

LOOK Magazine collection, 1937-1962
258 binders



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Description is in English.

Descriptive Summary

Creator: *LOOK* Magazine

Title: *LOOK* Magazine collection

Dates: 1937-1961

Abstract: The *LOOK* Magazine collection consists of 2,415 photographic assignments containing black and white negatives, contact prints, slides, and color transparencies produced by the magazine's staff and freelance photographers. The photographs in this collection are from the magazine's stories related to New York City, both published and unpublished.

Extent: 258 binders

MCNY Numbers: PRO2018.5

Language: English

Historical Note

LOOK magazine

LOOK was produced by Cowles Media Company and founded by brothers Gardener Jr. (known as Mike) and John Cowles. The first issue ran in January 1937, with monthly issues published until May of that year, at which time the magazine switched to a biweekly schedule—which it kept for the rest of its run.

LOOK was a direct competitor to *LIFE* magazine, and began circulating only months after *LIFE*. As both were general interest magazines with an emphasis on photography, the comparison between the two was persistent throughout their life cycles. *LOOK* had a slightly lower circulation number and perhaps a lower-brow reputation than the competition, with its early years focusing on sensational, tabloid-like stories and images. In general, *LIFE* was more news-focused while *LOOK* relied more on human-interest stories.

Its reputation was such that when Fleur Cowles first met her soon-to-be husband Mike Cowles, she was hesitant to pursue a relationship with him because of his magazine. She called it a “sleazy barbershop rag” because, again drawing a comparison to *LIFE*, it was “published on cheap paper and full of sex, while *LIFE* took the serious road.” This seems to have been an intentional differentiation; before circulation began, after comparing editorial plans with *LIFE*’s founder Henry Luce, Mike Cowles himself stated that “*LIFE* would be a rather ‘upscale’ publication while *LOOK* would seek a more downscale audience.” In a 1940 issue *LOOK* wrote, in a feature aimed at potential advertisers, “*LOOK* is a highly respected, profitable medium for products used by everybody—with an appeal that goes through entire families thoroughly.” Their goal was universal appeal. They also stated that the magazine’s “first intention was to be interesting. *LOOK* would rather be damned than dull.”

This is apparent when looking at the themes in the early assignments in this collection. There are news items and features on the war and the country’s leaders, but taking up much more space than those stories are profiles of radio shows; celebrities of stage, radio, music, and athletics; nightclubs and social life; and fashion. Early issues also tend to emphasize scandal, including eye-catching pin-up portraits and photographs of car accidents, ambulance runs, and hospital surgery wards.

The tone of *LOOK*, however, evolved, largely due to the influence of Fleur Cowles. After her marriage to Mike in 1946, she was first made Women’s Department Director and then Associate Editor of the magazine. Post-World War II, she began to steer the magazine away from shocking, sensationalist content and towards more family-friendly matter. While the stories covered the same general categories as before, they focused more on women, families, food, art, and fashionable trends. There are perceptible differences in the overall nature of the pre- and post-war stories.

The magazine’s circulation numbers, around 1 million in its early years, increased by more than 300,000 within just a year of Fleur’s involvement. Numbers remained high, with a peak of 7.75 million in 1969. As television became more and more popular, print advertising revenue

plummeted, and *LOOK* began to lose money. In 1971 Mike Cowles announced that the magazine would cease publication. The last issue was published October 19, 1971. The magazine's run totaled 34 years; the photographs in this collection cover 25 of those.

The majority of *LOOK*'s photo archives were donated by Cowles to the Library of Congress. However, those stories singled out by *LOOK* staff as pertaining to New York City were donated to the Museum of the City of New York beginning in 1956, when the magazine was still in circulation.

LOOK had a particular emphasis on photography. Its photographers were encouraged to be creative and to take the lead on stories. As such, this photograph collection, though at times lacking context, is an excellent representation not only of New York in a certain period of time, but of the general feel of *LOOK* magazine as a whole. While stories lean towards a smaller scale than those of the magazine's competitors, it could be argued that *LOOK*'s intimate view of New York City more accurately captures the feel of what life was like for those who lived here.

Principal Photographers:

Over 100 individuals and photo agencies are responsible for creating the photographs in this assignment. The majority only have one assignment to their name, but there are also many who are responsible for several assignments throughout the collection, whether as a staff photographer or on a freelance basis—often the nature of their employment with *LOOK* is unclear. The following, in alphabetical order, are those with a significant presence in the collection, meaning they photographed three or more assignments and/or are a notable figure in the field of photography:

George Barkentin (1921-1993) was born in New York, New York. After serving in the Army during World War II, Barkentin returned to New York and started his career as a fashion photographer. He worked as a photographer for *Mademoiselle* for over forty years. In addition to *Mademoiselle*, his freelance work can be found in *LOOK*, *Seventeen*, *Collier's*, *The New York Times*, and many others. His work in this collection is from the year 1947.

Frank Bauman (1914-1974) was born in the Bronx, New York. As a prolific staff photographer for *LOOK*, he covered a wide range of topics in his work. Bauman often used experimental methods and tools in his photography, including strobe lights and multiple exposures, making him one of the most notable of the magazine's photographers. Bauman died in the Bronx in 1974. His work in this collection spans from 1938 to 1961.

Karl Bissinger (1914-2008) was born in Cincinnati, Ohio. As a young man he moved to Manhattan, where he studied painting in the Art Students League. He worked as a window decorator for Lord & Taylor department stores and then as a stylist for Conde Nast studios, where he befriended many photographers and took up photography himself. He began shooting portraits, contributing freelance work to many popular magazines including *LOOK*, *Vogue*, *Harper's Bazaar*, and *Town & Country*. He was a staff photographer for Fleur Cowles's short-lived *Flair* magazine. In

the 1950s, Bissinger's interests turned to politics and he left photography. He died in Manhattan at age 94. All his work in this collection is from the year 1950.

Charlotte Brooks (1918-2014) was born Charlotte Finkelstein in Brooklyn, New York. While studying psychology at Brooklyn College she changed her name to Brooks to deflect the anti-Semitism widespread at the time. In 1942, Brooks began studying photography under Barbara Morgan and realized that it was her calling. Brooks was one of *LOOK*'s few female staff photographers and worked for the magazine from 1951 to 1971. Originally a student of sociology, Brooks' background is evident in her photographs documenting many aspects of American society, including politics, science, health, education, families, racial conflicts, women's roles, and urban issues. In this collection, Brooks photographed 44 assignments from the years 1951 to 1957. After the demise of *LOOK* in 1971, Brooks and her partner, Julie Arden, continued to support both the community and the arts by establishing an arts center and conducting photography workshops in upstate New York. Brooks not only defied the odds as a female staff photographer, but overcame prejudice and hostility directed at her religious background and sexual orientation. She died in Holmes, New York at age 95.

