



Putting **artists** on the Map

A five-part study of greater Cleveland artists' location decisions

Part 2: Geographic Analysis - Neighborhood Profiles



Cleveland State University
Maxine Goodman Levin
College of Urban Affairs

Northern Ohio Data & Information Service



LINC 
FORD FOUNDATION
THE KRESGE FOUNDATION

Putting **artists** on the Map

Geographic Analysis: Profiles of Artist Neighborhoods

April 13, 2011

This document represents Part 2 in a series of five reports that will detail the residential and work space location preferences of Cuyahoga County's artists.



1900 Superior Avenue,
Suite 130
Cleveland, OH 44114
216.575.0331
info@cpacbiz.org
www.cpacbiz.org



Research Analyses by Mark Salling, Ph.D.
with assistance from Gregory Soltis, Charlie Post, Sharon Bliss and Ellen Cyran
Northern Ohio Data & Information Service (NODIS)
Maxine Goodman Levin
College of Urban Affairs
Cleveland State University
<http://nodis.csuohio.edu>

Made possible through the generous support of



FORD FOUNDATION

THE KRESGE FOUNDATION

Putting Artists on the Map is supported by Leveraging Investments in Creativity (LINC) as part of its Creative Communities program, funded by the Kresge Foundation and the Ford Foundation.

TABLE OF CONTENTS

LIST OF TABLES AND MAPS	i
LIST OF FIGURES	ii
INTRODUCTION	1
METHODS	1
NEIGHBORHOOD PROFILES	8
Asiatown/St. Clair-Superior.....	8
Baldwin-Wallace/Berea.....	10
Cedar-Fairmount/Shaker Square-Larchmere.....	12
Cedar-Lee.....	14
Chagrin Valley.....	16
Coventry Village.....	18
Detroit-Shoreway/Gordon Square.....	20
Downtown Bedford.....	23
Downtown/Arts Quarter.....	25
East Shaker/Mercer.....	28
Edgewater.....	30
Fairview Park/Rocky River.....	32
Forest Hills.....	34
Kamm's Corners.....	36
Lakewood.....	38
North Collinwood.....	40
Ohio City.....	42
Severance.....	45
South Shaker.....	47
St. Hyacinth.....	49
Strongsville.....	51
Tremont.....	53
University Circle/Little Italy.....	56
West Shore.....	59
NEIGHBORHOOD COMPARISONS	61
Artistic Disciplines.....	61
Neighborhood Characteristics.....	63
<i>Race and Hispanic Ethnicity</i>	63
<i>Socioeconomic and Work Force Characteristics</i>	63
<i>Housing</i>	63
APPENDIX A: Maps of Residential Density of Artists by Discipline.....	A1
APPENDIX B: Detailed Maps of Artist Neighborhoods.....	B1

LIST OF TABLES AND MAPS

Table 1: Organizations Providing Geocodable Addresses of Artists.....	5
Map 1: Artists Neighborhoods.....	6
Map 2: Artists and Artist Neighborhoods.....	7

Map A-1: Density of Artists: All Disciplines.....	A2
Map A-2: Density of Artists: Craft.....	A3
Map A-3: Density of Artists: Dance.....	A4
Map A-4: Density of Artists: Design.....	A5
Map A-5: Density of Artists: Arts Educators.....	A6
Map A-6: Density of Artists: Interdisciplinary.....	A7
Map A-7: Density of Artists: Literary.....	A8
Map A-8: Density of Artists: Media	A9
Map A-9: Density of Artists: Music.....	A10
Map A-10: Density of Artists: Theater.....	A11
Map A-11: Density of Artists: Visual.....	A12
Map B-1: Baldwin-Wallace/Berea and Strongsville Neighborhoods.....	B2
Map B-2: Chagrin Valley Neighborhood.....	B3
Map B-3: Downtown Bedford Neighborhood.....	B4
Map B-4: Heights Neighborhoods.....	B5
Map B-5: Near Downtown Cleveland Neighborhoods.....	B6
Map B-6: North Collinwood Neighborhood.....	B7
Map B-7: Western Suburban Neighborhoods.....	B8

LIST OF FIGURES

Figure 1: Artists per 1,000 Adults.....	3
Figure 2: Percent of Artists by Neighborhood.....	4
Figure 3: Percent of All Artists Living in Artist-Concentrated Neighborhoods by Discipline.....	62
Figure 4: Percent White and African American, 2000 (one-race only).....	65
Figure 5: Percent Asian and Native American, 2000 (one-race only).....	66
Figure 6: Percent Hispanic, 2000.....	67
Figure 7: Percent of Persons 25 and Older with an Advanced Degree, 2000.....	68
Figure 8: Percent of Persons 16 and Older Not in the Labor Force, 2000.....	69
Figure 9: Percent Managers, Employed Civilian Population 16 and Older, 2000.....	70
Figure 10: Median Household Income, 1999.....	71
Figure 11: Means of Transportation to Work, Workers 16 and Older, 2000.....	72
Figure 12: Percent Owner Occupied Units, 2000.....	73
Figure 13: Median Housing Value of Owner Occupied Units, 2000.....	74
Figure 14: Average Assessed Value per 1-Family Units, 2009.....	75
Figure 15: Median Gross Rent, 2000.....	76
Figure 16: Units in Structure, 2000.....	77
Figure 17: Major Housing Styles, 2009.....	78

INTRODUCTION

Artists are vital assets to the communities in which they live. They have the ability to infuse creativity, spark community discourse and attract attention to their communities through their work. However, to reap the benefits artist residents can provide, communities must first be able to recognize where artists are currently living and understand these neighborhoods more deeply. To this end, this report provides descriptive profiles and comparisons of neighborhoods in Cuyahoga County in which artists' homes are concentrated. The profiles include demographic, socioeconomic and housing characteristics, as well as the concentrations of artistic disciplines in the county.

METHODS

Neighborhoods in which artists are concentrated were identified using geocoded addresses of artists obtained from arts organizations. Selected demographic, socioeconomic, and housing data from the 2000 Census were aggregated for these neighborhoods, along with data from the Cuyahoga County Auditor's Office on property characteristics. Artists were also classified by major discipline, summarized by neighborhood and included in the analysis. Estimates for all artist neighborhoods are presented as profiles of each neighborhood. In addition, a comparison of them individually and in regard to the remaining part of the county is provided.

The addresses obtained from a variety of arts organizations¹ in the county and the state are shown in Table I. More than 5,000 records were reduced to 4,016 unduplicated artists in the county. It is understood that this is not a complete database of the county's artist community. Nevertheless, it is assumed that it is sufficiently comprehensive and adequate for the analysis.

Based on 2000 census block groups, neighborhoods were constructed using Geographic Information Systems (GIS) tools. NODIS and CPAC staff used a block group level map of the number of artists and artists per adult population (2000 Census), along with district construction tools, to assemble 24 artist-concentrated neighborhoods in the county. Names for these neighborhoods were assigned based on local designations or associated communities or characteristics. Map I shows these neighborhoods.

Figure I shows the number of artists per 1,000 adults in each neighborhood, all artist neighborhoods together, the balance of the county, and county as a whole. The ratio of artists per adult population in the 24 neighborhoods taken together is more than six times that of the remaining parts of the county, and all neighborhoods individually more than double the non-artist neighborhoods. That is not to say that artists do not also concentrate in enclaves in other parts of the county, but 56.4 percent of the artists in the combined mailing lists of the arts organizations contributing to the study live in these 24 neighborhoods.

¹ CPAC wishes to thank the following organizations for generously helping us build our artist database for one-time use during this research project: Apollo's Fire, Art House, BAYarts, Beck Center for the Arts, Cleveland Artists Foundation, Cleveland Public Theatre, Independent Pictures, Ingenuity, Ohio Arts Council, Opera Cleveland, Rainey Institute, SPACES Gallery, The Cleveland Institute of Art, The Music Settlement and Young Audiences of Northeast Ohio.

Figure 2 shows the percentage distribution of artists in the study database by neighborhood.

The profiles provide data from three sources:

1. 2000 Census of Population and Housing,
2. Cuyahoga County property records from 2009, and
3. Geocoded address lists of artists provided by arts organizations.

In addition to these data, a variety of sources were used to develop the descriptions of neighborhoods. Internet websites for Cleveland's statistical planning areas and the county's suburbs were consulted, for example, as were various articles from Cleveland.com and the Plain Dealer. The *Encyclopedia of Cleveland History* was also consulted.

The 2000 census data was used since more current, small area (tract and block group) estimates from the Census Bureau were not available in time for this analysis.²

Though there has been significant population loss in some neighborhoods of Cleveland and the inner-ring suburbs, for the most part the observations about the neighborhoods and their relative characteristics are still valid today. Unless there has been significant new construction or demolition of housing, or a community is undergoing major and rapid change in its minority population, the existing housing stock largely influences the demographic and socioeconomic composition of a neighborhood.

Nevertheless, the reader is cautioned to take into consideration the possible changes that have occurred when reviewing this data.

² Tract and block group data from the 2005-2009 American Community Survey were not available at the time of this analysis. Communities may find it useful to consult the American Community Survey for the most up-to-date data releases, which can help them gauge how their neighborhoods have been undergoing change since 2000.

Figure 1: Artists per 1,000 Adults

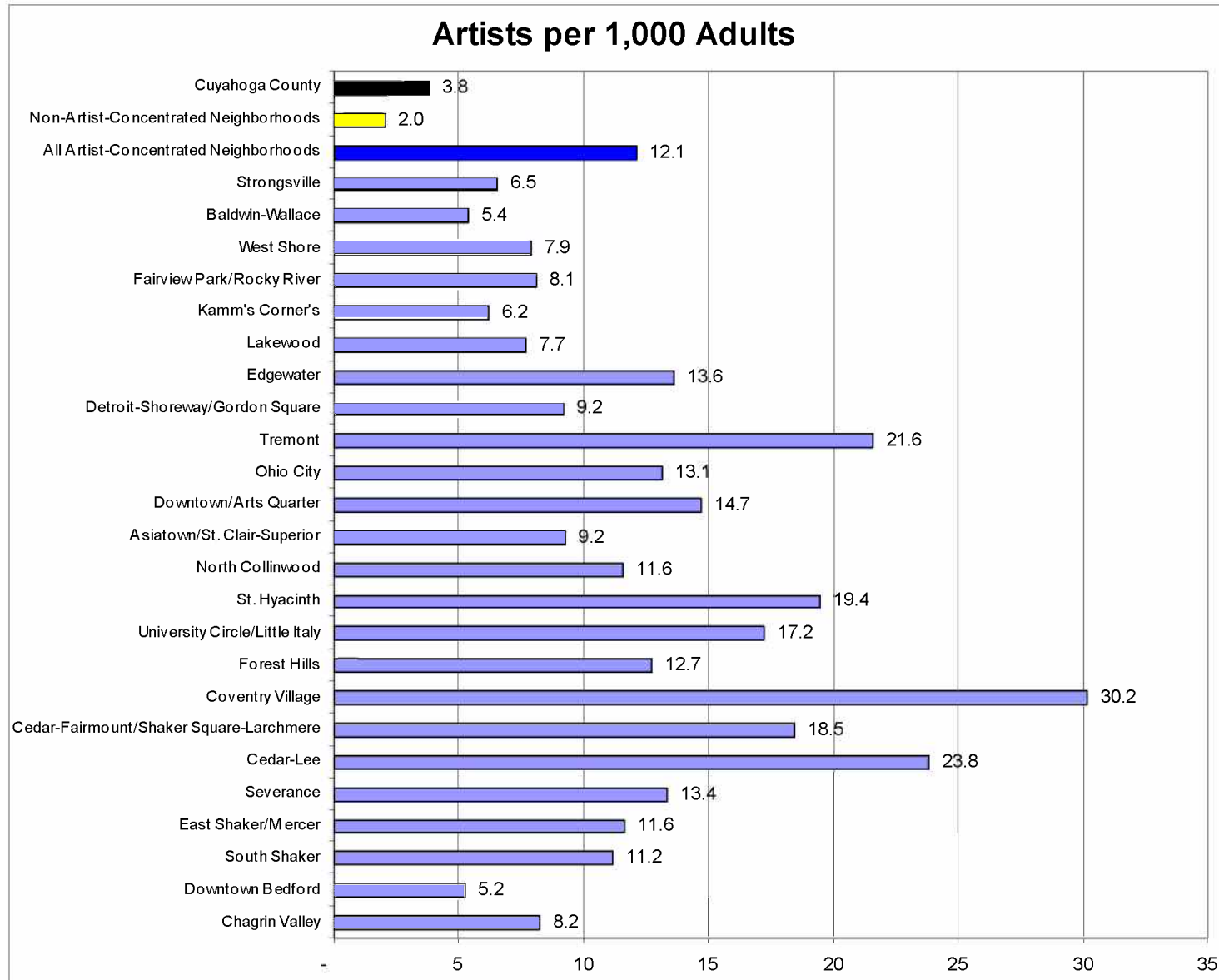


Figure 2: Percent of Artists by Neighborhood

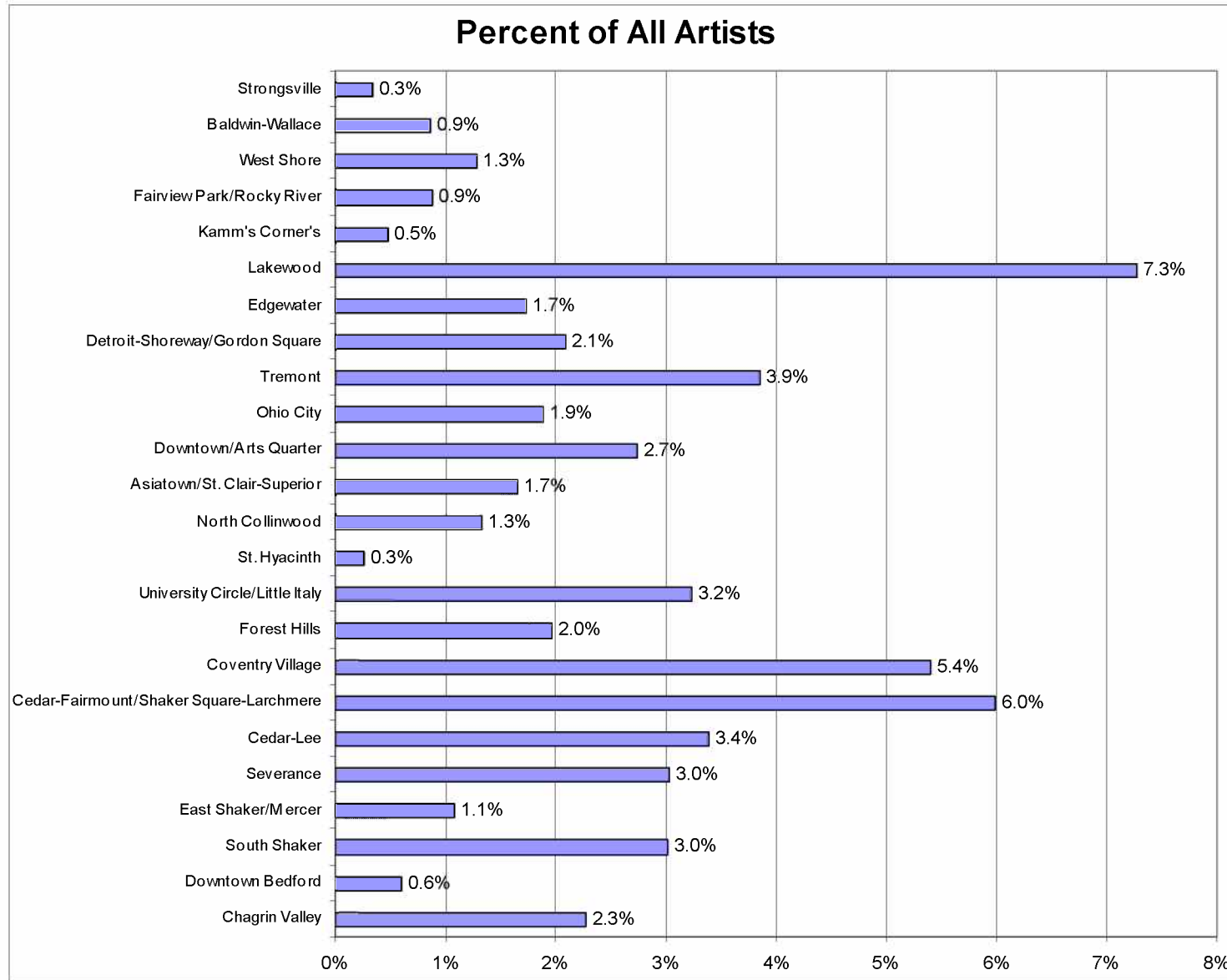
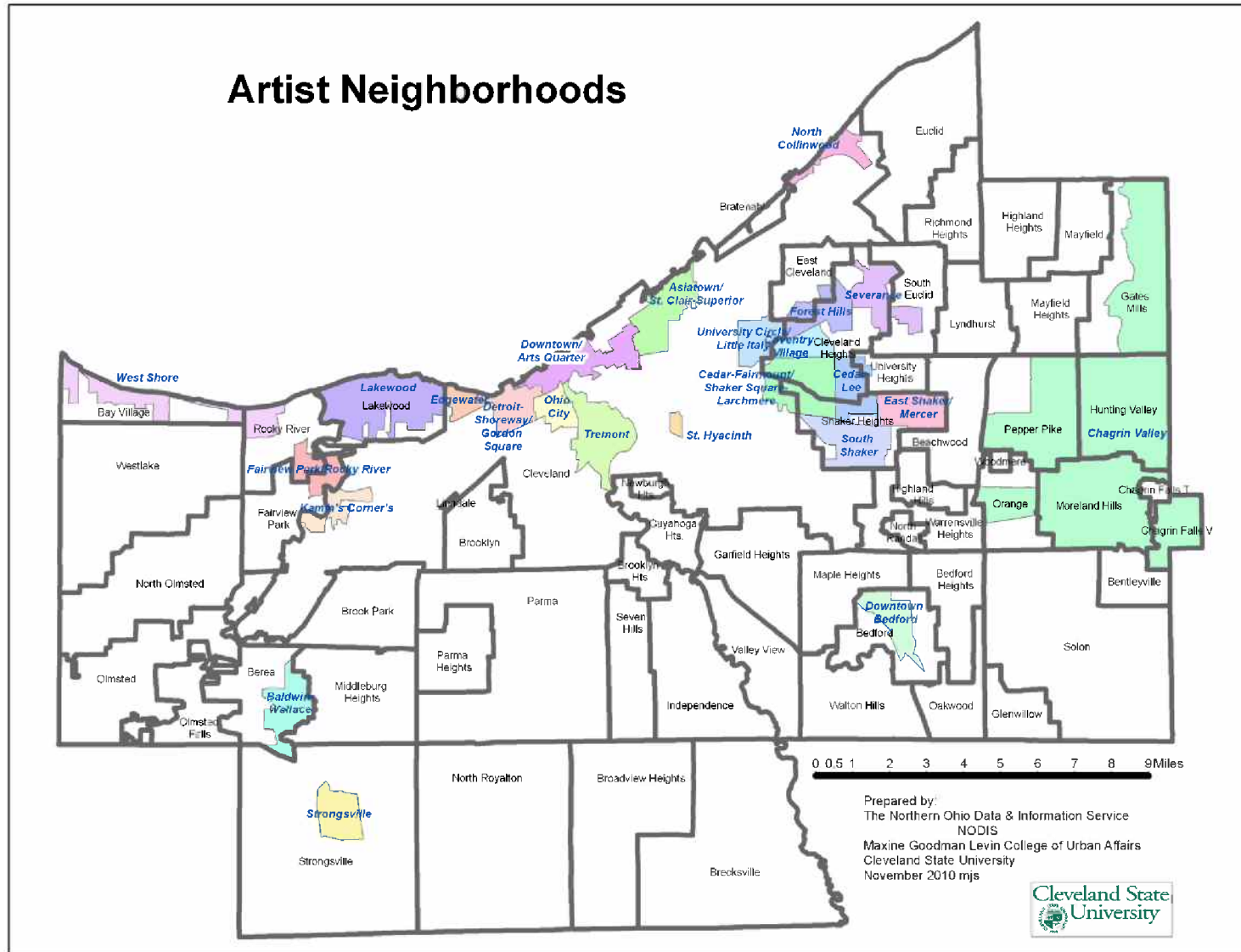


Table I: Organizations Providing Geocodable Addresses of Artists³

SOURCE	Original lists geocoded		After removing duplicates	
	Count	Percent	Count	Percent
Apollos Fire	21	0.4	19	0.5
Art House	200	3.9	155	3.9
Cleveland Artists Foundation--Cleveland's Center for Regional Art	30	0.6	23	0.6
Cleveland Public Theatre	207	4.1	181	4.5
Community Partnership for Arts and Culture	609	12.0	608	15.1
Cuyahoga County Artists - Creative Writer's Directory	21	0.4	21	0.5
Independent Pictures	1	0.0	1	0.0
Ingenuity	362	7.1	291	7.2
Ohio Arts Council - Creative Writers	47	0.9	47	1.2
Ohio Arts Council - Individual Excellence Award Applicants	369	7.2	368	9.2
Ohio Arts Council - Online Visual Artist Registry	97	1.9	96	2.4
Opera Cleveland - Lucia Chorus	36	0.7	20	0.5
Opera Cleveland - Orchestra	40	0.8	34	0.8
Opera Cleveland - Production Staff	15	0.3	9	0.2
Rainey Institute	27	0.5	27	0.7
SPACES	1,293	25.4	878	21.9
The Cleveland Institute of Art	1,525	29.9	1,081	26.9
The Music Settlement	141	2.8	121	3.0
Young Audiences of Northeast Ohio	53	1.0	36	0.9
Total	5,094	100.0	4,016	100.0

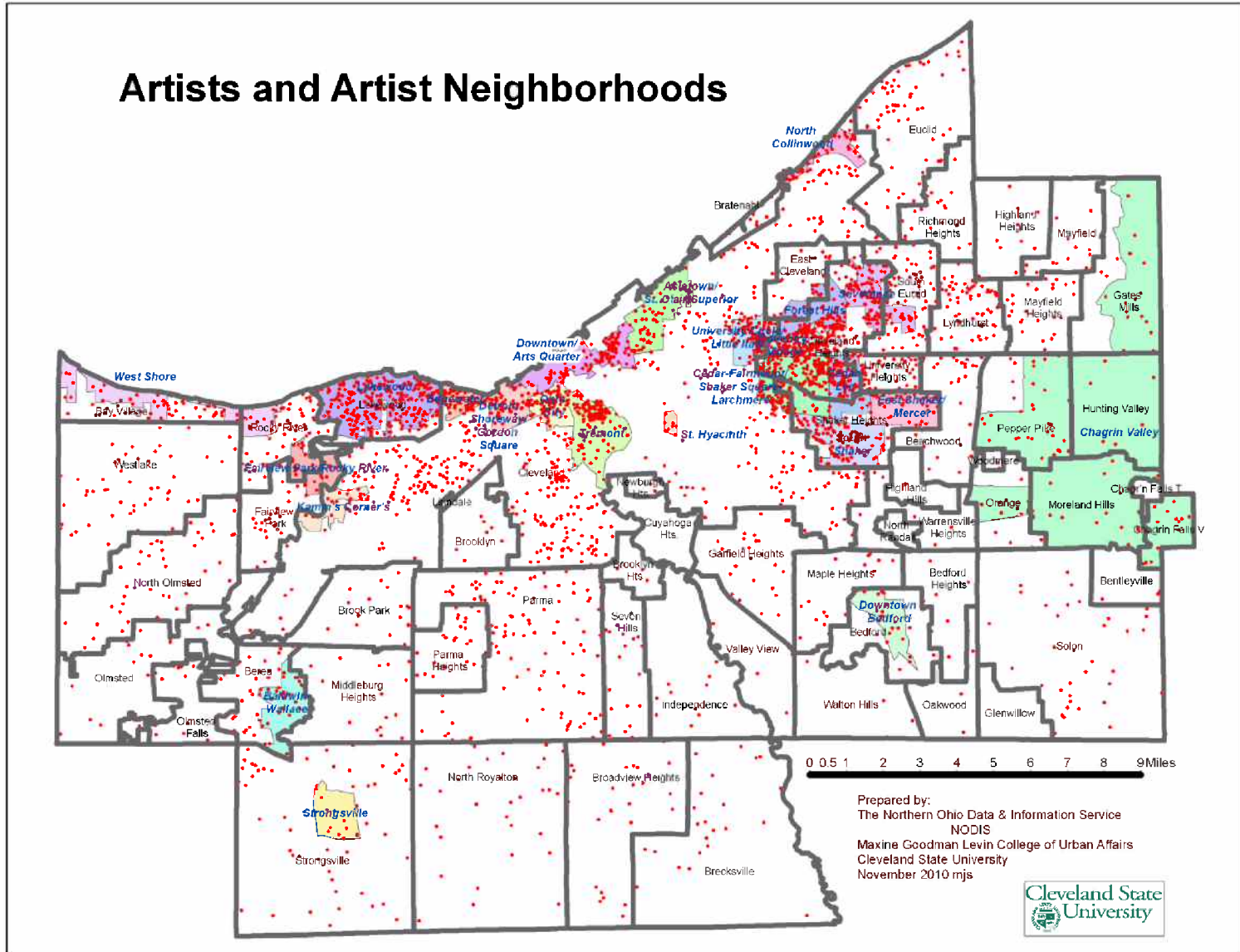
³ In addition to the above organizations, CPAC would also like to thank the Beck Center for the Arts for its support and assistance in helping to spread the word about the data collection effort supporting this work. CPAC also wishes to thank BAYarts, which provided a listing of contacts that were used for the survey component of the research. These contacts included only email addresses and not geocodable residential addresses. Therefore, these contacts do not appear in Table I.

Map I: Artist Neighborhoods



Note: Colors are used to distinguish neighborhoods.

Map 2: Artists and Artist Neighborhoods



NEIGHBORHOOD PROFILES



Located along Lake Erie from just east of Downtown to Rockefeller Park, the Asiatown/St. Clair-Superior artist neighborhood is one of the oldest sections of the city. The Lakeside Industrial District north of St. Clair Avenue to the I-90 Shoreway houses industries big and small, many associated with the steel industry. The area is characterized by commercial warehouse facilities that can date anywhere from the late 1800s to the latter half of the 20th century. On the sliver of land along the lake, there are marinas, parks, the Cleveland Public Power plant and limited residential development in the old Nicholson Terminal Building, which once served as a warehouse for automobiles, paper pulp and other finished goods.

The residential areas to the south are a mix of tightly packed houses in mostly Victorian Italianate and Colonial Revival styles, with almost 70 percent being built before 1940. Immigrants arriving primarily from Slovenia and Lithuania settled along St. Clair and Superior Avenues respectively, in order to be close to employment in the industries nearby. St. Vitus, built in a Lombard-Roman style in 1932 at Glass and Norwood Avenues, was and continues to be the center of much of Slovene life in Greater Cleveland. Nearby one can still find many organizations and businesses that serve the Slovenian community, including the Slovene National Home and the offices of Cleveland's Slovenian newspaper. The Lithuanian community settled along Superior Avenue further to the east beginning in the 1890s and built St. George's Lithuanian Church in 1921 at East 67th and Superior Avenue. The church was the oldest Lithuanian church in America until its recent closing by the Cleveland Catholic Diocese. Asiatown, roughly located between East 30th and East 40th Streets from Payne Avenue to St Clair Avenue, is home to a dynamic and growing Asian community that is mostly Chinese, but includes Korean and Vietnamese peoples as well. The neighborhood is filled with Asian import companies and markets, restaurants, and shops. The built environment is characteristic of the rest of the area, with old Victorian and Colonial Revival homes, most of modest size on small lots on north-south streets with east-west thoroughfares lined with commercial development in old brick storefronts, former homes, and commercial warehouse buildings. Many of the older commercial warehouses have been renovated to accommodate the demands of 21st century workplaces and some have been converted to live/work spaces.

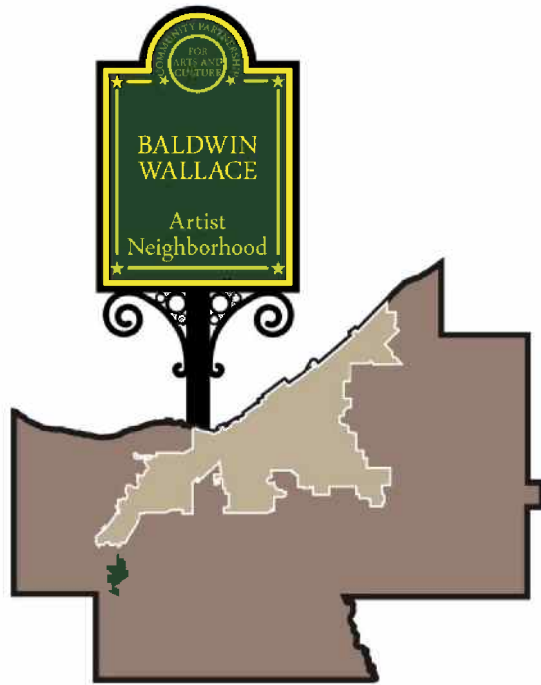
Asiatown/St. Clair-Superior is composed of a diverse cross-section of ethnic and racial groups. Over 45 percent of residents were Black and more than 36 percent White in 2000. Asians accounted for almost 10 percent of the population and Hispanics made up 9 percent. The neighborhood, as in its modest appearance and history, is very much one of the working class. Only 2 percent of people in the area had a Master's or higher degree and near 7 percent had a Bachelor's degree or higher in 2000. The median household income was just above \$20,000 in

1999, and the average house was valued at near \$47,000 in 2000. Almost 60 percent of residents lived and worked in Cleveland and over 10 percent walked to work in 2000.

The predominant mediums of artists in Asiatown/St. Clair-Superior are visual at 50 percent, followed by interdisciplinary (13.6%), craft (9.1%), design (7.6%), music (4.5%), dance (3.0%), and then education, media and theater - all at 1.5 percent.

A QUICK VISIT: Asiatown/St. Clair-Superior

- **Population**
 - 10,257 people
 - White: 36.54%
 - Black: 45.39%
 - Hispanic: 9.22%
 - Asian: 9.74%
- **Household**
 - Average Size: 2.38
 - Median Household Income: \$20,035
 - Live in Single Family Dwelling: 45.33%
 - Live in 2-Unit Structures: 27.65%
 - Median Gross Rent: \$391
- **Education**
 - Master's or Other Advanced Degree: 2.16%
 - Bachelor's Degree or Higher: 6.88%
- **Employment**
 - Not in The Labor Force: 46.05%
 - In a Managerial Position: 15.38%
 - Place of Work
 - Within City of Residence: 58.41%
 - Home: 1.69%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 15 (0.44% of workforce)
- Percent Who Walk to Work: 10.92%
- **Housing Stock**
 - Owner Occupied Units: 30.82%
 - Median Value: \$47,671
 - Average Number of Rooms: 6.6
 - Rentals:
 - Median Year Built: 1941
 - Built Before 1940: 69.54%
 - Percent in "Poor to Worst" Condition: 22.83%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 67.38%
 - Cape Cods 21.76%
 - Contemporary: 0.04%
- **Artist By Discipline (67):**
 - Craft: 9.10%
 - Dance 3.00%
 - Design: 7.60%
 - Education: 1.50%
 - Interdisciplinary: 13.60%
 - Literary: 0.00%
 - Music: 4.50%
 - Media: 1.50%
 - Theater: 1.50%
 - Visual: 50.00%



The Baldwin-Wallace/Berea artist neighborhood is dependent upon its proximity to downtown Berea and Baldwin-Wallace College. The neighborhood straddles the Rocky River and the residential areas that surround the town. Berea, like its east side counterparts Bedford and Chagrin Falls, was initially surveyed and settled as part of the Western Reserve of Connecticut. It is laid out using the same New England planning principles as Chagrin Falls and has a similar, triangular town center. The town did not fully develop until 20 years after its first settler arrived in 1808, and therefore does not completely share in the New England feel that is found in the Chagrin Valley.

