

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Look Building

other names/site number _____

2. Location

street & number 488 Madison Avenue [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10022-5702

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide locally. ([] see continuation sheet for additional comments.)

Maria Curcio, SA/PS
Signature of certifying official/Title

12/18/04
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register [] see continuation sheet	Signature of the Keeper	date of action
<input type="checkbox"/> determined eligible for the National Register [] see continuation sheet	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain) _____	_____	_____

Look Building

New York County, New York

Name of Property

County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	0	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

n/a

0

6. Function or Use

Historic Functions
(enter categories from instructions)

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE:business

COMMERCE/TRADE: business

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

MODERN MOVEMENT/ International Style

foundation

walls brick

roof

other glass and aluminum (windows)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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7. Description

The former Look Building at 488 Madison Avenue was constructed in 1949-50 to designs of Emery Roth & Sons and occupies the entire block front of Madison Avenue between 51st and 52nd streets – a stretch of midtown Manhattan lined with tall office buildings. It has recently undergone a renovation/restoration – Hardy Holzman Pfeiffer Associates, 1997-98 – that won a preservation award from the Municipal Art Society.

Exterior

The basic configuration of the building's exterior survives intact. The 23-story brick building – with a 24th and a 25th story for machinery and a water tower – rises from Madison Avenue and the side streets in a series of setbacks which, while conforming to the 1916 zoning resolution still in place at the time of its construction, are arranged in an imaginative design suggestive of a machine aesthetic – gently sloping, with a projecting central portion that rises into a short tower at the building's top. (Large projecting stainless steel letters at the roofline spelling out "Look" in the magazine's cover font have been removed.) Besides two small setbacks on the south façade (at the 8th and 11th stories), the main setbacks wrap around all three sides of the building (at the 14th, 15th, 18th, 20th, 22nd, and 24th – roof – stories). Ribbon windows and uninterrupted intervening ribbons of white brick create a striking International Style factory look.

The ground floor has seen alterations and renovations, but otherwise little work had been done on the building since it was built before the latest renovation of 1997-98. A late 1980s renovation applied tinted black aluminum panels to the ground stories and entrance, thereby obscuring the original façade treatment at those stories, and removing the original entrance marquee.¹ Lack of maintenance leading to water leaks caused significant damage to the brickwork and original steel windows.² During the 1997-98 renovation, a small percent of damaged bricks were replaced in-kind and windows were replaced with custom-made aluminum units similar in design and configuration to the original. The streamlined aesthetic of horizontally-banded ribbon windows, curved at the corners, has been maintained.

The current entrance marquee, composed of curving metal bands and topped with the numerals "488," is a new design by Hardy Holzman Pfeiffer Associates that attempts to suggest the architectural style of early post-World War II modernism.

¹ According to the Municipal Art Society, "Future work may include the removal of the black-glass cladding on the ground floor."

² According to an architect at Hardy Holzman Pfeiffer Associates involved with the project.

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Interior

The lobby retains the original floor plan, but its surface materials have been altered. The walls are now clad in red limestone with terrazzo details, and the floor has been recovered in white and black granite. A new ceiling attempts to replicate the coved effect of the original. The elevators retain their original stainless steel doors.³

All of the office floors appear to have been redesigned more than once for subsequent tenants, as is normal for market-rate office buildings. One surviving detail is a raised ceiling in a small area on the third floor especially designed as a darkroom for Esquire.

³ According to the building's current superintendent.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Communications

Period of Significance:

1949-1955

Significant Dates:

1950

Significant Person:

n/a

Cultural Affiliation:

n/a

Architect/Builder:

Emery Roth & Sons

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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8. Statement of Significance

The former Look Building, at 488 Madison Avenue, is significant under Criterion A in the area of communications as the long-time home of Look Magazine – a pioneering and nationally influential magazine devoted to photo-journalism. It is also significant under Criterion C as an example of an intact, early, post-World War II International Style office building designed by the prolific firm of Emery Roth & Sons. The Look Building is notable for its streamlined, horizontal look with alternating bands of glass and white brick.