James "Jim" Chapelle was a staff photographer for *LOOK* from May to September 1948. His photographs in this collection span from 1947 to 1948.

John Corcoran was a *LOOK* staff photographer from July through October 1946. He photographed 12 assignments in this collection from the years 1946 to 1947.

Eileen Darby (1916-2004), married name Eileen Darby Lester, was born in Portland, Oregon where her father taught her photography and helped her build a darkroom. She moved to Manhattan at age 20, where she got a job with the photograph agency Pix and co-founded the agency Graphic House, where professional photographers could get their film developed. Darby was most well-known for her photographs of more than 500 Broadway productions, including the original runs of *Death of a Salesman* and *Streetcar Named Desire*. She photographed many big names, including Katharine Hepburn, Gregory Peck, Laurence Olivier, and Tallulah Bankhead, and freelanced for publications such as *LOOK*. Darby stopped taking photographs after her husband died in 1976, when she became discouraged by the direction she felt Broadway was headed. She died in a nursing home in Long Beach, New York. In this collection Darby photographed three assignments, in 1944 and circa 1943.

Arnold Eagle (1909-1992) was born in Hungary and immigrated to the United States in 1929. He lived in New York City and took photographs of the city's neighborhoods and streets, with a socially conscious documentarian's point of view. Eagle contributed to the *Saturday Evening Post* and *LOOK*, and worked as a film cinematographer and filmmaking professor at the New School for many years. In this collection Eagle photographed one assignment in 1945.

Kenneth Eide (1925-1956) was born in Brooklyn, New York. He covered a broad range of subject matter as an off-and-on staff photographer for *LOOK*, from 1948 to 1949 and again from 1953 to 1956. He died in New York at the age of 30. His work in this collection spans from 1948 to 1955.

Arthur Fellig “Weegee” (1899-1968) was born Usher Fellig near Lemberge, Austria, known today as Zolochiv, Ukraine. In 1909 his family immigrated to the United States via Ellis Island, where his name was changed to Arthur. He lived with his family in a Lower East Side tenement building in extreme poverty until he ran away from home at age thirteen. Fellig worked various odd jobs until in 1923 he took a job in the darkroom at stock photo agency Acme Newspicture. He began photographing for newspapers and magazines on a freelance basis, becoming one of the city’s first crime photographers. Fellig’s knack for arriving at crime scenes just before the police, likely due to the police scanner installed in his car, earned him the nickname “Weegee,” referring to an Ouija board. From 1940 to 1945 Weegee worked for *PM Daily* as a special contributing photographer. His work can also be found in various publications including *Acme*, *LOOK*, *LIFE*, *New York Herald-Tribune*, *Daily News*, *New York Post*, and the *Sun*. In 1943 he exhibited his work at the Museum of Modern Art. From this point on he considered himself an artist and began to stamp his photos with “Weegee the Famous.” In 1945 he published *Naked City*, a photo book that showcased his various city subjects and love of New York City; this book was the inspiration for the 1947 film noir of the same name. Weegee moved to Hollywood in 1947, where he worked as a technical consultant and occasional actor. He eventually returned to New York, where he continued to experiment with photography. Throughout his career, Weegee was uniquely popular with both the news media and the fine-art community. He died of an untreated brain tumor in New York City in 1968. He photographed one assignment in this collection, dated circa 1944.

Paul Fusco (1930-) was born in Leominster, Massachusetts. He began his photography career working in Korea with the United States Army Signal Corps from 1951 to 1953. Upon his return, he studied photojournalism at Ohio University and graduated with his Bachelor of Fine Arts degree in 1957. Fusco began working for *LOOK* as a staff photographer in 1958 and stayed until the magazine closed in 1971. He reported on social issues in the United States, including Latino ghetto life in New York City, cultural experimentation in California, and migrant laborers. In 1973 Fusco became a member of prestigious photo agency Magnum Photos. Fusco’s photography has been widely published in major magazines including *Time*, *LIFE*, *Newsweek*, and *The New York Times*. He currently (as of 2019) lives in New York City. His work in this collection consists of 10 assignments from 1958 to 1961.

James Godbold (1924-2009) was born in McComb, Mississippi. He served in the Marine Corps in World War II and later during the Korean War. He studied at the Art Center School of Los Angeles before moving to New York City and becoming a freelance photojournalist for a number of publications, including *LOOK*. In 1949 Godbold was on the staff of Fleur Cowles’ *Flair Magazine*.

He began working at *National Geographic* in 1958 and shortly thereafter was named their first Director of Photography. Six years later Godbold moved to Houston, Texas and worked as the head of World Book Encyclopedia Sciences Services Inc., where he covered America's first manned space flights with NASA. He later published newspapers in Illinois and Texas and owned his own camera store. Godbold died in Tomball, Texas at age 84. His work in this collection consists of four assignments from the year 1950.

Milton Greene (1922-1985) was born Milton H. Greengold in New York, New York. Greene was known for his high-fashion photography, and in particular his photographs of, and friendship with, Marilyn Monroe. His photographs of prominent entertainment industry figures including Paul Newman, Audrey Hepburn, Grace Kelly, and Frank Sinatra appeared in magazines such as *Vogue*, *Harper's Bazaar*, *LIFE*, and *LOOK*. He died of lymph node cancer at age 63 in Los Angeles, California. His work in this collection consists of three assignments from the year 1953.

James "Jim" Hansen (1921-1999) was born in Brooklyn, New York. He served in the US Navy during World War II. Hansen photographed on *LOOK* staff for the majority of the magazine's run, and also taught photography at Columbia School of Journalism. He died in Moorestown, New Jersey. His many photographs in this collection span from 1945 to 1961.

Robert "Bob" H. Hansen (1917-?) was born and raised in Iowa. He covered a broad range of subject matter as a staff photographer for *LOOK* through March 1949. His work in this collection spans from 1940 to 1952.

Phillip Harrington (1920-2009) was born and raised in Holland, Michigan in 1920. He moved to New York City to study at the Clarence H. White School of Photography and during the 1940s worked for several newspapers, including the *Miami Herald* and *Chicago Tribune*. He then was director of photography at the *Wisconsin State Journal* and *Minneapolis Tribune*. From 1948 to 1971 Harrington worked on-and-off for *LOOK* as a staff photographer, as well as photographing for *National Geographic*, often traveling 15,000 miles a year for various assignments. Harrington photographed everything from exotic locations to Hollywood stars and famous musicians. Some of his most famous subjects include Elvis Presley, Audrey Hepburn, Sean Connery, and the Kennedys. In 1956, after spending time in Moscow, Harrington crossed the border to China despite the US State Department ban on journalists traveling to Communist China. He traveled around Beijing and Shanghai, capturing a culture that was foreign to most Westerners. In addition to his groundbreaking journalism work, Harrington later helped develop the field of photomicrography. He died in Kingston, New York in 2009. His photographs in this collection span from 1948 to 1957.

