

**The New School for Social Research, first floor interior**, consisting of the auditorium lobby; the stairway at the east end of the lobby leading to the second floor, as far as the landing; the auditorium, including the sloping floor, the auditorium balconies, the upper portion of the auditorium at the balcony level, the proscenium arch, the stage/platform, and the side stage extensions; and the fixtures and components of these spaces, including, but not limited to, wall and ceiling surfaces including the ceiling rings (in the auditorium) and ceiling cove (in the lobby), floor surfaces in the lobby, auditorium seats, doors, lighting (not including the stage lighting or other production-related fixtures), railings, and metal wall grilles in the lobby; 66 West 12th Street, a/k/a 66-70 West 12th Street, Manhattan. Built 1930-31; Architect Joseph Urban.

Landmark Site: Borough of Manhattan Tax Map Block 575, Lot 17, in part consisting of the land on which the described building is situated.

On June 15, 1993 the Landmarks Preservation Commission held a public hearing on the New School for Social Research, first floor interior (Item No. 13). The hearing was duly advertised according to the provisions of law. There were two speakers in favor of designation and a letter from Community Board 2 supporting designation; there were no speakers in opposition. Representatives of the New School asked for a continuance. The hearing was continued until September 21, 1993 (Item No. 12). At that time the representatives of the New School supported the designation of the auditorium.<sup>1</sup> There were no other speakers.

### Summary

The first building constructed for the New School for Social Research was designed in 1930 by Joseph Urban, a well-known architect and theater designer who was trained in Vienna and was an early follower of Secessionist and other modern design precepts. The New School building, a brick and glass block with clean lines in geometric shapes, was the first example of the principles and techniques of the International Style in New York. Founded in 1919 as a unique institution of higher education, the New School was dedicated to expanding learning opportunities for adults, based on its founders' liberal ideas of education. From its inception, the school has held an important place in the intellectual life of New York City and provided employment for numerous European scholars who fled from the Nazis in the 1930s and 1940s. When faced with the need to construct their own facility in 1930, the leaders of the New School desired a building whose architecture would reflect the institution's progressive philosophy. Although famous for creating fantastic stage sets and theaters, Joseph Urban was an architect of varied experience both in the United States and abroad, and the New School building was a culmination of that extensive and diverse background. On the interior, the rounded, egg-shaped auditorium in shades of gray accented with red is at once dramatic and intimate.



Urban overcame the technical and acoustical difficulties of a rounded ceiling by hanging perforated plaster rings from a concealed truss system, a technique which served as a precedent for one of New York's most famous theaters, Radio City Music Hall. He designed the lobby with dramatically curving shapes and hard, shiny materials such as polished stone and bronze to complement the softer forms and materials of the auditorium. After restoration of the auditorium (now the John L. Tishman Auditorium) by the architectural firm of Prentice & Chan Ohlhausen<sup>2</sup> in 1992, these elegant, deceptively simple spaces continue to serve the students and larger community of the New School.

## DESCRIPTION AND ANALYSIS

### The New School for Social Research<sup>3</sup>

The New School for Social Research was founded in 1919 by a group of college professors and intellectuals, including historians James Harvey Robinson and Charles Beard, philosopher John Dewey, and economist Thorstein Veblen. Robinson and Beard, who had been on the faculty of Columbia University, resigned from that school to protest what they saw as a lack of academic freedom when it, like many other colleges, banned anti-war demonstrations on the eve of World War I. These scholars then set out to found an institution of advanced adult learning based on their own liberal principles, which would "foster...a desire to participate in the democratic social reconstruction of western society."<sup>4</sup> Students were to be actively involved in the planning and development of courses, and the faculty was to elect the board of trustees, thereby freeing itself from the restrictions imposed by a board which was only concerned with the business end of education. There were to be no formal departments, and the school was to "focus upon the issues of current life ... and to adapt its instruction to the needs of the present situation." Concerned with what they considered "the changing social order," the school's founders emphasized "the absolute necessity of first-hand knowledge" of relevant fields of study.<sup>5</sup> Among the earliest teachers and lecturers (in addition to those mentioned above) were British political scientist Harold Laski, historian Lewis Mumford, anthropologist Franz Boas, economist Wesley Mitchell, and literary critic Henry Dana.<sup>6</sup>

During its first few years the New School successfully followed its founders' original visions. In 1922, however, a crisis in leadership and direction occurred and the board asked Alvin Johnson, an economist and editor for *The New Republic*, to be the school's first president, a position he held until 1945. Johnson, who had been on the board from the beginning, reorganized the school and expanded its offerings from the social sciences to include psychology and the arts. The New School approached the arts with a modern point of view, similar to that it had of the social sciences, encouraging new developments in music (Aaron Copeland and John Cage), in dance (Doris Humphrey and Martha Graham), and fine art (Ralph Pearson, Thomas Hart Benton, and Berenice Abbott). In 1933, President Alvin Johnson conceived of the "University in Exile," to expand the school's program and to provide employment for

German scholars expelled by the Nazis. Through Johnson's efforts, more than one hundred and fifty scholars were able to escape to America. Included were such well-known figures as Max Wertheimer (a founder of the Gestalt school of psychology), Emil Lederer, Frieda Wunderlich, and economists Karl Brandt and Gerhard Colm. Shortly after it opened, this part of the school became the Graduate Faculty of Political and Social Science, the New School's first degree-granting unit. Johnson's heroic efforts continued in 1942 with the founding of the *Ecole Libre des Hautes Etudes*, with the assistance of the French and Belgian governments-in-exile, to aid French scholars such as Claude Levi-Strauss, Jacques Maritain, and Henri Bonnet. Exiled German director Erwin Piscator began the Dramatic Workshop in 1940 to create an important acting school and to produce socially relevant theater. Associated with the New School until 1949, the Dramatic Workshop, with faculty members Lee Strasberg and Stella Adler, provided training for many well-known actors, including Marlon Brando, Shelley Winters, and Harry Belafonte.