Summary

No. 488 Madison Avenue, built 1949-50 for Uris Brothers to designs by Emery Roth & Sons, is a handsome early example of post-World War II commercial office design reflecting European International Style trends – in particular, what Robert A.M. Stern characterizes as “the streamlined, horizontally banded, strip-windowed aesthetic of the work initially conceptualized in Europe during the 1920s and early 1930s by such German architects as Erich Mendelsohn.” The first building by the Roth firm to be completed after Emery Roth’s death, it is also considered one of the firm’s best post-War designs, and the model for a half-a-dozen more that followed soon after. No. 488 had many distinguished tenants, including those in the publishing and advertising fields so identified with Madison Avenue in Midtown. Tenants included Esquire, Inc. (publisher of *Esquire* and two other magazines) and *Seventeen* magazine, but the building’s most famous tenant was the Cowles organization that published *Look* magazine. Cowles struck a deal early on with the Uris Organization to rename No.488 the Look Building, a name that persists thirty years after *Look*’s demise.

Look magazine itself was one of the four most widely read magazines in mid-20th century America, and, with *Life*, one of two which brought America the 20th-century phenomenon of photojournalism. *Look* and *Life*, both founded in the 1930s, spawned many imitators, but *Look* was not an imitator of *Life* – it developed simultaneously with its rival. Initially intended as a mass-market news magazine, *Look* eventually developed into a serious publication, and ran a number of influential series in the 1950s and 1960s – which its publisher considered the magazine’s “golden years” – that brought the magazine its greatest successes before it closed in 1971. During the entire period of its golden years, *Look* was headquartered at 488 Madison Avenue, at one time occupying as much as one-quarter of the building’s office space (six floors out of 23).

The Look Building has undergone renovation and restoration work. Renovation in the late 1980s obscured the ground story and removed the original entrance marquee. A renovation/restoration of 1997-98, carried out by Hardy Holzman Pfeiffer Associates, attempted to repair the building while remaining largely faithful to its original Modernist design. Some of the details of the restoration are not precise replications of the original, but the overall configuration and visual effect have been retained.

The Look Building survives today as a fine example of mid-twentieth-century commercial Modernism, designed by a firm that almost single-handedly rebuilt much of Midtown Manhattan’s commercial precincts; as a cultural

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landmark with ties to Madison Avenue's historic associations with publishing and advertising; and as the historic home of *Look* magazine, one of the most influential publications in 20th century America.

Look Magazine⁴

Look magazine, founded in 1937, was – with its contemporary, *Life* – one of the country's two dominant purveyors of photojournalism, perhaps the major development in 20th century American magazines. Both spawned imitators, but *Look* was not an imitator of *Life* – the two developed simultaneously in two different corporate cultures. *Life* grew out of Henry Luce's New York-based *Time*, Inc., magazine empire, while *Look* was developed by a Midwestern newspaper family, and moved to New York only later.

Photojournalism was a major by-product of the development of photography. During the early 20th century, photography transformed books, newspapers, advertising, and magazines (though the use of illustrations in magazines goes back to the 19th century). Early 20th-century magazines and newspapers used photos to illustrate their stories, but photojournalism represented a new, more dynamic phase: the telling of news stories through a sequence of photographs, the "photo essay." The expression "photo-journalism" is credited to a German photographer, but, tellingly, both *Life*'s Henry Luce and *Look*'s editor Dan Mich claimed to have coined it. In the words of one historian, "photojournalism was filling the need of Americans for pictures, and its success reflected their increasing lack of time for reading in a world moving rapidly into the fast lane. The need was to serve up information and entertainment in a form most easily grasped. Pictures had a universal appeal, speaking to all levels of society in a way that the printed word could not."⁵

Look magazine was founded by the Cowles family, midwestern newspaper publishers. Gardner Cowles, Sr. had turned the Des Moines *Register* into Iowa's dominant newspaper; two of his sons, Gardner Jr. and John, branched out into Minneapolis. *Look* grew out of experiments the sons undertook in the photogravure section of the *Register*, in response to a 1925 study by then-Princeton professor George Gallup showing that the Cowles' readers preferred photos to text. So successful were the *Register*'s photo features that, even though he had no magazine experience, Gardner Jr. decided to launch a photo magazine. In an extraordinary meeting in New York City, Cowles showed the dummy for his magazine to Henry Luce, who then brought out *his* dummy for *Life*. Deciding that the two ventures weren't really competitors – *Life* would be an upscale monthly focused on features, while *Look* would be a mass-market news weekly – Luce actually invested in Cowles's venture. *Look*'s first issue promised to give readers a thousand eyes "to see around the world," and to bring "current events, science, sports, beauty and education to both the Colonel's Lady and Mrs. O'Grady (and their respective husbands and children) to make them better informed on what's happening in the world."⁶

⁴ This history is based on accounts in Theodore Peterson, *Magazines in the Twentieth Century* (Urbana: University of Illinois Press, 1964), John Tebbel, *The American Magazine: A compact History* (NY: Hawthorn Books, 1969), and John Tebbel and Mary Ellen Zuckerman, *The Magazine in America: 1741-1990* (New York: Oxford University Press, 1991).

