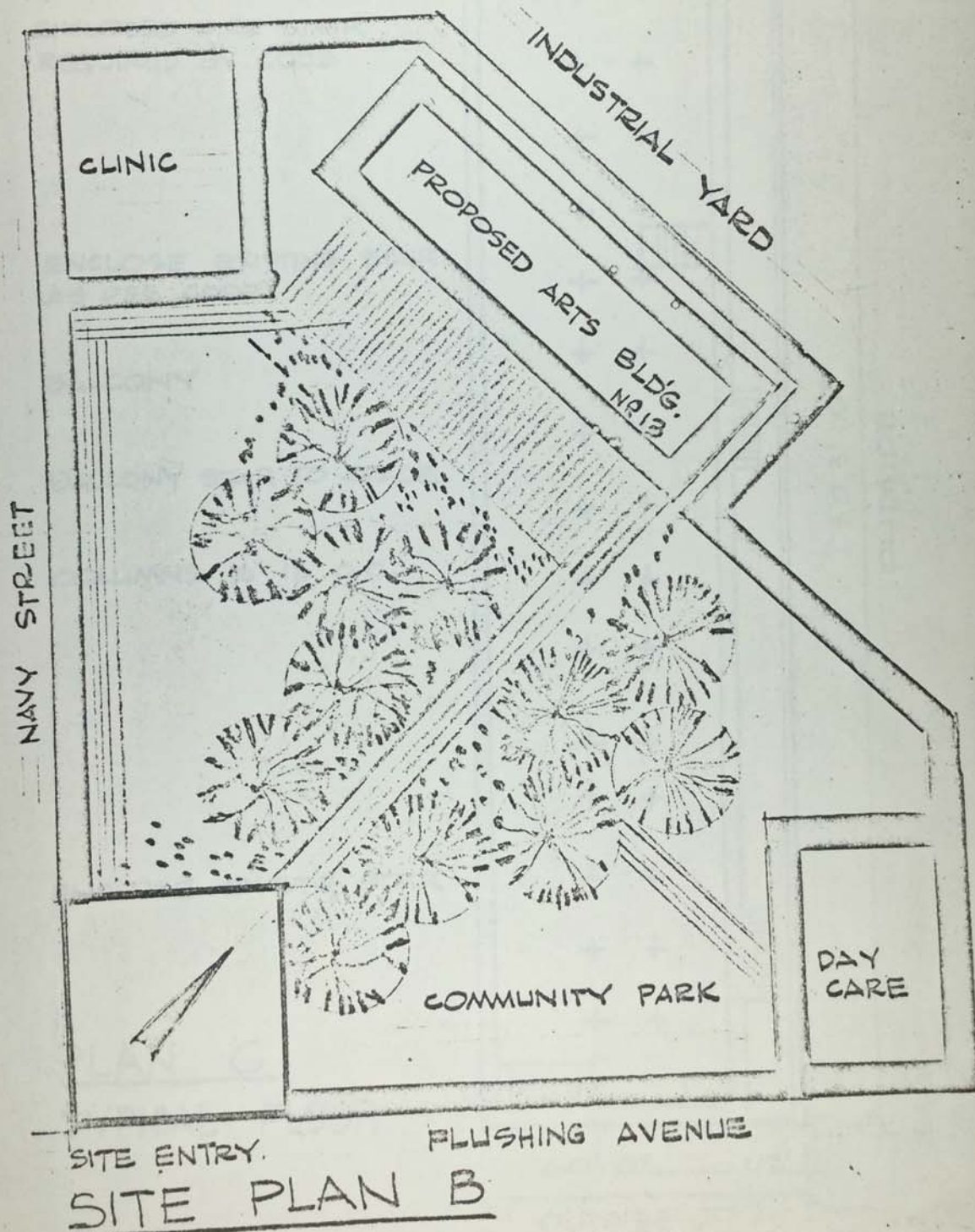


SITE PLAN A

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Michael J. Altschuler,
Architect



Property development, Uris Association

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Michael J. Altschuler,
Architect