For the first ten years of its existence, the New School operated out of several converted townhouses on West 23rd Street. When these buildings were slated for demolition to make way for the London Terrace Apartments in 1928, the school had to find new quarters. Alvin Johnson approached a supporter and benefactor, Daniel Crawford Smith, who owned three houses on West 12th Street. Smith donated the three lots to the New School under the condition that the new building would include a penthouse apartment for himself and his wife. With the purchase of one more adjoining lot, the school owned a frontage of eighty feet on West 12th Street, enough to proceed with a new building.

Johnson saw this as an opportunity to build a new structure that would give form to the school's progressive philosophy and unorthodox curriculum. He considered two prominent architects for the job: Frank Lloyd Wright and Joseph Urban. Although he considered Wright to be America's greatest architect, Johnson decided that Urban would be more responsive to developing the ideas he wanted to express in the building. Johnson asked Urban to create a building which would be able to "function in the present and if possible to forecast the future."<sup>7</sup> Although the school could only afford a modest commission, Urban accepted the low-paying project because he had been working for years as a theatrical designer and wished to return to

architectural design before the end of his career. Johnson's interest in promoting artistic and theatrical developments at the school and Urban's theatrical experience proved a fortuitous combination. The New School was Urban's truly modern masterpiece and was the first appearance of the International Style in New York. In the auditorium design, Urban created a unique theatrical space, completely in harmony with Johnson's ideas for the school. This auditorium has provided the setting for countless lectures and performances which have always been a significant part of the New School's program of adult learning.

#### Joseph Urban (1872-1933)<sup>8</sup>

Viennese-born Joseph Urban was the son of an educator who intended for his son to go to law school. Surreptitiously, Urban studied art at the Imperial and Royal Academy and construction at the Polytechnicum. When the father discovered what his son had been doing, the young man had to leave home, but Baron Carl Hasenauer, who was president of the Academy at the time, offered him a full scholarship to continue his art studies. His first commission, before he finished school, was the decoration for the Abdin Palace in Cairo for the Khedive of Egypt. Returning to Vienna in 1892 to finish his training, Urban came under the influence of Secessionist architect Otto Wagner and soon repudiated academic formalism. He became an accomplished book illustrator and in 1896 won the Kaiser Prize for his illustration for *The Mask of the Red Death*. Another book, *The Three Sisters*, won the Austrian Gold Medal for Fine Arts in 1898 and the Grand Prize of the Paris Exposition in 1900. At the same time he was pursuing his architectural career; his projects included the design for Count Carl Esterhazy's castle and the bridge connecting the Musik Verein to the Concert Hall in Vienna.

Chosen to design the Secessionist display at the 1900 Paris Exposition, Urban received the Grand Prize for decoration but returned to Vienna to find a scandal over which paintings he had selected for exhibition in Paris. In response, Urban and thirty-five other artists, actors, musicians, and architects formed a new group, the Hagenbund, of which he was chosen president. He continued his architectural practice while also becoming more involved with theatrical set design. Beginning in 1904, he designed sets for the Burg Theater and the Royal Opera Company in Vienna and began to work on productions throughout Germany and Austria. In 1911 Henry Russell persuaded Urban to come to America to become art director for the Boston

Opera. Urban's designs for his first Broadway play, *The Garden of Paradise*, earned spectacular reviews, but the producers went bankrupt almost immediately. In 1914, Urban met Florenz Ziegfeld and began designing for his *Follies*, transforming a simple show into an extravaganza of novelty and beauty.

Urban continued to work on a variety of theatrical productions, including those of the Metropolitan Opera House. In 1916, Ziegfeld introduced him to William Randolph Hearst, and Urban became art director of Hearst's new film studio. He later remodeled the Criterion and Cosmopolitan Theaters (demolished) for Hearst as well. By 1925, Urban was redirecting his career toward his first passion - architecture. He designed numerous residences in Florida, for the Biddles, the Huttons, and the Demerests (among others), as well as the Paramount Theater, the Oasis Club, and the Bath and Tennis Club in Palm Beach.

In 1926 Hearst financed a new theater for Ziegfeld in Manhattan, and Joseph Urban was commissioned to design it.<sup>9</sup> Urban collaborated with Benjamin Wistar Morris on a design for the Metropolitan Opera to be constructed on the site of Rockefeller Center (never executed). His book, *Theaters*, published in 1929, delineated numerous innovative ideas for theater design and construction, including a grand Music Center (never executed). Although the Hearst Magazine Building, constructed in 1928 was not a theater, its design clearly had a theatrical component and, along with the New School, constitutes Urban's only other extant work in New York. Urban's influence, however, can be clearly seen in Radio City Music Hall, which incorporates numerous features from his designs for the Metropolitan Opera House, the Music Center, and the New School auditorium.<sup>10</sup>

Urban's work during the last part of his life had a significant influence on American design. He provided an important link between the modern aesthetic movements of Europe and the modernism which was beginning to take hold in America. His design for the New School, Urban's last architectural effort, was the first time the International Style had been used in this country.<sup>11</sup> The spare, simple forms and geometric designs of this building were a precursor to much of the architecture of the following twenty years.<sup>12</sup> While Urban completed numerous decorative projects during this part of his life, his job as director of color and decorative effects and consultant on lighting for the Chicago *Century of Progress* Exposition (1933) marked a turning point in the use

of color in interior design in this country, and was "the outstanding esthetic contribution of the Fair."<sup>13</sup>

#### The New School Auditorium

Urban's New School building is a seven-story block composed of brick and glass. The International Style is reflected in the pure geometry of the solid, horizontal bands of black and cream brick which float between ribbons of windows. The main section is set within a recessed black enframement which incorporates the ground floor. Here the polished black granite base is marked by five sets of doors leading into the auditorium lobby.