Fritz Henle (1909-1993) was born in Germany, immigrated to the United States in 1936, and became one of the earliest contributors to *LIFE* magazine. His work was widely published in many

magazines, including *LOOK*, *Harper's Bazaar*, *The Saturday Evening Post*, *Holiday*, *Collier's*, *Town and Country*, *Mademoiselle*, and *Glamour*. Henle also published many books of travel photographs and wrote guides to amateur photography. He moved to the Virgin Islands in 1948. Henle died at age 83 in San Juan, Puerto Rico. His work in this collection consists of five assignments photographed in 1944.

George Heyer worked at PIX photo agency, which supplied news and photos for magazines. Heyer's photographs can be found in a variety of publications, including *LOOK*, *LIFE*, and *SPORT*. He was on *LOOK*'s staff from June 1945 through March 1948. Heyer's work in this collection spans from 1945 to 1949.

George Hoyningen-Huene (1900-1968) was born in Saint Petersburg, Russia. Hoyningen-Huene and his family fled to London during the Russian Revolution and eventually settled in Paris after World War I. He worked as a photographer for French *Vogue* during the 1920s and by 1925 was Chief of Photography. In 1935 Hoyningen-Huene moved to New York City, where he began working nearly exclusively at *Harper's Bazaar*, although he did complete some freelance assignments for other periodicals, including *LOOK*. Later he moved to Hollywood and worked in the film industry. He died at age 68 in Los Angeles. His work in this collection consists of three assignments from 1949 and 1950.

Douglas R. Jones (1917-1987) was born in Los Angeles, California. In the 1930s, after attending the University of Southern California, Jones worked for the Associated Press. During World War II, he served as photographic director of a special Navy unit in China. In 1946, Jones joined *LOOK* as a staff photographer covering both local and world events, often traveling on assignment. He stayed with *LOOK* until its final printing in 1971. Jones lived in New York City until 1968 when he was transferred to the magazine's Los Angeles office. After *LOOK* closed Jones worked as a freelance photographer and taught photojournalism at Orange Coast College. He died in Newport Beach, California in 1987. His photographs in this collection range from 1946 to 1960.

James Karales (1930-2002) received his BFA in photography from Ohio University in 1955, then moved to New York City where he began working as a photographer and photo-essayist. He worked for Magnum photo agency as a darkroom assistant to W. Eugene Smith. From 1960 to 1971 Karales worked as a staff photographer for *LOOK*, and when the magazine closed he spent many years as a freelance photographer. The most notable photographs of Karales' career include images from the Civil Rights movement during the 1960s, New York's Lower East Side, Vietnam during the war, and Oregon logging. He died at age 71 in Croton-on-Hudson, New York. His work in this collection consists of three assignments from 1960 to 1961.

Benjamin Kocivar (1916-2005) was born on April 13, 1916 in New York City. He received his Masters of Arts in Journalism from the University of Missouri in 1941 and went on to work for the War Department as an information specialist. From 1945 to 1969, Kocivar worked as senior editor at *LOOK* and is also credited for photographing several assignments throughout those years. From

1971 to 1994 Kocivar became an aviation specialist and worked for a variety of companies including Crossair Airlines, Pan American Airlines, and the Federal Aviation Administration. He also wrote for *Popular Science*. He died in Kahului, Maui, Hawaii in 2005. His work in this collection consists of eleven assignments from 1947 to 1961.

Stanley Kubrick (1928-1999) was born in the Bronx, New York. He became a staff photographer for *LOOK* after selling a photograph to the magazine in 1945, at only 17 years old. Kubrick began making short films while working as a photographer, and in 1956 made his first major feature film, *The Killing*. He went on to direct, write, and produce many popular and acclaimed films, including *Dr. Strangelove*, *The Shining*, *Lolita*, *Eyes Wide Shut*, and *2001: A Space Odyssey*, among others. Kubrick and his films were known for their groundbreaking methods, visuals, and special effects. He died at age 70 in London. Kubrick's work in this collection consists of more than 100 assignments from 1946 to 1950.

Bob Leavitt (1904-?) was born in Staten Island, graduated from Amherst College in 1927, and worked as an advertising copywriter before becoming a photographer. He joined *LOOK*'s staff in 1944, worked at PIX photo agency, was on staff for *Today* and *Pictures*, and freelanced for publications including *LIFE*. Leavitt's work in this collection spans from 1943 to 1945.

Robert Lerner (1926-2019) was born and raised in Milwaukee, Wisconsin. He started taking photographs at a young age using his father's old camera. After graduating from St. John's Military Academy in 1944, eighteen-year-old Lerner joined the U.S. Army and served as a military policeman in occupied Germany. After his military service, Lerner worked as a photographer's assistant in Chicago, then traveled around Europe taking photographs to build his portfolio. In 1951 he was hired by *LOOK* as the magazine's Chicago photographer. During his years at *LOOK* Lerner captured everything from presidents and celebrities to poverty and religion; his images were used for ten different covers. Lerner stayed with *LOOK* until the magazine closed in 1971, and then worked as a freelance photographer and educator. Lerner died in Yorktown, Virginia at age 92. His work in this collection spans from 1951 to 1958.

Sol Libsohn (1914-2001) was born in Manhattan. A self-taught photographer, he began taking photographs with a Kodak Brownie Camera, and after attending City College he worked for the Works Progress Administration as an artists' model for muralists. Shortly after, he was assigned to capture images of New Yorkers coping with hard times. In 1936, Libsohn cofounded the Photo League, an organization dedicated to documenting contemporary urban subjects. From 1940 to 1943 he worked as a staff photographer for *LOOK*. In addition to working on various documentary projects, Libsohn freelanced for magazines such as *Fortune* and *Ladies' Home Journal*. Towards the end of his career he exhibited at institutions including the Museum of Modern Art, and taught

photography at Princeton University. He died at age 86 in Princeton, New Jersey. His work in this collection spans from 1940 to 1943.

Janet Mevi (1922-1976) is one of few female photographers in this collection, and one of only four female *LOOK* staff photographers. She was on staff from February 1950 through January 1951. Mevi's photographs in this collection were taken both as a freelancer and a staff photographer and span from 1949 to 1952.

Joseph Morschauser III (1924-?) served in the Pacific during World War II. Upon returning he attended Brown University and Bard College. In 1952 he started working at *LOOK* as a Senior Editor and Assistant to the Editorial Board. Although cited as an editor, he is also documented as a photographer for several assignments. He specialized in developing stories that focused on the military professional field. In 1962 he published a book entitled *How to Play War Games in Miniature*, considered a vital beginner's handbook for those participating in the hobby of playing war games. Morschauser's photography in this collection spans from 1952 to 1953.