Western Reserve style homes are not as typical here as they are in eastern suburban Cleveland. From the early 1840s until the early 20th century, Berea was the site of quarries and grindstones and

building stones were mined from the sandstone cliffs nearby. The mining that occurred at the quarries informs much of the character of the town, with the roughhewn cliffs and emptied quarries, now filled in with water and surrounded by parks, very much a presence. The houses in and around the town are wide in their stylistic variety and like many Western Reserve towns include a mix of Greek Revivals and Victorians of the Italianate variety, as that was what was popular when Ohio was first settled. Craftsman bungalows, Colonial Revivals of differing styles, especially Dutchman and later mid-century ranches, were also popular as the town developed into and throughout the 20th century. Baldwin-Wallace College sits to the east of downtown Berea and on its campus one can find a wide variety of buildings typical of a college campus that has grown and developed over a long period of time. Some of the more impressive, older buildings are done in a Richardsonian Romanesque style that was popular during Victorian times.

The population of the Baldwin-Wallace/Berea neighborhood is very largely White (92% in 2000). Almost a third (62%) of households owned their home live and more that a third (68%) lived in single family dwellings in 2000. With a median household income of more than \$46,000 in 1999, the community was solidly middle-class. The median value of owner occupied home in 2000 was \$129,900. Proximity to the college is reflected in the percent with at least a Bachelor's degree – 34.8% in 2000.

The presence of the music conservatory at the college explains the relatively large percentage of artists (17.6%) who list music as their primary discipline. While the visual arts (29%) are still important, craft (18%), dance (8.8%) and theater (8.8%) are also well represented among the artists in the neighborhood.

A QUICK VISIT: Baldwin-Wallace/Berea

- **Population**
 - 7,859 people
 - White: 91.74%
 - Black: 4.06%
 - Hispanic: 1.71%
 - Asian: 0.80%
- **Household**
 - Average Size: 2.39
 - Median Household Income: \$46,676
 - Live in Single Family Dwelling: 68.36%
 - Live in 2-Unit Structures: 3.74%
 - Median Gross Rent: \$571
- **Education**
 - Master's or Other Advanced Degree: 13.01%
 - Bachelor's Degree or Higher: 34.76%
- **Employment**
 - Not in The Labor Force: 35.91%
 - In a Managerial Position: 37.49%
 - Place of Work
 - Within City of Residence: 29.75%
 - Home: 1.33%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 15 (0.36% of workforce)
 - Percent Who Walk to Work: 13.66%
- **Housing Stock**
 - Owner Occupied Units: 62.07%
 - Median Value: \$129,900
 - Average Number of Rooms: 7.1
 - Rentals:
 - Median Year Built: 1954
 - Built Before 1940: 31.72%
 - Percent in "Poor to Worst" Condition: 0.10%
 - Buildings with an Elevator: 6.79%
 - Styles:
 - Predominant Styles:
 - Colonial: 28.31%
 - Cape Cods: 27.87%
 - Contemporary: 0.97%
- **Artist By Discipline (35):**
 - Craft: 17.60%
 - Dance: 8.80%
 - Design: 0.00%
 - Education: 0.00%
 - Interdisciplinary: 0.00%
 - Literary: 11.80%
 - Music: 17.60%
 - Media: 2.90%
 - Theater: 8.80%
 - Visual: 29.40%



Cedar-Fairmount/Shaker Square-Larchmere, as its name implies, encompasses a wide variety of distinct and well-known neighborhoods that also share many similar qualities. They are the Boulevard neighborhood of Shaker Heights, the central and northern portions of Shaker Square in Cleveland, the Larchmere Arts District in Cleveland, and the very eastern portions of Cleveland Heights south of Cedar Road including the Fairhill Village Historic District, the Fairmount Boulevard Historic District and the Cedar-Fairmount and Chestnut Hills/Ambler Heights neighborhoods.

Architecturally, they all share the styles considered fashionable in the early 20th century. Almost 57 percent were built before 1940, many of those earlier when these neighborhoods were developing along streetcar and Rapid Transit lines as streetcar suburban and garden city styled

neighborhoods. The Boulevard neighborhood of Shaker Square follows the city's design guidelines specifying Tudor Revival, French Eclectic, Georgian Revival and English Cottage styles. The Shaker Square commercial center is of Georgian Revival style, surrounded by apartments and homes also in Georgian Revival with a mix of Tudor and English Cottage styles. The Larchmere Arts District is surrounded by various Colonial Revival and Craftsman style bungalows. The Cedar-Fairmount neighborhood's commercial buildings are mostly of a Tudor Revival style; it was intended to look like a miniature English village when it was constructed in the early 1900s as the first planned neighborhood and shopping district in the Heights. Some contemporary infill of row house residences further east on Cedar Road has been added in recent decades. The Historic Fairmount Boulevard District, which follows Fairmount Boulevard from where it begins at Cedar Road and then heads south and east, is lined with mansions in various revival styles popular in the early 20th century, including Renaissance, Georgian and Jacobean Revival styles. The Chestnut Hills/Ambler Heights neighborhood follows the style and feel of the mansions on Fairmount Boulevard on a slightly less formal scale.

Cedar-Fairmount/Shaker Square-Larchmere is almost identical to Cedar-Lee in its racial make-up. It is mostly White with a large percentage of African Americans when compared to the national average and has a considerable Asian population. The area was almost 60 percent White, just over 33 percent Black, over 4 percent Asian and close to 2 percent Hispanic in 2000. It is close to University Circle and Case Western Reserve University and is likely home to many students who attend schools there.

Over 43 percent of the artists in this area can be categorized as visual artists, with a large percentage of musicians and those in the literary arts. As in the other artist neighborhoods in the Heights area, musicians and literary artists together constitute almost 25 percent of those in the arts. The remaining artists are a mix of design, craft, interdisciplinary, dance and theater in discipline.

A QUICK VISIT: Cedar-Fairmount/Shaker Square-Larchmere

- **Population**
 - 16,406 people
 - White: 59.78%
 - Black: 33.17%
 - Hispanic: 1.67%
 - Asian: 4.61%
- **Household**
 - Average Size: 2.35
 - Median Household Income: \$73,964
 - Live in Single Family Dwelling: 42.99%
 - Live in 2-Unit Structures: 13.15%
 - Median Gross Rent: \$686
- **Education**
 - Master's or Other Advanced Degree: 33.64%
 - Bachelor's Degree or Higher: 58.71%
- **Employment**
 - Not in The Labor Force: 32.23%
 - In a Managerial Position: 59.82%
 - Place of Work
 - Within City of Residence: 31.07%
 - Home: 4.10%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 84 (0.97% of workforce)
 - Percent Who Walk to Work: 3.30%
- **Housing Stock**
 - Owner Occupied Units: 47.49%
 - Median Value: \$178,628
 - Average Number of Rooms: 7.6
 - Rentals:
 - Median Year Built: 1944
 - Built Before 1940: 56.28%
 - Percent in "Poor to Worst" Condition: 0.72%
 - Buildings with an Elevator: 12.31%
 - Styles:
 - Predominant Styles:
 - Colonial: 79.11%
 - Cape Cods 4.45%
 - Contemporary: 0.75%
- **Artist By Discipline (240):**
 - Craft: 6.70%
 - Dance 2.90%
 - Design: 3.80%
 - Education: 2.50%
 - Interdisciplinary: 7.50%
 - Literary: 10.00%
 - Music: 13.80%
 - Media: 0.00%
 - Theater: 3.80%
 - Visual: 43.50%



Cedar-Lee is named after the most well-known commercial district in Cleveland Heights. It also has within its boundaries to the east the commercial districts and neighborhoods along South Taylor from Cedar Road to Fairmount Boulevard. The southern tip of the area takes in parts of the Malvern neighborhood of Shaker Heights.

Most of the housing and commercial structures in this area were built prior to World War II when these neighborhoods of the “Heights” area were developing along streetcar routes and the Green Line of the Shaker Rapid Transit. Malvern, in Shaker Heights, follows the architectural guidelines of the City of Shaker Heights, dictating Tudor Revival, French Eclectic, Georgian Revival and English Cottage styles. The areas of Cleveland Heights and University Heights are dominated by Colonial Revival, Tudor Revival and Craftsman

Bungalow styles that were fashionable in the early 20th century.

Cedar-Lee’s racial make-up is similar to other artist neighborhoods in the Heights area in that it is mostly White with a large percentage of Blacks when compared to the national average. In addition to this shared trait, it also has a considerable Asian population, most likely owing to its proximity to University Circle and Case Western University. In 2000, the area was almost 62 percent White, 32 percent Black and over 4 percent Asian.

Over 40 percent of the artists in this area are visual in their medium of choice. Following visual, the music and literary categories constitute large percentages of the artists who reside in Cedar-Lee. These two combined make up an additional 26 percent of the artists in the area. The remaining artists are a substantial mix of design, craft and interdisciplinary.

A QUICK VISIT: Cedar-Lee

- **Population**
 - 7,680 people
 - White: 61.71%
 - Black: 31.86%
 - Hispanic: 0.70%
 - Asian: 4.41%
- **Household**
 - Average Size: 2.57
 - Median Household Income: \$70,481
 - Live in Single Family Dwelling: 88.21%
 - Live in 2-Unit Structures: 5.45%
 - Median Gross Rent: \$789
- **Education**
 - Master's or Other Advanced Degree: 28.25%
 - Bachelor's Degree or Higher: 54.18%
- **Employment**
 - Not in The Labor Force: 26.48%
 - In a Managerial Position: 57.80%
 - Place of Work
 - Within City of Residence: 13.88%
 - Home: 5.58%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 22 (0.52% of workforce)
 - Percent Who Walk to Work: 2.22%
- **Housing Stock**
 - Owner Occupied Units: 84.49%
 - Median Value: \$147,511
 - Average Number of Rooms: 7.3
 - Rentals:
 - Median Year Built: 1944
 - Built Before 1940: 66.75%
 - Percent in "Poor to Worst" Condition: 0.18%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 85.73%
 - Cape Cods: 11.79%
 - Contemporary: 0.29%
- **Artist By Discipline (136):**
 - Craft: 6.70%
 - Dance: 0.00%
 - Design: 8.10%
 - Education: 3.00%
 - Interdisciplinary: 8.10%
 - Literary: 11.90%
 - Music: 13.30%
 - Media: 1.50%
 - Theater: 0.70%
 - Visual: 40.70%



Chagrin Valley is an extensive area that corresponds geographically to the river for which it is named. It covers parts of Chagrin Falls, Moreland Hills, Orange, Hunting Valley, Pepper Pike and Gates Mills.

The entire valley shares a cultural and architectural heritage that is based in its origins as an early area of settlement for those arriving from Connecticut, when Northeast Ohio was part of Connecticut's Western Reserve Territory. Georgian, Federal, Greek Revival and Western Reserve styles dominate the valley and much of what has been built since its initial settlement reflect later generations' interpretations of these styles. The towns strung along the valley, including Gates Mills and Chagrin Falls, also embody many of the characteristics of traditional New England town planning.

The Chagrin Valley is overwhelmingly White, highly educated, and wealthy. In 2000, over 92 percent of its residents were White, almost 67 percent held a Bachelor's degree or higher, over 30 percent held a Master's degree, and the average household income was over \$110,000.

Almost 50 percent of the Chagrin Valley's artists are visual artists. There are also high concentrations of designers and those who work in crafts. Together they constitute near 30 percent of the total number of artists in the area.

A QUICK VISIT: Chagrin Valley

- **Population**
 - 14,586 people
 - White: 92.39%
 - Black: 3.51%
 - Hispanic: 0.43%
 - Asian: 3.33%
- **Household**
 - Average Size: 2.51
 - Median Household Income: \$111,584
 - Live in Single Family Dwelling: 88.04%
 - Live in 2-Unit Structures: 1.10%
 - Median Gross Rent: \$900
- **Education**
 - Master's or Other Advanced Degree: 30.84%
 - Bachelor's Degree or Higher: 66.73%
- **Employment**
 - Not in The Labor Force: 37.77%
 - In a Managerial Position: 60.70%
 - Place of Work
 - Within City of Residence: 14.83%
 - Home: 6.75%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 1.84%
- **Housing Stock**
 - Owner Occupied Units: 87.39%
 - Median Value: \$392,922
 - Average Number of Rooms: 8.4
 - Rentals:
 - Median Year Built: 1949
 - Built Before 1940: 19.85%
 - Percent in "Poor to Worst" Condition: 0.25%
 - Buildings with an Elevator: 2.58%
 - Styles:
 - Predominant Styles:
 - Colonial: 48.70%
 - Cape Cods: 16.07%
 - Contemporary: 5.22%
- **Artist By Discipline (92):**
 - Craft: 14.30%
 - Dance: 0.00%
 - Design: 14.30%
 - Education: 2.20%
 - Interdisciplinary: 1.10%
 - Literary: 5.50%
 - Music: 5.50%
 - Media: 1.10%
 - Theater: 1.10%
 - Visual: 48.40%



The Coventry Village artist neighborhood, for the purpose of this study, includes the oldest and westernmost section of Cleveland Heights north of Cedar Road. Within its geographic boundaries are the northern portions of the Chestnut Hills and Cedar-Fairmount neighborhoods, the Euclid Heights area, Grant Deming's Forest Hills (recently added to the National Register of Historic Places) and Coventry Village itself.

The area was developed around the turn of the 20th century, aided by the extension of streetcars up from the city. Most homes in the Coventry Village section, which was originally known as Mayfield Heights, were built between 1900 and 1916. They were constructed in the eclectic styles, such as Queen Anne Victorian, Colonial Revival and Craftsman Bungalows, that were fashionable at the turn of the century. Grant Deming's Forest Hills, built at the turn of the 20th century, is filled

with homes in Colonial Revival, Craftsman, Tudor Revival and Prairie styles. While the eastern portions of the Coventry Village artist neighborhood are filled with mostly single family dwellings in the styles described above, the western areas have a high concentration of apartments and other multi-family residences. Most of these English Revival styled residences have already hit or are nearing the century mark.

Demographically, Coventry Village is very similar to other artist neighborhoods in the Heights area, but with a higher percentage of Asian residents. The area was almost 77 percent White, just over 14 percent Black and nearly 6 percent Asian in 2000. A much lower percentage of residents lived in a single family dwelling - only 35 percent. Almost 65 percent of the housing structures were built before 1940. The residents of the Coventry area tend to be highly educated, with nearly 70 percent having obtained a Bachelor's degree or higher, and over 35 percent have a Master's degree or other graduate or professional degree in 2000.

Just over 40 percent of Coventry Village's artists are in the visual arts, while almost 15 percent are musicians. Other categories that constitute significant percentages of artists here are those involved with crafts, design, interdisciplinary, literary arts and theater.

A QUICK VISIT: Coventry Village

- **Population**
 - 8,437 people
 - White: 76.27%
 - Black: 14.35%
 - Hispanic: 1.58%
 - Asian: 5.93%
- **Household**
 - Average Size: 2.22
 - Median Household Income: \$49,107
 - Live in Single Family Dwelling: 34.92%
 - Live in 2-Unit Structures: 3.84%
 - Median Gross Rent: \$906
- **Education**
 - Master's or Other Advanced Degree: 35.51%
 - Bachelor's Degree or Higher: 68.82%
- **Employment**
 - Not in The Labor Force: 28.59%
 - In a Managerial Position: 65.39%
 - Place of Work
 - Within City of Residence: 13.83%
 - Home: 3.84%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 73 (1.44% of workforce)
 - Percent Who Walk to Work: 6.42%
- **Housing Stock**
 - Owner Occupied Units: 35.01%
 - Median Value: \$147,100
 - Average Number of Rooms: 7.6
 - Rentals:
 - Median Year Built: 1944
 - Built Before 1940: 64.88%
 - Percent in "Poor to Worst" Condition: 0.75%
 - Buildings with an Elevator: 2.46%
 - Styles:
 - Predominant Styles:
 - Colonial: 76.33%
 - Cape Cods: 5.36%
 - Contemporary: 0.43%
- **Artist By Discipline (217):**
 - Craft: 8.30%
 - Dance: 1.90%
 - Design: 6.90%
 - Education: 0.90%
 - Interdisciplinary: 7.40%
 - Literary: 9.30%
 - Music: 14.80%
 - Media: 0.90%
 - Theater: 3.20%
 - Visual: 41.70%



The Detroit-Shoreway/Gordon Square artist neighborhood lies two miles west of downtown Cleveland along the western shoreline.

Typically, modest residential neighborhoods with Colonial Revival style bungalows line the north-south streets intersecting Detroit Avenue. Along Franklin Boulevard, south of Detroit Avenue, larger Colonial Revival homes were constructed. Victorian style homes were built earlier along the older stretches of the Boulevard further east. The main commercial thoroughfares run east to west along Detroit Avenue and Lorain Avenue.

Historically, the area developed because of its proximity to rail. The Lakeshore and Michigan Southern Railroad was constructed along the shore of the lake in the 1850s and the Cleveland-Columbus-Cincinnati Railroad was constructed at the southern end of the neighborhood. Many

industrial plants prospered in the area as a result of the rail service, and Irish and German immigrants were the first to settle and work here. At the turn of the 20th century, immigrants from southern Europe arrived, including Italians and Romanians. From the mid-20th to the early 21st centuries Puerto Ricans, Mexicans, Vietnamese, Laotians, people from Appalachia and African Americans moved into the neighborhood.

The remnants of many of the earlier ethnic enclaves can still be found today, especially in the area's ecclesiastical architecture. Two of the most impressive structures were built by the earliest immigrants. One of the most beautiful churches in the region is St. Coleman's, built in 1914 by Irish immigrants in an Italian Renaissance style. German immigrants built their church, St. Stephens, even earlier in 1873, in a Gothic Revival style.

There are a number of other focal points within the neighborhood that give it its character. The Gordon Square Arts District along Detroit Avenue, from around West 58th Street to West 70th Street, is a historic neighborhood with commercial buildings dating back to the early 20th century. Restaurants, shops, the renovated and historical Gordon Theater and Cleveland Public Theatre are some of what the neighborhood has to offer. The area developed rapidly after the main east-west streetcar line on the west side was installed from downtown out to the smaller enclaves further west. The intersection of Detroit Avenue and West 65th Street, the center of Gordon Square, is the only intersection in the city to have all its original early 20th century buildings still intact. EcoVillage is an area of Detroit-Shoreway around the West 65th Red Line Rapid Transit station, and it strives to be an ecologically healthy, urban neighborhood. The Detroit Shoreway EcoVillage was the first urban EcoVillage and serves as a national model. The area strives to be environmentally friendly through green rehabilitation of the existing homes. New construction of townhomes and what are referred to as "Green Cottages" also dot the area and follow the same green principles. All development in the area is seen as green, transportation oriented development due to the nearby Red Line Rapid station. Other new development, known as Battery Park, is taking place on the old site of a battery factory along

the northern rail lines. New townhomes surround the old factory, which serves as a community focal point with retail attached. Also, the Lorain Avenue Antique District in the West 70s and 80s streets is an important part of the fabric of the neighborhood.

The Detroit-Shoreway/Gordon Square area is mostly White (64% in 2000), with a large Hispanic population (23%) and smaller percentages of Black residents (18%) and Asians (1%). Most families here are lower-to-middle income, working class, with the median household income being approximately \$22,000 in 1999. Only 11 percent of residents had a Bachelor's degree or higher and just over 5 percent had a Master's or higher degree in 2000. Fifty-six percent lived and worked in the city of Cleveland, and almost 5 percent walked to work.

Of the artists that call the neighborhood home, 47 percent are visual artists. Artists of other media that account for a significant percent of the creative class here are those who are interdisciplinary (14.5%) and in theater (10.8%). Craft, design and literary arts account for 4.8 percent each of the total.

A QUICK VISIT: Detroit-Shoreway/Gordon Square

- **Population**
 - 12,794 people
 - White: 64.33%
 - Black: 17.95%
 - Hispanic: 22.76%
 - Asian: 1.04%
- **Household**
 - Average Size: 2.62
 - Median Household Income: \$21,995
 - Live in Single Family Dwelling: 37.61%
 - Live in 2-Unit Structures: 28.53%
 - Median Gross Rent: \$448
- **Education**
 - Master's or Other Advanced Degree: 5.01%
 - Bachelor's Degree or Higher: 11.09%
- **Employment**
 - Not in The Labor Force: 44.85%
 - In a Managerial Position: 20.14%
 - Place of Work
 - Within City of Residence: 55.98%
 - Home: 1.52%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 33 (0.73% of workforce)
 - Percent Who Walk to Work: 4.69%
- **Housing Stock**
 - Owner Occupied Units: 31.86%
 - Median Value: \$64,591
 - Average Number of Rooms: 6.4
 - Rentals:
 - Median Year Built: 1940
 - Built Before 1940: 67.23%
 - Percent in "Poor to Worst" Condition: 9.69%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 67.53%
 - Cape Cods: 14.43%
 - Contemporary: 0.64%
- **Artist By Discipline (84):**
 - Craft: 4.80%
 - Dance: 1.20%
 - Design: 4.80%
 - Education: 1.20%
 - Interdisciplinary: 14.50%
 - Literary: 4.80%
 - Music: 2.40%
 - Media: 2.40%
 - Theater: 10.80%
 - Visual: 47.00%



Downtown Bedford has a long history connected to the Western Reserve. It was named after the town of Bedford, Connecticut, by one of its earliest settlers and reflects many of the elements associated with New England style planning. The city reflects a wide variety of historical housing styles, including Victorian, Greek Revival, Cape Cods, Colonial Revival Bungalow, Craftsman, and World War II era Bungalow. This is due to its early founding as a town in 1837 and steady growth due to its proximity to Tinker's Creek and interurban rail in the early 20th century. The commercial business district consists of one- and two-story commercial block buildings built between 1890 and the 1920s.

Downtown Bedford is mostly blue collar and middle class, but also had just over 25 percent of its residents in managerial positions in 2000. It is also mostly White, but with a larger than average

Black population compared to the national average. The median household income is almost \$34,000, and the average house costs just below \$100,000. Almost 20 percent of residents have a Bachelor's degree or higher, and 6.5 percent have a Master's or other advanced degree. Bedford is a place where many people work and live, nearly 19 percent, and almost 4 percent walk from their home to their place of employment.

Artistically, Bedford is quite diverse. While nearly 60 percent of artists here are categorized as visual artists, the rest are spread among dance, design, music, media and interdisciplinary.

A QUICK VISIT: Downtown Bedford

- **Population**
 - 6,042 people
 - White: 78.30%
 - Black: 16.89%
 - Hispanic: 1.08%
 - Asian: 1.66%
- **Household**
 - Average Size: 2.17
 - Median Household Income: \$33,776
 - Live in Single Family Dwelling: 64.79%
 - Live in 2-Unit Structures: 7.84%
 - Median Gross Rent: \$545
- **Education**
 - Master's or Other Advanced Degree: 6.52%
 - Bachelor's Degree or Higher: 19.72%
- **Employment**
 - Not in The Labor Force: 40.08%
 - In a Managerial Position: 25.29%
 - Place of Work
 - Within City of Residence: 18.59%
 - Home: 1.51%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 3.64%
- **Housing Stock**
 - Owner Occupied Units: 63.26%
 - Median Value: \$94,933
 - Average Number of Rooms: 6.3
 - Rentals:
 - Median Year Built: 1957
 - Built Before 1940: 29.17%
 - Percent in "Poor to Worst" Condition: 1.45%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 35.25%
 - Cape Cods: 39.08%
 - Contemporary: 0.00%
- **Artist By Discipline (24):**
 - Craft: 4.20%
 - Dance: 8.30%
 - Design: 8.30%
 - Education: 0.00%
 - Interdisciplinary: 4.20%
 - Literary: 0.00%
 - Music: 8.30%
 - Media: 4.20%
 - Theater: 0.00%
 - Visual: 58.30%



The Downtown/Arts Quarter artist neighborhood takes in an area similar in size to many other artist neighborhoods. However, it differs from other artist neighborhoods in that it includes an urban area that is incredibly diverse in the variety of its built environments. From west to east the districts within it include the West and East Banks of the Flats, Warehouse District, Tower City, Civic District, Gateway District, the financial hub along East 9th (now referred to as the 9/12 District), Erieview District, Harbor District, Theater District, Campus District and the Art Quarter. Typical of such a rich urban environment, there are also many well-defined neighborhoods within these districts, including places like East 4th Street and Old Chinatown. For the purpose of this study, sections of Central, Midtown and Asiatown are also included in this artist neighborhood.

The east and west banks of the Flats are characterized by the industry that once dominated the area, the Cuyahoga River that is the backbone of the district and the many bridges that span overhead. There are rows of Victorian-era warehouses and also commercial brick structures from the decades that followed in the early 20th century. Many of these buildings have been converted for residential and commercial purposes. There are also a significant number of new residential structures built in recent decades in various contemporary styles.

The districts that make up the central business district are all characterized by their density and architectural variety. Generally though, they fit within certain categorical descriptions depending on when they experienced their greatest growth. The Warehouse District is composed of commercial warehouse buildings in Victorian styles from the late 19th century. The Civic District is centered on architect Daniel Burnham's Mall and is surrounded by Beaux-Arts styled civic buildings from the early 20th century. The Terminal Tower, the focal point of Tower City and the city's most well-known icon, is a Beaux-Arts skyscraper. The complex of grand interior spaces, buildings, streets, and public transit facilities includes buildings from many decades up to the present. Still, the whole exudes the feel of early 20th century Cleveland, typified in Beaux-Arts and Art Deco architectural styles. The Harbor District is home to the Rock and Roll Hall of Fame (designed by architect I.M. Pei in the International Style), the Great Lakes Science Center, Browns Stadium and Voinovich Park.

The Arts Quarter, to the very east of the area, lies along Superior Avenue in what was once Cleveland's garment district. This area was rezoned by the city of Cleveland as a live/work overlay district. As a result, the area's organic artist population has been able to grow. Most of the area's buildings meet the street, are of similar massing and materials, and were built in variations of Classical Revival, Colonial Revival and Art Deco styles. While each of the remaining districts has its own unique flavor, most fit what comes to mind when one thinks of an industrial era American city. Modern and Post-modern skyscrapers in stone, glass, reinforced concrete and steel abut older Art Deco, Victorian, Beaux-Arts, Colonial and Classical Revival

commercial structures along dense streets. What often gives these neighborhoods their feel is the layering that has occurred over many decades of building, tearing down and rebuilding. It is this blending of architecture over time that helps create visual complexity, interest and vibrancy.

The Downtown/Art Quarter covers a broad spectrum of peoples from different socio-economic, ethnic and racial backgrounds and very much resembles a dense urban living environment. Almost two-thirds were Black in 2000, while almost 30 percent were White. More than 3 percent were Asian and almost 3 percent Hispanic in 2000. Most of the economic data for this area develops an oversimplified image, which masks the diversity present. The area takes in middle and high income people who live in the warehouse district and the Flats, students who reside in the Campus District near Cleveland State University (CSU), recent immigrants in Asiatown, and lower income people in the Central neighborhood and living in public housing near downtown. The median household income was over \$23,000 in 1999, yet the average cost of a residence, whether it was a single family home, townhouse, or condominium was over \$180,000 in 2000. Most people in the area rent where they live. Only 3.9 percent owned their home in 2000 and only 2 percent lived in a single family dwelling. Almost 42 percent of the housing stock was built before 1940, and over 85 percent of buildings have an elevator. Not surprisingly, in 2000, 70 percent of residents lived and worked in the city and a large number (33.6%) walked to work. Almost 28 percent of residents had a Bachelor's degree or higher and nearly 11 percent had a Master's or other higher degree.

The two largest classifications of artists are those who work in visual (49.5%) and interdisciplinary (20.2%) media. Other artists are involved with craft (6.4%), design (3.7%), theater (3.7%), media (2.8%), dance (1.8%), literary (1.8%) and music (1.8%).

A QUICK VISIT: Downtown/Arts Quarter

- **Population**
 - 9,166 people
 - White: 29.39%
 - Black: 63.03%
 - Hispanic: 2.81%
 - Asian: 3.27%
- **Household**
 - Average Size: 1.61
 - Median Household Income: \$23,442
 - Live in Single Family Dwelling: 2.09%
 - Live in 2-Unit Structures: 1.65%
 - Median Gross Rent: \$492
- **Education**
 - Master's or Other Advanced Degree: 10.79%
 - Bachelor's Degree or Higher: 27.74%
- **Employment**
 - Not in The Labor Force: 53.37%
 - In a Managerial Position: 46.81%
 - Place of Work
 - Within City of Residence: 70.04%
 - Home: 1.73%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 21 (0.77% of workforce)
 - Percent Who Walk to Work: 33.59%
- **Housing Stock**
 - Owner Occupied Units: 3.90%
 - Median Value: \$180,333
 - Average Number of Rooms: 4.8
 - Rentals:
 - Median Year Built: 1947
 - Built Before 1940: 41.88%
 - Percent in "Poor to Worst" Condition: 1.88%
 - Buildings with an Elevator: 85.33%
 - Styles:
 - Predominant Styles:
 - Colonial: 6.46%
 - Cape Cods: 1.35%
 - Contemporary: 0.40%
- **Artist By Discipline (110):**
 - Craft: 6.40%
 - Dance: 1.80%
 - Design: 3.70%
 - Education: 0.00%
 - Interdisciplinary: 20.20%
 - Literary: 1.80%
 - Music: 1.80%
 - Media: 2.80%
 - Theater: 3.70%
 - Visual: 49.50%



East Shaker consists of the entire Shaker Heights neighborhood of Mercer and the very eastern edge of Malvern.

As with all of Shaker Heights, residences are variations of Tudor Revival, French Eclectic, Georgian Revival and English Cottage and follow the style guidelines mandated by the city. This area of the city is newer than the rest of Shaker Heights, with a larger percentage of its residences being constructed in the period from 1940 to 1960; many of which were built later during this period. Most residences here are large, single family homes with high values. In 2000, the median value for a home was over \$310,000. The neighborhood is divided down the middle by Shaker Boulevard and the Green Line Rapid Transit, which provide easy access to Shaker Square, downtown Cleveland and other parts of the city.

East Shaker is mostly White, wealthy and very highly educated. In 2000, almost 90 percent of residents were White and near 8 percent Black. Close to 80 percent had a Bachelor's degree or higher and nearly 50 percent had a Master's or other advanced degree. The number of those in managerial positions very closely corresponded to those with a higher education and the median household income was over \$120,000.

Almost 50 percent of artists in South Shaker are visual. There is a very high percentage of those involved in the literary arts when compared to other artist neighborhoods and also a high percentage of those who work in interdisciplinary arts. The other categories of artists significantly represented here are design, education and music.