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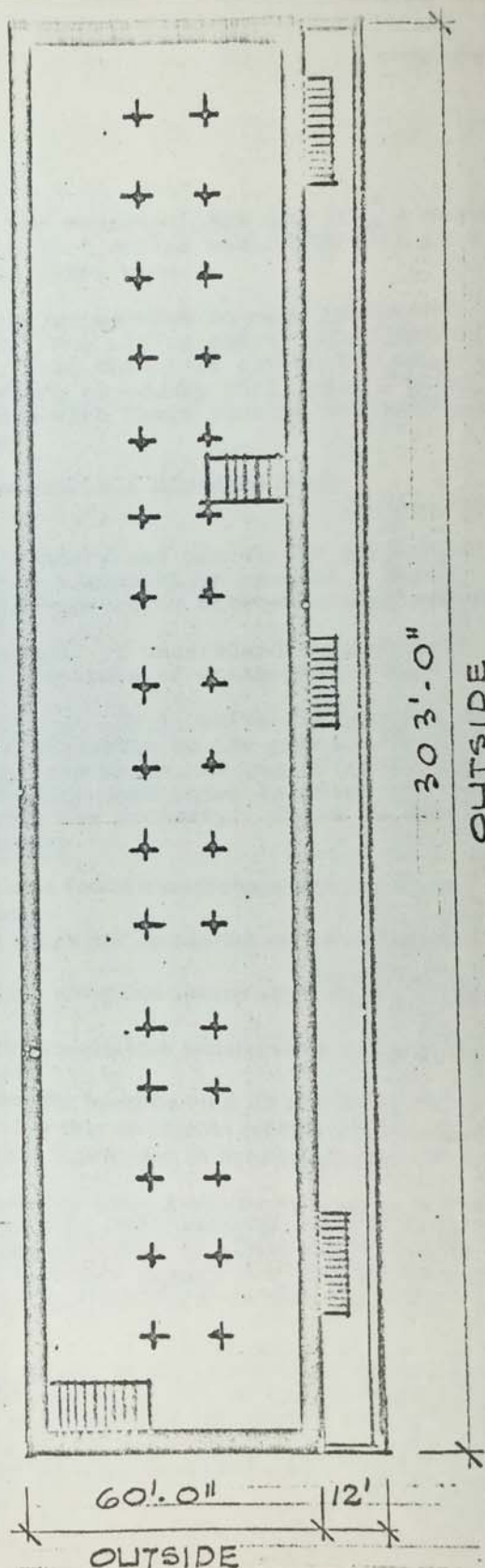
BALCONY

BALCONY STAIR TO GRADE

COLUMNS 16' 18" O.C.

ENCLOSE EXIST'G. STAIR

PLAN C
TYPICAL FLOOR



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Dear Lorna,

As you already know (but your ^{husband} may not) the Municipal Art Society, a non-profit civic organization, hopes to start a project called WORKSPACE here in the United States, with New York City as its first base.

WORKSPACE is actually an idea; an idea which we want to show can work. Through it, we want to make studio space (not living space) available on a temporary basis at very low rental. We feel that this can be accomplished by making arrangements with property owners to occupy their property for a temporary period of time, assisting them with their running expenses and vacating the property when it was needed.

This project was first attempted in London, in a dis-used dock building.

It attracted much attention as an arts center, and became the subject of many articles in magazines and newspapers as a n innovative use of space.

A It also became an important example of co-operation between enlightened ^{sophisticated} property owners and arts groups. I understand that pictures of the dock building are presently on view at the Institute of Contemporary Arts in ^{London}.

As we have previously discussed, there is no way in which our project WORKSPACE can operate in space which is commercially valuable to the owner. There is no question that if the owner wants to rent the space, he can do so at whatever rent the market can bear. However there are some cases in which the owner is not particularly interested in renting the property. This is often true when any of the following situations arise:

1. The building is valuable to the owner only as a future development site, or future commodity (i.e. to sell in five or ten years)
2. The building represents a large yearly loss which has no bearing on the return in rents
3. The building has one or more tenants who hold unexpired leases so that he is forced to keep the building open and working.
4. The condition of the building is such that a considerable expenditures would have to be made to make the floors rentable at commercial rents
5. The owner is tired of acting as "landlord" for the building and its problems, and is not anxious to assume the increased responsibility that additional tenants would demand.
6. The owner has plans of his own for the vacant floors, but is not certain when he will require them.

If some or all of these factors are present with your building, you and your husband may wish to consider the proposition that we start our first project with your building. After carefully studying the figures which you so kindly provided regarding the various taxes and insurance costs for the Bleeker street building, it may be interesting to discuss WORKSPACE in view of some of the following suggestions;

The Municipal Art Society initiate the first pilot project of WORKSPACE in ^{three} floors, and that this project be known as the Bivans Building in our publicity, mailings, reports, and the magazine and newspaper articles resulting from such a project.

That we assume responsibility for three of the four (2nd, 6th and 7th) vacant floors -

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Dear Lorna,

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5. The owner is tired of acting as "landlord" for the building and its problems, and is not anxious to assume the increased responsibility that additional tenants would demand.
6. The owner has plans of his own for the vacant floors, but is not certain when he will require them.

If some or all of these factors are present with your building, you and your husband may wish to consider the proposition that we start our first project with your building. After carefully studying the figures which you so kindly provided regarding the various taxes and insurance costs for the Bleeker street building, it may be interesting to discuss WORKSPACE in view of some of the following suggestions;

The Municipal Art Society initiate the first pilot project of WORKSPACE in these floors, and that this project be known as the Bivans Building in our publicity, mailings, reports, and the magazine and newspaper articles resulting from such a project.