Simon Nathan (1921-2004) was born in Westview, Pennsylvania. He is known for his 1950s column "Simon Sez" in *Popular Photography*, *Modern Photography*, and other magazines. In his column, Nathan discussed innovations in camera technology and provided tips on how to shoot different subjects. Nathan also worked as an Acme staff photographer, but in 1946 he left the agency to build his career as a freelancer. He worked for many publications, including *LOOK* and *LIFE* magazines. He also produced a number of photography books during the 1950s. Nathan was especially interested in panoramic photography and used those methods to capture photographic stills for Hollywood films including *Waterloo* and several James Bond films. He died at age 82 in the Bronx. His work in this collection includes two assignments from 1945.

Marvin E. Newman (1927-?) was born and raised in the Bronx and attended Brooklyn College, where he studied sculpture and photography. In 1948 he joined the Photo League, but moved to Chicago shortly after to study at the Institute of Design. In 1952 Newman received one of the Institute's first ever Master of Science degrees in photography and moved back to New York City, where he photographed the city on a freelance basis. He specialized in sports photographs, which can be found in numerous publications including *LOOK*, *LIFE*, *Sports Illustrated*, *Newsweek*, and *Smithsonian*. His work in this collection consists of eight assignments from 1956 to 1957.

Robert Offergeld (likely 1910-1990) was born in Michigan. He worked as a writer, editor, and photographer for *LOOK* and *Flair* magazines. His work in this collection consists of eight assignments from 1949 to 1951.

Rocco Padulo (1913-2000) was born and raised in Chicago, Illinois to Italian immigrant parents. Padulo dropped out of high school and went to work as a copy boy for the *Chicago Times*, where he later became a photographer; while working for the *Times* he photographed the Chicago Stockyards fire. Padulo then moved to New York City where he worked for CBS, photographing everything from presidents to celebrities. While in New York he freelanced for numerous publications, including *LOOK*, *LIFE*, and *Collier's*. He also co-founded Chicago Photographers. Padulo died in Chicago in at age 87. Padulo's work in this collection consists of two assignments from 1949.

Marion Mitchell Pease (1907-1984) was born and raised in Leon, Iowa. During the 1930s, he began his photography career working part-time in a Des Moines commercial studio. Shortly after, Pease started accompanying *The Des Moines Register* and *Tribune* photo staff on various assignments. Eventually he was commissioned by *LOOK* to shoot the magazine's popular fictionalized "Photocrime" series, which was staged in his own home. Shortly thereafter Pease was hired as *LOOK*'s first full-time photographer. After working as a photo technician during World War II, Pease returned to work as a freelance photographer for various publications, including *LOOK*, *The New York Times*, *Farm Journal*, and *Successful Farming*. Pease photographed over 200 covers, capturing everything from presidents to farm fields. He died in Des Moines, Iowa in 1984. His work in this collection consists of nine assignments from 1940 to circa 1942.

Hy Peskin (1915-2005) was born in Brooklyn, New York to Russian immigrants. He began his career as a photographer at Ebbet's Field, where he captured iconic photos of Jackie Robinson and Hank Aaron. Peskin's unique method and style of photographing sports not only revolutionized sports journalism, but allowed him to capture some of the most iconic moments in sports history. Although sports photography allowed his career to take off, he captured a variety of iconic subjects including images of then-Senator John F. Kennedy and his fiancé, Jackie Onassis, on Fourth of July weekend 1953. Peskin regularly experimented with composition, contrast, color, and overexposure. He worked as a staff photographer for *LOOK* from October 1945 through October 1946, worked on the staff of *Sports Illustrated*, and contributed to other publications including *LIFE*. In 1964 he started a new career as a philanthropist and legally changed his name to Brian Blaine Reynolds. He died at age 89 in Herzliya, Israel.

Harold Rhodenbaugh (1901-1951) was born in Crawford, Iowa. He photographed for *LOOK* from 1939 to 1952, and was on the magazine's staff from 1943 to 1946. Rhodenbaugh was also part of a group of full-time working magazine photographers that helped lay the foundation for the American Society of Media Photographers. He died August 10, 1951 in Seattle, Washington.

Arthur Rothstein (1915-1985) was born in Manhattan, New York. Rothstein began his photography career as a student at Columbia University when he founded the university camera club. After graduating in 1935, one of his former professors, Roy Stryker, hired Rothstein to be the first staff photographer for the Farm Security Administration, where he worked for five years.

During this time Rothstein captured many acclaimed depression-era photos. In 1940 Rothstein started working as a staff photographer for *LOOK*. He left to serve in the US Army as a photographer in the Signal Corps, and after World War II worked for the United Nations Relief and Rehabilitation Administration. In 1947 he returned to *LOOK* as Director of Photography, a position he held until the magazine stopped printing in 1971. In his later years, Rothstein continued to work as a photographer at *Parade Magazine*, editor for American Society of Magazine Photographers, and author of seven books about photojournalism. He died at age 70 in New Rochelle, New York.

Robert “Bob” Sandberg (1916-1984) was born and raised in Des Moines, Iowa. He worked as a staff photographer for *LOOK* from 1941 to 1958. One of his most notable photographs captured Salvador Dali’s performance staging a bizarre office environment. Sandberg also served in the United States military from 1945 to 1946. He died in Larchmont, New York in 1984.

Robert Schumann (1907-1954) was born in Kansas City, Missouri and died in Los Angeles, California. His work in this collection consists of three assignments from 1948.

Sprague Talbott (1906-1952) was born in New Jersey. He began his career as a trader at the Los Angeles Stock Exchange but began experimenting with photography after purchasing a camera to document the life of his family. Eventually he started making a living capturing lifestyle photos for *LOOK*, working as a staff photographer from 1945 to 1949. Towards the end of his life he worked as Chief Photographer for Pan American Airways. Talbott died of cancer in San Francisco. His work in this collection ranges from 1944 to 1948.

Molly Tankanog (ca. 1911-ca. 2001) is one of few female photographers in this collection, contributing five assignments from 1944 and 1945.

Dorothy Taylor is one of only four female staff photographers for *LOOK*, from 1944 to 1946. Her work in this collection consists of fourteen assignments dated between 1945 and 1946.

Maurice Terrell (1912-1989) was born and raised in Indiana. He was known for capturing images of high profile individuals, including Jackie Robinson, Audrey Hepburn, and Elsa Maxwell. He worked as a staff photographer for the *Los Angeles Times* before working for *LOOK*. During his career as a staff photographer (until 1959), *LOOK* featured “movie stories” and established an Achievement Award in Cinematography in hopes to promote its relationship with the movie industry. Terrell played a key role photographing stars such as John Wayne, Gene Kelly, Jean Simmons, and cinematographer James Wong Howe. Terrell died in Los Angeles in 1989. His work in this collection ranges from 1942 to 1957.