A QUICK VISIT: East Shaker/Mercer

- **Population**
 - 5,246 people
 - White: 88.25%
 - Black: 7.77%
 - Hispanic: 1.91%
 - Asian: 1.54%
- **Household**
 - Average Size: 2.73
 - Median Household Income: \$123,585
 - Live in Single Family Dwelling: 90.56%
 - Live in 2-Unit Structures: 0.36%
 - Median Gross Rent: \$877
- **Education**
 - Master's or Other Advanced Degree: 48.19%
 - Bachelor's Degree or Higher: 77.83%
- **Employment**
 - Not in The Labor Force: 35.19%
 - In a Managerial Position: 77.87%
 - Place of Work
 - Within City of Residence: 13.61%
 - Home: 6.32%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 0.41%
- **Housing Stock**
 - Owner Occupied Units: 90.25%
 - Median Value: \$311,933
 - Average Number of Rooms: 8.8
 - Rentals:
 - Median Year Built: 1962
 - Built Before 1940: 26.83%
 - Percent in "Poor to Worst" Condition: 0.00%
 - Buildings with an Elevator: 0.88%
 - Styles:
 - Predominant Styles:
 - Colonial: 84.18%
 - Cape Cods: 6.51%
 - Contemporary: 0.47%
- **Artist By Discipline (44):**
 - Craft: 2.30%
 - Dance: 0.00%
 - Design: 4.70%
 - Education: 4.70%
 - Interdisciplinary: 14.00%
 - Literary: 18.60%
 - Music: 7.00%
 - Media: 0.00%
 - Theater: 0.00%
 - Visual: 48.80%



The Edgewater artist neighborhood takes in the area just west of Detroit Shoreway from West 85th to West 117th on the Lakewood border, with Lake Erie to the north and Berea Road to the south. The entire neighborhood was once farmland owned by three families and was annexed to the city in 1894. During the latter part of the 1800s, Edgewater took on a suburban character. The north-south running streets between Detroit and Lake Avenues were subdivided for single-family homes built in Colonial and Classical Revival styles popular throughout the city. Large homes and grand apartment buildings lie to the north of Lake Avenue along the shoreline, giving this section of Edgewater a much greater variety of architectural styles.

The wealthier residents of the area settled here around the turn of the 20th century providing the neighborhood a built environment that matched the eclectic tastes popular at the time. They are in a variety of the more elaborate Revival styles such as Tudor, Norman and Spanish Revival. Interspersed amongst these streets are also mid-century brick ranches that add to the architectural variety of the area. The main commercial thoroughfare is the Clifton Boulevard Shopping District, located near West 112th along Clifton in rows of historical, multi-storied mixed-use structures, often with pleasant café-like areas along the street.

Edgewater is mostly White, with over 83 percent of residents being so in 2000. There are fewer Hispanics (4.9%) and Asians (1.0%) in this neighborhood than in most other neighborhoods in the city, even though their traditional neighborhoods are relatively close. The neighborhood is much more solidly middle-class than city neighborhoods closer to downtown. The median household income was almost \$34,000 in 1999 and the average home costs more than \$100,000 in 2000. Residents tend to be highly educated, as over 36 percent have a Bachelor's degree or higher, and more than 16 percent have a Master's degree or higher in 2000.

The dominant artistic medium in Edgewater, as with most artist neighborhoods, is visual at over 40 percent of all artists in the neighborhood. There are a high number of other categories that reach double digit percentages here, giving the neighborhood a diverse artistic character. Musicians, at 15.9 percent, account for the largest share after the visual arts, and those in the craft category make up 11.6 percent. The literary arts account for 10.1 percent and artists in theater account for 7.2 percent. Designers fill out the top at 4.3 percent.

A QUICK VISIT: Edgewater

- **Population**
 - 5,837 people
 - White: 83.35%
 - Black: 10.50%
 - Hispanic: 4.92%
 - Asian: 0.91%
- **Household**
 - Average Size: 1.73
 - Median Household Income: \$33,828
 - Live in Single Family Dwelling: 24.12%
 - Live in 2-Unit Structures: 12.93%
 - Median Gross Rent: \$508
- **Education**
 - Master's or Other Advanced Degree: 16.16%
 - Bachelor's Degree or Higher: 36.10%
- **Employment**
 - Not in The Labor Force: 31.35%
 - In a Managerial Position: 40.88%
 - Place of Work
 - Within City of Residence: 61.92%
 - Home: 2.26%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 2.35%
- **Housing Stock**
 - Owner Occupied Units: 27.37%
 - Median Value: \$104,460
 - Average Number of Rooms: 7.2
 - Rentals:
 - Median Year Built: 1942
 - Built Before 1940: 56.34%
 - Percent in "Poor to Worst" Condition: 0.62%
 - Buildings with an Elevator: 14.73%
 - Styles:
 - Predominant Styles:
 - Colonial: 67.73%
 - Cape Cods: 4.52%
 - Contemporary: 0.16%
- **Artist By Discipline (70):**
 - Craft: 11.60%
 - Dance: 1.40%
 - Design: 4.30%
 - Education: 0.00%
 - Interdisciplinary: 2.90%
 - Literary: 10.10%
 - Music: 15.90%
 - Media: 1.40%
 - Theater: 7.20%
 - Visual: 40.60%



The Fairview Park/Rocky River artist neighborhood takes in parts of both of the cities for which it is named. The southern portions of Rocky River, south of and including the Center Ridge Road commercial corridor, to the commercial areas of Lorain Avenue are included along with the northeastern, mostly residential section of Fairview Park.

The neighborhood is similar in its architectural character to the Kamm's Corner artist neighborhood that sits across from it on the other side of the Rocky River and the Rocky River Reservation of the Cleveland Metroparks. However, it is less dense and more suburban in its flavor, and very much characteristic of mid-and-late 20th century trends in neighborhood development. Its commercial districts are composed of strip shopping centers with building

setbacks, parking lots in front, and low- and mid-rise apartments behind or nearby. In the residential areas lots are bigger and often sit on winding streets with cul-de-sacs. The houses are a mix of mid-century Ranches in some neighborhoods, mid-century Cape Cod Revivals in brick and wood siding, and mid-to-late 20th century versions of Colonial Revival styles in other neighborhoods.

The suburban west side of Cleveland is overwhelmingly White, and the Fairview Park/Rocky River artist neighborhood is also. Almost 98 percent of residents here were White in the 2000 Census. The remainder was split evenly between Black and Hispanic residents. The area is characterized by its highly educated, upper middle-class families. The median home value was over \$185,000, and the average year for a home's construction in the area was 1962 in 2000. Over 46 percent of the population had a Bachelor's degree or higher, and more than 16 percent held a Master's or other advanced degree. Sixty percent of people lived in a single family home, and almost 65 percent owned their place of residence. Only 15 percent lived and worked within the city of residence, while over 5 percent worked from home.

The Fairview Park/ Rocky River artist neighborhood has one of the highest percentages of visual artists at almost 75 percent. Those who practice design account for 8.6 percent, and craft, education, music and theater make up the remainder at 2.9 percent each.

A QUICK VISIT: Fairview Park/Rocky River

- **Population**
 - 5,427 people
 - White: 97.72%
 - Black: 1.24%
 - Hispanic: 1.33%
 - Asian: 0.00%
- **Household**
 - Average Size: 2.14
 - Median Household Income: \$54,678
 - Live in Single Family Dwelling: 60.30%
 - Live in 2-Unit Structures: 0.47%
 - Median Gross Rent: \$904
- **Education**
 - Master's or Other Advanced Degree: 16.32%
 - Bachelor's Degree or Higher: 46.41%
- **Employment**
 - Not in The Labor Force: 46.61%
 - In a Managerial Position: 51.91%
 - Place of Work
 - Within City of Residence: 15.57%
 - Home: 5.81%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 1.13%
- **Housing Stock**
 - Owner Occupied Units: 64.92%
 - Median Value: \$185,200
 - Average Number of Rooms: 6.9
 - Rentals:
 - Median Year Built: 1962
 - Built Before 1940: 10.36%
 - Percent in "Poor to Worst" Condition: 0.10%
 - Buildings with an Elevator: 11.59%
 - Styles:
 - Predominant Styles:
 - Colonial: 38.98%
 - Cape Cods 27.81%
 - Contemporary: 0.68%
- **Artist By Discipline (35):**
 - Craft: 2.90%
 - Dance 0.00%
 - Design: 8.60%
 - Education: 2.90%
 - Interdisciplinary: 0.00%
 - Literary: 0.00%
 - Music: 2.90%
 - Media: 0.00%
 - Theater: 2.90%
 - Visual: 74.30%



The Forest Hills artist neighborhood, originally the Rockefeller's summer home estate, is anchored by the neighborhood of the same name, which was developed by John D. Rockefeller Jr. in the 1920s. The original section of the planned community contains 81 historic homes constructed in a French Norman style by architect Andrew J. Thomas. Other homes built in the following decades were built with the same garden city planning principles, but also in Colonial, Midcentury Ranch and California Contemporary styles. The original commercial center, the Heights Rockefeller Building, was built for the neighborhood at Lee and Mayfield roads. It is also in the original French Norman style and is on the National Register of Historic Places. Its mid-century modern counterpart, Rockefeller Point, lies across Lee Road. The area is flanked by Forest Hills Park (with its original 81 homes). On the other side of Forest

Hills Park to the west, the area rambles into the neighborhoods north of Mayfield Road in Cleveland Heights and East Cleveland, and then on to the eastern half of historic Lake View Cemetery.

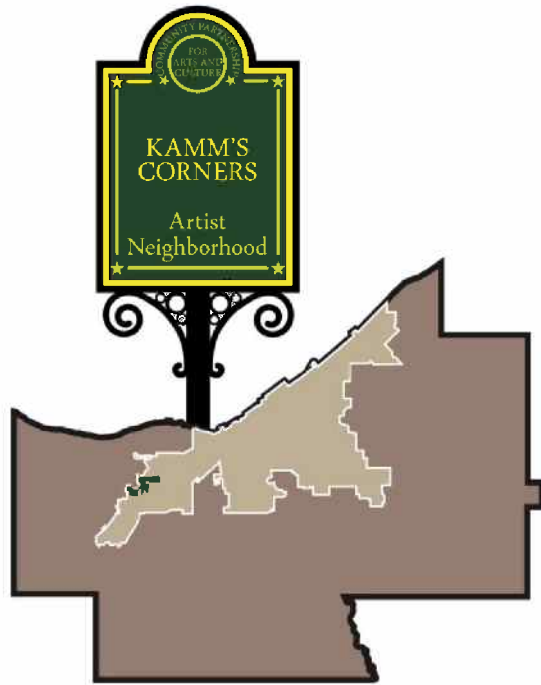
These neighborhoods are characterized by Craftsman and Colonial Revival Bungalows, and apartment blocks in Georgian Revival, Tudor Revival and Art Deco styles. The area of this artist neighborhood south of Mayfield Road, between Lee and South Taylor Roads, is architecturally similar in that it is filled with Craftsman and Colonial Revival Bungalows. It is also home to a significant Jewish population, mostly conservative and orthodox. As a result, the area is dotted with synagogues. At its center is the famous Park Synagogue, done in a modernist style by world-renowned architect Eric Mendelsohn.

The Forest Hills artist neighborhood is largely Black and relatively highly educated. In 2000, the area was 67 percent Black and 28 percent White, with just over 2 percent of the population being Hispanic. The median household income of almost \$45,000 in 2000 makes the area solidly middle-class and reflects the fact that over 40 percent of residents were in managerial positions at their place of employment. Over 33 percent had a Bachelor's degree or higher, and 16 percent had a Master's or other advanced degree. Twelve percent of residents lived and worked in the neighborhood, and almost 4 percent walked to work in 2000.

Visual artists, with 41 percent of all artists in the neighborhood, make up the largest share of artists, as in most other neighborhoods. As with other Heights area neighborhoods, musicians and those in the literary arts fill out the top spots among artistic disciplines; combined, they make up almost 25 percent of the artists in the area. Those in the field of design, at 9 percent of the total, constitute a larger share here than in most other neighborhoods. Other fields significantly represented are media, theater, craft and education.

A QUICK VISIT: Forest Hills

- **Population**
 - 8,120 people
 - White: 28.03%
 - Black: 67.05%
 - Hispanic: 2.18%
 - Asian: 0.63%
- **Household**
 - Average Size: 2.39
 - Median Household Income: \$44,961
 - Live in Single Family Dwelling: 49.37%
 - Live in 2-Unit Structures: 9.51%
 - Median Gross Rent: \$616
- **Education**
 - Master's or Other Advanced Degree: 16.04%
 - Bachelor's Degree or Higher: 33.06%
- **Employment**
 - Not in The Labor Force: 30.37%
 - In a Managerial Position: 41.34%
 - Place of Work
 - Within City of Residence: 11.67%
 - Home: 2.54%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 24 (0.58% of workforce)
 - Percent Who Walk to Work: 3.97%
- **Housing Stock**
 - Owner Occupied Units: 47.25%
 - Median Value: \$106,100
 - Average Number of Rooms: 7
 - Rentals:
 - Median Year Built: 1945
 - Built Before 1940: 40.65%
 - Percent in "Poor to Worst" Condition: 1.50%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 67.47%
 - Cape Cods: 15.69%
 - Contemporary: 0.40%
- **Artist By Discipline (79):**
 - Craft: 3.80%
 - Dance: 0.00%
 - Design: 9.00%
 - Education: 3.80%
 - Interdisciplinary: 7.70%
 - Literary: 9.00%
 - Music: 14.10%
 - Media: 6.40%
 - Theater: 3.80%
 - Visual: 41.00%



Kamm's Corners is part of the West Park Neighborhood of Cleveland. The center of the neighborhood is at the intersection of Lorain Avenue and Rocky River Drive. It is named for Oswald Kamm, who opened a grocery there in 1875, and a post office shortly thereafter. Kamm's Corners grew rapidly after it became an interurban transfer point from the Cleveland Green Line to the Southwestern Line that traveled to Lorain and Elyria. The area has a suburban character since it was once separate from the city of Cleveland and was not annexed until 1922. Its byline is "Cleveland's suburb in the city".

The north-south running streets are primarily residential like most Cleveland neighborhoods, but the housing stock is significantly different than other artist neighborhoods in Cleveland and the Heights areas. Brick Cape Cod Revival styled

homes, more typically found in mid-20th century suburban Cleveland, can be found here in abundance. They are more common in the portion of the neighborhood that is south of Lorain Avenue. The homes are smaller than many of the Colonial Revival homes in the area, but sit on larger lots than most middle class homes in the city. Colonial and Classical Revival homes for the typical middle class family of the early 20th century are more common in the neighborhoods north of Lorain Avenue and are more varied in their styling than in older sections of the city. The main commercial thoroughfare of Lorain Avenue, from West 162nd to West 176th Streets, is host to a variety of restaurants, shops, bars, and music venues. Traditional Irish pubs that reflect the neighborhood's historically ethnic complexion can also be found here.

Kamm's Corners is very largely White (91% in 2000), with a smaller mix of Black (2.2%), Hispanic (3.3%) and Asian (3.5%) populations. Well over half of the residents live in single family dwellings and almost the same percentage own their homes. The median household income is solidly middle-class (\$40,103 in 1999), and the median owner occupied home value was over \$116,000 in 2000. The educational attainment is similar to the national average, with over 26 percent of residents having obtained a Bachelor's degree and more than 8 percent having obtained a Master's degree or higher in 2000.

Kamm's Corners is varied in its artistic background, although crafts (at over 21%) make up a larger share of the artistic total here than other artist neighborhoods. Visual artists dominate with almost 37 percent of the total, and theater (15.8%) and design (10.5%) are also well represented.

A QUICK VISIT: Kamm's Corners

- **Population**
 - 3,917 people
 - White: 91.34%
 - Black: 2.17%
 - Hispanic: 3.34%
 - Asian: 3.52%
- **Household**
 - Average Size: 2.05
 - Median Household Income: \$40,103
 - Live in Single Family Dwelling: 56.56%
 - Live in 2-Unit Structures: 6.45%
 - Median Gross Rent: \$590
- **Education**
 - Master's or Other Advanced Degree: 8.34%
 - Bachelor's Degree or Higher: 26.47%
- **Employment**
 - Not in The Labor Force: 41.50%
 - In a Managerial Position: 33.13%
 - Place of Work
 - Within City of Residence: 45.24%
 - Home: 1.32%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 0.00%
- **Housing Stock**
 - Owner Occupied Units: 55.40%
 - Median Value: \$116,800
 - Average Number of Rooms: 6.5
 - Rentals:
 - Median Year Built: 1964
 - Built Before 1940: 32.38%
 - Percent in "Poor to Worst" Condition: 0.00%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 37.82%
 - Cape Cods: 29.88%
 - Contemporary: 0.19%
- **Artist By Discipline (20):**
 - Craft: 21.10%
 - Dance: 0.00%
 - Design: 10.50%
 - Education: 0.00%
 - Interdisciplinary: 5.30%
 - Literary: 0.00%
 - Music: 0.00%
 - Media: 0.00%
 - Theater: 15.80%
 - Visual: 36.80%



Lakewood is an inner ring, former streetcar suburb on Cleveland's west side. While many parts of it retain the feel of that era, the city is layered with buildings from all the decades since its earliest days. It differs from the streetcar suburbs on the city's east side in that its layout more closely follows a gridiron system of streets and that it is incredibly dense. Even though it is a suburb, it is very urban in its character and is the densest city in the state of Ohio. There are well over 10,000 people per square mile.

The city is made up of multiple neighborhoods; the most prominent and well known are the Gold Coast, Clifton Boulevard and Birdtown. Birdtown is the most historic and was recently designated a National Register Historic District in 2006. It lies at the southeast corner of the city and is called Birdtown because its streets are all named after

birds. It is a residential district that was built specifically for the workers of the nearby Union Carbide company in the 1890s. The houses are distinctive and were built in mostly Colonial Revival styles, and many served as boarding houses.

Lakewood is probably most well-known by outsiders for its Gold Coast. This area is characterized by the numerous, modern styled, high rise residential towers that sit on Lake Erie and command impressive views of the Lake and downtown Cleveland. The tallest of these towers is 30 stories, with several others over 20 stories. Clifton Boulevard is nearby and is considered by some to be part of the Gold Coast. A grandly styled boulevard, it is lined with big trees and multi-family homes, apartment complexes and 4x4 brick structures. As one moves west, single family homes become more predominant. Older homes in Lakewood follow the pattern of those in the northern parts of the Edgewater neighborhood – they are elaborate Revival Styles. The other main east-west thoroughfares running through Lakewood, including Detroit Avenue, are lined with multi-story red brick mixed-use structures and are filled with varieties of restaurants, shops and bars with music venues. As Detroit Avenue runs through downtown Lakewood, the structures are increasingly taller, more dense and of a modern styling.

Lakewood is by far mostly White and middle-class. Almost 93 percent of residents were White in 2000. The next largest group is Hispanics and they only accounted for 2 percent of the population in 2000. The average household size was 2.23 people, median income was almost \$44,000 and over 44 percent of residents owned the place where they lived in 2000. The median year most homes were constructed was 1943 in 2000.

The major disciplines of artists in Lakewood are visual at 44 percent, followed by design (10.0%), literary (8.6%), music (7.9%), theater (7.2%), interdisciplinary (3.0%), and then education and media, both at fewer than 2 percent.

A QUICK VISIT: Lakewood

- **Population**
 - 47,796 people
 - White: 92.71%
 - Black: 1.66%
 - Hispanic: 2.23%
 - Asian: 1.50%
- **Household**
 - Average Size: 2.23
 - Median Household Income: \$43,929
 - Live in Single Family Dwelling: 36.22%
 - Live in 2-Unit Structures: 17.20%
 - Median Gross Rent: \$585
- **Education**
 - Master's or Other Advanced Degree: 12.76%
 - Bachelor's Degree or Higher: 37.00%
- **Employment**
 - Not in The Labor Force: 28.01%
 - In a Managerial Position: 41.33%
 - Place of Work
 - Within City of Residence: 17.74%
 - Home: 2.50%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 84 (0.31% of workforce)
 - Percent Who Walk to Work: 3.72%
- **Housing Stock**
 - Owner Occupied Units: 44.17%
 - Median Value: \$131,528
 - Average Number of Rooms: 6.8
 - Rentals:
 - Median Year Built: 1943
 - Built Before 1940: 58.96%
 - Percent in "Poor to Worst" Condition: 0.08%
 - Buildings with an Elevator: 18.67%
 - Styles:
 - Predominant Styles:
 - Colonial: 73.15%
 - Cape Cods: 5.83%
 - Contemporary: 0.35%
- **Artist By Discipline (292):**
 - Craft: 10.00%
 - Dance: 0.00%
 - Design: 10.00%
 - Education: 1.70%
 - Interdisciplinary: 6.50%
 - Literary: 8.60%
 - Music: 7.90%
 - Media: 1.00%
 - Theater: 7.20%
 - Visual: 44.00%



The North Collinwood artist neighborhood hugs the shoreline of Lake Erie north of Lakeshore Boulevard from East 140th to Neff Road and follows Wildwood Park inland to the I-90 Shoreway. The area does not take in all of North Collinwood, only the sections known as “Lakeshore” and “Northeast Shores”. These neighborhoods, along with the rest of North Collinwood, run parallel to the Collinwood railroad yards and abound with the many factories nearby that provided jobs for Irish, Italian and Slovenian immigrants that settled here.

Collinwood was one of the most heavily industrialized areas in the world throughout much of the mid-20th century. There are three general types of neighborhoods that dominate. The first can be found along the shore on the western edge of the area. Private streets perpendicularly spike off of Lakeshore Boulevard and terminate at

beaches on the lake that are accessible only to residents of the street. They tend to be lined with various forms of Colonial Revival Bungalows. The second type of neighborhood is on the site of what once was Euclid Beach Park. There is a series of modern style, high-rise apartment buildings that typify what was built in abundance in the 1960s and 1970s in Greater Cleveland. Further up the shore, but still on the site of the old Euclid Beach Park, is a mobile home park. The third type of neighborhood lines Wildwood Park. It is a mix of residential development from different eras of the 20th century. There are Post-World War II suburban style ranches on winding streets and cul-de-sacs. Then there are the more urban residential streets, typical of early 20th century industrial cities, lined with Colonial Revivals and Cape Cod Bungalows. In this third neighborhood there also exists some more contemporary infill of nautically-themed row house and condo developments. The presence of the Waterloo Arts and Entertainment District has allowed the area to become known for its live music scene and artist housing initiatives.

The residents of the North Collinwood artist neighborhood are largely White and middle class. In 2000, the area was almost 62 percent White, 34 percent Black, 2 percent Hispanic and 1 percent Asian. About 37 percent lived in single family homes, with the remainder residing in apartments or condominiums. Almost 20 percent had a Bachelor’s degree or higher, and 7 percent had a Master’s or other graduate degree.

North Collinwood has a very even mix of artists in the craft, design, interdisciplinary, literary, music and theater arts - all between 5 and 8 percent of the total. The majority of artists in the area, however, are in the visual arts, accounting for 55 percent of the total.

A QUICK VISIT: North Collinwood

- **Population**
 - 5,683 people
 - White: 61.54%
 - Black: 33.83%
 - Hispanic: 1.62%
 - Asian: 0.67%
- **Household**
 - Average Size: 2.01
 - Median Household Income: \$32,636
 - Live in Single Family Dwelling: 36.52%
 - Live in 2-Unit Structures: 6.49%
 - Median Gross Rent: \$418
- **Education**
 - Master's or Other Advanced Degree: 6.98%
 - Bachelor's Degree or Higher: 19.84%
- **Employment**
 - Not in The Labor Force: 43.93%
 - In a Managerial Position: 31.77%
 - Place of Work
 - Within City of Residence: 54.96%
 - Home: 2.23%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 2.47%
- **Housing Stock**
 - Owner Occupied Units: 35.88%
 - Median Value: \$70,625
 - Average Number of Rooms: 5.8
 - Rentals:
 - Median Year Built: 1960
 - Built Before 1940: 25.10%
 - Percent in "Poor to Worst" Condition: 1.29%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 57.88%
 - Cape Cods: 22.03%
 - Contemporary: 0.08%
- **Artist By Discipline (54):**
 - Craft: 7.50%
 - Dance: 0.00%
 - Design: 7.50%
 - Education: 1.90%
 - Interdisciplinary: 7.50%
 - Literary: 5.70%
 - Music: 5.70%
 - Media: 0.00%
 - Theater: 7.50%
 - Visual: 54.70%



The Ohio City artist neighborhood lies across the Cuyahoga River just to the west of downtown Cleveland. It is a very old section of Cleveland that was not part of Cleveland proper until 1854. Before then, it was its own municipality, incorporated as Ohio City in 1836 when it separated from Brooklyn Township. Its history is very much tied to the river and the Ohio & Erie canals that brought cargo from the south and east. German and Irish immigrants settled in Ohio City to work the docks and in the shipbuilding yards, and later on, New Englanders and Hungarians arrived seeking employment at the docks, mills, foundries, distilleries and bottling works nearby. Because of its lengthy history, the architecture of the neighborhood is incredibly varied and covers a 150-year span.

Neighborhoods of specific architectural styles can be found more or less throughout the area, and each owes its feel to the era in which it was built. The most abundant and popular architectural styles are from the 19th century. From the earliest times, Federal and Georgian styled homes were built, followed by Greek Revival houses and the elaborate styles of the Victorian era. In Ohio City, Italianate Victorian was the most popular followed by the Queen Ann variation of the same period. There are, however, quite a number of French Second Empire homes in Ohio City as well. Later in the 20th century, Colonial Revival became the style of choice. There are areas that reflect this style in Ohio City though to a lesser degree than the rest of Cleveland due to the neighborhood's very early development.

After a period of decline in the mid-20th century, the area began to gentrify in the 1970s. Many old homes were rehabilitated. Infill of new residences began to fill empty spaces with Modern, Post-Modern, and Contemporary styles. The other dominant feature of Ohio City is the Market Square District anchored by the West Side Market and served by the West 25th Red Line Rapid Transit Station. The existing building was constructed in 1912 on a site that the first mayor of Ohio City, Josiah Barber, and another pioneer, Richard Lord, deeded to the City around the year 1840, on the condition that it be kept a marketplace.

The Market's tower dominates the skyline of the commercial district on West 25th Street and its presence informs much of the architecture in the surrounding neighborhood. The building is of a Byzantine Classical Revival Style, which is reflected in the capitals on the columns and pilasters inside. The decorative flourish, typical of Byzantine styles, was interpreted here with foodstuffs. The capitals incorporate pig's heads, lobsters, cabbages, corn and other foods in place of typical Classical Revival themes.

Ohio City is diverse, and can count well over 15 different ethnic groups as part of its heritage. Most noticeable here though is the large Hispanic population. They accounted for almost 27 percent of residents in 2000. People of European ancestry made up 63 percent of the neighborhood followed by African Americans who accounted for 18 percent. Asians are the

smallest group at 1.5 percent in 2000. The area's residents reflect this diversity in their socio-economic statistics as well, but the averages keep Ohio City as a whole in the category with other middle class neighborhoods. The median income was over \$27,000 in 1999; 42 percent of residents lived in a single family dwelling and 38 percent owned their home. Over 20 percent of residents had a Bachelor's degree or higher and more than 8 percent had a Master's degree.

The dominant disciplines of artists in Ohio City are visual, at 42.7 percent, followed by interdisciplinary (16.0%), and theater (14.7%). Other mediums of choice include literary, craft, music, design, media, dance and education.

A QUICK VISIT: Ohio City

- **Population**
 - 7,744 people
 - White: 63.05%
 - Black: 18.17%
 - Hispanic: 26.69%
 - Asian: 1.49%
- **Household**
 - Average Size: 2.4
 - Median Household Income: \$27,423
 - Live in Single Family Dwelling: 41.99%
 - Live in 2-Unit Structures: 30.22%
 - Median Gross Rent: \$491
- **Education**
 - Master's or Other Advanced Degree: 8.13%
 - Bachelor's Degree or Higher: 20.40%
- **Employment**
 - Not in The Labor Force: 42.17%
 - In a Managerial Position: 31.14%
 - Place of Work
 - Within City of Residence: 62.74%
 - Home: 3.78%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 26 (0.87% of workforce)
 - Percent Who Walk to Work: 8.73%
- **Housing Stock**
 - Owner Occupied Units: 38.00%
 - Median Value: \$89,200
 - Average Number of Rooms: 6.9
 - Rentals:
 - Median Year Built: 1939
 - Built Before 1940: 73.98%
 - Percent in "Poor to Worst" Condition: 8.80%
 - Buildings with an Elevator: 2.80%
 - Styles:
 - Predominant Styles:
 - Colonial: 67.99%
 - Cape Cods: 15.32%
 - Contemporary: 0.46%
- **Artist By Discipline (76):**
 - Craft: 4.00%
 - Dance: 1.30%
 - Design: 2.70%
 - Education: 1.30%
 - Interdisciplinary: 16.00%
 - Literary: 5.30%
 - Music: 4.00%
 - Media: 2.70%
 - Theater: 14.70%
 - Visual: 42.70%



The Severance artist neighborhood is built largely on and around the former 161-acre estate of the industrialist John L. Severance. Today, the western portion of Severance is anchored by Severance Town Center, which was Ohio's first indoor shopping center/mall. The Cedar Center Commercial District is found in the southeastern section of this neighborhood. The neighborhood also extends to the north and east of Severance Town Center, encompassing the Cleveland Heights neighborhoods of Caldonia, Oxford, and Noble, as well as the area of South Euclid south of Mayfield Road along Warrensville Center and Belvoir roads.

The northeastern neighborhoods of Cleveland Heights developed rapidly after 1920, as streetcars made the area more accessible. Much of the housing stock in these neighborhoods dates back to that era and was constructed well before 1940. Additional developments, especially in South

Euclid, were built between 1940 and 1960, as automobiles became more common. Many of the homes in the area are of Colonial Revival, Tudor Revival and Craftsman Bungalow styles, with the newer areas dominated by post-World War II Bungalows in Colonial and Cape Cod styles. In addition, there have been recent developments constructed of multi-family residential units, some in contemporary styles but many done in various interpretations of Tudor Revival.

The Severance neighborhood is split mostly White and Black in approximately a 60/40 ratio. The population is also well-educated. Forty percent held a Bachelor's degree or higher, and almost 20 percent had a Master's or other advanced degree in 2000. Over 46 percent of residents were in a managerial position at work. The median household income was over \$44,000, over 70 percent lived in a single family dwelling, and almost 4 percent worked from home.

Forty-three percent of artists in the area are described as visual artists. There is a large contingent of musicians living in the Severance neighborhood, followed by those involved in craft, then interdisciplinary, literary, dance, design and theater disciplines.

A QUICK VISIT: Severance

- **Population**
 - 11,857 people
 - White: 56.95%
 - Black: 38.02%
 - Hispanic: 1.00%
 - Asian: 2.05%
- **Household**
 - Average Size: 2.29
 - Median Household Income: \$44,062
 - Live in Single Family Dwelling: 70.77%
 - Live in 2-Unit Structures: 4.25%
 - Median Gross Rent: \$587
- **Education**
 - Master's or Other Advanced Degree: 17.37%
 - Bachelor's Degree or Higher: 40.37%
- **Employment**
 - Not in The Labor Force: 30.20%
 - In a Managerial Position: 46.46%
 - Place of Work
 - Within City of Residence: 12.58%
 - Home: 3.51%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 16 (0.25% of workforce)
 - Percent Who Walk to Work: 1.67%
- **Housing Stock**
 - Owner Occupied Units: 68.87%
 - Median Value: \$100,423
 - Average Number of Rooms: 6.7
 - Rentals:
 - Median Year Built: 1960
 - Built Before 1940: 39.94%
 - Percent in "Poor to Worst" Condition: 0.28%
 - Buildings with an Elevator: 1.83%
 - Styles:
 - Predominant Styles:
 - Colonial: 66.68%
 - Cape Cods: 21.73%
 - Contemporary: 0.30%
- **Artist By Discipline (122):**
 - Craft: 10.70%
 - Dance: 5.00%
 - Design: 3.30%
 - Education: 0.00%
 - Interdisciplinary: 8.30%
 - Literary: 7.40%
 - Music: 15.70%
 - Media: 0.00%
 - Theater: 2.50%
 - Visual: 43.00%



South Shaker encompasses the Shaker Heights neighborhoods of Onaway, Fernway, Moreland, Lomond and Sussex.