That we assume responsibility for three of the four (2nd, 6th and 7th) vacant floors

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Accepting them AS IS. *

WORKSPACE could make a proportionate contribution towards the taxes, (state, franchise, sewer, city real estate, ~~city~~) and the insurance on the building. On the basis of occupation of 3 of the 8 floors, this amounts to \$5,400 a year. (we of course understand that there are many additional expenses incurred in owning the building, but could not accommodate these expenses within the WORKSPACE project budget.) We would need to have at least two months prior to the beginning of the project and our initial financial contribution, to accomplish the necessary repairs and alterations.

In addition, Workspace might be able to provide a caretaker for the building who will live there, and act as a back-up elevator man when the present elevator man is ill or absent. In that sense, we could act as a "buffer" between the building's problems on the one hand, and the owners on the other. ~~##### To some extent, we would be able to make arrangements by which steam leaks, non delivery of oil, ect. was reported first to us rather than the owners.~~

We understand from our lawyer that it is possible to construct a lease establishing the rental value of the floors at the proper commercial level (avoiding the price freeze problem), with an auxiliary agreement between the Bivans and WORKSPACE outlining the actual status of the arrangement. ~~BIVANS~~

✓ Considering the repairs which we would make, it would be necessary in this case to have a minimum of period of occupancy (we suggest 2-3 years) with continued occupancy dependant on the BIVANS requirements for the buildings.

The presence of WORKSPACE in the building ^{reputation} would generate considerable interest in that building, and develop it as a future arts or theatre center. You could then test its potential in the area, and make your own plans accordingly. We are most appreciative of the time you have spent with us, Lorna, and truly hope that you and your husband find this as ~~#####~~ as interesting and exciting proposition as we do.

Very warmly yours,

* We understand that the repair of the fire damage to the rear ceiling of the first floor would be accomplished as part of the construction of the theatre.

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Dear Alana

5/6/73

Enclosed is my check for April, May
+ June rent on the Brooklyn Studio.
In checking my records I was embarrassed
to find that my statement to you that I
had paid through April was incorrect. My
first payment was made Jan. 10th in-
clusive of Jan., Feb. + March.

Sorry for the delay.

Regards,

Laurie James

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WORKSPACE

During our investigation of the WORKSPACE program, we have called upon a number of individuals for advice and suggestions. We feel that these discussions were of tremendous assistance in helping to define WORKSPACE as a "workable program". The following people have been particularly helpful:

Klaus Kurtiss
Director; Bykert Gallery

Paula Cooper
Director; Paula Cooper Gallery

Barbara Rose
Writer and Art Critic for New York magazine

John Perrault
Art Critic; Village Voice

Lucy Lipparel
Critic; show organizer

Lawrence Alloway
Critic; writer

Marjorie Wellish
Critic; Art News

David Huppert
Director; Department of Education, Whitney Museum

Marcia Tucker
Curator, Whitney Museum

Linda Shearer
Assistant Curator, Guggenheim Museum

Roy Moyer
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Ken Dewey
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Charles Isler
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Property development, Uris Association

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Realtor, Leonard Holzer Association

Bronson Binger
Architect

Malcolm Holzman
Harley, Holzman & Pfeiffer

Shale Shapiro
Architect

Jerry Oradover
Lawyer

~~Ben Moore~~ Margo Wellington
Downtown Brooklyn Development Association

Holly Solomen
~~Ben Moore - Downtown Brooklyn~~

Ex Officio

Courtney Callender
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Ex Officio

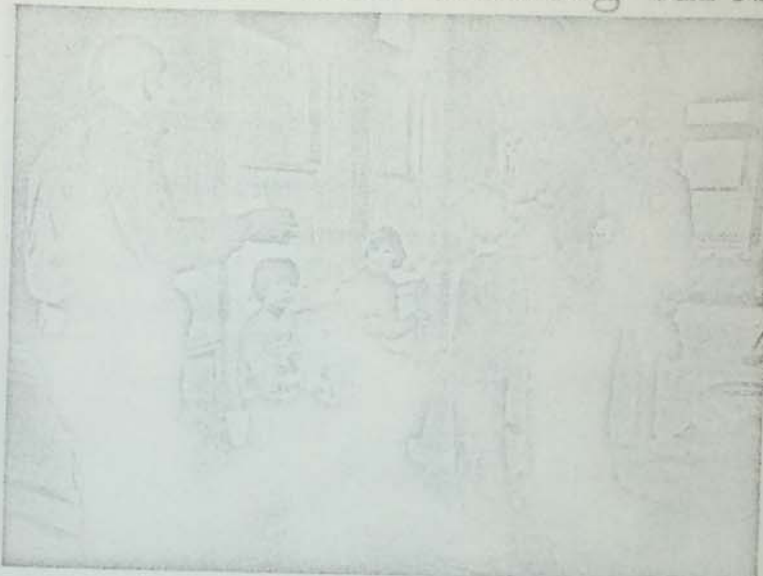
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THE NEW YORK TIMES, SUNDAY, DECEMBER 31, 1972

Police Station Aiding Arts



The New York Times/Nancy Moran

Policemen and neighborhood children on top floor of the old 80th Precinct building with artist Miriam Beerman, seated on bench, who will use part of space as a studio.