Inside the auditorium lobby, the sweeping shapes and outlines are more reminiscent of earlier Art Deco design than of the spare International style. The projecting corners of the walls are gracefully curved, while the back of the auditorium wall forms its own opposing curve into this lobby space. These curves are reinterpreted in the recessed cove on the ceiling and in the floor design which reflects the cove above. The contrast of black and white in these areas helps define the shape of the room. The limited use of color (seen here in the rust-colored end walls) is carefully chosen and applied for emphasis only. The horizontality of the exterior is carried inside by the black metal grilles on the lower parts of the walls and the bronze bars which span the doors. The type and finish of materials are important considerations also, as seen in the shiny wall surfaces and polished marble and metal.

The school's president, Alvin Johnson, requested an egg-shaped auditorium to provide more intimacy than a rectangular room. As a lecturer, Johnson disliked the feel of large, rectangular rooms and believed that a rounded room would draw the audience together.<sup>14</sup> To further promote the involvement of the audience with the performers, Urban created side niches off the stage to extend the performing space more fully around the audience. The narrow extensions at each side of the stage help surround the audience with the action.<sup>15</sup>

The idea of a rounded ceiling with rings radiating out from the proscenium was not totally new. Variations of it were used in the Auditorium Theater in Chicago by Adler & Sullivan and in Berlin at the Grosses Schauspielhaus by Hans Poelzig. Urban himself had proposed a similar design in his Music Center (1929, never executed) illustrated in his book, *Theaters*. At the New School, however, Urban juxtaposed the round arch of the proscenium with the concentric ovals of the ceiling as they descended from the center of the

ceiling down the sides of the room. Here, the small size of the room and the harmonious color scheme integrate the forms into a coherent whole.

Urban resolved early concerns about acoustical problems created by the rounded room with the help of a Professor Phillips from the University of Illinois.<sup>16</sup> Phillips suggested covering the ceiling with plaster grillwork, with perforations equal to 15 percent of the surface. This served to absorb enough of the sound waves to keep them from bouncing around and reflecting off the rings. As designed by Urban, the final effect is that of an open-air theater.

Urban applied his knowledge of the effects of color, gained from his work in the theater, to his architectural designs. At the New School, strong areas of color throughout the building identify and define the space. In the auditorium lobby, the use of black and white creates a dramatic effect, and their placement in the ceiling and floor designs highlights the overall shape of the room. The end walls are made distinctive through the use of an intense rust color. In the auditorium, the predominant use of gray gives the room an impression of comfort and unity. The small areas of bright red provide just enough contrast to define the elements while not detracting from the overall effect. The various shapes in the room provide drama, while the colors help to unify them.

#### Description<sup>17</sup>

##### Auditorium Lobby

The lobby of the New School runs the full width of the auditorium but is shallow as the outward curve of that room is reflected in its rear wall. Access to this lobby is gained through five pairs of doors whose large panes of glass are overlaid by narrow bronze horizontal bands spaced along the full height of each door. The double doors are arranged 1-3-1 across the front of the lobby, and the walls above the doors are painted black. All the plaster walls have a smooth finish and are painted with a high gloss paint. The walls between the doors have rounded corners and are divided horizontally at chest height into two sections. In the lower section, the wall is covered by horizontal strips of oxidized bronze with a gun-metal finish, which follow the curve of the wall. In the upper section, the walls are painted with a shiny off-white paint, up to the narrow molding located at the intersection of the wall and ceiling. The same wall treatment is found on the lobby's rear (south) wall which is also divided into sections by the three sets of exit doors leading from the auditorium.



On the east and west ends of the lobby, the walls are painted a deep rust color. On the west, there are doors leading to the other section of the school, a service closet, and a stairway to the room below. The other side has an open, larger stairway with rounded corners and a curved banister which leads to the balconies, a small elevator, and another doorway to the basement stairs.

The lobby ceiling is painted black with a large inset cove, which generally mirrors the shape of the room. The cove is white with recessed lighting which reflects off the white areas. The design of the floor, in turn, simulates that of the ceiling, but it is composed of black and white terrazzo bordered by inlaid bronze strips.

### Auditorium

The auditorium itself is oval in plan and elevation with a shallow raked floor. Rows of fixed black chairs with gray upholstery, separated by two aisles, fill the floor space, from the round-arched proscenium stage in the front to the three pairs of exit doors painted black at the rear. The aisles are carpeted in red, while the floor area beneath the chairs is covered with black, flecked linoleum. (The carpeting, which complements the original design, was part of the 1992 restoration.) The chairs are original to the auditorium (although the upholstery dates from the 1992 restoration). An additional pair of exit doors is located approximately halfway along each side wall. The doors and the exit signs which surmount them are not original. The walls are painted gray and slope inward as they rise, continuing the curve of the ceiling.

At the top center of the ceiling is a flat oval panel. Concentric oval rings, supported from above, fan out and down from it, creating the egg shape of the room. These oval rings are made of perforated plaster, painted light gray. The three-

dimensional aspect of the rings is emphasized by the reveals or sides of the rings which are painted red. On several of the rings, lights to illuminate the stage pierce the front part of the reveal. Two sets of klieg lights hang from the ceiling, near the front of the room. (This stage lighting is excluded from this interior designation.)

Toward the rear of the room, the ceiling rings are interrupted in several places. At the center are three square windows for the projection room. To each side of these is a rectangular opening which accommodates one of the two small balconies. Gray curtains and a gray-painted wall line the rear of the balconies and their ceilings are painted red. The balcony seats are not visible from below.

The small wooden stage is framed by a bold round arch, painted gray as are the walls.<sup>18</sup> Originally a set of black doors closed off the white-walled stage area. The doors have been replaced by curtains which can be drawn across the arch. To each side of the arch is a narrow, back-lit stage extension, broken vertically by narrow piers which curve inward following the slope of the walls. The gray piers with their red sides stand in sharp contrast to the white background of these extension areas. Modern speakers have been added, near the top of the first opening, to each side of the main arch. (These production-related fixtures are excluded from this designation.)

The auditorium was restored in 1992 by the architectural firm of Prentice & Chan Ohlhausen and has been named the John L. Tishman Auditorium. The auditorium continues to be used for theatrical productions, film showings, lectures, seminars and similar functions by the New School.