⁵ Tebbel and Zuckerman, p. 236.

⁶ Peterson, p.352.

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So successful was *Look*, and so rapidly did it grow – by May 1938 it had a circulation approaching two million – that three years after its founding, in 1940, Cowles moved the venture to New York City. Besides a few minor, short-lived ventures, *Look* – unlike *Life*, which was part of a magazine empire – remained the Cowles's only magazine.

During the three decades between *Look*'s move to New York and its final issue in 1971, the magazine went through several phases. During the early 1940s, it had a distinct educational, or "how-to," character. In the later '40s, under the influence of Gardner Cowles's new wife, Fleur, the magazine moved into food and fashion, and hired a talented art director to improve its appearance. By 1948 circulation had reached three million. The magazine declined somewhat in the early '50s, but then, under the editorship of Dan Mich, became more of a serious news magazine, and entered what has been described as its golden age. According to one historian,

Those years were illuminated by Mich's accomplishments in improving both the content and appearance of the magazine, at the same time smoothing out its internal operations. In less than two years, *Look* was publishing some of its most noteworthy stories, including several on the rise of racial tensions in the South, and a series organized and written by Leo Rosten on religion. Foreign coverage was also greatly improved. Meanwhile, *Look*'s close rivals, *Collier's* and the *Saturday Evening Post*, were expiring, leaving a clear field. Cowles credited Mich for the successes of the 'golden years,' and it was a severe blow when he [Mich] died in 1965, at the peak of his and the magazine's success."⁷

During those decades, *Look* was consistently a leader in circulation. A 1958 study of nine major magazines (*Life*, *Look*, *Saturday Evening Post*, *Time*, *Better Homes and Gardens*, *Good Housekeeping*, *Ladies Home Journal*, *McCalls* and *Readers Digest*) found that *Readers Digest* (34,950,000), *Life* (32,100,000) and *Look* (27,900,000) ranked consistently higher than all the others in number of readers (not the same number as copies in circulation). In 1961, it was estimated that *Readers Digest* reached 27% of all U.S. adults, *Life* 25%, and *Look* 21%.⁸ Those three, plus the *Saturday Evening Post*, once boasted "that a single advertisement placed in them would reach every other person in the United States 2.3 times..."⁹

During the golden years, and up until the magazine's demise, *Look* was produced in offices at 488 Madison Avenue.

Post-World War II commercial redevelopment of Madison Avenue

Prior to World War II, Madison Avenue in Midtown was primarily a residential district with many exclusive hotels. After the war's conclusion, the avenue redeveloped with a number of commercial office buildings, many associated with the advertising and publishing industries. As described in a *New York Times* article, the "Madison Avenue/Plaza area" "has become an office building center," with such buildings as the C.I.T. Corporation building at Madison between 59th and 60th streets, "the twenty-four-story building at No. 655; the

⁷ Tebbel and Zuckerman, pp. 234-5.

⁸ Peterson, p. 57.

⁹ Peterson, p. 61.

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twenty-five-story one at No. 575, the twenty-two[sic]-story Look Building at No. 488, and the twenty-three-story structure at No. 477.¹⁰

The builders: Uris Buildings Corporation

No 488 Madison Avenue was a major venture of real-estate builder-owners Harold and Percy Uris. Before the Depression and World War II, the brothers developed luxury Manhattan apartment towers. After the war they turned to office building construction, and developed

seventeen office towers containing more than thirteen million square feet...of space.... The brothers' firm, the Uris Buildings Corporation, also built the New York Hilton at Rockefeller Center, headquarters for J.C. Penney and International Telephone and Telegraph, and office buildings at 60 Broad Street, 1290 6th Avenue, and 55 Water Street; it became the largest publicly owned real-estate firm in the country....¹¹

The architects: Emery Roth & Sons

Emery Roth (1871-1948), a Hungarian-born immigrant who came to America in 1884, became a prominent architect in New York City during the first decades of the 20th century. Roth specialized in luxury apartment houses, in styles ranging from the French Beaux-Arts and Viennese Secession to Art Nouveau and Art Deco. His sons, Richard and Julian, later joined the firm, which in 1947 became known as Emery Roth & Sons. Following their father's death in 1948, the Roths turned to the design of office buildings.