Earl Theisen (1903-1973) was born in Denver, Colorado and attended school in both Chicago and Los Angeles before beginning work with the Alexander Film Company in 1922. With support from the Los Angeles Museum and the Society of Motion Picture Engineers, he started researching early cinema history and collecting artifacts in 1931. Theisen became a staff photographer for *LOOK* for the majority of the magazine's run, an associate editor of *International Photographer*, lecturer at the University of Southern California, and West Coast representative for the Register Tribune Syndicate. Theisen died in Los Angeles, California in 1973. His work in this collection is dated from 1942 to 1955.

Michael A. "Tony" Vaccaro (1922-) was born in Greensburg, Pennsylvania to Italian immigrant parents. After threats from the mafia in 1925, Vaccaro and his family returned to Italy; both his parents died during the relocation, and he was raised by extended family. In 1939 Vaccaro returned to America where he attended high school in New Rochelle, New York and bought his first camera. After high school graduation, Vaccaro was drafted into the United States Army and was sent to England in 1944. During World War II he shot over 8,000 photographs. After the war, he continued to photograph in Europe, working for the War Department and the US Army newspaper *Stars and Stripes*. In 1949, Vaccaro returned to New York City and began freelancing for various major publications including *LOOK*, *Flair*, *LIFE*, *Harper's Bazaar*, *Venture*, *Quick*, *Town and Country*, and *Newsweek*. He was on *LOOK*'s staff from 1951 to 1953. Vaccaro currently (as of 2019) resides in Long Island City, Queens, New York. His work in this collection is dated from 1951 to 1953, 1957, and 1959.

John Vachon (1914-1975) was born in St. Paul, Minnesota. In 1937, after studying at both St. Thomas College and the Catholic University of America, Vachon was hired as an assistant messenger with the Farm Security Administration (FSA). At the FSA Vachon developed an interest in photography. He was later hired as a photographer for the FSA and captured the effects of the depression on rural farming areas. After his time at the FSA, Vachon worked as a photographer for the United States Office of War Information and on the Standard Oil Project under Roy Stryker. From 1948 to 1971, Vachon worked as a staff photographer for *LOOK*. After *LOOK*'s demise, he worked as a freelance photographer in New York City. Vachon died in New York City in 1975. His work in this collection is dated from 1948 to 1961.

Robert Vose (1924-1992) was born in Los Angeles, California. He worked as a staff photographer for *LOOK* from 1954 to 1962. In this collection he photographed two assignments from 1954.

Garry Winogrand (1928-1984) was one of the most influential photographers of the twentieth century. He was born in the Bronx, New York City and joined the United States military in 1946, directly out of high school. After returning he studied painting at City College and then Columbia University, where his interest in photography was sparked. In 1951, Winogrand studied

photography at the New School with Alexey Brodovitch, art director for *Harper's Bazaar*. Shortly thereafter he began freelancing for magazines, including *LOOK*, and working commercially for photography studios. Winogrand photographed the New York streets using a messy snapshot aesthetic that defied traditional methods of composition and allowed viewers to engage with his images in new ways. He died at age 56 in Tijuana, Mexico, where he was seeking alternative treatment for gall bladder cancer. His work in this collection consists of two assignments from 1956.

Ylla (1911-1955) was born Camilla Koffler in Vienna, Austria. She studied sculpture in Belgrade and in Paris, where she took up photography as an assistant to Ergy Landau. She showed Landau photographs of animals taken on vacation, and he arranged an exhibition for her. Soon Ylla opened the first studio in Paris to specialize in animal portraits. She had work exhibited in the Louvre and the Museum of Modern Art, and in 1941 immigrated to the United States where she opened a studio in New York City. She began traveling to photograph animals in the wild, and in 1955 she fell from a Jeep and died while photographing a Bullock cart race in India. Ylla is widely considered one of the greatest animal photographers in the world. Her work in this collection consists of two assignments from 1949.

Other contributors: Many images are credited to photographers who are represented by only one assignment in this collection. They are the following:

Leo Aarons freelanced for several New York newspapers and magazines, and was known for his cover shots and advertising photo illustrations.

Julius "Skippy" Adelman was a photographer for *PM* newspaper.

Ernest A. Bachrach (1899-1973) was RKO Pictures' chief photographer. He shot portraits and film stills.

Dan Becker was a photographer for the photo agency Graphic House.

Hugh Broderick (1910-1971) was a photographer for International News Photos and *PM* newspaper.

Fran Byrne worked as a photographer for the *Chicago Tribune* and the *Chicago Times* and freelanced for a variety of publications, including *LOOK* and *LIFE*. He was the mentor of fellow *LOOK* photographer Bob Lerner.

Howard Cagle contributed to *LOOK* and other periodicals, including *LIFE*.

Pete Candoli worked for Chicago Photographers.

Michael Caputo

Robert W. Coburn (1900-1990) was a still and portrait photographer for RKO Pictures, Samuel Goldwyn, and Columbia Pictures.

Jerry Dantzig (1925-2006) was born in Baltimore, Maryland and studied at Kent State University in Ohio. He worked as a photojournalist for a variety of publications, including *LOOK*, *LIFE*, *The New York Times*, *Vanity Fair*, and *American Photo*. His work can be found in the permanent collections at the Metropolitan Museum of Art, the Whitney, and the Museum of Modern Art.

John DeBiase was a photographer for the newspaper *PM*.

Steven Derry (likely 1910-1950) was a photographer for the newspaper *PM*.

Robert Disraeli (1905-1988) was born in Cologne, Germany and immigrated to the United States in 1913. During the 1920s and 1930s, Disraeli worked for a New York City motion picture company and also as a commercial photographer. In 1939 he moved to California and became a filmmaker.

Ellen Ehrman freelanced for magazines including *LOOK* and *Popular Photography*.

Morris Engel (1918-2005) was born in Brooklyn, New York. He joined the Photo League in 1936 and worked as a photographer for *PM* newspaper before becoming a filmmaker and in 1953 making the film *Little Fugitive*.

Walter Engel (likely 1912-?) was co-owner of Engel-Muller Studios.

Jean Evans contributed to both *LOOK* and *Flair* magazines.

Louis Faurer (1916-2001) grew up in Philadelphia, Pennsylvania. He moved to Manhattan and became involved in fashion and street photography, doing work for *Vogue*, *Harper's Bazaar*, *Mademoiselle*, *LIFE*, and *LOOK*. His often experimental work has been exhibited in many museums and galleries, including New York City's Museum of Modern Art. Faurer died in New York in 2001.

Alan Fisher (1913-?) worked as a photographer for newspapers *New York World-Telegram* and *PM* before working for the US government as a photographer.