Report prepared by  
Virginia Kurshan  
Research Department

### NOTES

1. In addition to the auditorium and its lobby, the Landmarks Preservation Commission originally considered the designation of the outer (corridor) wall of Room 712, and the interior of Room 712, including the wall surfaces on which are installed the fresco murals by Jose Clemente Orozco. These areas are not included in this designation.
2. Currently Ohlhausen DuBois Architects.
3. Much of the information about the development of the New School comes from Alvin Johnson's autobiography, *Pioneer's Progress* (New York: Viking Press, 1952). A series of articles in *The New York Times* traced the developments surrounding Beard's resignation from Columbia University and the founding of the New School. (Articles from 10/9/1917 through 10/16/1917, and 12/28/1917 covered the controversy

surrounding the resignation. Articles about the founding of a new school occurred on May 10, 1918 and again in January, February, April, May, and September, 1919.) See also, Herbert Mitgang, "On Another List: Scholars Saved From the Nazis," *NYT* (3/18/94).

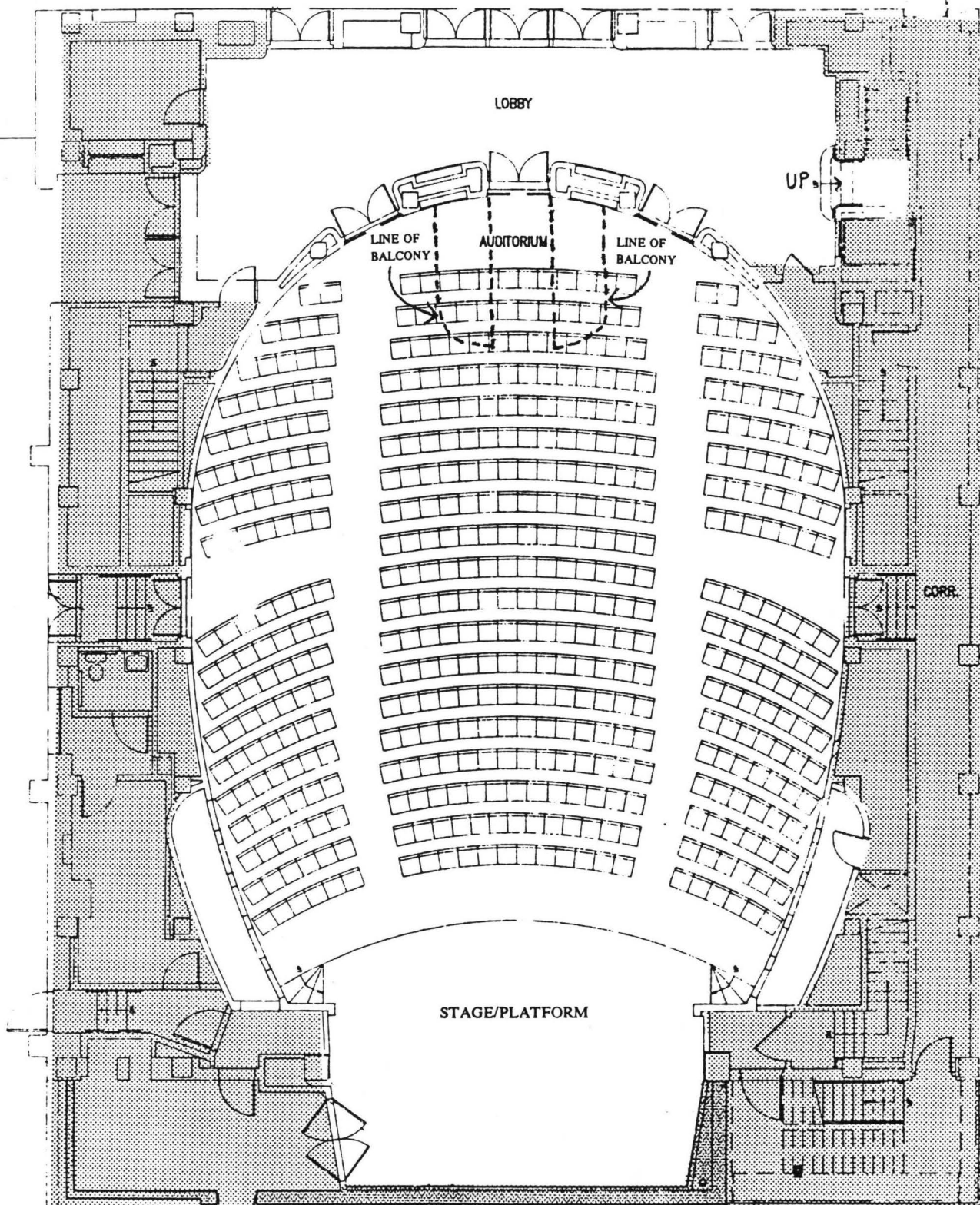
4. Peter M. Rutkoff and William B. Scott, *New School, A History of The New School for Social Research* (New York: The Free Press, 1986), 3.
5. "An Independent College of Political Science," *The Nation* 106 (May 11, 1918) 559-560.
6. Rutkoff and Scott, 22.
7. Shepard Vogelgesang, "New School for Social Research," *Architectural Record* 69 (February 1931) 138-150. The New York City Department of Buildings records show the New Building application was filed on March 1, 1930 (NB43-1930) for a private school, 6 stories and penthouse, for the New School for Social Research, with Joseph Urban listed as architect.
8. Much of the information about Joseph Urban was taken from: LPC, *Hearst Magazine Building Designation Report* (LP-1625) by Janet Adams (New York: City of New York, 1988); Timothy Rub, "The Work of Joseph Urban, 1872-1933," *Oculus* 50 (Nov., 1987) 2-6, 14-15; Randolph Carter and Robert Reed Cole, *Joseph Urban, Architecture, Theater, Opera, Film* (New York: Abbeville Press, 1992); Otto Teegen, "Joseph Urban," *Architecture* 69 (May, 1934) 250-271; Ralph Walker, "Joseph Urban, the Man," *Architecture* 69 (May, 1934) 271-273; and Deems Taylor, "The Scenic Art of Joseph Urban," *Architecture* 69 (May, 1934) 275-290.
9. The Ziegfeld Theater, 1341 Sixth Avenue at West 54th Street, was demolished in 1964-65.
10. The planners of Radio City Music Hall expressed a desire for an egg-shaped room "with an acoustical plaster ceiling descending to the proscenium." The resulting ceiling, composed of a series of stepped, concentric rings supported from above by a truss system radiates from the proscenium as a glowing sunburst, reflecting similarities with Urban's proposed, as well as executed, works.
11. Randolph Carter and Robert Reed Cole, *Joseph Urban, Architecture, Theater, Opera, Film* (New York: Abbeville Press, 1992).
12. A differing opinion of the new building came from Philip Johnson, who thought the New School did not achieve the modernity to which it aspired. Philip Johnson, "The Architecture of the New School," 393-398, reprinted in Eisenman and Stern, eds., *Philip Johnson: Writings* (New York: Oxford Univ. Press, 1979), 33-36.
13. Teegen, 256.
14. Johnson, 323-324. The New School auditorium is a small theater, seating under 600 on the main floor and the balconies.
15. This same idea was incorporated into Radio City Music Hall, where narrow walkways extend from the stage to connect with the first balcony along each side of the room. Performers can use these spaces for a closer connection with the vast audience.
16. Johnson, 324.
17. All of the paint colors and textures mentioned in this description are original, restored by Prentice & Chan Ohlhausen to Urban's original specifications. The historical accuracy of the colors and textures of the fabrics used in the restoration could not be verified; however, they complement the overall color scheme.
18. During the 1992 restoration, drawings were discovered which showed Urban's original plans for the stage extending further to the rear than built. The stage was reconstructed according to Urban's original plan.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, architecture and the other features of this building, the Landmarks Preservation Commission finds that the New School for Social Research, first floor interior, consisting of the auditorium and its lobby, has a special character, and a special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City, is customarily accessible to the public, and is thirty years old or more.