A large portion of the residences were built in the early 20th century, with areas further south built between 1940 and 1960. Residences are a mix of single family, duplex and apartment buildings in higher densities focused along the Blue Line Rapid Transit Line along Van Aken Boulevard. In Shaker Heights, residences are required to be built in one of four revival styles - Tudor Revival, French Eclectic, Georgian Revival and English Cottage. These architectural standards were set when the city was created by the Van Sweringen brothers as a “garden city” in the early 20th century. Shaker Heights is considered one of the best examples of the Garden City movement. Garden cities tend to be planned, self-contained, surrounded by greenbelts and contain carefully balanced areas of

residences, industry and agriculture. Shaker Heights contains most, but not all, of these characteristics, as it was also dependent on light rail early on and was closely tied socially and economically to the central city of Cleveland.

This area of Shaker Heights is more diverse than those neighborhoods to the north of Shaker Boulevard. More than half of the residents are White, almost 40 percent are Black, and the remaining are predominately of Asian descent according to the 2000 Census. People who live here also tend to be very well-educated with just over 60 percent having obtained a Bachelor’s degree or higher, and over 30 percent having a Master’s or other advanced degree in 2000.

Forty percent of artists in South Shaker practice the visual arts. There is also a high concentration of musicians with a mix of smaller percentages of those involved in craft, design, interdisciplinary and literary arts.

A QUICK VISIT: South Shaker

- **Population**
 - 14,760 people
 - White: 55.59%
 - Black: 39.16%
 - Hispanic: 0.33%
 - Asian: 2.36%
- **Household**
 - Average Size: 2.42
 - Median Household Income: \$65,146
 - Live in Single Family Dwelling: 57.35%
 - Live in 2-Unit Structures: 16.65%
 - Median Gross Rent: \$820
- **Education**
 - Master's or Other Advanced Degree: 31.90%
 - Bachelor's Degree or Higher: 60.76%
- **Employment**
 - Not in The Labor Force: 30.10%
 - In a Managerial Position: 60.11%
 - Place of Work
 - Within City of Residence: 12.74%
 - Home: 2.66%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 22 (0.29% of workforce)
 - Percent Who Walk to Work: 1.20%
- **Housing Stock**
 - Owner Occupied Units: 64.45%
 - Median Value: \$161,527
 - Average Number of Rooms: 7.4
 - Rentals:
 - Median Year Built: 1947
 - Built Before 1940: 45.54%
 - Percent in "Poor to Worst" Condition: 0.20%
 - Buildings with an Elevator: 12.65%
 - Styles:
 - Predominant Styles:
 - Colonial: 81.67%
 - Cape Cods: 3.57%
 - Contemporary: 0.04%
- **Artist By Discipline (121):**
 - Craft: 10.80%
 - Dance: 1.70%
 - Design: 4.20%
 - Education: 0.00%
 - Interdisciplinary: 7.50%
 - Literary: 7.50%
 - Music: 15.80%
 - Media: 3.30%
 - Theater: 2.50%
 - Visual: 40.80%



St. Hyacinth is a small neighborhood located within the area of North Broadway close to the East 55th Rapid Station. It sits across East 55th Street at the stub end of I-490, and is associated with the recently closed Catholic Church established on Francis Avenue in 1906 - St. Hyacinth.

The church is a simple, brick building built in “basilica” style. Polish immigrants who worked in the steel mills nearby originally settled the area and built the church and numerous modest Colonial Revival homes, which line the streets in the neighborhood. The Waterman Building on East 63rd Street, a commercial style warehouse building, was converted into The Hyacinth Lofts. A live/work building with 51 units, it is home to many artists from various fields, but targets those in film and music. It offers amenities such as two soundproof editing suites for all residents and soundproof rehearsal/editing suites in select units,

Black-box space with a ‘green-screen’ and an available projection screen.

The St. Hyacinth neighborhood still reflects its working class background. Most residents live in one of the single family homes in the neighborhood - over 60 percent in 2000. More than 40 percent owned their home. Over 40 percent lived and worked in Cleveland, and more than 5 percent walked to work in 2000. Almost 2 percent worked from home. The median household income was just above \$18,000 in 1999 (based on the 2000 Census). Just over 11 percent had a Bachelor’s or higher degree and over 5 percent have a Master’s or higher degree in 2000. The area was 57 percent White, just over 40 percent Black, with over 4 percent of residents being Hispanic.

The majority of artists in the neighborhood (40%) fall within the category of interdisciplinary. The visual arts follows at 30 percent; music and craft fill out the remainder.

A QUICK VISIT: St. Hyacinth

- **Population**
 - 853 people
 - White: 57.04%
 - Black: 40.51%
 - Hispanic: 4.45%
 - Asian: 0.00%
- **Household**
 - Average Size: 2.93
 - Median Household Income: \$18,224
 - Live in Single Family Dwelling: 64.44%
 - Live in 2-Unit Structures: 28.06%
 - Median Gross Rent: \$536
- **Education**
 - Master's or Other Advanced Degree: 5.34%
 - Bachelor's Degree or Higher: 11.32%
- **Employment**
 - Not in The Labor Force: 52.53%
 - In a Managerial Position: 15.81%
 - Place of Work
 - Within City of Residence: 45.45%
 - Home: 1.98%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 5.53%
- **Housing Stock**
 - Owner Occupied Units: 42.01%
 - Median Value: \$47,400
 - Average Number of Rooms: 6.4
 - Rentals:
 - Median Year Built: 1948
 - Built Before 1940: 63.33%
 - Percent in "Poor to Worst" Condition: 10.38%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 83.89%
 - Cape Cods: 13.74%
 - Contemporary: 0.00%
- **Artist By Discipline (11):**
 - Craft: 10.00%
 - Dance: 0.00%
 - Design: 0.00%
 - Education: 0.00%
 - Interdisciplinary: 40.00%
 - Literary: 0.00%
 - Music: 10.00%
 - Media: 0.00%
 - Theater: 0.00%
 - Visual: 30.00%



The Strongsville artist neighborhood gets its character from the intersection of two seemingly opposite elements. The Mill Stream Run Metropark Reservation that runs diagonally through it from northwest to southeast and the interchange of the Ohio Turnpike and the I-71 Medina Freeway. The Metropark Reservation is home to the toboggan chutes that are popular with Greater Clevelanders in the winter.

Most of the residential neighborhoods in this area typify late 20th century development and exist along meandering streets that end in cul-de-sacs. The houses are primarily ranches and simplified, late 20th century Colonial Revivals. These winding neighborhoods sit up against the park system and behind the two major commercial thoroughfares of Pearl and Royalton Roads. Both commercial streets are lined with strip shopping districts with

large parking lots in front and along the road. Southpark Mall, which is not in the district but just across Royalton Road, has a heavy influence on the character of the area. Southpark is the most recently built of all the shopping malls in the Cleveland area, is large and draws a great number of shoppers. The traffic generated by the mall helps to support many of the other businesses and suburban styled office parks nearby.

The Strongsville artist neighborhood reflects its newer, outer suburban housing character. Less than one percent of the housing was built before 1940 and there are no elevator buildings in the neighborhood. The area is virtually all White (96% in 2000), and many in its workforce have managerial positions (31.7% in 2000). More than half of all households owned their home in 2000. Less than a third (31%) live and work in the city of Strongsville. The median household income was just above \$43,000 in 1999 (based on the 2000 Census). Just over 11 percent had a Master's or higher degree in 2000.

The majority of artists in the neighborhood (54%) are visual artists, while there are no dance, craft, literary, music, or theater artists in the data used for this study.

A QUICK VISIT: Strongsville

- **Population**
 - 2,374 people
 - White: 95.72%
 - Black: 0.76%
 - Hispanic: 1.90%
 - Asian: 1.60%
- **Household**
 - Average Size: 1.88
 - Median Household Income: \$43,411
 - Live in Single Family Dwelling: 51.98%
 - Live in 2-Unit Structures: 1.24%
 - Median Gross Rent: \$534
- **Education**
 - Master's or Other Advanced Degree: 11.51%
 - Bachelor's Degree or Higher: 28.10%
- **Employment**
 - Not in The Labor Force: 42.81%
 - In a Managerial Position: 31.71%
 - Place of Work
 - Within City of Residence: 31.12%
 - Home: 2.35%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 0 (0.00% of workforce)
 - Percent Who Walk to Work: 3.94%
- **Housing Stock**
 - Owner Occupied Units: 52.60%
 - Median Value: \$155,600
 - Average Number of Rooms: 6.8
 - Rentals:
 - Median Year Built: 1973
 - Built Before 1940: 0.54%
 - Percent in "Poor to Worst" Condition: 0.15%
 - Buildings with an Elevator: 0.00%
 - Styles:
 - Predominant Styles:
 - Colonial: 3.28%
 - Cape Cods: 0.45%
 - Contemporary: 7.90%
- **Artist By Discipline (14):**
 - Craft: 0.00%
 - Dance: 0.00%
 - Design: 15.40%
 - Education: 7.70%
 - Interdisciplinary: 7.70%
 - Literary: 0.00%
 - Music: 0.00%
 - Media: 15.40%
 - Theater: 0.00%
 - Visual: 53.80%



Tremont, one of the oldest neighborhoods in the city of Cleveland, was incorporated as part of the city in 1867. The area has had many incarnations over its long history. Before it became a part of Ohio City in 1836, it was part of Brooklyn Township. In 1851, it was the site of the short-lived Cleveland University and the area was then known as Cleveland Heights. Three other educational endeavors followed, as did the name of University Heights. Many of the street names, such as Professor Avenue, Literary Road, University Road and College Avenue remain from that era. Tremont was also known for a time as Lincoln Heights. The park of similar derivation and name, Lincoln Park, has served as the central green space of the neighborhood from its incarnation in Victorian times to the present day. It too was initially intended by its original owner to be the site of an educational facility. It seems only fitting

then, that the neighborhood received its current name from a school. Tremont Elementary School was constructed shortly after the turn of the 20th century and currently is the home of Tremont Montessori Elementary School.

The residential architecture of the neighborhood is characterized by its combination of old and new. The housing stock is a mix of Greek Revival, late 19th Century Victorians, and turn of the century Colonial Revival bungalows. Mixed in with these older residential units are a growing number of Contemporary styled single family homes and townhouse residences. Many of the newer structures are historical interpretations of older styles. Most of the newer construction is in the northeast section of the neighborhood overlooking downtown, but there are new residences and renovated structures littered throughout. While most greater Clevelanders think of the area north of I-490 and east of I-71 and I-90 as Tremont, the neighborhood actually straddles these freeways. The northeast section of Tremont is heavily gentrified and full of art galleries, shops, and eateries and is the destination of most visitors to the neighborhood. Known for its art galleries today, Tremont was also home to the city's first art galley, the Olney Gallery.

A defining feature of Tremont is its abundance of historic churches. Many of these churches were ethnic parishes established by the waves of immigrants who arrived to work in the factories in the flats below. They are constructed in a variety of styles including Victorian (St. Augustine, 1870), Richardsonian Romanesque (Pilgrim Congregational Church, 1894), Baroque Polish Cathedral, a genre of Catholic Church architecture (St. John Cantius, 1925), and Russian Orthodox (St. Theodosius Russian Orthodox Cathedral, 1911). Many are on the National Register of Historic Places. The racial make-up of Tremont is predominantly White (59.7%), but includes significant numbers of Black (22.3%) and Hispanic (24.8%) residents.

Of the artists that call the neighborhood home, almost 50 percent are visual artists. Artists of other mediums that account for a significant percent of the creative class are found in theater, the literary arts, design and those who consider themselves to be interdisciplinary.

A QUICK VISIT: Tremont

- **Population**
 - 10,066 people
 - White: 59.65%
 - Black: 22.25%
 - Hispanic: 24.83%
 - Asian: 0.78%
- **Household**
 - Average Size: 2.48
 - Median Household Income: \$20,886
 - Live in Single Family Dwelling: 36.29%
 - Live in 2-Unit Structures: 25.76%
 - Median Gross Rent: \$419
- **Education**
 - Master's or Other Advanced Degree: 5.17%
 - Bachelor's Degree or Higher: 15.95%
- **Employment**
 - Not in The Labor Force: 43.79%
 - In a Managerial Position: 25.01%
 - Place of Work
 - Within City of Residence: 61.72%
 - Home: 2.12%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 24 (0.66% of workforce)
 - Percent Who Walk to Work: 4.49%
- **Housing Stock**
 - Owner Occupied Units: 32.33%
 - Median Value: \$62,731
 - Average Number of Rooms: 6.7
 - Rentals:
 - Median Year Built: 1945
 - Built Before 1940: 60.77%
 - Percent in "Poor to Worst" Condition: 8.23%
 - Buildings with an Elevator: 2.11%
 - Styles:
 - Predominant Styles:
 - Colonial: 64.75%
 - Cape Cods: 17.28%
 - Contemporary: 1.79%
- **Artist By Discipline (155):**
 - Craft: 9.70%
 - Dance: 1.30%
 - Design: 4.50%
 - Education: 0.00%
 - Interdisciplinary: 8.40%
 - Literary: 4.50%
 - Music: 1.90%
 - Media: 1.30%
 - Theater: 9.70%
 - Visual: 49.40%



The University Circle/Little Italy area is the cultural center of the entire metropolitan region. Within University Circle are many grand religious edifices, the campuses of Case Western Reserve University, University Hospitals, the Cleveland Institute of Music, the Cleveland Institute of Art, the Cleveland Museum of Art and the home of the Cleveland Orchestra at Severance Hall, just to name a few. There may be more cultural institutions within one square mile here than anywhere else in the United States.

The setting of the area is urban yet park-like with many of the elements of grand European cities. Wade Lagoon, designed by the firm of Fredrick Olmsted, sits at the district's center. The architecture runs the spectrum of American history, with Beaux-Arts and other Neoclassical styles popular in the early 20th Century for institutional structures well-represented. Gothic

Revival, Georgian Revival, International Style, Post-Modernism, Deconstructivism and many more are also present. The various educational, cultural and medical institutions make all these grand, and often times forward-thinking, buildings possible.

University Circle is also home to residential areas, including the Magnolia-Wade Park Historic District that contains grand homes in Classical and Tudor Revival styles. The Hessler Road Historic District, built between 1907 and 1927, is lined with densely packed Colonial and Tudor Revival homes and red brick apartment buildings. Hessler Road is paved in brick, and Hessler Court is constructed from wood block paving, the only street left in the city with wood blocking. Along the east side of University Circle runs the Red Line Rapid Transit, and on the other side of the rapid tracks is Little Italy and Lake View Cemetery. Little Italy's location is owed to its proximity to the cemetery, which was created during America's Gilded Age in the latter half of the 19th century. Skilled masons from Italy settled there to work the stone into the finely carved angels, obelisks and mausoleums found over the graves of Cleveland's elite buried there, including President Garfield, Elliot Ness and John D. Rockefeller and his family. Little Italy itself is a densely packed neighborhood with narrow streets, some still of red brick, and is filled with restaurants, galleries, bakeries and various shops. The most dominant building in the area is Holy Rosary Church, which towers over the main commercial strip on Mayfield Road and the surrounding residential neighborhood. It was built just after the turn of the 20th century in a Baroque Revival style popular at the time. Most of the residential architecture is modest and the homes and small apartment blocks are tightly packed and of mostly Victorian, Tudor Revival and Classical Revival styles.

Racial diversity now characterizes the University Circle/Little Italy neighborhood. The Asian population of this area is significant, accounting for over 14 percent of residents in 2000. Almost 60 percent were White, 23 percent Black and nearly 2 percent Hispanic. The area is also a mix in other interesting ways – greatly reflecting the large student population in the neighborhood. The population is highly educated, but overall of modest means. Over 41

percent had a Bachelor's degree or higher in 2000 and over 22 percent had a Master's or other advanced degree. Yet the median household income was approximately only \$18,000, likely due to the student residents in the community. Almost 70 percent of residents lived and worked within the City of Cleveland; close to 40 percent of them walked to work and more than 1 percent of them biked to work. Most residents rented - only 12 percent reside in a unit they owned.

Over 60 percent of the artists in the University Circle/Little Italy artist neighborhood are visual artists. Those in design and interdisciplinary fields make up an additional 10.9 percent each, followed by musicians at 6.2 percent and then smaller percentages of those classified as craft, literary, media, theater and education.

A QUICK VISIT: University Circle/Little Italy

- **Population**
 - 8,229 people
 - White: 59.17%
 - Black: 23.02%
 - Hispanic: 1.69%
 - Asian: 14.27%
- **Household**
 - Average Size: 1.83
 - Median Household Income: \$17,946
 - Live in Single Family Dwelling: 13.65%
 - Live in 2-Unit Structures: 12.65%
 - Median Gross Rent: \$473
- **Education**
 - Master's or Other Advanced Degree: 22.57%
 - Bachelor's Degree or Higher: 41.22%
- **Employment**
 - Not in The Labor Force: 47.93%
 - In a Managerial Position: 50.86%
 - Place of Work
 - Within City of Residence: 68.04%
 - Home: 3.98%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 36 (1.13% of workforce)
 - Percent Who Walk to Work: 39.11%
- **Housing Stock**
 - Owner Occupied Units: 12.11%
 - Median Value: \$87,600
 - Average Number of Rooms: 7.5
 - Rentals:
 - Median Year Built: 1945
 - Built Before 1940: 59.01%
 - Percent in "Poor to Worst" Condition: 23.35%
 - Buildings with an Elevator: 6.91%
 - Styles:
 - Predominant Styles:
 - Colonial: 81.87%
 - Cape Cods 3.99%
 - Contemporary: 0.00%
- **Artist By Discipline (130):**
 - Craft: 3.10%
 - Dance 0.00%
 - Design: 10.90%
 - Education: 1.60%
 - Interdisciplinary: 10.90%
 - Literary: 2.30%
 - Music: 6.20%
 - Media: 2.30%
 - Theater: 1.60%
 - Visual: 60.50%



The West Shore artist neighborhood contains the westernmost section of Rocky River and the shoreline neighborhoods of Bay Village. The area is very scenic and is characterized by its proximity to Lake Erie and its almost exclusively residential nature. Nautical themes abound in street and apartment names, gating structures in front of developments and in the architecture of many of the buildings. The western shoreline suburbs have much better access to the lake than their eastern counterparts due to the lack of industry here that tends to dominate the east side. Right in the middle of this district is the Huntington Metropark Reservation and the public beach there. Many of the homes along the lake, however, have their own private access to the water.

The architectural styles of the homes span the decades and can be of various Colonial and Classical Revival or Cape Cod Revival styles. The eastern-most sections of the area in Rocky River and the eastern parts of Bay Village are more grid-like in their street layout and contain more of the older homes built in the first half of the 20th century. As one moves westward, the streets become more winding, often have cul-de-sac endings and lie within developments typical of the 1970s, 1980s and 1990s. These sub-divisions are lined with stylistically more simplistic, late 20th century versions of Colonial and Classical Revivals, split-level homes and various ranches. In general, the closer the neighborhood to the lake, the larger and more stylized the residences become, with some that sit on the shore approaching mansion status.

The West Shore neighborhood is like other outer-ring suburban areas in many ways. It is overwhelmingly White (96% in 2000) and has a relatively large average household size (2.37 in 2000). The homes are newer (only 18% were built before 1940), single family (81% in 2000), and in good condition (less than a percent rated in the poorer categories). The area is relatively wealthy, with a median household income in 1999 at over \$73,000. More than half of the population age 25 and older had a Bachelor's degree or more education in 2000.

The artist neighborhood is somewhat diverse in their disciplines, though, like elsewhere, the majority of them are visual artists. Design and literary artists are also in significant numbers among the artists in the area.

A QUICK VISIT: West Shore

- **Population**
 - 8,592 people
 - White: 96.23%
 - Black: 0.77%
 - Hispanic: 1.64%
 - Asian: 0.79%
- **Household**
 - Average Size: 2.37
 - Median Household Income: \$73,303
 - Live in Single Family Dwelling: 80.91%
 - Live in 2-Unit Structures: 0.00%
 - Median Gross Rent: \$644
- **Education**
 - Master's or Other Advanced Degree: 21.95%
 - Bachelor's Degree or Higher: 54.97%
- **Employment**
 - Not in The Labor Force: 38.75%
 - In a Managerial Position: 55.98%
 - Place of Work
 - Within City of Residence: 19.11%
 - Home: 4.73%
 - Alternate Modes of Transportation
 - Total Number Who Bike to Work: 19 (0.47% of workforce)
 - Percent Who Walk to Work: 1.63%
- **Housing Stock**
 - Owner Occupied Units: 82.14%
 - Median Value: \$194,940
 - Average Number of Rooms: 7.1
 - Rentals:
 - Median Year Built: 1957
 - Built Before 1940: 18.13%
 - Percent in "Poor to Worst" Condition: 0.19%
 - Buildings with an Elevator: 2.45%
 - Styles:
 - Predominant Styles:
 - Colonial: 37.21%
 - Cape Cods: 25.13%
 - Contemporary: 2.42%
- **Artist By Discipline (52):**
 - Craft: 2.00%
 - Dance: 2.00%
 - Design: 9.80%
 - Education: 3.90%
 - Interdisciplinary: 5.90%
 - Literary: 9.80%
 - Music: 2.00%
 - Media: 0.00%
 - Theater: 5.90%
 - Visual: 56.90%

NEIGHBORHOOD COMPARISONS

Artistic Disciplines

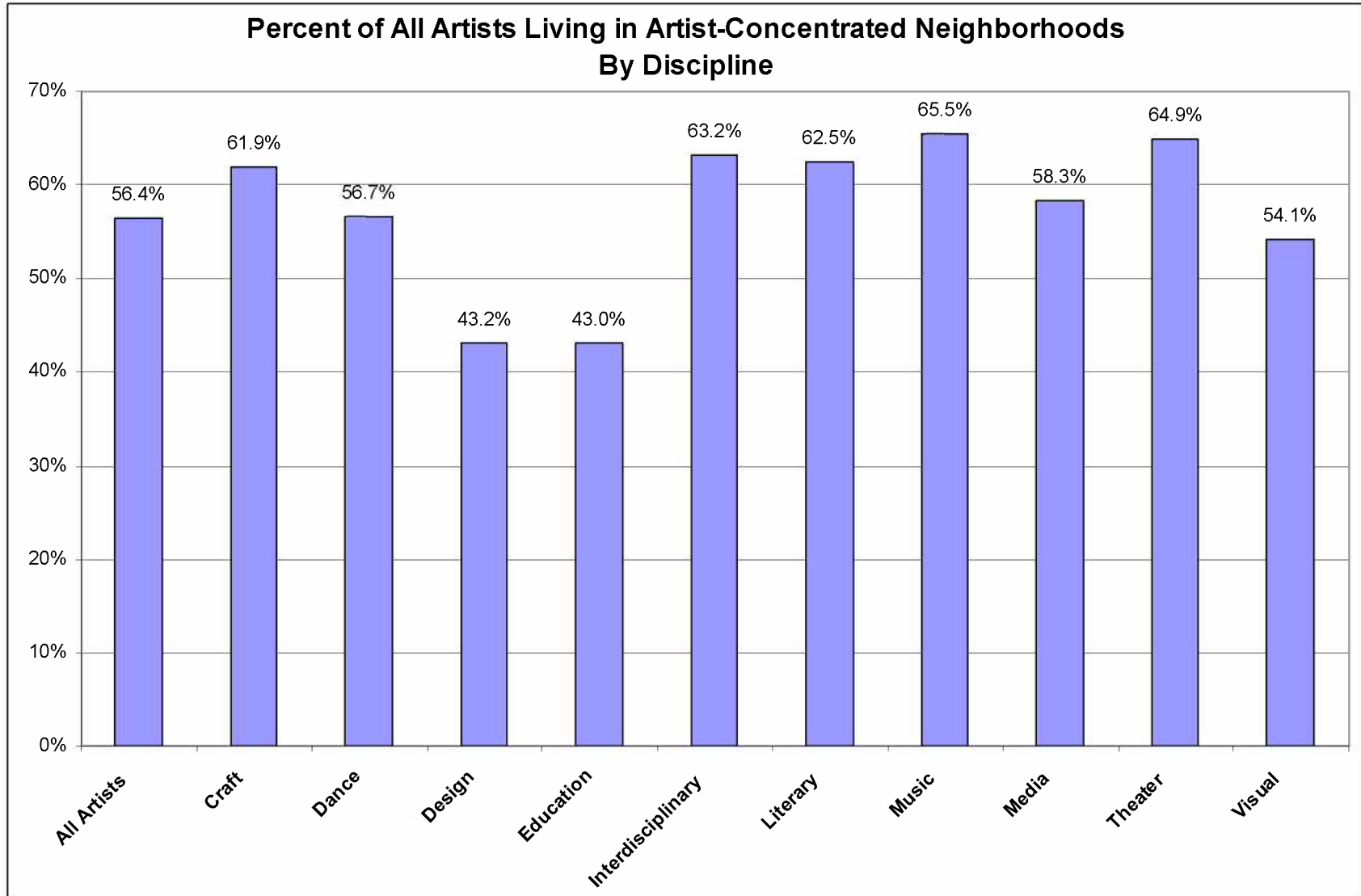
The artist neighborhoods contain a majority (56%) of all the artists in the county (see Figure 3). Some artistic disciplines are more concentrated in these neighborhoods than others. Approximately 65 percent of the county's musicians and those artists in theater, for example, live in one of the 24 neighborhoods. Interdisciplinary, literary and craft disciplines are also almost as concentrated in these neighborhoods. Artists with design and education as their primary discipline are less concentrated in the 24 neighborhoods than the other artists.

The appendix includes maps of the density of artists in the county, including the density for each discipline. Similar to the concentration shown in Map 2, the greatest concentration of all artists is in the near eastern suburbs, centering on the neighborhoods in Cleveland Heights. Most disciplines exhibit high density in the University Circle/Little Italy neighborhood and in the neighborhoods in the "Heights" suburbs (Cleveland Heights, Shaker Heights, and University Heights). Neighborhoods on the near west side of Cleveland, such as Ohio City, Tremont, and Detroit-Shoreway/Gordon Square, are also concentrated with artists from a variety of disciplines.

Densities for the individual disciplines show some interesting variation.⁴ Theater, for example, shows high densities on the near west side, in Tremont, Ohio City and Lakewood; a concentration of musicians is apparent around Baldwin-Wallace Conservatory of Music; crafts artists are also found in high density in western Lakewood; and arts educators are more widely dispersed in artist locations, perhaps reflecting the distribution of schools in which they may be employed.

⁴ The method of mapping density applied to those disciplines that have relatively few artists (e.g., those in media) results in a map that simply shows isolated areas, or pockets, of low density.

Figure 3: Percent of All Artists Living in Artist-Concentrated Neighborhoods by Discipline



Neighborhood Characteristics

In this section, attributes of artist neighborhoods and the remainder of the county's neighborhoods are compared, examining race and Hispanic ethnicity, socioeconomic and work force, and housing.

Race and Hispanic Ethnicity

The types of neighborhoods in which artists primarily live generally had higher percentages of White population (71% versus 67% in other neighborhoods). Eastside neighborhoods reflect the concentration of African Americans in those areas (Figure 4), while near Westside neighborhoods show the presence of the large Hispanic community there (Figure 6).

Socioeconomic and Work Force Characteristics

The artist neighborhoods on the eastside had relatively high percentages of persons age 25 and older who had an advanced degree (Figure 7). Overall, almost one-fifth (18.2%) of the population age 25 and older in those neighborhoods had advanced degrees, versus only 7.8 percent in other parts of the county. Though there is considerable variability among them, these neighborhoods also had a lower overall percentage of their population not in the labor force (Figure 8).

Occupationally, there were also higher percentages of employed persons in managerial professions in the artist neighborhoods than elsewhere – 45.5 percent versus 32.4 percent, respectively (Figure 9). Median household incomes were generally higher in the artist neighborhoods as well - \$48,956 versus \$40,441, respectively (Figure 10). This difference is significantly affected by the very high median values in the East Shaker/Mercer (\$123,585) and Chagrin Valley (\$111,584) neighborhoods. Other suburban and some Cleveland artist neighborhoods have incomes ranging from \$33,000 to \$74,000. On the other hand, several artist neighborhoods in Cleveland have significantly lower incomes – including a low of \$17,946 in University/Little Italy (affected by the student population), St. Hyacinth, Asiatown/St. Clair-Superior, Tremont, Detroit-Shoreway/Gordon Square and Downtown/Arts Quarter, all with median incomes below \$30,000.

The workforce in artist-concentrated neighborhoods is more often walking, biking or taking public transportation to work than workers living in other parts of the county (Figure 11). They were also more likely to work at home. In particular, many in the University Circle/Little Italy, Baldwin-Wallace/Berea and Downtown/Arts Quarter neighborhoods walk to work. Working at home is especially common in the Chagrin Valley, Fairview Park/Rocky River and East Shaker/Mercer neighborhoods.

Housing

Housing in the artist neighborhoods varies from neighborhood-to-neighborhood though these neighborhoods also have some distinguishing characteristics overall.

The artist neighborhoods are approximately evenly split (49%) between homes that were owned and those that were rented, while the remaining neighborhoods of the county were two-thirds (66%) owner-occupied in their housing tenure (Figure 12). Artist neighborhoods in Cleveland and some of the inner-ring suburbs had smaller percentages of homes that were

owner occupied than outer-ring suburban artist neighborhoods such as Chagrin Valley (87%) and West Shore (82%). However, some inner ring neighborhoods were high in home ownership, such as East Shaker/Mercer (90%) and Cedar-Lee (84%) neighborhoods. The artist neighborhood in Strongsville had only 53 percent ownership, though the city as a whole had a rate of 83 percent.⁵

Overall, the artist neighborhoods had a higher average median value of owner occupied homes in 2000 - \$162,660 versus \$103,133 (Figure 13). The artist neighborhood average median is significantly affected by the very high median values in Chagrin Valley and East Shaker/Mercer neighborhoods. With an estimated median of \$180,333 in 2000, the Downtown/Arts Quarter neighborhood stands out among Cleveland artist neighborhoods.

More recent county assessed values of single family housing show an apparent decline in value since 2000, though the reader is cautioned that the estimates are not entirely comparable (Figure 14).⁶ Nevertheless the geographic distribution of assessed property values is generally consistent with the 2000 census estimates of median housing value. The artist neighborhoods as a whole have a higher average value than other parts of the county, \$197,805 versus \$112,663. Again however, this difference is largely due to the very high values found in two of the artist neighborhoods – Chagrin Valley and East Shaker/Mercer.

Based on 2000 census data, gross rents (including contract rent and utilities) were slightly lower overall in the artist neighborhoods, \$579 versus \$602, on average (Figure 15). Rents were generally lower in the City of Cleveland. The Coventry Village neighborhood, not particularly expensive in regard to owner or single family housing, had the highest estimated median gross rent (\$906) among all the artist neighborhoods and much higher than the county as a whole (\$592).

Overall, in 2000, the artist neighborhoods had a smaller proportion of single family units than the other neighborhoods in the county, 47 percent versus 68 percent (Figure 16). However, they had more homes in two-unit structures – 13 percent versus 9 percent – and large apartments with 50 or more units – 15.7 percent versus 7.9%. The Downtown/Arts Quarter neighborhood leads the way in proportion of housing units in the large apartment structures. Outer ring suburban neighborhoods, such as Chagrin Valley and West Shore, had high proportions of single family structures, though so too did the Cedar-Lee neighborhood.