Sante Forlano (1925-1973) photographed women's fashion, working for many prominent magazines including *Vogue*, *Glamour*, and *Redbook*. He lived in Paris and Rome, photographing for Christian Dior, from 1946 to 1954. Upon returning to the United States, he opened his own studio. He died from a heart attack in Manhattan at age 49.

Roman Freulich (1898-1974)

Morris Gordon (1908-1971) was a photographer for *New York Graphic*, the Associated Press, and *PM*. He was vice president of the New York Press Photographers Association and director of photography for Western Electric.

Jack Guenther (1914-1947)

Max Peter Haas (1907-1966) freelanced for publications including *LOOK* and *PM*.

Fred Hendrickson (1894-1946) was a still photographer for RKO Studios.

Tibor Hirsch (1929-1986)

Elmer W. Holloway (1917-1962) worked for eighteen years as a Hollywood portrait photographer for NBC Studios. He also freelanced for a variety of publications, including *LOOK*.

Tad Horton

Ralph Kestly (1906-1975) contributed photographs to various publications including *LOOK* and *National Geographic*.

Douglas Kirkland (likely 1931-?) moved to New York City at age 24, where he worked as an assistant to Irving Penn before briefly working for *LOOK*. He then became a staff photographer for *LIFE*. He is most known for his long career of still photography for hundreds of films, ranging from *The Sound of Music* to Baz Luhrmann's *The Great Gatsby*.

Hans Knopf (1907-1967)

Bill Kobrin (likely 1922-?) started freelancing as a photographer when he was still a teenager, and got a job with the Associated Press in New York in 1942 at age 20. He worked there for several years until 1950, when he took a staff job with *LOOK*. He also worked as Twentieth Century Fox's East Coast correspondent, photographing many New York entertainment industry figures until he moved to Los Angeles in 1958, where he worked as director of photography at CBS and then ABC.

Marvin Koner (1921-1983) was born into a Russian family in New York City. During World War II, Marvin became interested in photography as he served as a First Lieutenant in the Army Photo Intelligence. After the war he trained under Alexy Brodovitch and began mastering the 35mm camera. For four decades Marvin traveled the world capturing iconic images. His work can be found in numerous publications, including *LOOK*, *LIFE*, *Fortune*, *Esquire*, and *Collier's*.

Lisa Larsen (1925-1959) was born in Germany and moved to the United States at age 17. She worked through photo agency Graphic House as a freelance photographer in New York City. Most of her career was spent doing contract work for *LIFE*. She died of cancer at age 34.

Leo Lieb (1909-2001), born Morris Leo Lieb, attended New York University and was a photographer for the newspapers *New York Daily Mirror* and *PM*.

Morris Leipzig was a photographer for the newspaper *PM*.

Gaston Longet (1900-1981) was a motion picture still photographer.

Mickey Marigold (1903-1966), born William Michael Marigold, was a still photographer for Warner Brothers.

Maria Martel (1910-1990) born Marie Mundheim, photographed for *Mademoiselle*, *Vogue*, *LOOK*, and other periodicals. She was born in Paris and raised in Venezuela.

Peter Martin

Hal McAlpin (1901-1973) was a still photographer for Paramount Studios.

Alberta Miller

Constance Mitler (1920-2004), married name Constance Jacobs, worked for the photo agency Graphic House. She died in Pittsfield, Massachusetts at age 83.

Fred R. Morgan (1884-1965) was a still photographer for various film studios, including Warner Bros and Metro Goldwin Mayer.

Fred Parrish (1892-1980) was a still photographer for David O. Selznick films from 1935 to 1942.

Gene Pyle photographed on a freelance basis for New York magazines including *TIME*, *LIFE*, and *LOOK* in the 1950s. He was also a commercial photographer in advertising, the picture editor for *Popular Photography*, and a professor at various universities including Kansas City Art Institute, University of Georgia, and Morehead State University in Kentucky.

Jerome Robinson (1910-1976) was a theater photographer for various agencies and publications in New York City before moving to Hollywood, California in 1943 and becoming the official photographer for the Pasadena Playhouse.

Charles E. Rotkin (1916-2004) worked for Roy Stryker at the Farm Security Administration, freelanced for New York City newspapers and magazines, was Chief Photographer for the Puerto Rican government's Office of Information, co-founded the Photography for Industry agency, and served as president of the American Society of Magazine Photographers.

Paul Schumach (1919-2007) photographed for many film studios, magazines, television producers, and theater clients. He photographed notable persons including Marilyn Monroe, Gerry and the Pacemakers, and Mickey Mantle.

Frank Serjac was a still photographer for Warner Brothers.

Arthur Shay (1922-2018)

Samuel L. Shore

Bert Six (1902-1967) was a still photographer for Warner Brothers.

Emil Smagula (1919-1999)

Bradley Smith (1910-1997) was both a writer and photographer. He freelanced for the Farm Security Administration project and several magazines in New York City before joining the staff of *LIFE* magazine.

Seymour Solow (likely 1925-2003) was the darkroom manager for *LOOK* in the early 1950s.

Harold Stein

Renato Toppo

Bill Townsend

Len Ufland (1905-2003) was a photographer with Globe Photos until 1951.

Tommy Weber

Scope and Content

The *LOOK* collection consists of 2,415 photographic assignments comprised of black and white negatives, contact prints, slides, and color transparencies, most in the following sizes:

Negatives: 2.25x2.25 (120 size), 35 mm, 3x4, and 4x5

Contact prints: 8x10 and smaller (wide variation in size)

Color transparencies and slides: 120 size, 3x4, 4x5, 8x10

Color slides: 35 mm

Some assignments also contain ephemera including paper captions cut out from published issues of *LOOK*, interoffice memos, pamphlets, and other supplementary material, most of which contribute biographical or descriptive information to the materials they accompany.

The collection covers a large variety of topics. It ranges from 1937 to 1962 and depicts celebrities from radio, film, television, theater, music, fashion, publishing, and high society; politicians and political events; New York City landmarks, streets, shops, institutions, and neighborhoods; cultural events and their effects on the city; and the everyday lives of people living in the city.

Arrangement

Materials are physically arranged according to assignment number. The arrangement is loosely chronological, but there are many that are out of order. An intellectual arrangement has been assigned by the Assistant Photo Archivist who processed and cataloged the collection. This arrangement has been made according to decade: 1930s, 1940s, 1950s, and 1960s. The 1940s have been split into two sub-series, 1940-1945 and 1946-1949, as the majority of the collection falls into this decade, and the content of the World War II and post-war materials noticeably differs.

Series and Sub-Series Description

Series I: 1930s This series is overall a small fraction of the whole collection: 90 assignments fall into the span of 1937 to 1939. Photographers that were active in this era include, most notably, Frank Bauman, who single-handedly photographed approximately half the assignments; Arthur Rothstein; and Harold Rhodenbaugh.