The Commission further finds that, among its important qualities, the New School was designed in 1930 by the internationally-recognized architect Joseph Urban, an early follower of Europe's modern architectural movements who revolutionized stage design in this country; that Urban's New School design was the first to use the techniques and principles of the International Style in New York; that in choosing Urban to design their new building, the leaders of the New School sought to create a building that would embody the progressive and liberal ideas on which the school was founded; that, since its founding in 1919, the New School has held an important place in the intellectual life of New York City; that this auditorium is the only extant theater design in New York by Joseph Urban; that the rounded ceiling of the auditorium composed of a series of concentric rings, as seen here and in Urban's unexecuted design for a Music Center, served as a precedent for one of New York's best-known theaters, Radio City Music Hall; that Urban used his considerable experience in stage and theater design to create a dramatic, yet intimate auditorium; that in the auditorium lobby sleek materials such as polished stone and metal and horizontal design elements are used to create a sweeping and gracefully curved entryway to the auditorium; that the careful planning, fine materials, and well-conceived color scheme of the auditorium and its lobby continue to provide a beautiful and functional theatrical space for the New School and its students.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark, the New School first floor interior, consisting of the auditorium lobby; the stairway at the east end of the lobby leading to the second floor, as far as the landing; the auditorium, including the sloping floor, the auditorium balconies, the upper portion of the auditorium at the balcony level, the proscenium arch, the stage/platform, and the side stage extensions; and the fixtures and components of these spaces, including, but not limited to, wall and ceiling surfaces including the ceiling rings (in the auditorium) and ceiling cove (in the lobby), floor surfaces in the lobby, auditorium seats, doors, lighting (not including the stage lighting or other production-related fixtures), railings, and metal wall grilles in the lobby; 66 West 12th Street, a/k/a 66-70 West 12th Street, Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 575, Lot 17 in part, as its Landmark Site.



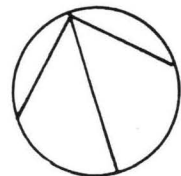
NEW SCHOOL FOR SOCIAL RESEARCH  
FIRST FLOOR AUDITORIUM AND LOBBY  
66 West 12th Street a/k/a 66-70 West 12th Street  
MANHATTAN

Designated: June 3, 1997

LANDMARKS PRESERVATION COMMISSION



NOT DESIGNATED AS  
AN INTERIOR LANDMARK



NOTE: THIS DRAWING IS NOT TO SCALE





The New School for Social Research, 66 West 12th Street, Manhattan  
Tishman Auditorium  
Photo: Carl Forster