Among the various styles of housing architecture the colonial style, with 43 percent of all units, is the most common countywide (Figure 17). Almost two-thirds of housing units in the artist neighborhoods are colonial in style and all except the Downtown/Arts Quarter neighborhood have approximately the county average proportion (43%) or more. Elevator buildings are also significant in proportion in several arts neighborhoods, including Lakewood (19%), Edgewater (15%), South Shaker (13%), and the Cedar-Fairmount/Shaker Square-Larchmere and Fairview Park/Rocky River neighborhoods (both with 12%).

⁵ Like other major cities in the United States, suburbs adjacent to the central city (Cleveland) were developed earlier than those farther out in the metropolitan area and have older and denser housing, including multi-unit low-rise (2-8 story) apartment buildings.

⁶ Median value of owner occupied housing in 2000 is based on self-reported census data and includes some multi-unit structures, while the 2009 assessed values of single family housing are based on county property assessments.

Figure 4: Percent White and African American, 2000 (One-race only)

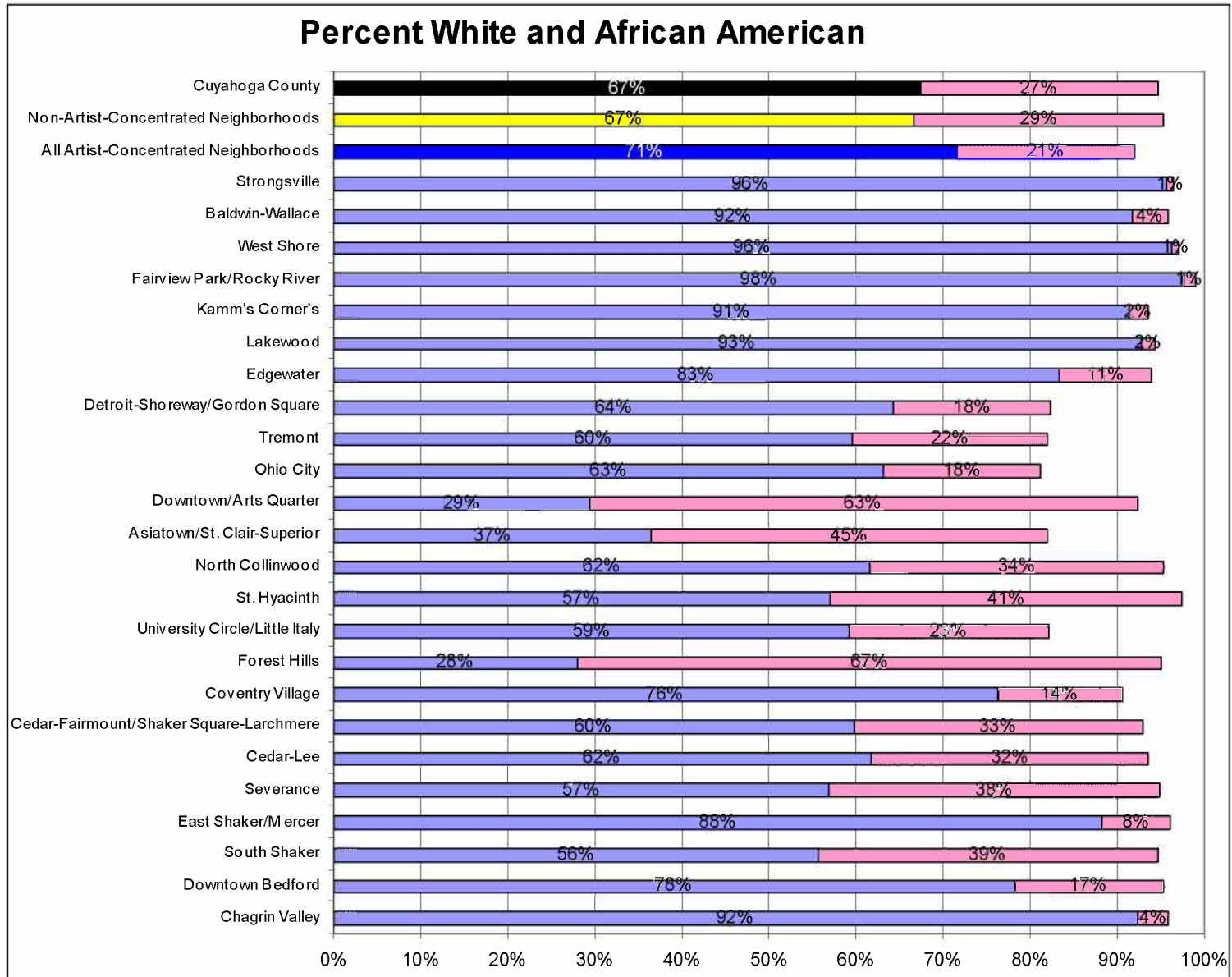


Figure 5: Percent Asian and Native American (one-race only)