Topics covered include those that are standard for the collection as a whole, such as **celebrities**: Lily Pons, Walter Winchell, Clare Boothe Luce, Rudy Vallee, Lucius Beebe, Movita; **theatrical productions**: *Hellzapoppin'*, *Fabulous Invalid*; **nightlife**: the Stork Club, Billy Rose's Diamond Horseshoe, the Mad Arts costume ball; **fashion and beauty**: wave hairstyling, women's hats, a children's fashion show; and **New York City businesses, buildings, and landmarks**: Bloomingdale's, Wadleigh High School for Girls, the Statue of Liberty, Goodwin's Gym in Times Square; young women spending a day at Coney Island.

These photographs also encompass themes particular to this series, including **radio**: women recording at WHN, Alexander Wollcott recording at CBS studios; **the 1939 World's Fair**: dancers

at the Crystal Palace performing fan and bubble dances, Rosita Royce's dance of the dove performance; **military figures and events:** a military parade on Fifth Avenue, Major DeSeversky; **social etiquette:** Emily Post at dinner, instructions for date etiquette.

Series II: 1940s

Sub-Series A: 1940-1945 consists of 695 assignments. Prolific photographers in this time period include Frank Bauman, Bob Hansen, Bob Leavitt, Sol Libsohn, Marion Pease, Hy Peskin, Harold Rhodenbaugh, Arthur Rothstein, Bob Sandberg, Sprague Talbott, Molly Tankanog, Dorothy Taylor, Maurice Terrell, and Earl Theisen.

Topics include **celebrities:** Orson Welles, Ethel Merman, Gloria Vanderbilt, Ingrid Bergman, Cole Porter, Hildegard, Jinx Falkenburg, Nat King Cole, Nelson Rockefeller, Ronald Reagan, Fiorello La Guardia, Wendell Willkie, Danny Kaye; **theatrical productions:** *Pal Joey*, *Guest in the House*, *Claudia*, *Banjo Eyes*, *Of V We Sing*, chorus girl costumes designed by Miles White; **nightlife:** Stork Club, 21 Club, Stage Door Canteen, Club 18, El Morocco; **fashion and beauty:** women's bathing suits, shoes, hairstyles, Easter hats; **New York City businesses, buildings, neighborhoods, and landmarks:** people riding the subway, Penn Station, Saks Fifth Avenue, rodeo at Madison Square Garden, Rockefeller Plaza, Lord & Taylor department stores, Bronx Zoo, Central Park, college students at NYU and Columbia University, Roosevelt Hospital, the Waldorf-Astoria.

Subseries-specific topics: **World War II:** USO entertainment and hostesses, women at work in men's jobs, army uniforms, a soldier on leave, conscientious objectors, Broadway on VE Day, servicemen at Grand Central Station; **radio:** *Fred Allen Show*, *Duffy's Tavern*, *The Fitzgeralds*, *The Aldrich Family*, CBS radio recording studio; **sports:** New York Yankees, Nat Fleisher, Brooklyn Tigers, tennis player Sarah Palfrey Cooke, boxing promoter James T. Johnston.

Sub-Series B: 1946-1949 consists of 995 assignments. Photographers include Bob Sandberg, George Heyer, Stanley Kubrick, Jim Hansen, Bob Hansen, Hy Peskin, Douglas Jones, Frank Bauman, Harold Rhodenbaugh, Earl Theisen, Dorothy Taylor, John Corcoran, Arthur Rothstein, Sprague Talbott, Philip Harrington, Kenneth Eide, and John Vachon.

Common collection themes that appear in this series include **celebrities:** Milton Berle, Mary Martin, Mooney Quartet, Jack Paar, Salvador Dali, Jimmy Durante, Ilka Chase, Billy Rose, Barbara Bel Geddes, Gypsy Rose Lee, Henry Fonda, Kate Smith, Marlon Brando, Orson Welles, Montgomery Clift, Louis Armstrong; **theatrical productions:** *Annie Get Your Gun*, *Burlesque*, *Oklahoma!*, *High Button Shoes*, *Finian's Rainbow*, *Kiss Me Kate*, *South Pacific*, *As You Like It*; **nightlife:** Latin Quarter, Stork Club, Club Zanzibar, Park Avenue Sinners party, Beaux Arts Balls, society ball at Waldorf-Astoria, party at Leonard Bernstein's home; **fashion and beauty:** women's hairstyles, models, dresses, sleepwear, bathing suits, men's

shirts; **New York City businesses, buildings, neighborhoods, and landmarks:** Staten Island Zoo, Macy's and Gimbel's department stores, Bronx street scenes, Empire State Building, Trinity Church, Grand Central Station, New York High School of Music and Art, Columbia University, Rockefeller Plaza ice skating rink, Roosevelt Hospital.

There are themes that also appeared in Subseries A: **sports:** boxing and basketball at Madison Square Gardens, sportscaster Mel Allen, Joe DiMaggio, Brooklyn Dodgers, Columbia University football coach Lou Little, Jackie Robinson, Yogi Berra, sports organist Gladys Goodding; **radio:** Allen's Alley, America's Town Meeting of the Air, Grand Slam, various programs recording at ABC and CBS studios;

Other themes appear in the post-war years that were rarely or not at all depicted in earlier years: **films:** *Anna and the King of Siam*, *Carnegie Hall*, *The Babe Ruth Story*; **television:** *The Fred Waring Show*, *The Goldbergs*, *Toast of the Town with Ed Sullivan*; **art and museums:** Salvador Dali paintings and jewelry, Museum of Modern Art, Metropolitan Museum, American Museum of Natural History; **Politics and government:** United Nations building and assembly meetings, Thomas E. Dewey.

Series III: 1950s consists of 624 assignments. Photographers include John Vachon, Arthur Rothstein, Tony Vaccaro, Janet Mevi, Earl Theisen, Philip Harrington, Robert Offergeld, Karl Bissinger, James Godbold, Stanley Kubrick, Jim Hansen, Frank Bauman, Ben Kocivar, Maurice Terrell, Charlotte Brooks, Doug Jones, Kenneth Eide, Bob Sandberg, Marvin Newman, and Paul Fusco.