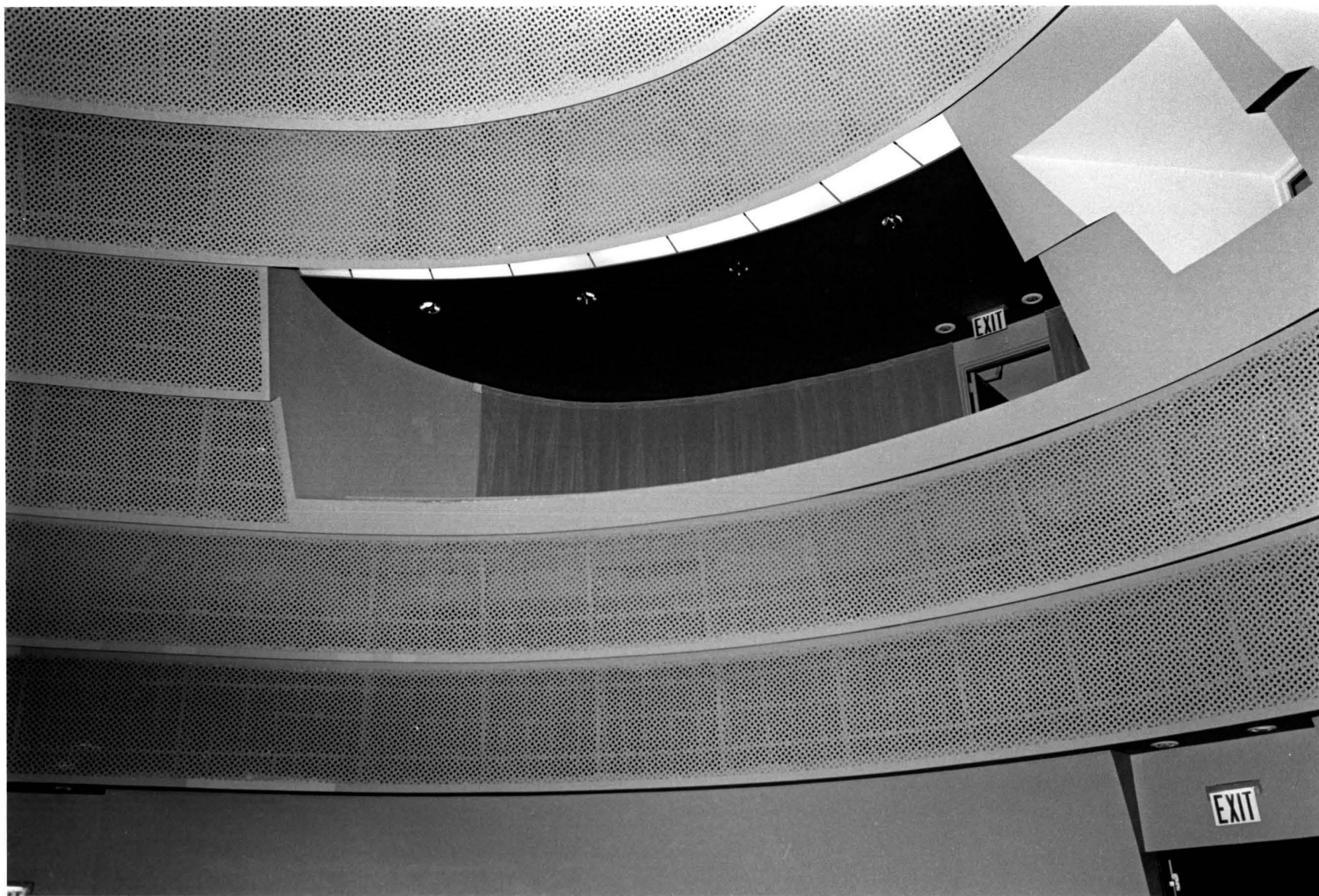


The New School for Social Research  
Tishman Auditorium, rear  
Photo: Carl Forster



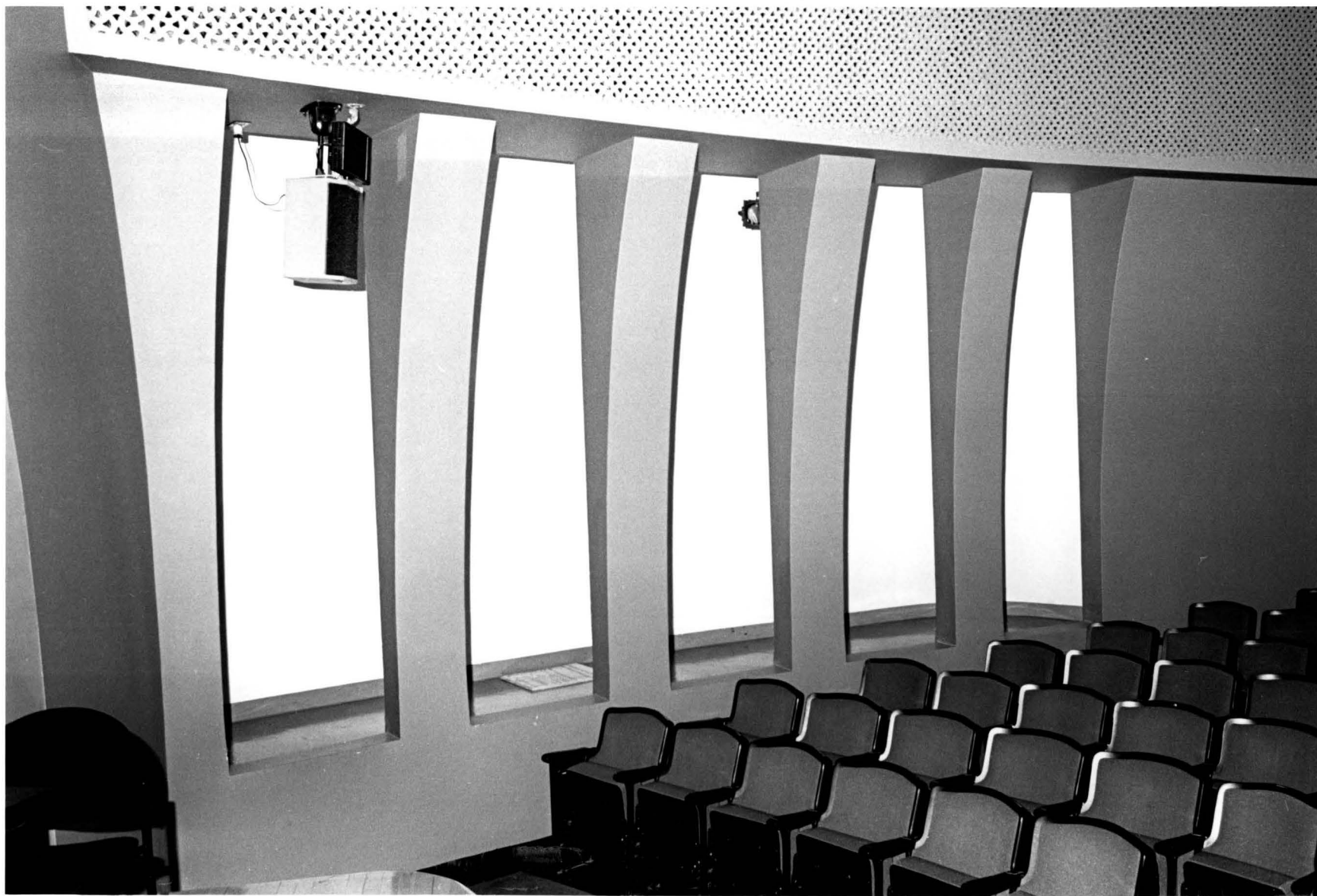
The New School for Social Research  
Tishman Auditorium, plaster ceiling  
Photo: Carl Forster