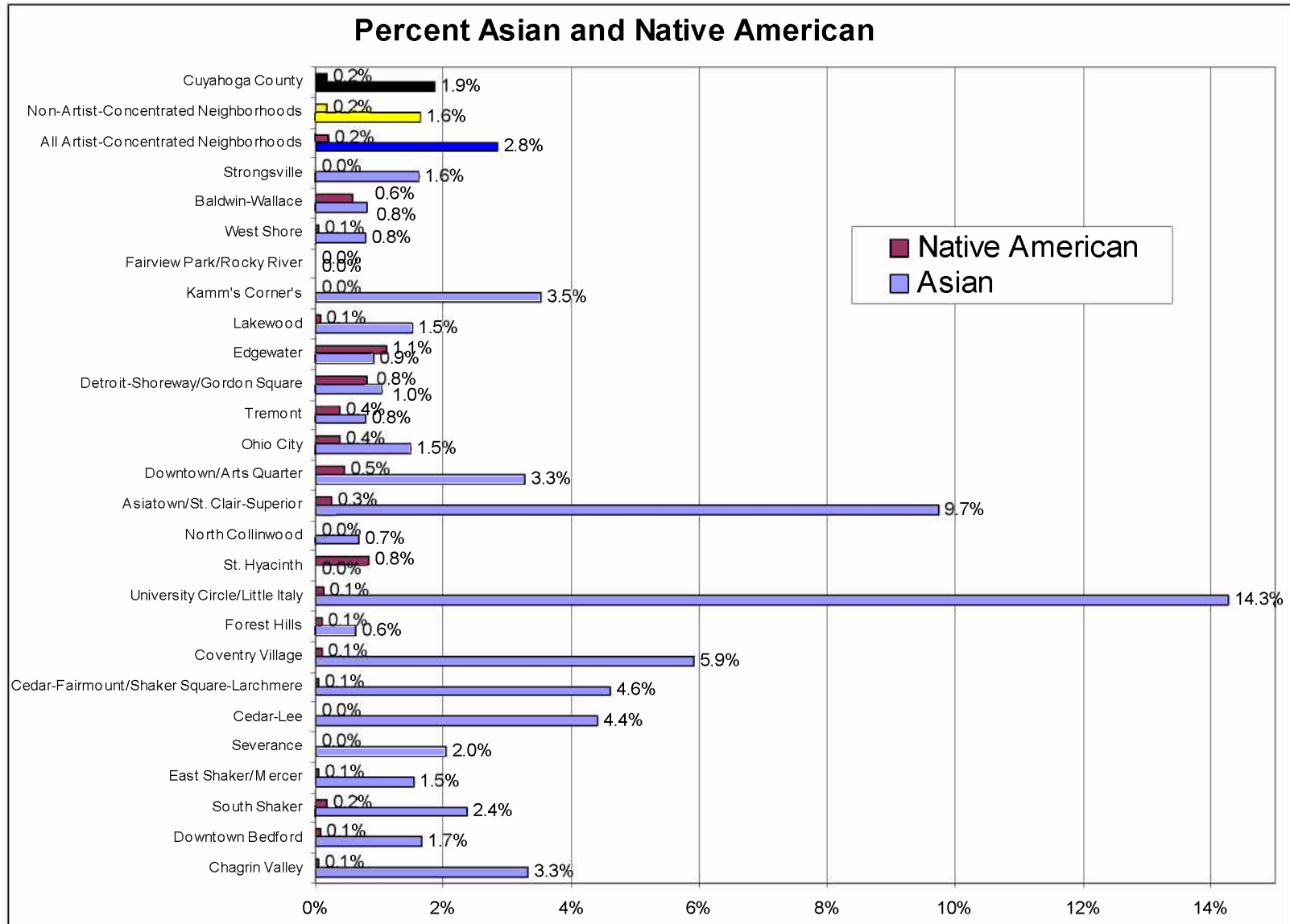


Figure 6: Percent Hispanic, 2000

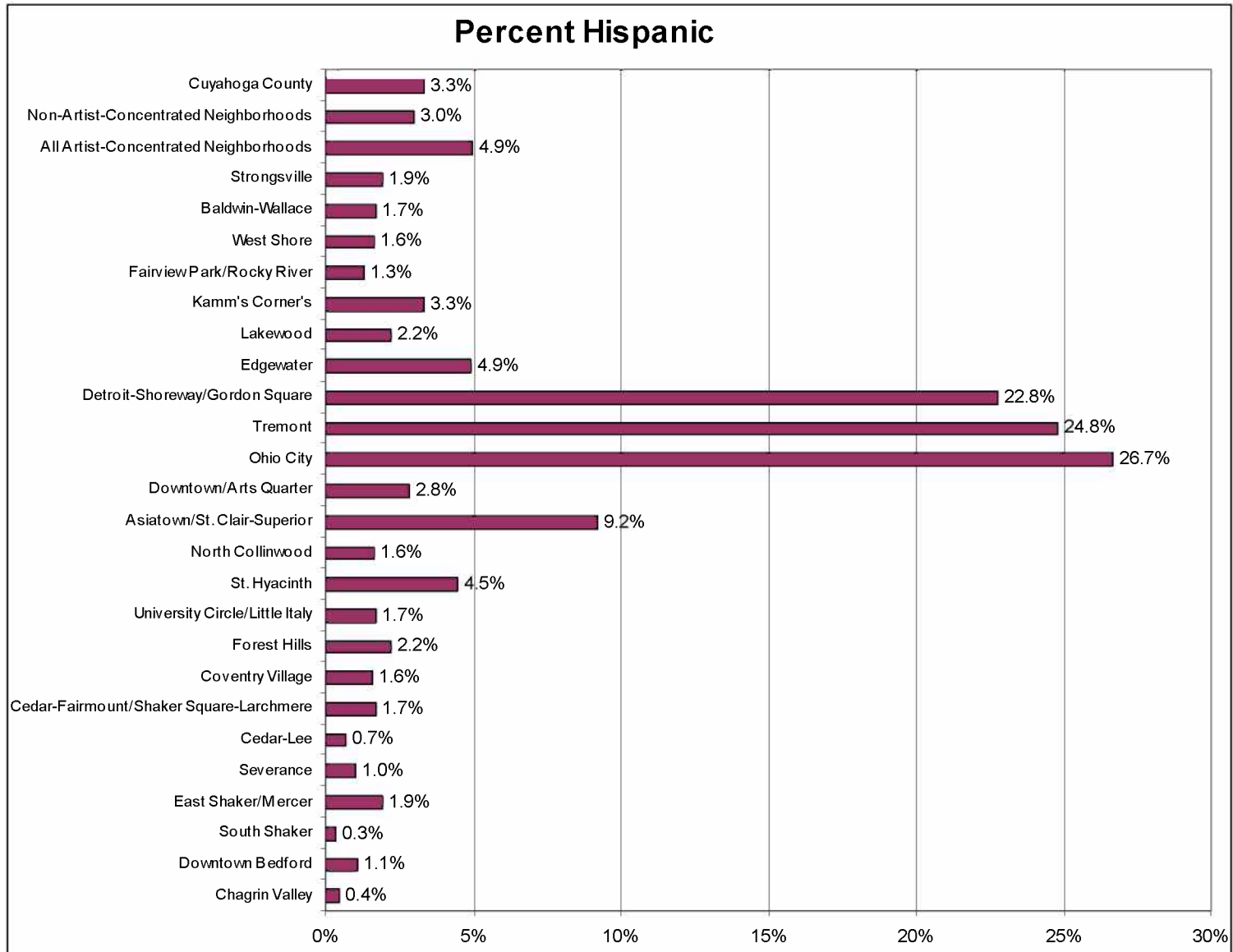


Figure 7: Percent of Persons 25 and Older with an Advanced Degree, 2000

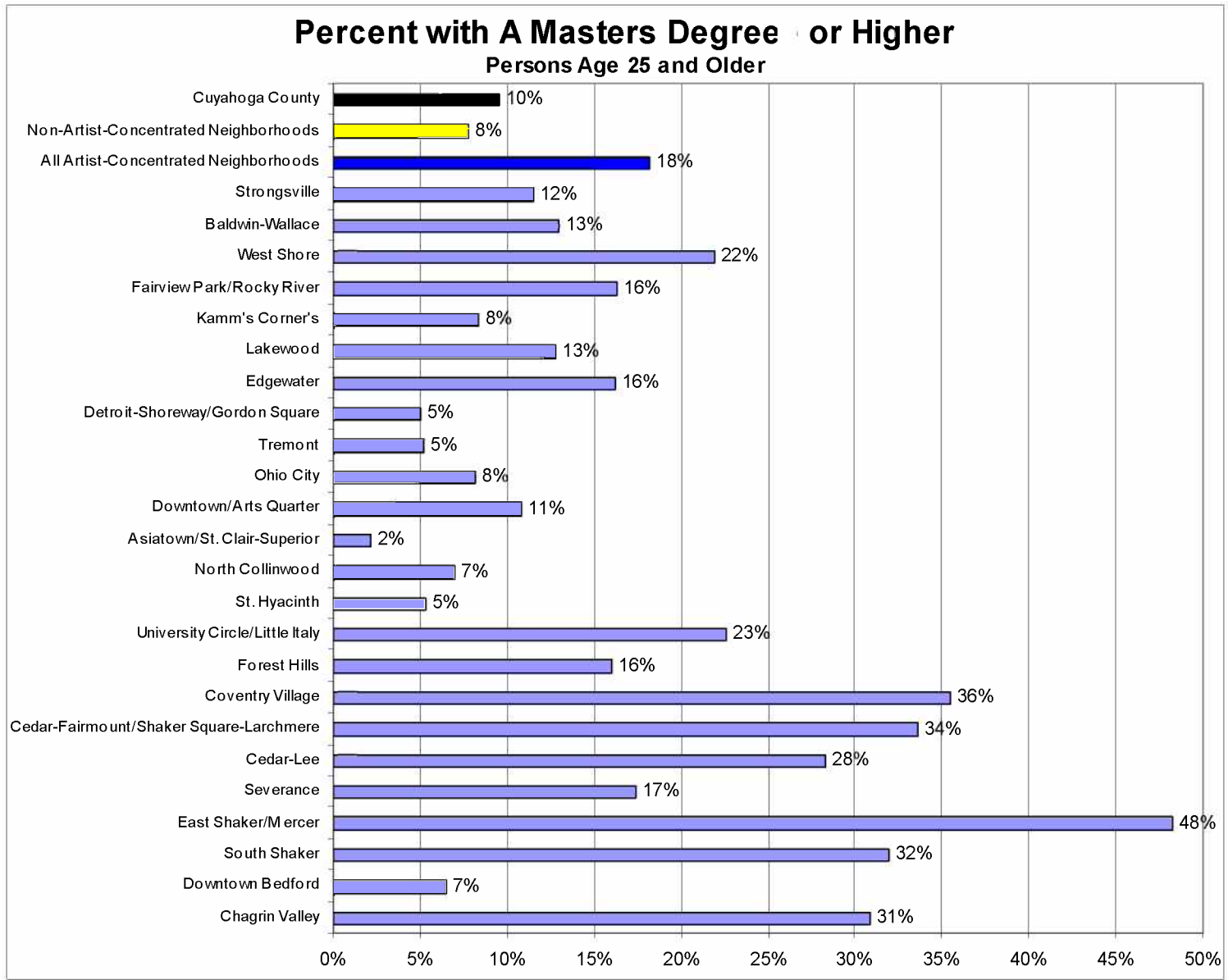


Figure 8: Percent of Persons 16 and Older Not in the Labor Force, 2000

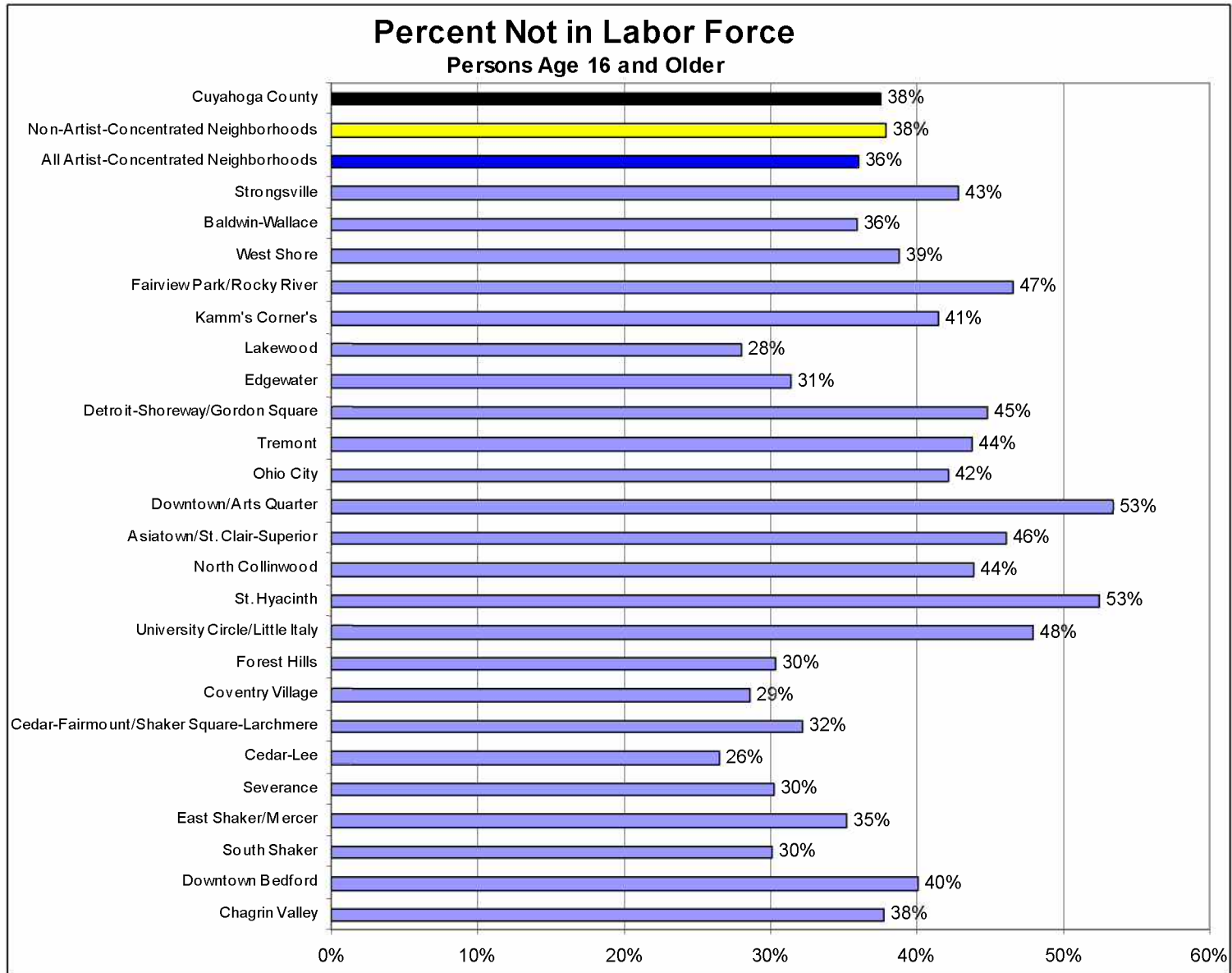


Figure 9: Percent Managers, Employed Civilian Population 16 and Older, 2000

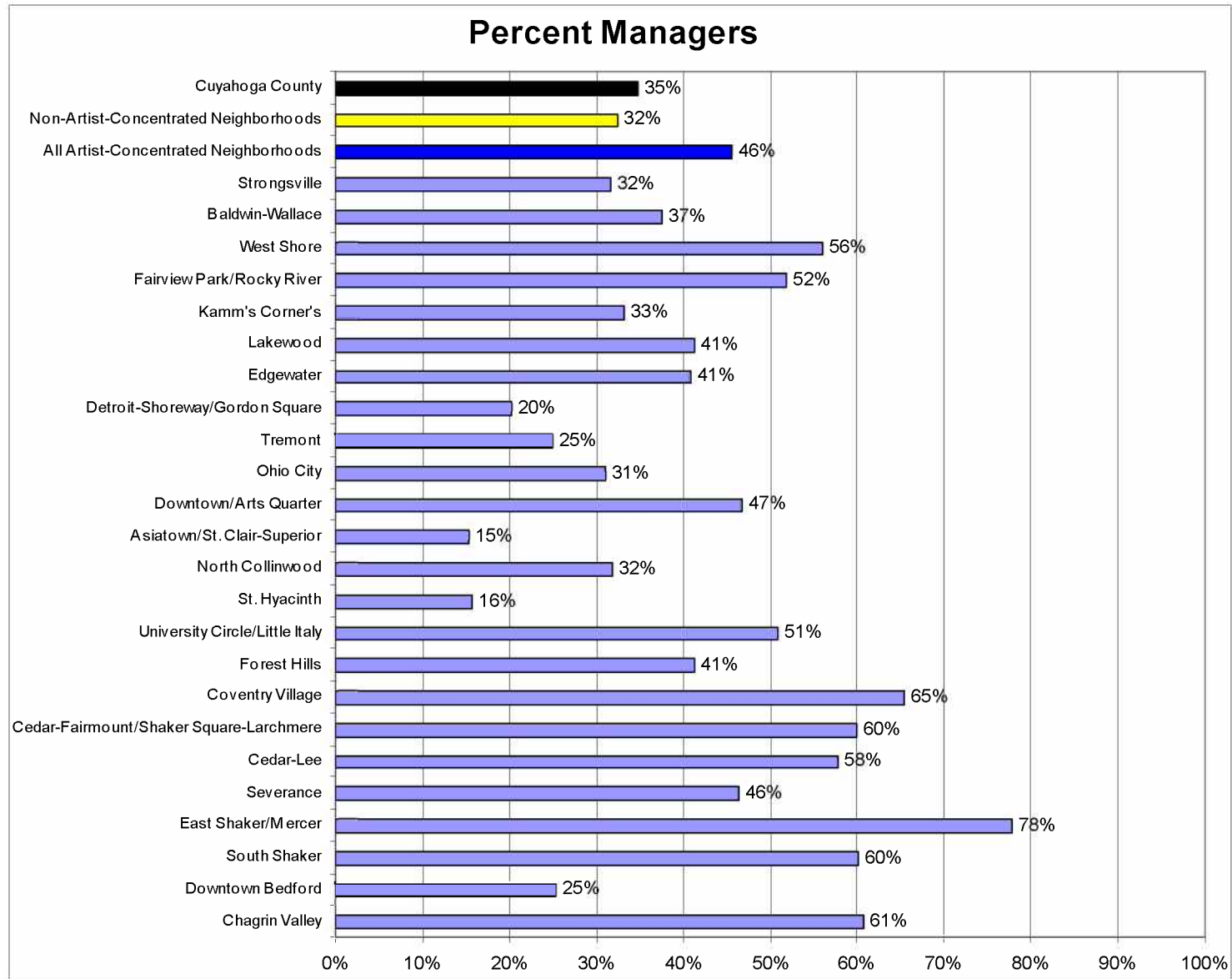


Figure 10: Median Household Income, 1999

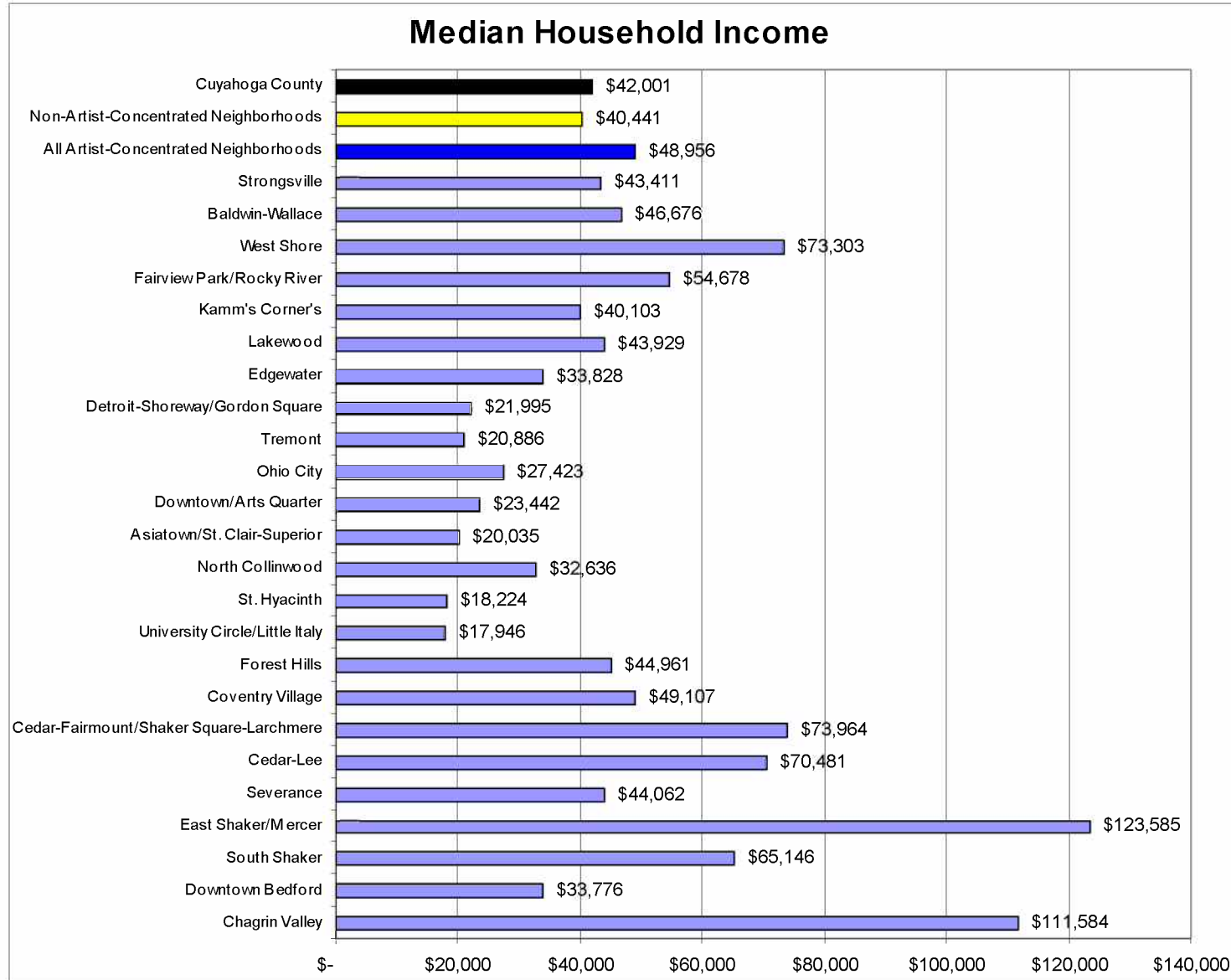


Figure 11: Means of Transportation to Work, Workers 16 and Older, 2000

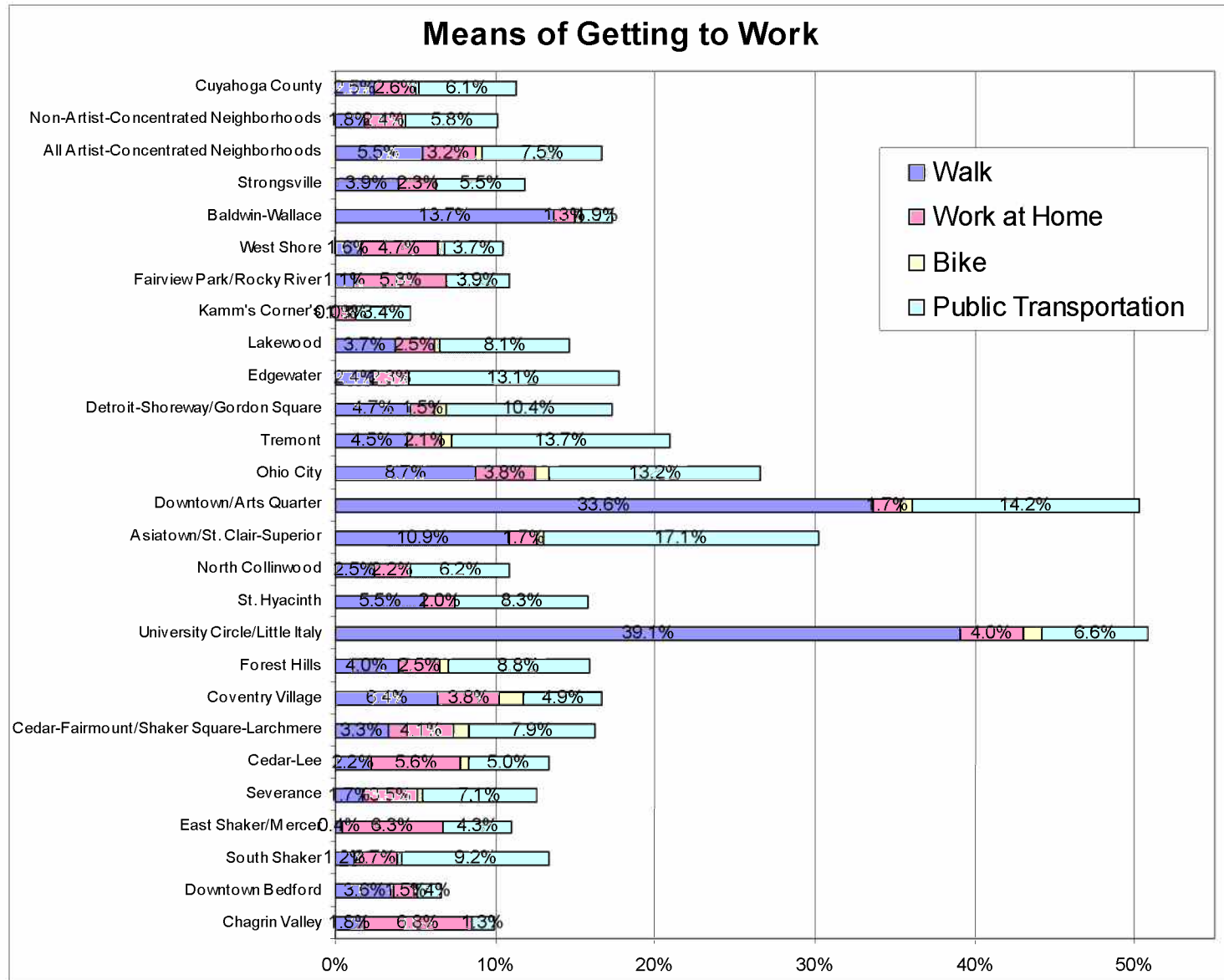


Figure 12: Percent Owner Occupied Units, 2000

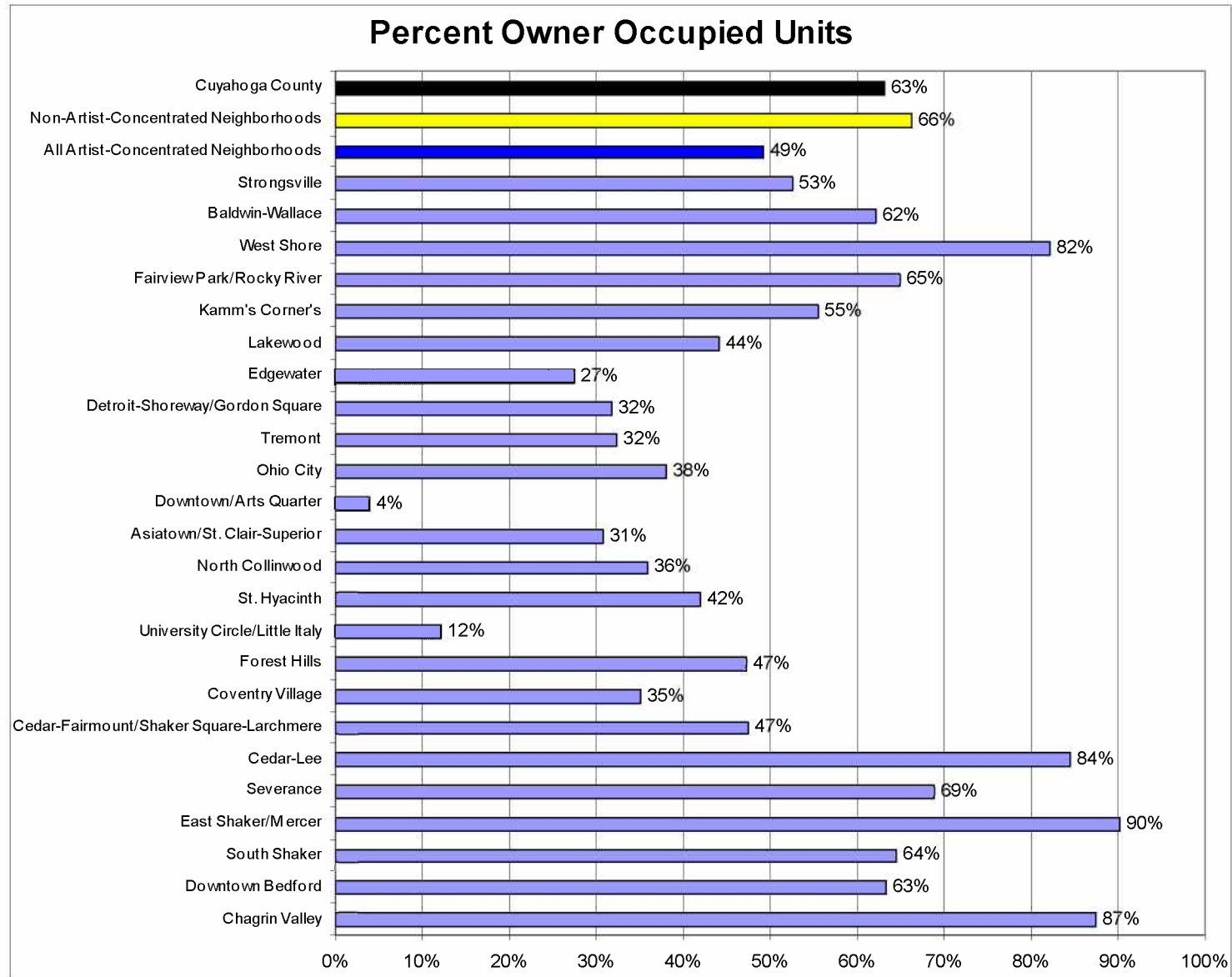


Figure 13: Median Housing Value of Owner Occupied Units, 2000

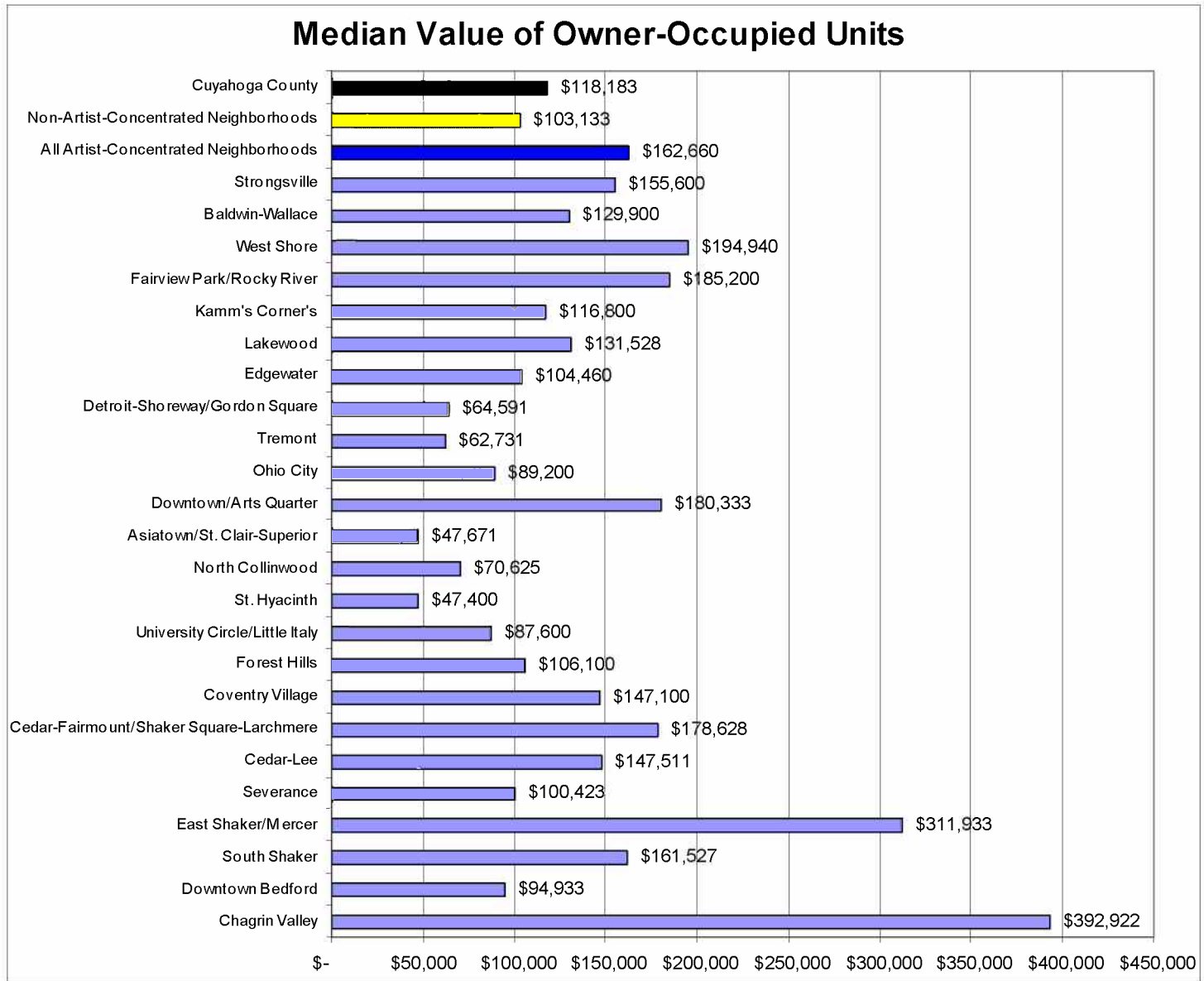


Figure 14: Average Assessed Value per 1-Family Units, 2009

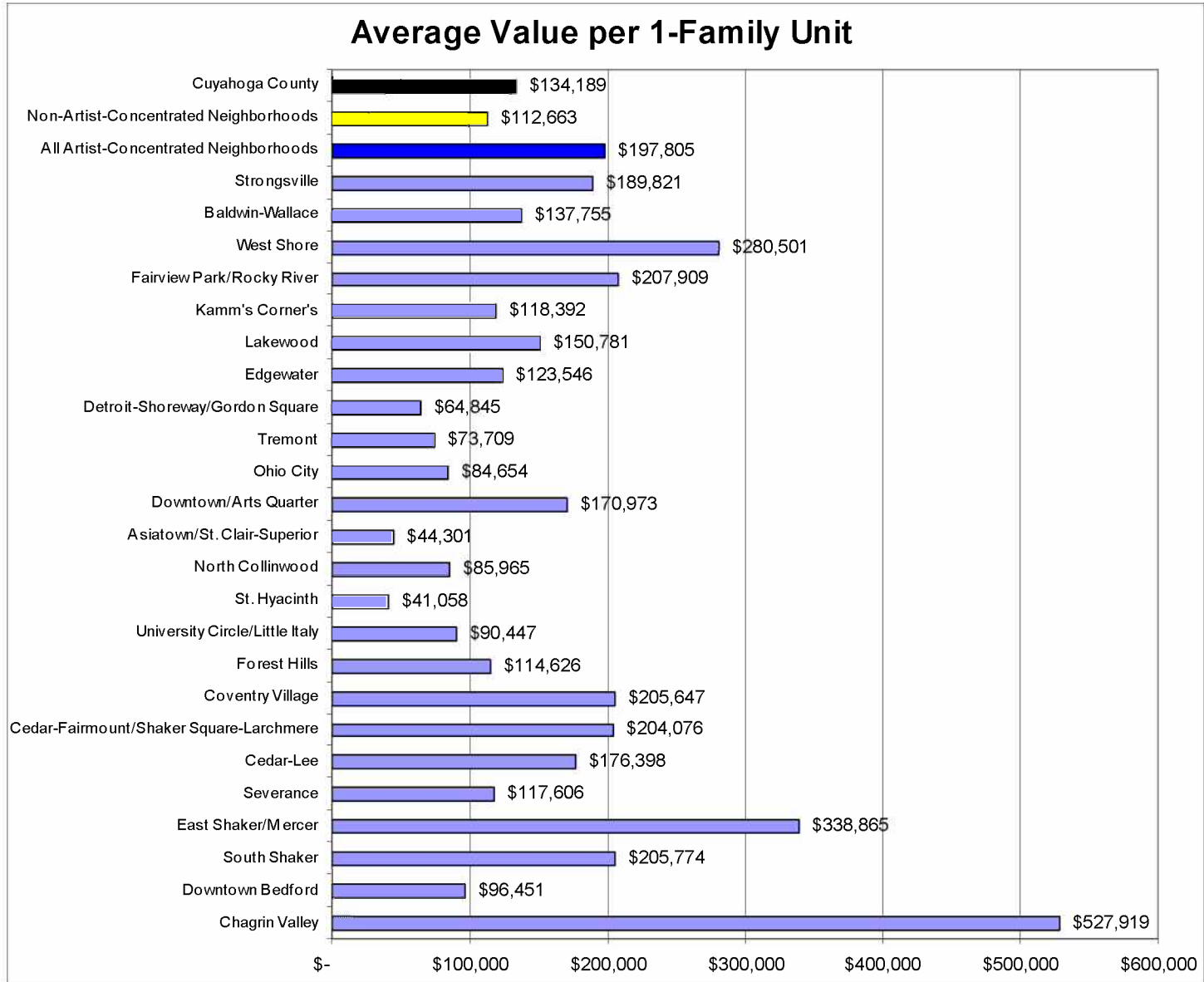


Figure 15: Median Gross Rent, 2000

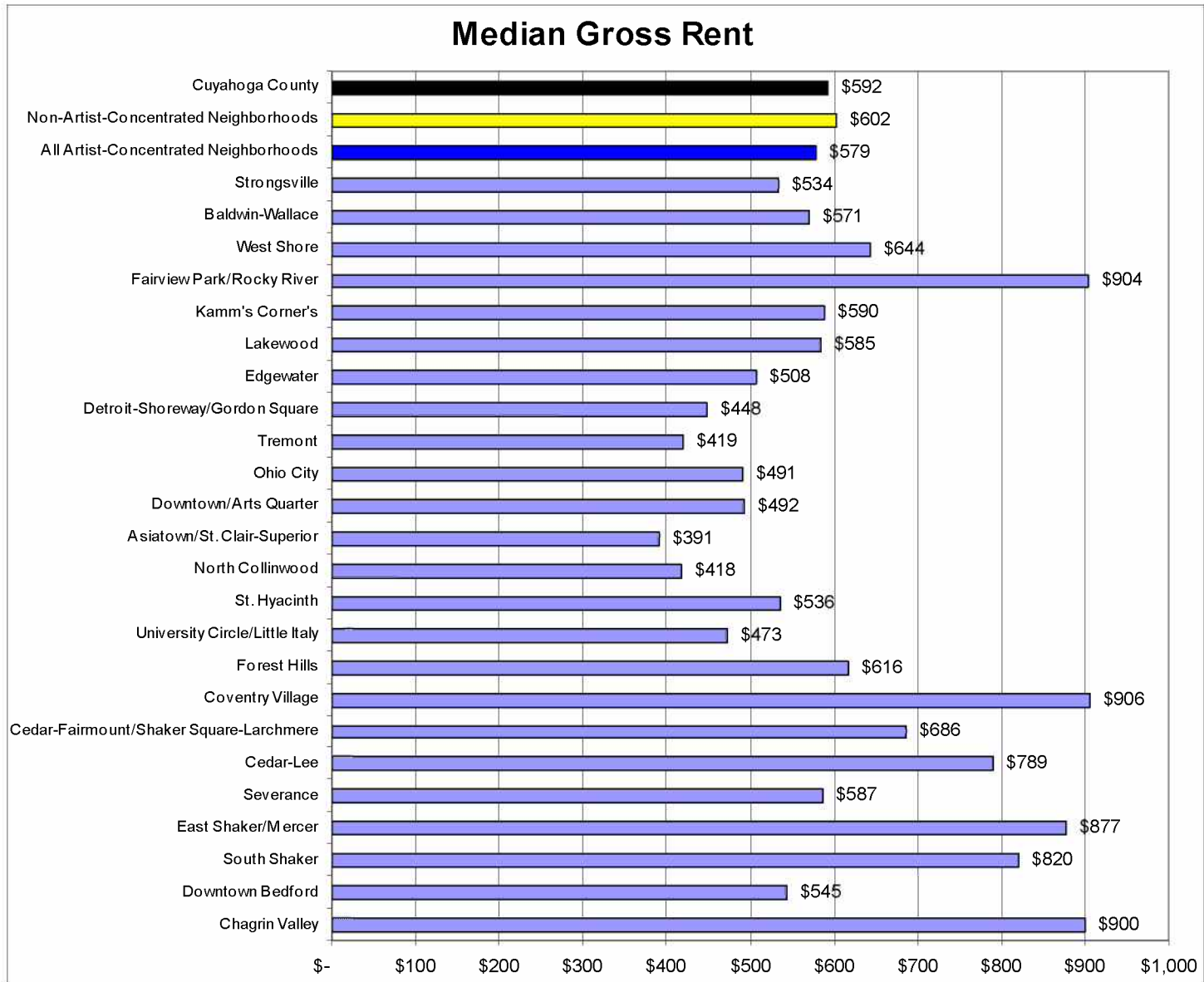


Figure 16: Units in Structure, 2000

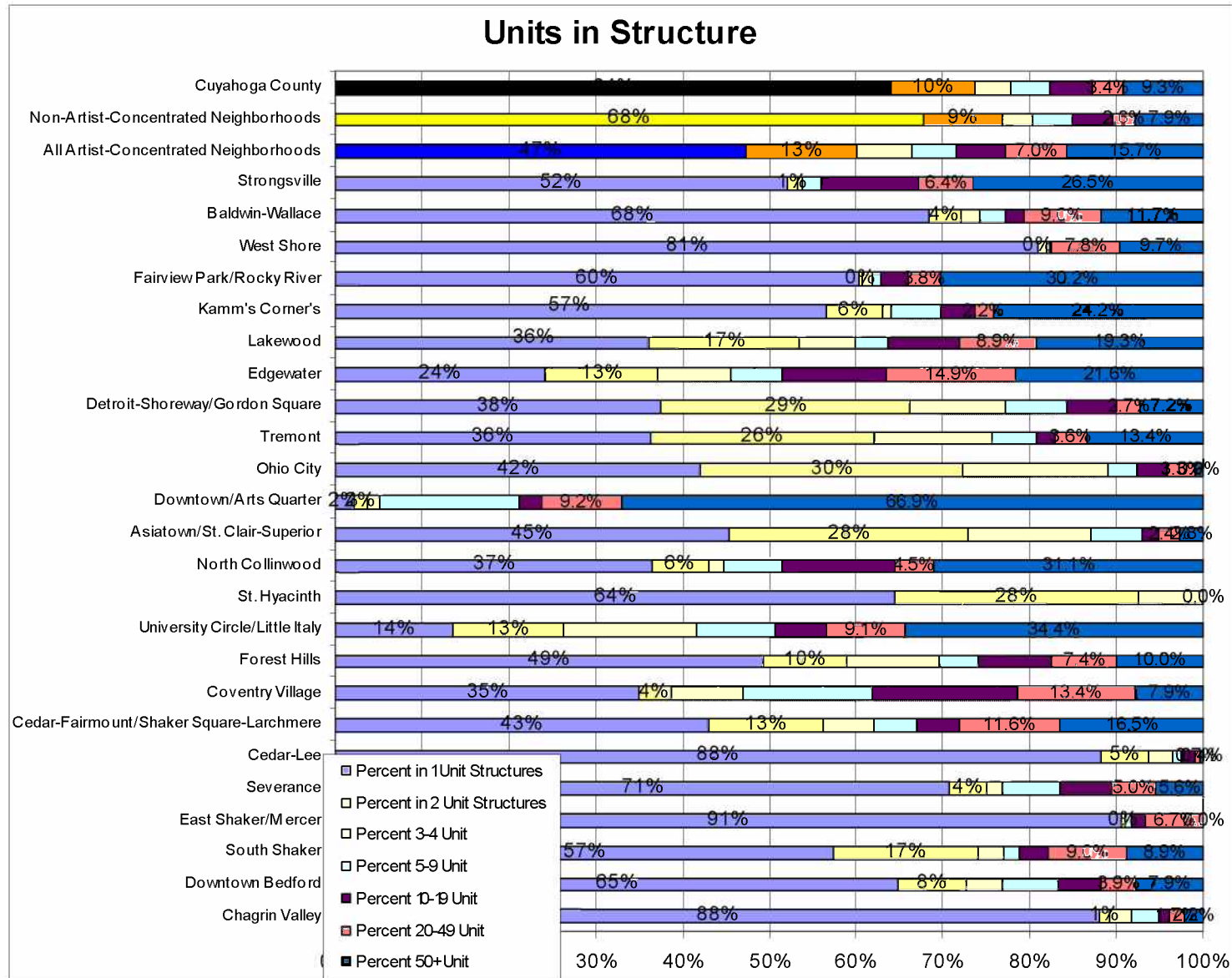
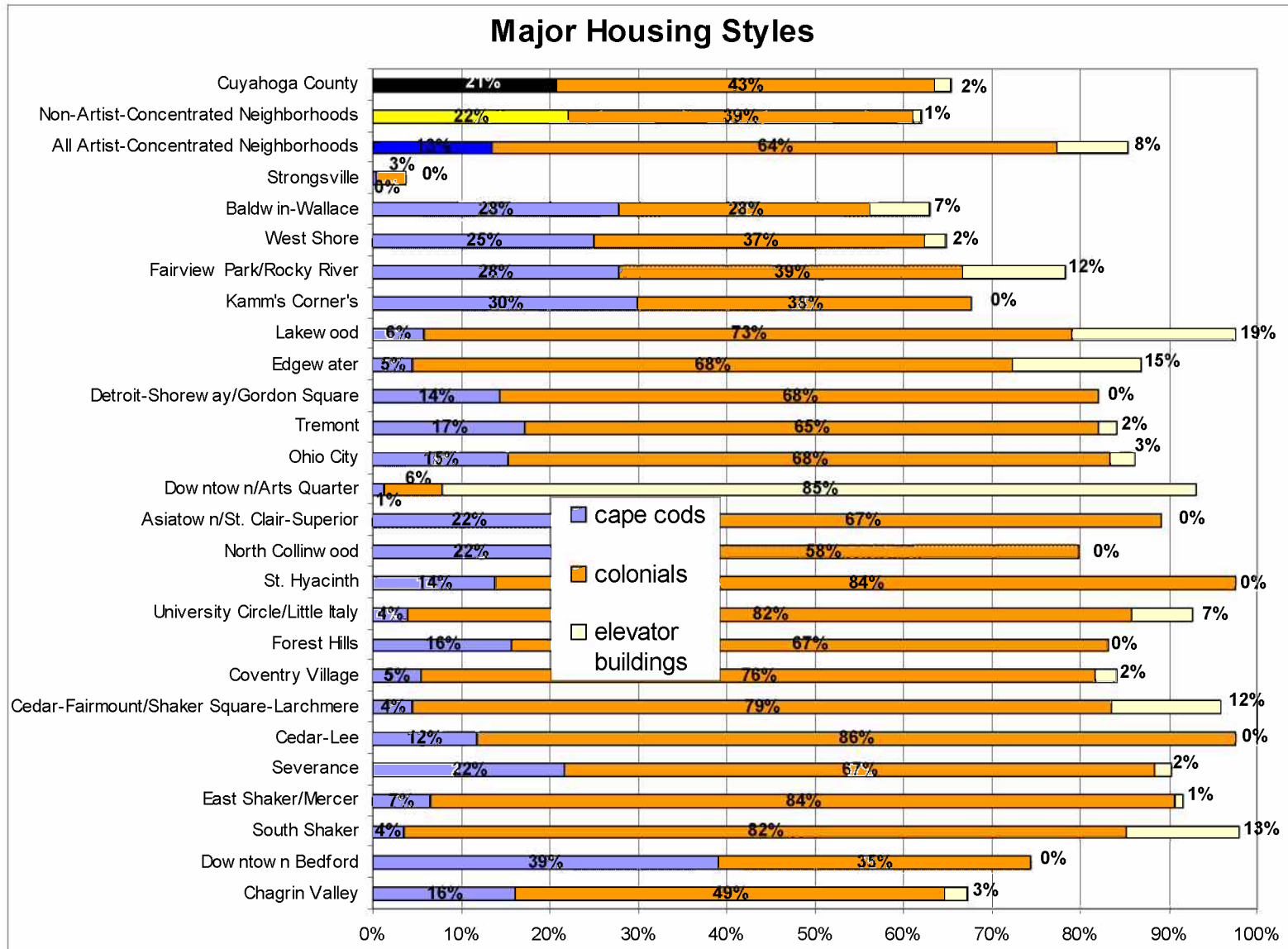


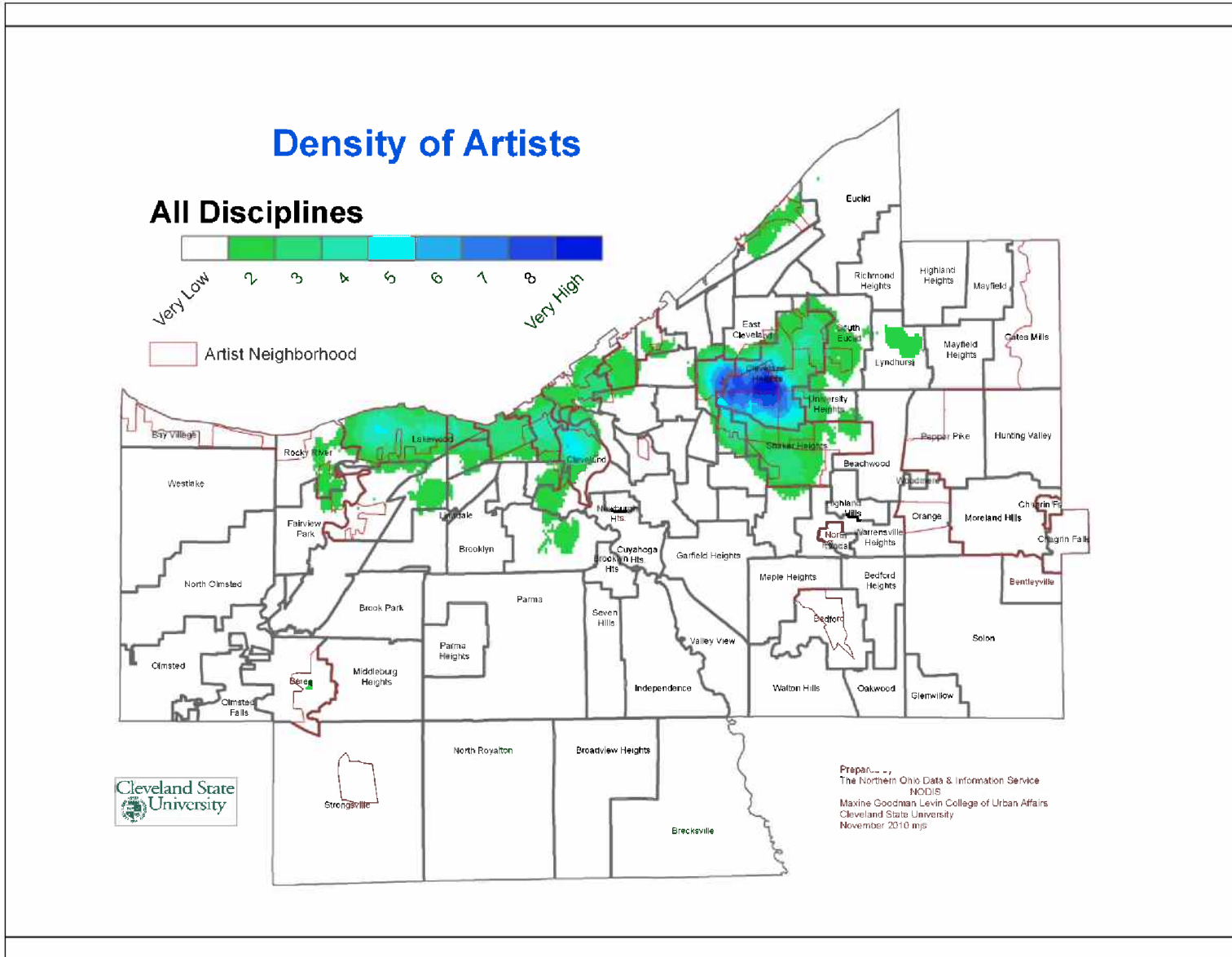
Figure 17: Major Housing Styles, 2009



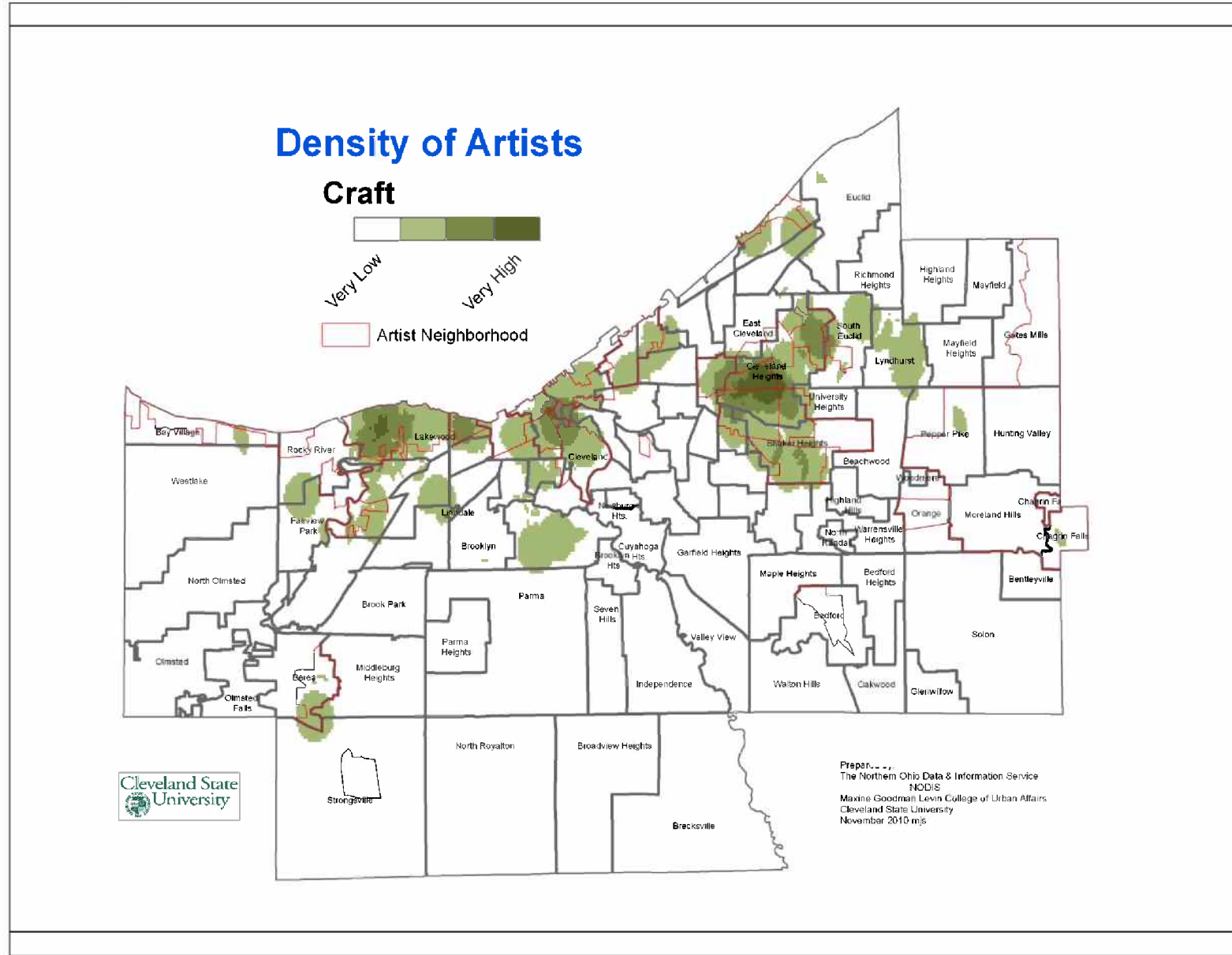
APPENDIX A

Maps of Residential Density of Artists by Discipline

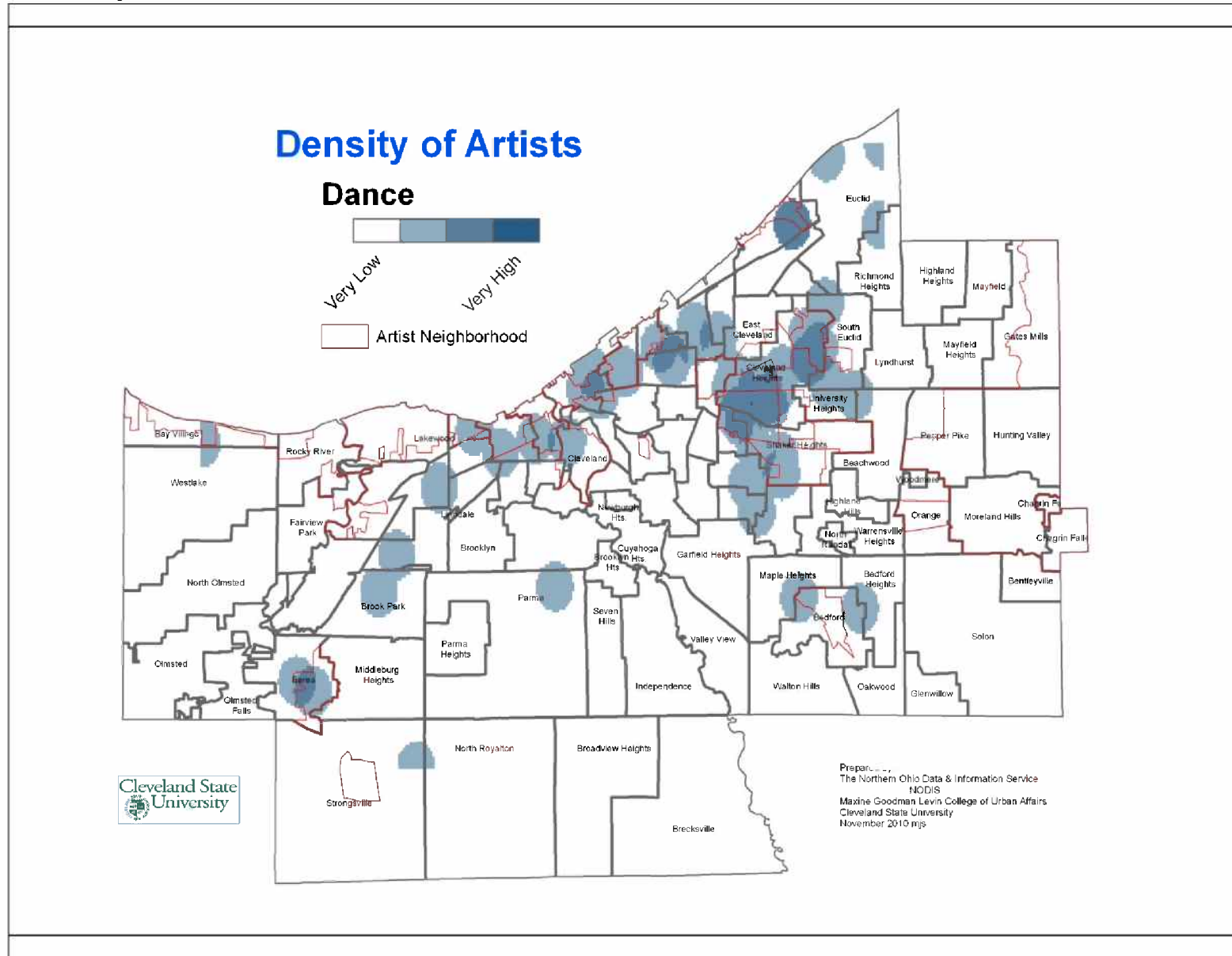
Map A-1: Density of Artists: All Disciplines