By GERALD F. LIEBERMAN

A 19th-century three-story police precinct stationhouse in a high-crime area of the Crown Heights-Bedford Stuyvesant section of Brooklyn is becoming a home for a group of artists, poets and sculptors.

In an arrangement with the Institute for Arts and Urban Resources—a federally financed organization operating under the aegis of the National Endowment for the Arts—portions of the old 80th precinct building, at 653 Grand Avenue, have been reserved for artistic endeavors, on a rent-free basis, in exchange for assistance in establishing better community relations.

The 80th Precinct was merged recently with the 77th precinct, and headquarters for the combined unit was set up in a new building at 127 Utica Avenue. Only 38 policemen continued to use the 80th precinct stationhouse on Grand Avenue, and their space requirements were limited to the ground floor and the basement of the old structure.

This left quite a bit of unused space in the building. The Institute for Arts and Urban Resources came up with the plan to allow artists, who sorely need space for their work, but could not afford high rentals, to utilize the stationhouse for that purpose if they gave free lessons to local underprivileged children, and agreed

to permit the children to observe them as they work.

Capt. Adam Butcher, commanding officer of the newly merged police unit, implemented the program after lengthy consultations with his superiors. "It's an excellent way to bring children in contact with the creative spirit," Captain Butcher said. "And it will also bring children in closer contact with the police. The whole idea of neighborhood police team No. 4 [which occupies the building] is to produce a better understanding between the people living in the area and the police department. This plan fits in perfectly."

Emphasis on Children

The painters, writers and sculptors who will be using the building have been specially screened. "These are people who are not only exceptionally talented but who also understand what we are trying to do and who have the ability to reach children and to be patient with them," Captain Butcher emphasized.

The 80th Precinct stationhouse was built in 1892, in a Romanesque style typical of police stations of that era. There are dozens of large windows and northern exposure, on the third floor. It is unobstructed by any other buildings in the vicinity and features a picturesque spiral staircase leading to the roof. Both the third floor and the roof will be used by painters

and sculptors. Throughout the building are well-lit rooms, previously used by detective squads; these are to be turned over to other artists.

There is also a fully equipped barn, with hayloft mechanisms still intact, and a paddywagon shed. These units will be used in the creation of large sculpture works that require lifting devices.

According to Mrs. Alanna Heiss, director of the Institute for Arts and Urban Resources, there are many empty and partially empty buildings throughout the city that are municipally or federally owned, and she hopes that these buildings can be made available to artists "as a means of alleviating their enormous expenses for studio space, which they cannot afford, in a space-hungry city."

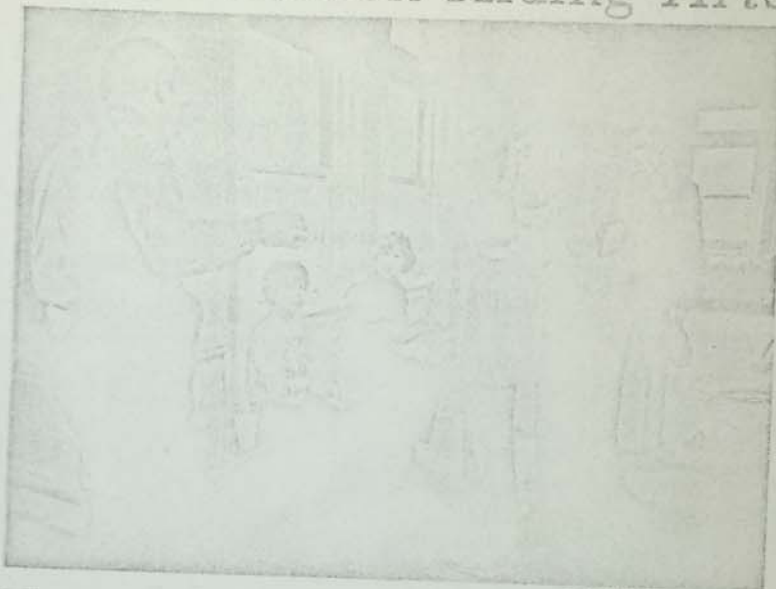
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"Last week we had a puppet parade to welcome the creative people to the stationhouse and to let the neighborhood know about the program," he said. "Some of these artists are very attractive young women and some of my men decided to buy easels and brushes. They felt they might have latent painting talent."

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