The New School for Social Research  
Tishman Auditorium, balcony and ceiling  
Photo: Carl Forster





The New School for Social Research  
Tishman Auditorium, stage side niche  
Photo: Carl Forster



The New School for Social Research  
Auditorium Lobby  
Photo: Carl Forster



The New School for Social Research, entrance doors to auditorium lobby

Photo: Carl Forster



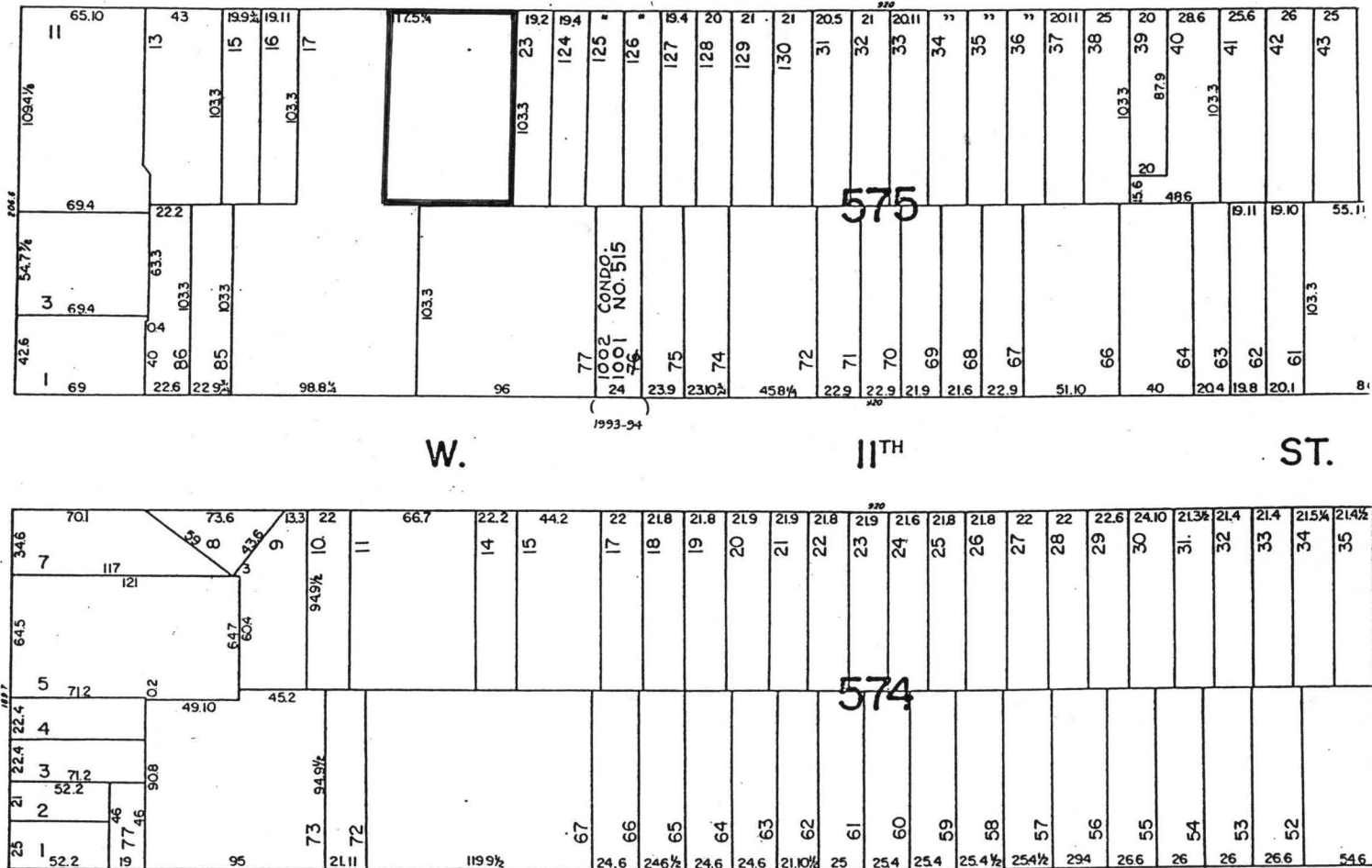
The New School for Social Research, grilles in auditorium lobby