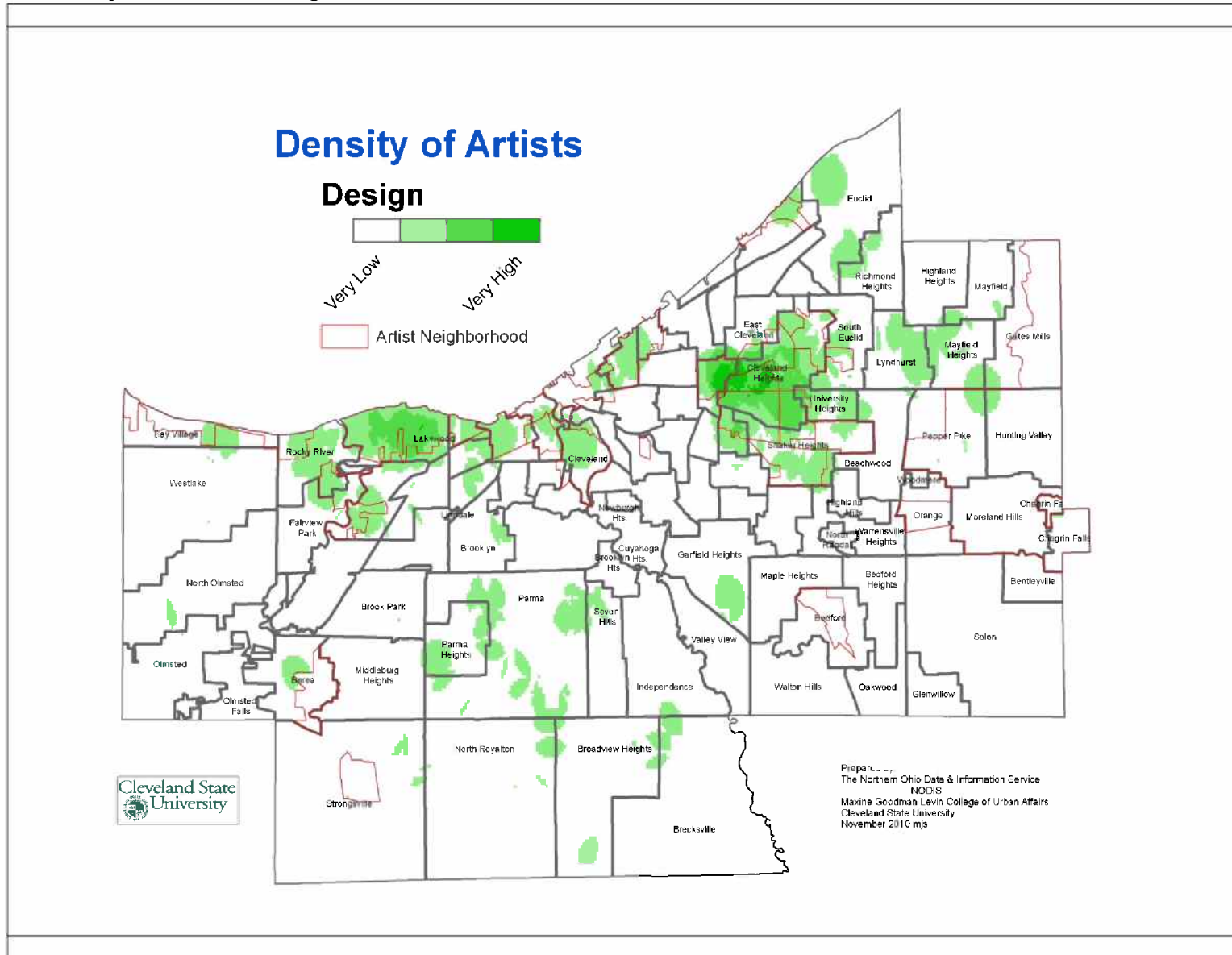
Map A-2: Density of Artists: Craft



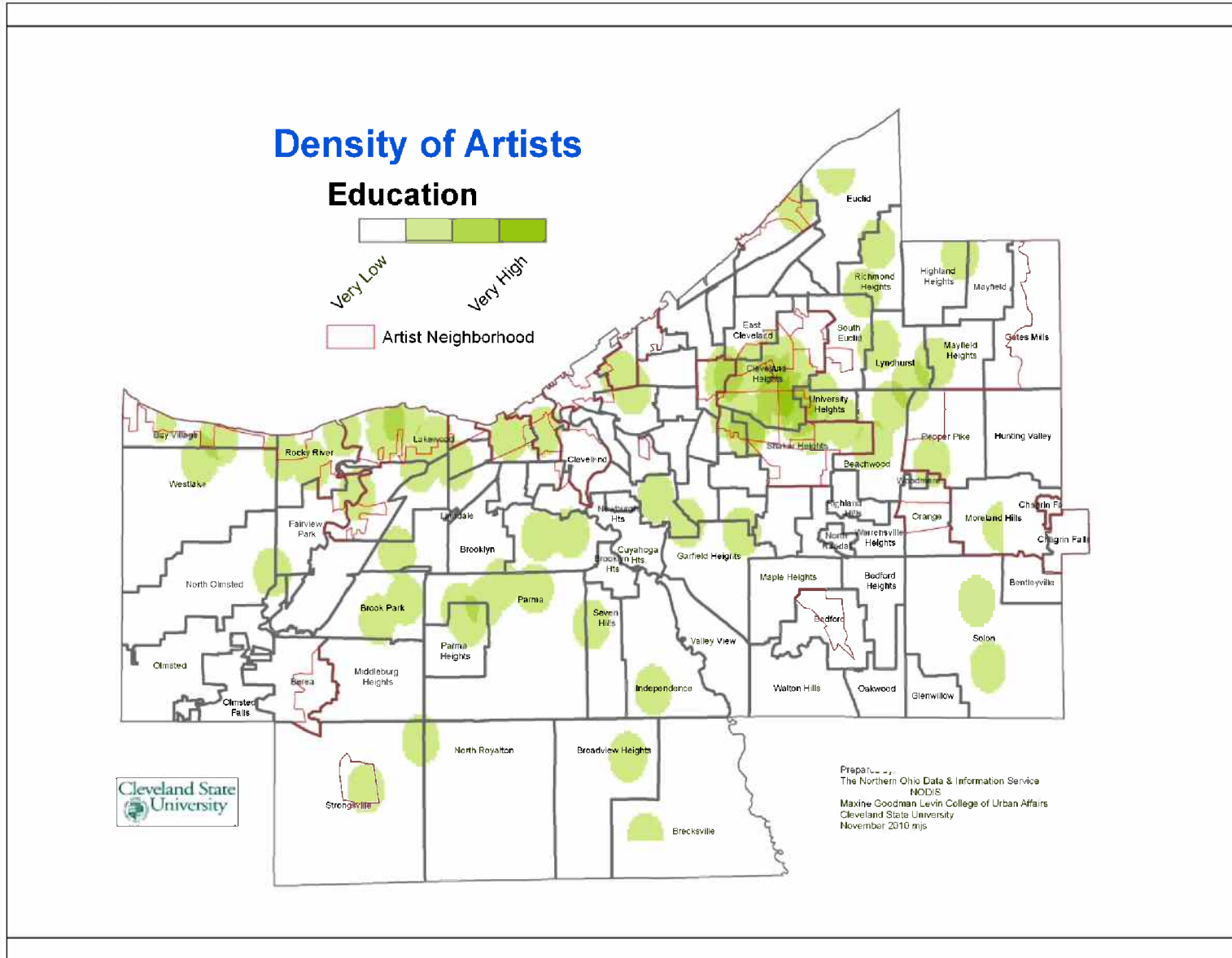
Map A-3: Density of Artists: Dance



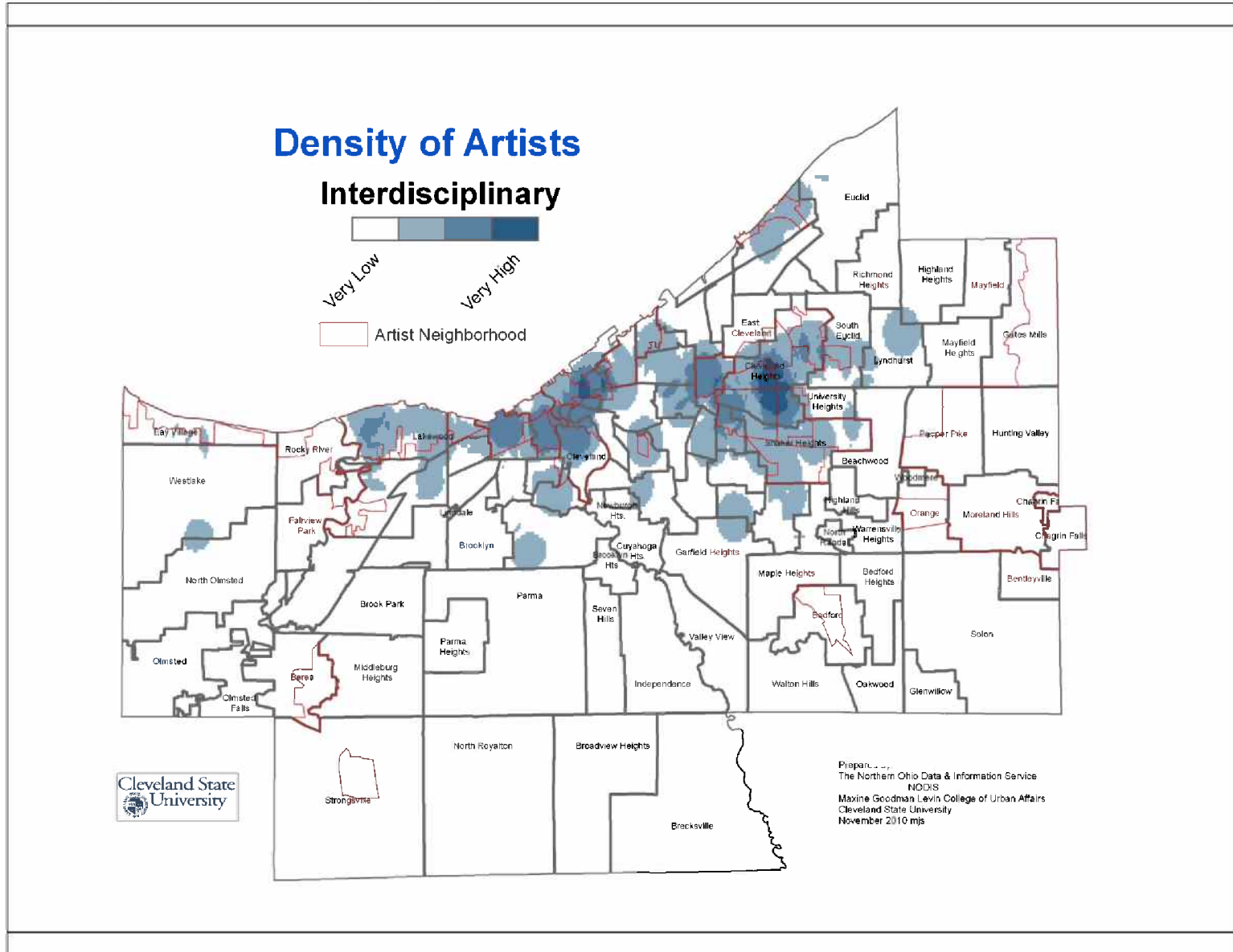
Map A-4: Density of Artists: Design



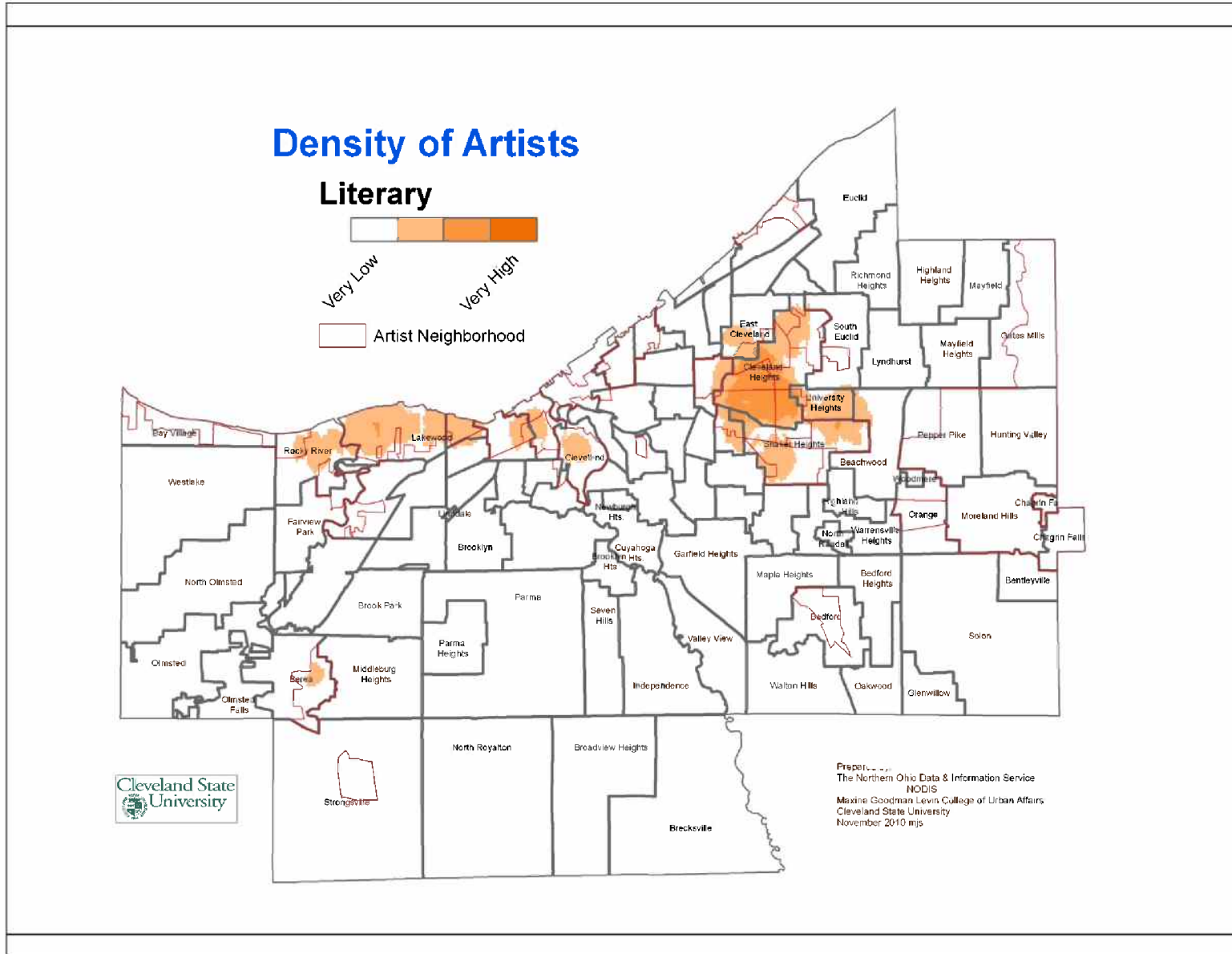
Map A-5: Density of Artists: Arts Educators



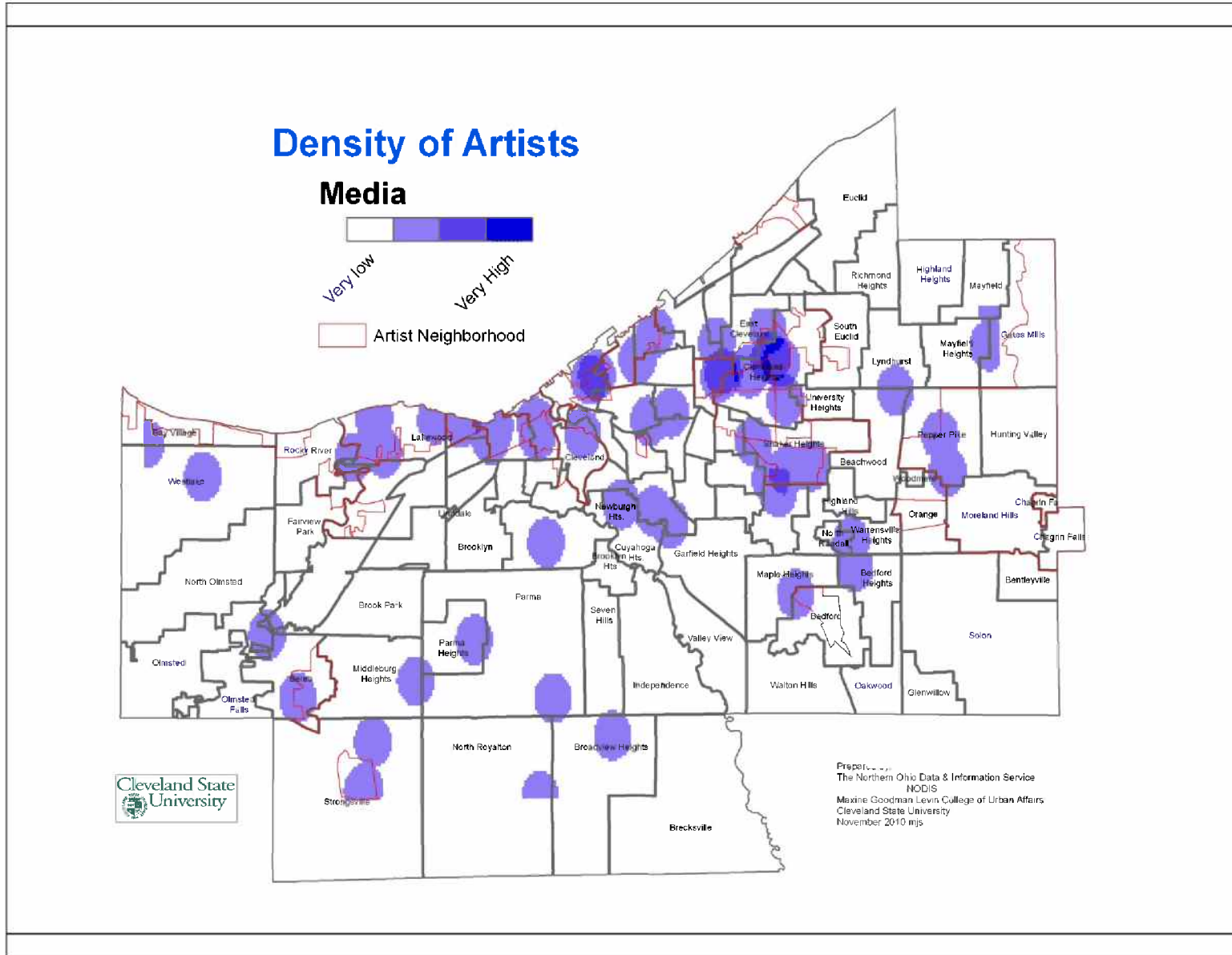
Map A-6: Density of Artists: Interdisciplinary