Common collection themes that appear in this series include: **celebrities:** Duke and Duchess of Windsor, Tallulah Bankhead, Ray Bolger, Sid Ceasar, Ezio Pinza, Beatrice Lillie, Audrey Hepburn, Dorothy Dandridge, Lena Horne, Celeste Holm, Gwen Verdon, Queen Elizabeth II at City Hall; **theatrical productions:** *Top Banana*, *Peter Pan*, Brooks Costume Company; **nightlife:** Salle de Champagnes, Copacabana, Knickerbocker Ball, Art Students League balls, the Stork Club, **fashion and beauty:** men's street fashion, **New York City businesses, buildings, neighborhoods, and landmarks:** New York Infirmary (run by women), Brooklyn Public Library children's reading party, Radio City Music Hall, Harlem, Brooklyn Museum, Grand Central Palace, Ellis Island, Wall Street, Metropolitan Opera, Fifth Avenue, Coney Island, F.A.O. Schwarz, refugees and immigrants in the city, Brooklyn Thrill Killers

Sports: Joe DiMaggio, Rocky Marciano, Sugar Ray Robinson, Brooklyn Dodgers, New York Giants (baseball), Vincent Scully, Mickey Mantle, Phil Rizzuto, Yankee Stadium, Casey Stengel;

Others: **Radio:** Answer Man with Bruce Chapman, Theatre Guild on the Air; **Film:** *Bloodhounds of Broadway*; **Television:** making of special effects, *Celanese Theatre*, *I Remember Mama*, *Show of Shows*, *The Continental*, *Peer Gynt*, women in television, WNEW; **Politics and current events:** Trygve Lie, Douglas MacArthur, United Nations Building and meetings, civil defense first aid; **art and museums:** the Whitney, Salvador Dali-designed rugs.

Series IV: 1960s consists of only 11 assignments. Contributing photographers are John Vachon, Douglas Jones, Frank Bauman, Ben Kocivar, James Karales, Jim Hansen, Douglas Kirkland, and Paul Fusco.

Common collection themes that appear in this series include: **nightlife**: Palladium Ballroom, El Morocco, the Stork Club; **New York City businesses, buildings, neighborhoods, and landmarks**: Central Park sailboats, Miss Viking competition in Brooklyn.

Others: **Sports**: Roger Maris; **Political and current events**: United Nations general assembly meeting, Adlai Stevenson II, maritime strike.

Language of Materials

Photo captions and accompanying materials are in English.

Access and Use

The Museum of the City of New York collections must be examined on site. Appointments to examine materials must be made in advance by contacting the Archivist through e-mail at research@mcny.org.

Collection use is subject to all copyright laws. Permission to publish materials must be obtained in writing from the Rights and Reproductions Office at the Museum of the City of New York. For more information please contact:

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Administrative Information

Preferred Citation

[Title, date.] *LOOK* Magazine Collection, 1937-1962. Museum of the City of New York. Accession #.

Acquisition Information

The *LOOK* collection was gifted to the Museum of the City of New York by Cowles Magazines, Inc. via several different donations beginning in 1956.

Processing Information

Years before the project to process this collection, photographs were rehoused from the original envelopes donated by the magazine and placed in plastic sleeves and three-ring binders. The only access point for the material was an assignment sheet compiled for each assignment and the

information (usually title, date, photographer) written on the negative sleeves. In the course of the processing project, each assignment was cataloged using information found on the assignment sheets and on the plastic sleeves, as well as original research.

Assignments were cataloged with the title assigned by the magazine. Changes made to titles are noted in the record's Notes field, and were made only to correct spelling errors. In some cases the magazine listed names as Last, First, and those have been reversed for consistency (these changes were minor and were not noted in the record). In very few instances, there is no record of the assignment title given by the magazine, and so a title was devised at cataloging. These titles have been placed in brackets.

Other metadata noted in the record includes names of photographers and/or photography studios stamped on the versos of contact prints, and whether the assignment had accompanying ephemera and what kinds.

A handful of assignments had negatives or contact prints hidden behind other images in their plastic sleeves after an assignment had already been numbered, either as part of this project or previous numbering projects. In those cases, the newly found image was given a number at the end of the assignment, placed in its own plastic sheet, and physically moved to the end of the assignment.

The date listed for each assignment, taken from the original envelopes in which the magazine kept the photographs, is sometimes the date the photographs were taken and other times the date of issue of the magazine in which the story was published. In most cases, whether it is the publication or the creation date is unknown. When it is known, it is explicitly stated in the catalog record's Notes field.

Many 2.25x2.25" negatives in 5" strips were placed in their sleeves upside-down, which created an issue in the numbering of frames (it reversed the correct order of this particular size negative). Many of these strips were flipped by the project's digital technician and interns to correct this issue. Those assignments in which the negatives were flipped at the time of scanning were noted by a sticky note in the binder, at the beginning of each flipped assignment.

Related Material

Collections in Other Repositories

[Library of Congress](#) holds all of the *LOOK* photographs from assignments that do not relate to New York City.

New York Public Library has most published issues from *LOOK*'s entire run in [print](#) and/or [microfilm](#).

Access Points

Personal names

Bergman, Ingrid, 1915-1982

Brooks, Charlotte
Clift, Montgomery
Dali, Salvador, 1904-1989
DiMaggio, Joe, 1914-1999
Kubrick, Stanley
La Guardia, Fiorello H. (Fiorello Henry), 1882-1947
Merman, Ethel
Porter, Cole, 1891-1964
Robinson, Jackie, 1919-1972
Rose, Billy, 1899-1966
Rothstein, Arthur, 1915-1985
Vachon, John, 1914-1975
Weegee, 1899-1968
Welles, Orson, 1914-1985
Willkie, Wendell L. (Wendell Lewis), 1892-1944

Corporate names

Brooklyn Dodgers (Baseball team)
Madison Square Garden (New York, N.Y.)
Metropolitan Opera (New York, N.Y.)
New York Giants (Baseball team)
New York Giants (Football team)
New York Yankees (Baseball team)
Stork Club (New York, N.Y.)

Topical subjects

Beauty, Personal
Celebrities
City and town life
Emigration and immigration
Fashion
Hospitals
Libraries
Motion pictures
Music
Museums
Nightlife
Politics and government
Radio programs
Sports
Theater
Universities and colleges

Women
World War, 1939-1945

Geographic subjects

Manhattan (New York, N.Y.)
Brooklyn (New York, N.Y.)
Bronx (New York, N.Y.)
Staten Island (New York, N.Y.)
Queens (New York, N.Y.)
Central Park (New York, N.Y.)

Sources

Collins, Amy F. "A *Flair* For Living." *Vanity Fair* Oct. 1996. Web. Accessed May 16, 2019.
<https://www.vanityfair.com/magazine/1996/10/fleur-cowles199610>

"Cowles Closing Look Magazine After 34 Years." *New York Times* Sept. 17, 1971. Web. Accessed May 16, 2019. <https://www.nytimes.com/1971/09/17/archives/cowles-closing-look-magazine-after-34-years-look-magazine-is.html>

"Look Magazine Photograph Collection." *Library of Congress: American Memory: American Women* n.d. Accessed May 16, 2019.
http://memory.loc.gov/ammem/awhhtml/awpnp6/look_coll.html