Photo: Carl Forster

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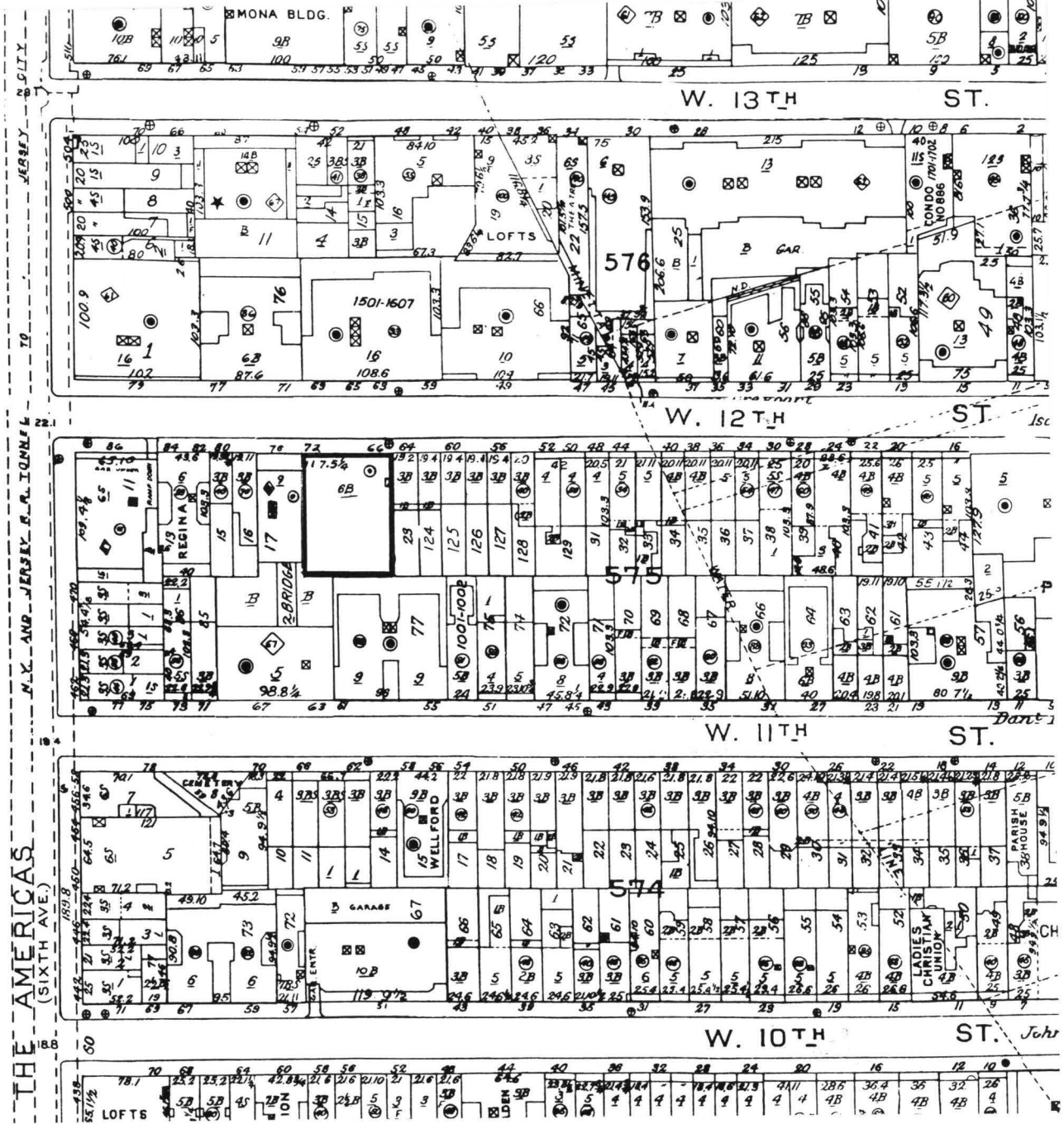
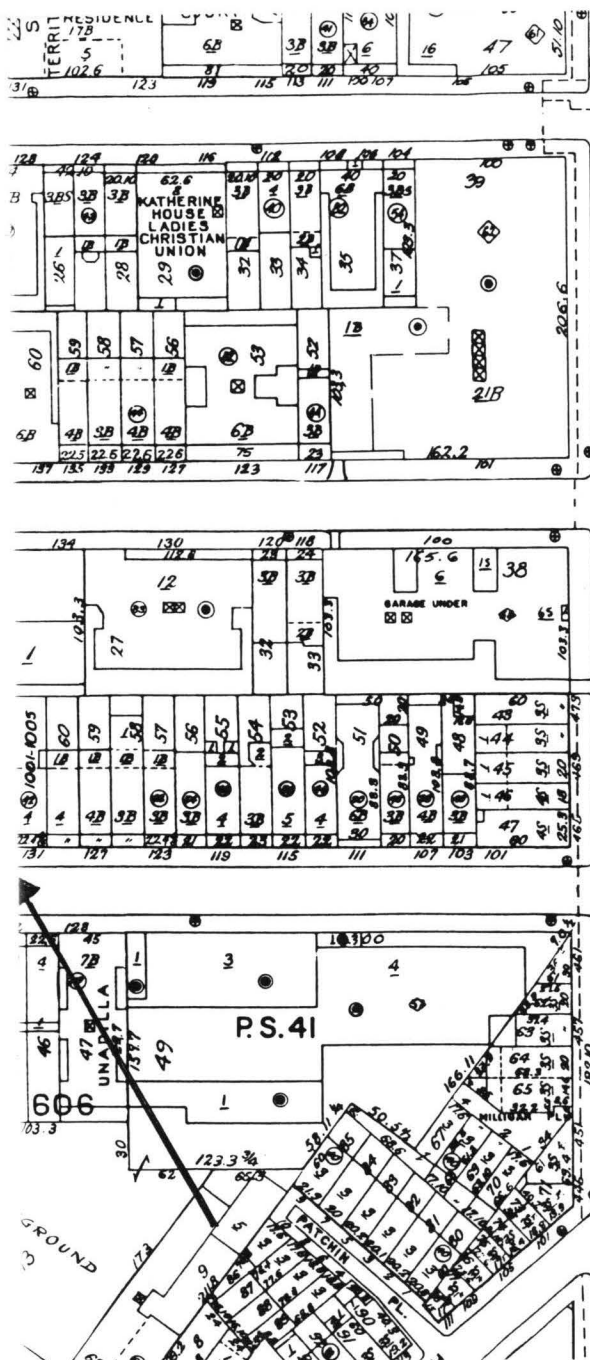
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W. II<sup>TH</sup> ST.

10<sup>TH</sup> ST.

Source: Dept. of Finance, City Surveyor, Tax Map





The New School for Social Research, Interiors, 66 West 12th Street, a/k/a 66-70 West 12th Street, Manhattan

Landmark Site: Borough of Manhattan Tax Map Block 575, Lot 17, in part

Source: Sanborn Manhattan Landbook, 1994-95, pl. 32