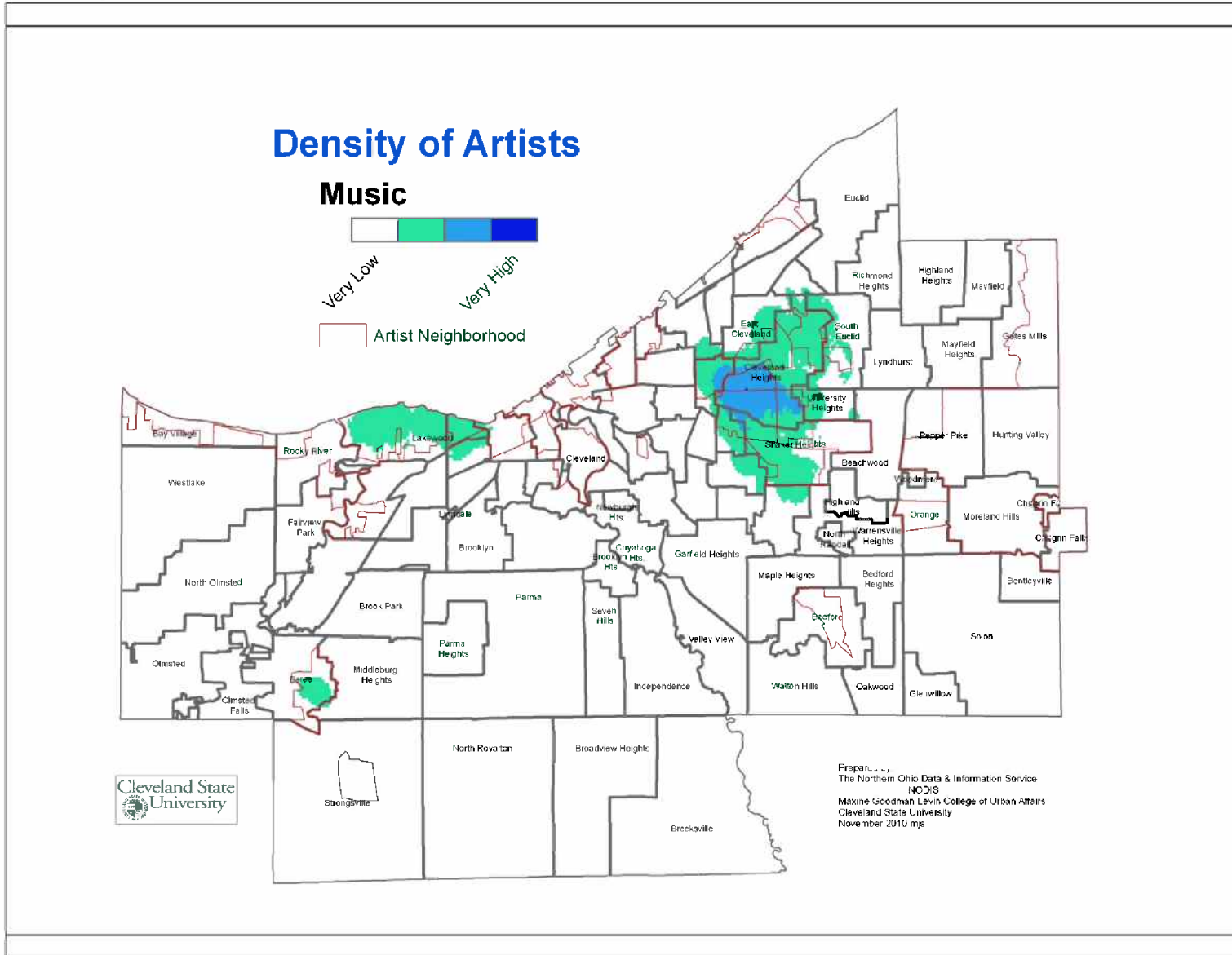
Map A-7: Density of Artists: Literary



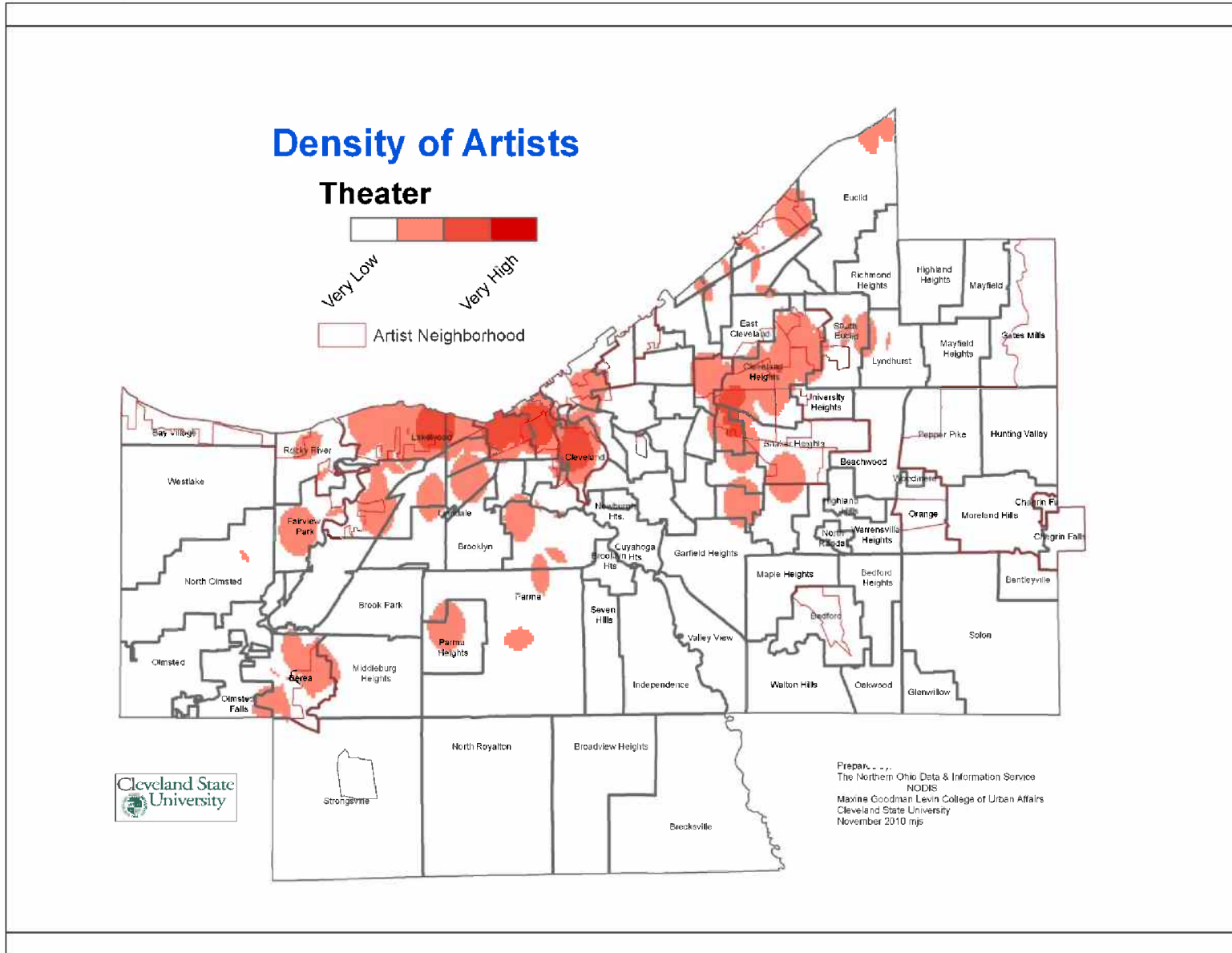
Map A-8: Density of Artists: Media



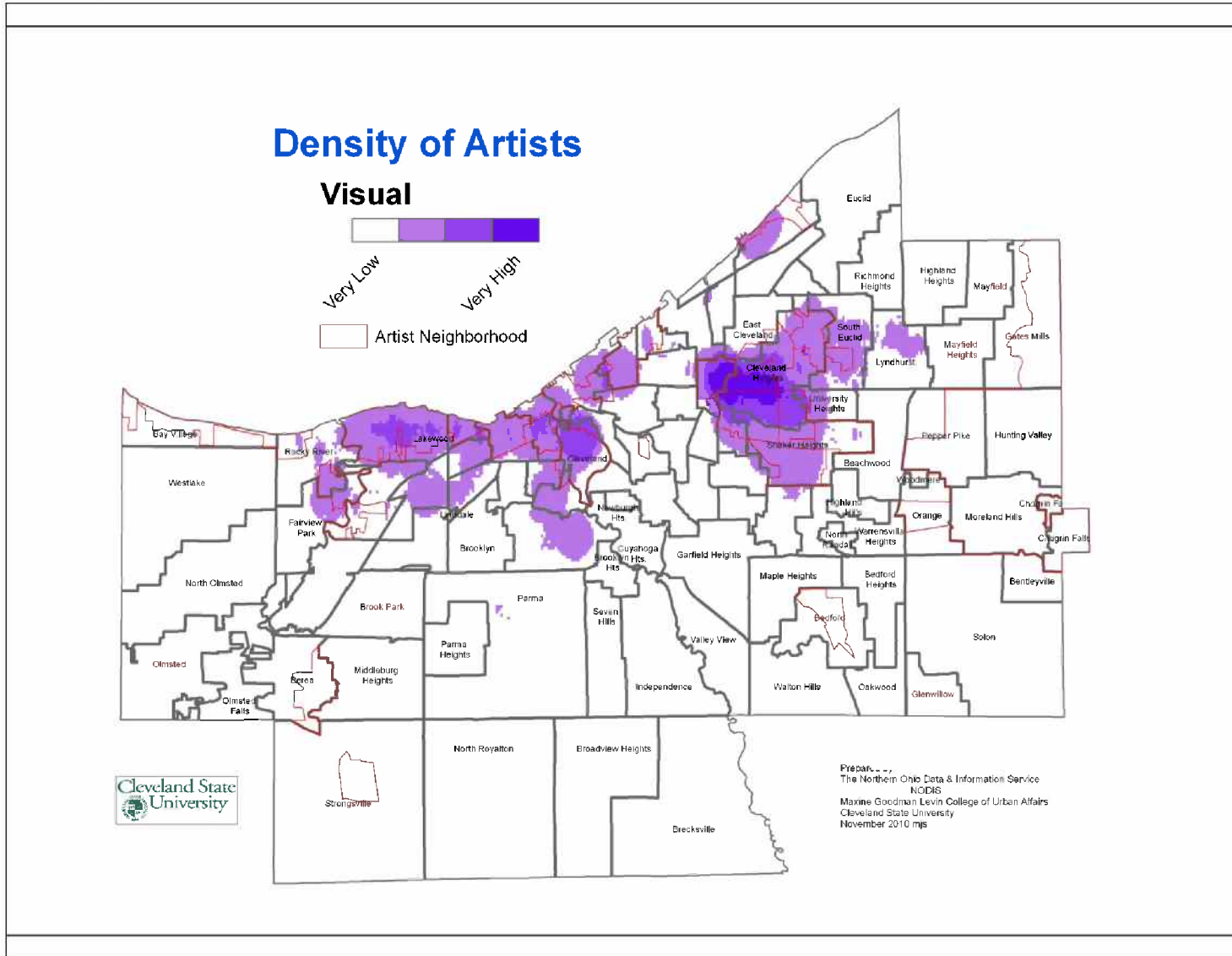
Map A-9: Density of Artists: Music



Map A-10: Density of Artists: Theater



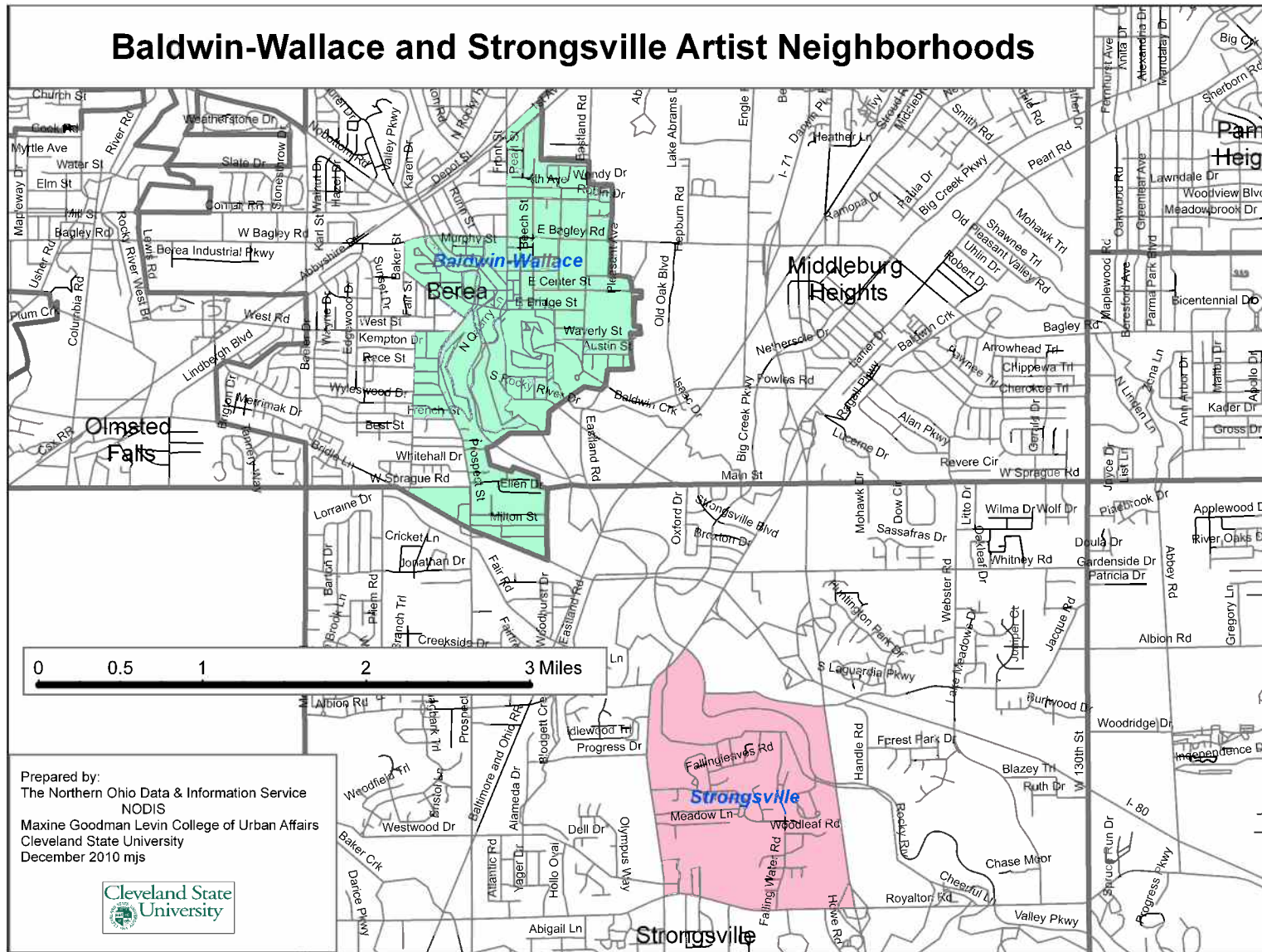
Map A-1 I: Density of Artists: Visual



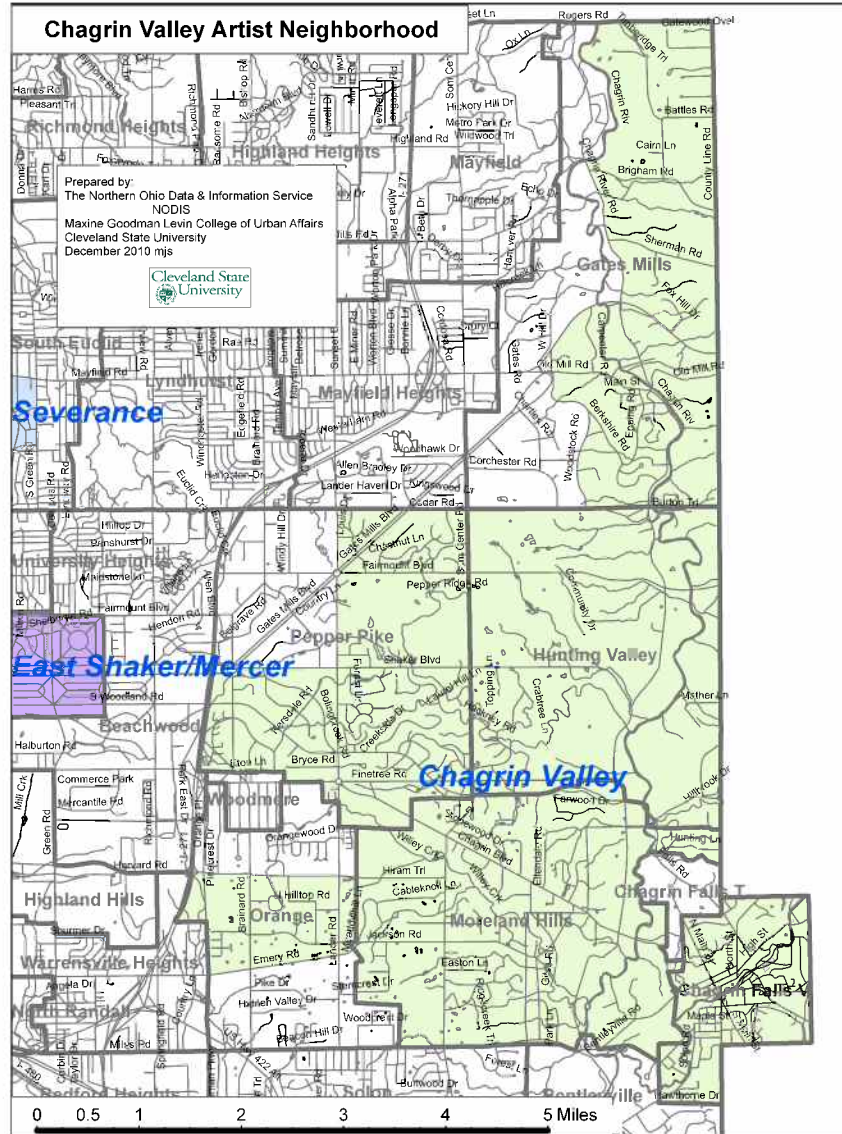
APPENDIX B

Detailed Maps of Artist Neighborhoods

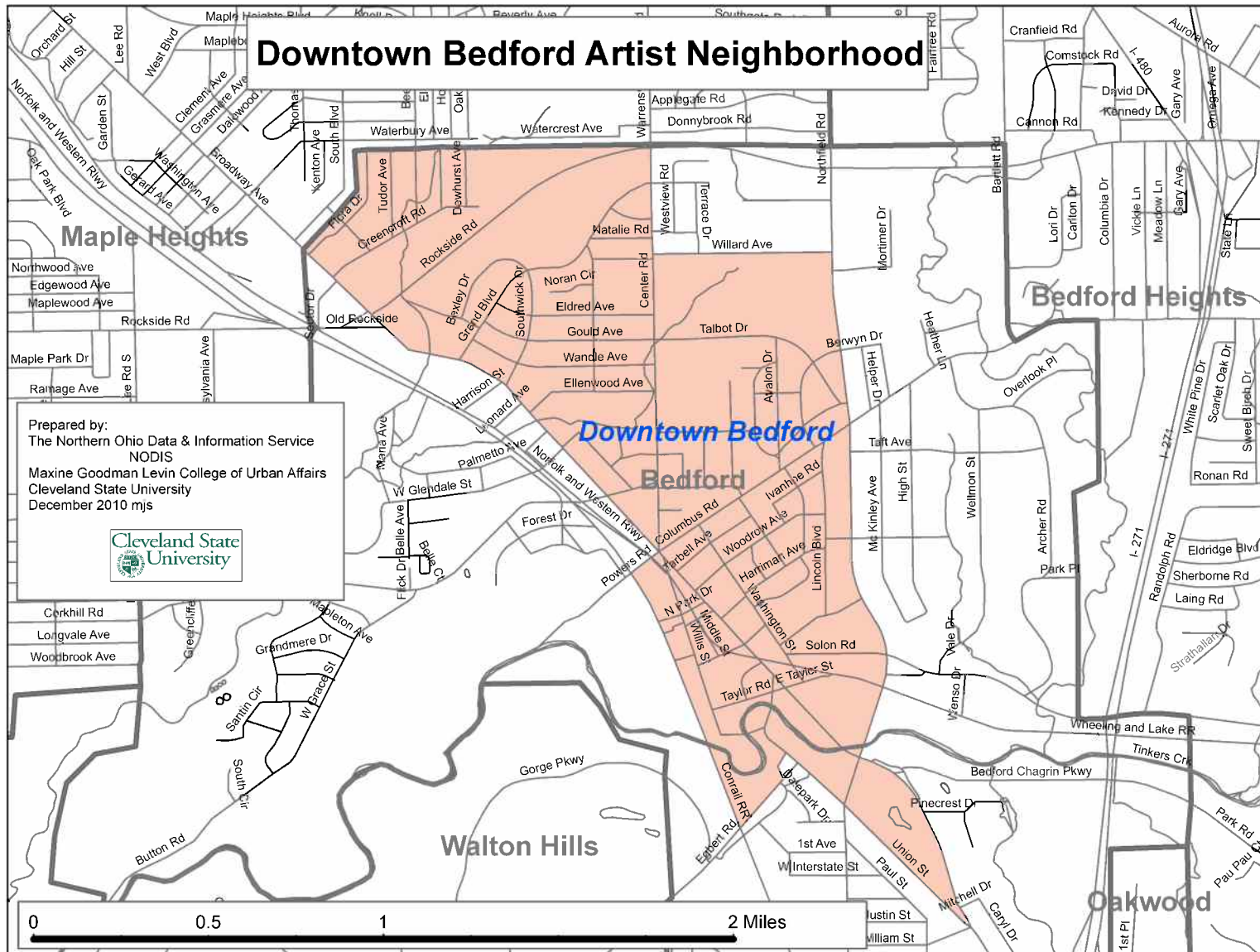
Map B-1: Baldwin-Wallace/Berea and Strongsville Neighborhoods



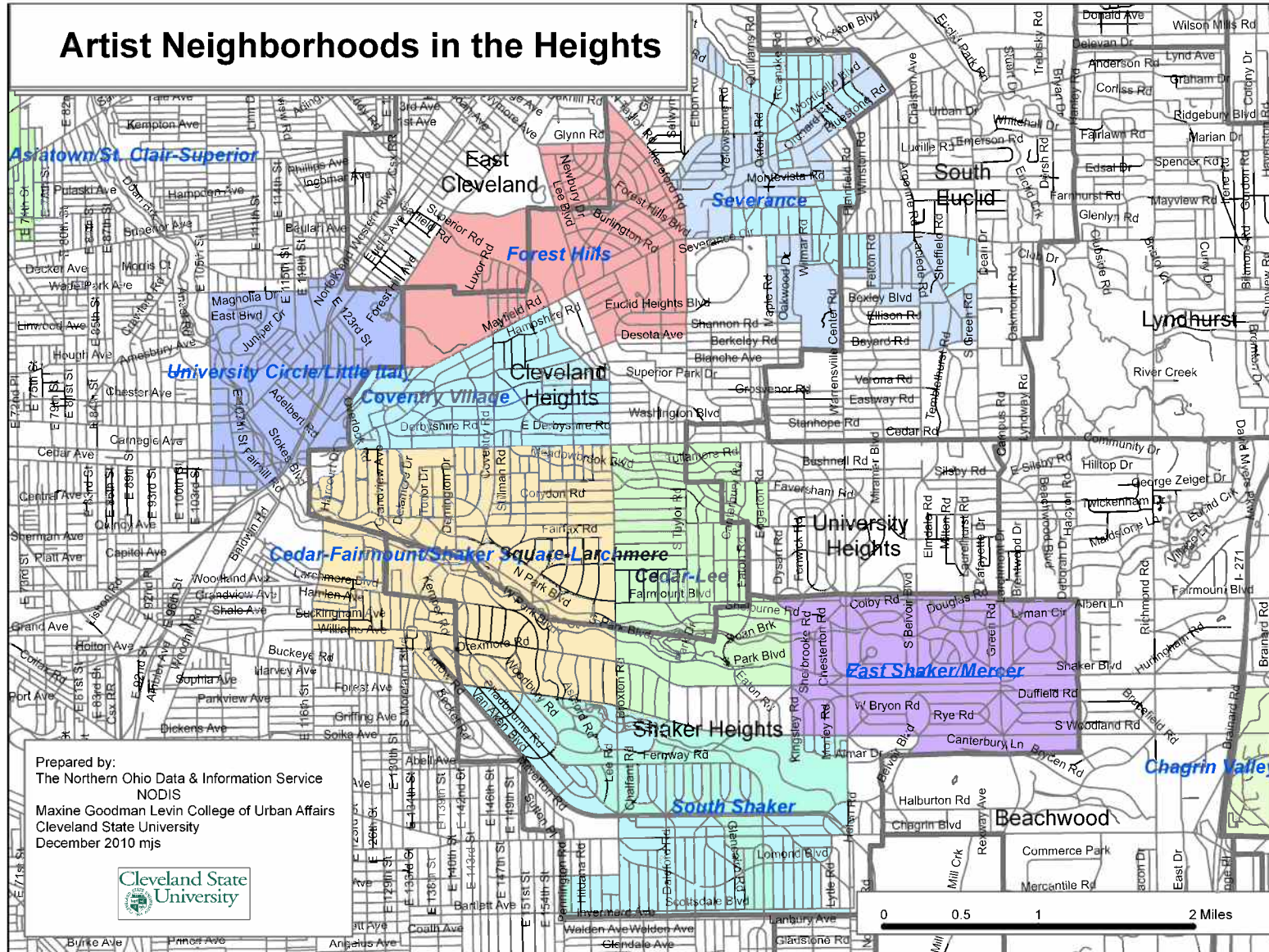
Map B-2: Chagrin Valley Neighborhood



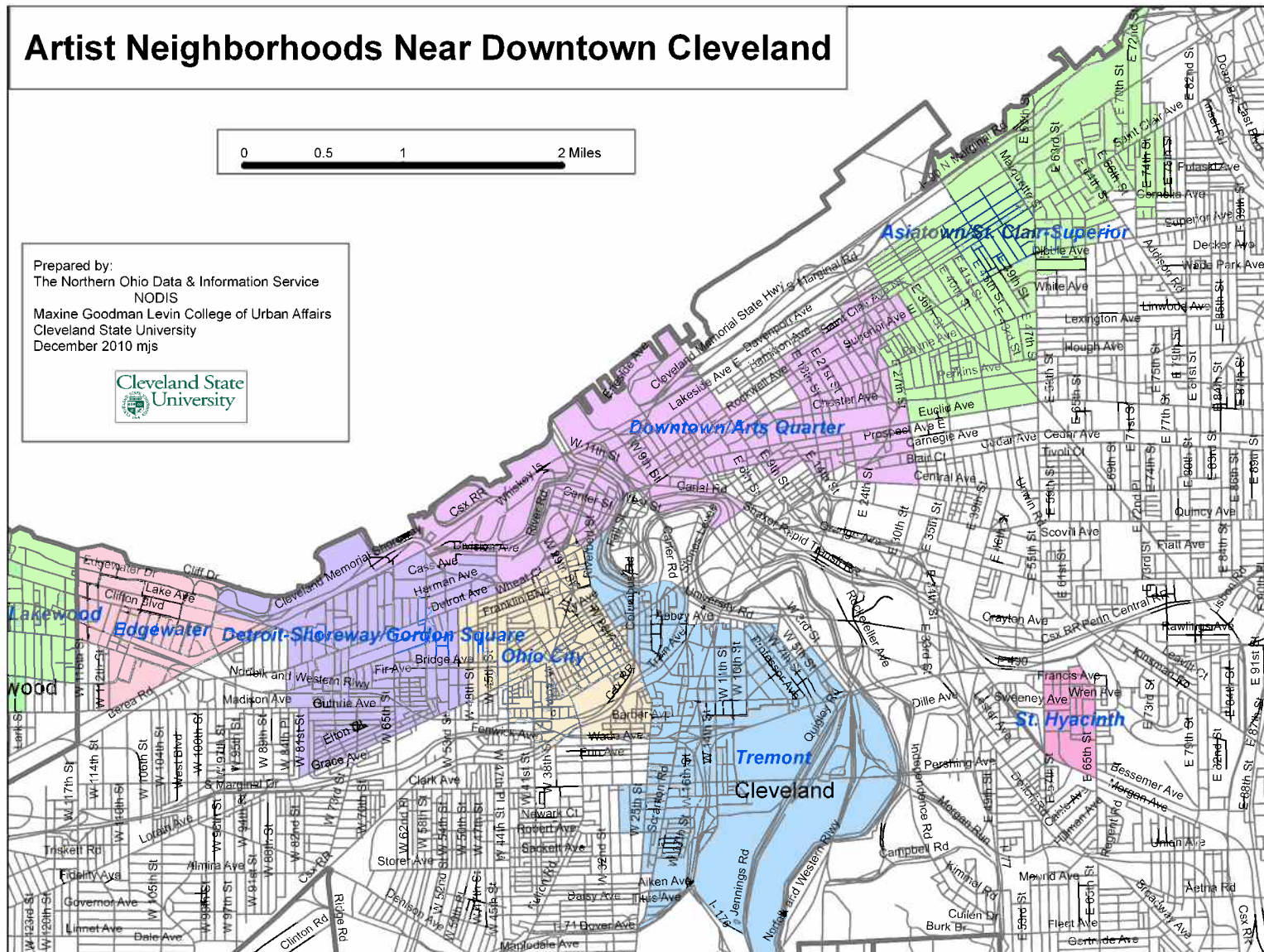
Map B-3: Downtown Bedford Neighborhood



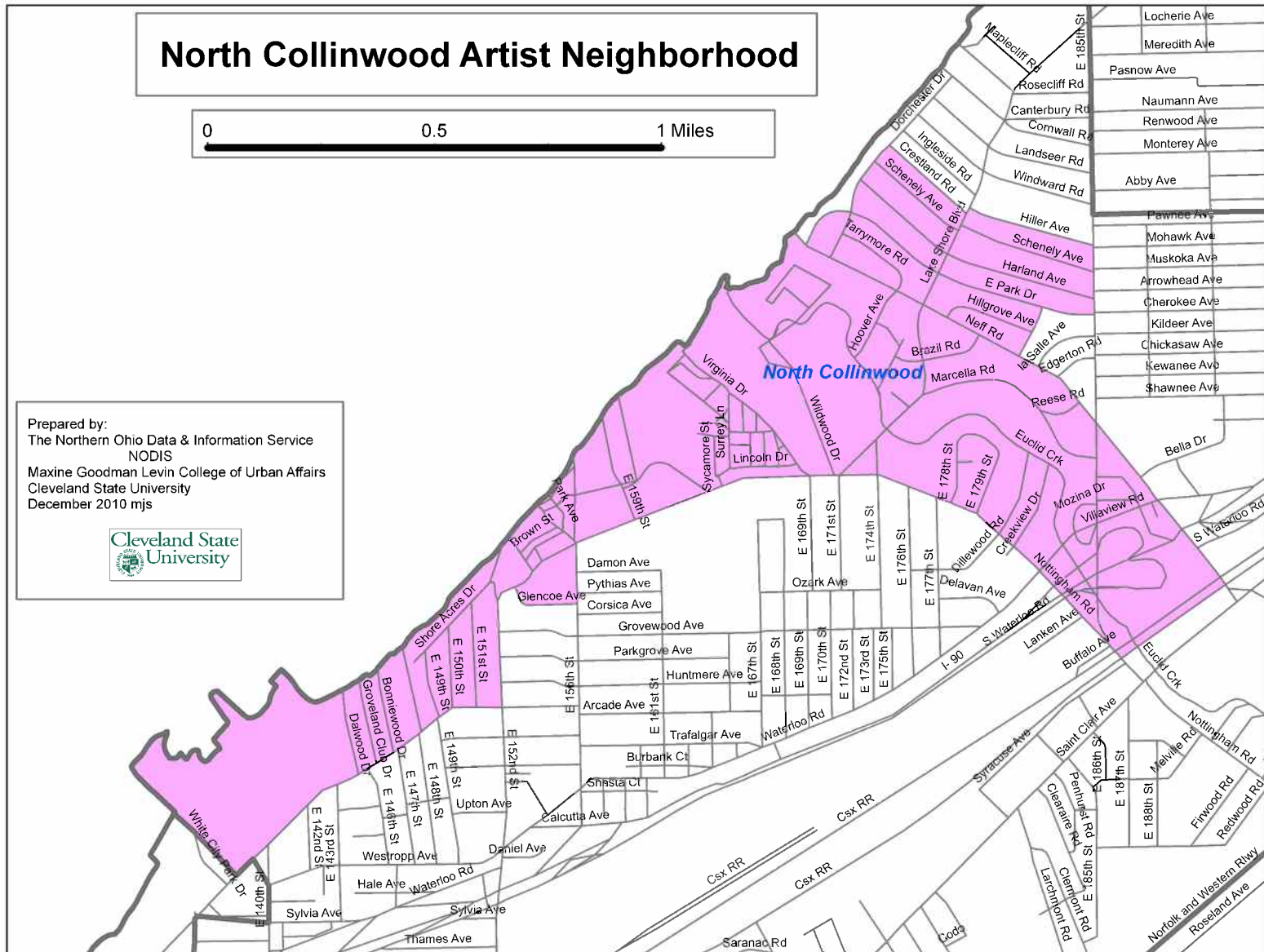
Map B-4: Heights Neighborhoods



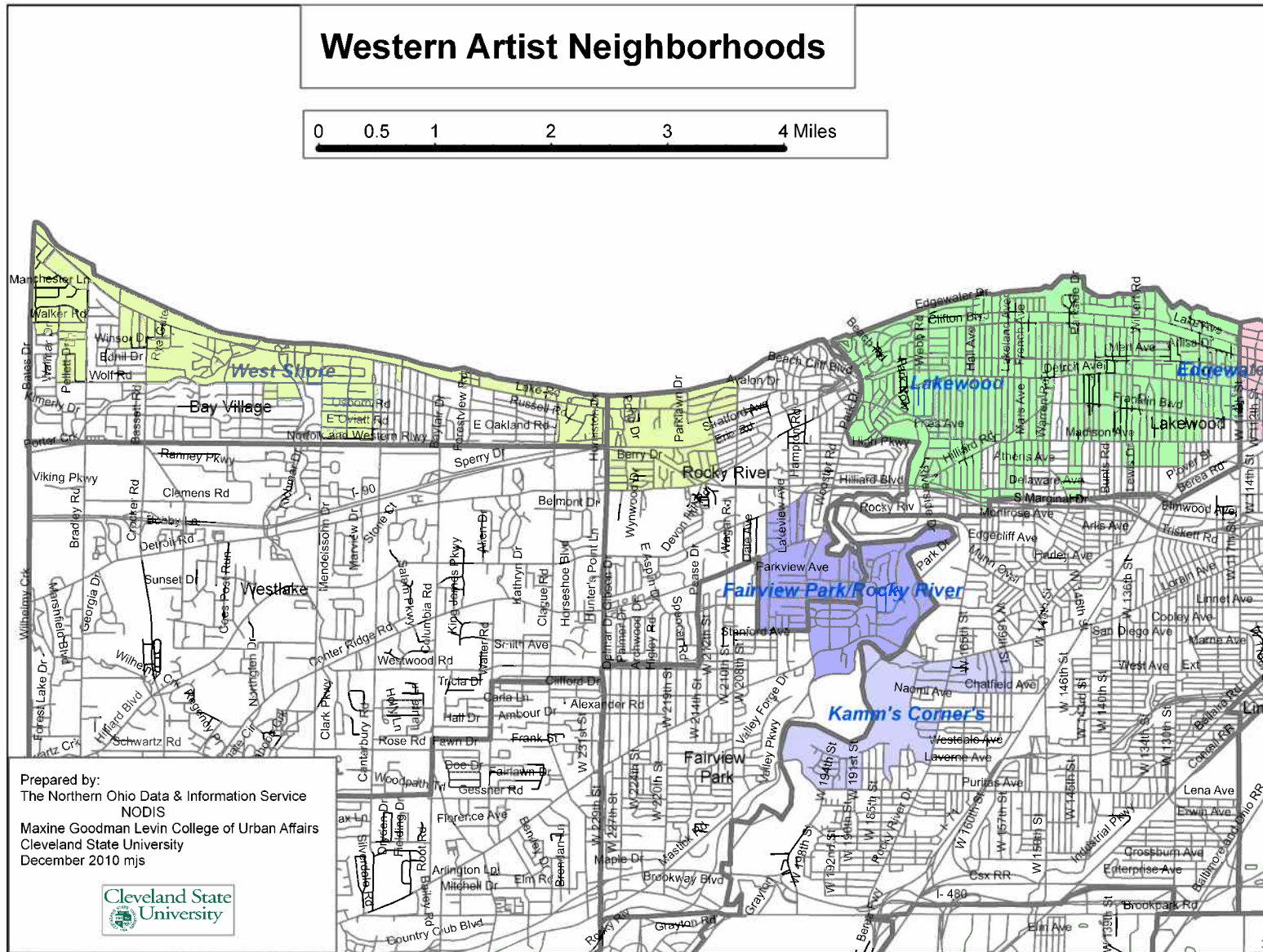
Map B-5: Near Downtown Cleveland Neighborhoods



Map B-6: North Collinwood Neighborhood



Map B-7: Western Suburban Neighborhoods



About the Community Partnership for Arts and Culture:

Vision

The powerful competitive advantage generated by our distinctive arts and culture sector is widely recognized and supported both publicly and privately.

Mission

To strengthen and unify greater Cleveland's arts and culture sector.

Guiding Principles

In pursuing its vision and mission and acknowledging its beliefs, CPAC will:

- ◆ **LEAD:** Set direction with the arts and culture sector based on shared interests and potential impact on arts and culture organizations and individual artists.
- ◆ **ADVOCATE:** Position arts and culture as a driving force in building a vibrant community, particularly where community priorities and funding decisions are determined.
- ◆ **EDUCATE:** Inform community decision-making through credible research that identifies solutions for evolving needs and demonstrates the contribution arts and culture makes to the economy, education and quality of life.
- ◆ **CONVENE:** Provide opportunities for the community's diverse arts and culture constituencies to join together to learn about and take collective action on shared interests and objectives.

Board of Trustees

Tim Mueller, chair, CPAC Board of Trustees, vice chairman, Phylogly

Linda Abraham-Silver, secretary, president and CEO, Great Lakes Science Center

Harriet Applegate, executive secretary, North Shore AFL-CIO Federation of Labor

Thomas Chema, member-at-large, president, Hiram College

Patricia Cirillo, president, Cypress Research Group

Jan Culver, treasurer, chief fiduciary officer and head of trust, Key Bank, NA

Robert E. Eckardt, senior vice president for programs and evaluation, The Cleveland Foundation

Gary Hanson, executive director, The Cleveland Orchestra

Sheryl L. Hoffman, director, government relations, major and planned gifts, Cleveland Museum of Natural History

Dennis M. Lafferty, executive-in-residence, Division of University Advancement, Cleveland State University

Peter Lawson Jones, esq.

Steve Millard, vice chair, president and executive director, Council of Smaller Enterprises (COSE)

Greg Peckham, executive director, Cleveland Public Art

Brian J. Ratner, executive vice president and director, Forest City Enterprises, Inc.

John Ryan, state director, US Senator Sherrod Brown

Tony Sias, director, Department of Arts Education, Cleveland Metropolitan School District

Terrence Spivey, artistic director, Karamu House

Karin Stone, vice chair, principal, Stone Strategy Group, LLC

Advisors

Kathleen Cerveny, director, evaluation and institutional learning, The Cleveland Foundation

Deena Epstein, senior program officer, The George Gund Foundation

Kathleen Hallissey, director of community-responsive grantmaking, The Cleveland Foundation

Staff

Thomas B. Schorgl, president and CEO

Megan Van Voorhis, vice president

Peggy Barnes, office manager

Seth Beattie, program manager

Kristin Puch, research manager

Valerie Schumacher, program coordinator

History

Community Partnership for Arts and Culture (CPAC) was formed by The Cleveland Foundation and The George Gund Foundation in 1997 to develop a regional, community-wide, strategic cultural plan. Northeast Ohio's Arts & Culture Plan (the Plan), released in May 2000, was the culmination of 9 major analytical studies and 42 regional public forums representing 30 months of quantitative and qualitative research. Upon delivery and implementation of the seven-county plan CPAC evolved into a service provider focused on filling functional gaps identified through the planning process: capacity building, public policy and research.

In 2003, CPAC launched its first capacity building program designed for individual artists, The Artist as an Entrepreneur Institute, which has served 345 artists locally and has subsequently been licensed by organizations in Florida, North Carolina and South Carolina. In 2004, through an innovative partnership with the Council of Smaller Enterprises (COSE), CPAC helped to launch the Arts Network, a program of COSE offering professional development resources, education and networking events, benefits programs and business savings to those in the creative industries.

CPAC's research and public policy initiatives led to the formation of Cuyahoga County's first regional arts and cultural district, Cuyahoga Arts and Culture, in 2005. In 2006, CPAC's public policy work led to the successful passage of Issue 18, a dedicated revenue stream of public sector support for Cuyahoga County's arts and culture sector, which generates \$19.5 million annually. In 2006, CPAC also designed and implemented a joint marketing group of twelve arts and cultural organizations in an effort to increase the profitability of direct marketing efforts. CPAC's continued efforts on behalf of individual artists led to the development of the first nationwide conference on artist-based community development in 2008 entitled, From Rust Belt to Artist Belt, and the first individual artist fellowship program in Cuyahoga County, the Creative Workforce Fellowship, in 2009.



**1900 Superior Avenue, Suite 130
Cleveland, OH 44114
216.575.0331
info@cpacbiz.org
www.cpacbiz.org**

CPAC would like to thank these funders for their operating support:



The George Gund Foundation