In the words of Robert A.M. Stern:

Emery Roth & Sons provided the bread-and-butter vernacular buildings that would ... transform whole sections of Manhattan from stone to glass.... Between 1950 and 1970 the Roths completed seventy New York office buildings, collectively containing in excess of thirty million square feet of space, or half of the total amount of office space created during that period. In 1967 Ada Louise Huxtable could rightly state that the Roths were 'as responsible for the face of modern New York as Sixtus V was for baroque Rome.'¹²

In particular, Stern points out, the Roths' work "thoroughly dominated Madison Avenue."

Stern follows the Roths' post-War work through two phases: an earlier phase of "corporate modernism" which he traces to the influence of pre-War European developments – "the streamlined, horizontally banded, strip-

¹⁰ *New York Times*, October 3, 1954, p. R1.

¹¹ Marc A. Weiss in the *Encyclopedia of New York City* (New Haven: Yale University Press; New York: New-York Historical Society, 1995).

¹² Robert A.M. Stern, Thomas Mellins, David Fishman, *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial*, (New York: Monacelli Press, 1995) p. 51.

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windowed aesthetic of the work initially conceptualized in Europe during the 1920s and early 1930s by such German architects as Erich Mendelsohn” -- and a later, more dominant period of an “almost neutral, gridded glass-and-metal curtain wall.” He adds, “it was their adoption of the glass-and-metal curtain wall to low-budget speculative office buildings that would become their signature.”¹³

Stern describes the Look Building, at 488 Madison Avenue, as

the firm's first architecturally significant building completed after its founder's death. Its asymmetrically arranged setbacks and curve-cornered masonry spandrels rendered it a distinctive addition to midtown, and to some extent a stylistic trendsetter.¹⁴

He continues:

Perhaps the firm's best postwar work, it not only defined the aesthetics and economics of market-rate office-building design, but established the Roths, and the building's developers, Percy and Harold Uris, as the premier exponents of the new approach. ...the twenty-three -story Look Building, with its symmetrical setbacks and strip windows, was instantly seen as a marketplace victory for International Style Modernism. As *Architectural Forum* put it when the project was announced in 1949, “Advocates of the strip window can chalk up another recruit to their ranks.”¹⁵

The firm followed 488 Madison with half-a-dozen similar buildings before turning to the glass-and-metal curtain-wall model.

488 Madison Avenue

The Uris Brothers announced their new project in 1949, as they acquired and then demolished the Cathedral College building, one block north of St. Patrick's Cathedral. As reported in the *New York Times*,

the new owners yesterday announced that they had completed plans for improvement of the valuable block front with a commercial edifice in keeping with the great business development of the surrounding area... They will put up a twenty-three-story and penthouse office building in modern style.¹⁶

From the beginning, the Urises attached great importance to the building's design, and especially its windows. According to the same article:

¹³ Stern, p. 50.

¹⁴ Stern, p. 50.

¹⁵ Stern, p. 416.

¹⁶ *New York Times*, February 6, 1949, p. R1.

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The striking design will feature broad ribbons of glass extending all the way around the facade. The Cross & Brown Co., rental agent, expects this latest addition to the midtown commercial zone to become the headquarters for a number of national and international corporations.

Later in the year, in another *Times* article, Percy Uris elaborated:

I believe wide expanses of glass to be the ideal exterior surface. It provides for light, visibility and a feeling of openness, which are extremely important to those who occupy the building. The continuous window running the full length of the floor without the obstruction of columns is a real step forward in office planning. Where the space is used as a large open general office, the effect of the glass is light and cheerful. These windows also make for easy subdivision into smaller rooms with much more flexibility than formerly was possible when masonry and columns more or less determined individual office sizes.¹⁷

Uris considered the windows to be a factor contributing to the tenants' "convenience," just as important as mechanical ventilation, air conditioning, and good elevator service; such convenience, in his mind, distinguished the post-War office building from earlier versions.¹⁸

The Urises and the Roths brought great efficiency to the building's construction. Again from the *Times*:

What was considered a post-war record for steel erection was set last week when the twenty-three-story office building being put up by Percy and Harold Uris, owner-builders, at 488 Madison Avenue, was "topped" out twelve weeks after the first delivery of steel to the site on June 1.... The job was complicated because of the curved channels at the corners of the building.... Brick work now going forward at a rate of four floors a week will be completed about September 15, according to Harold Uris.¹⁹

The tenants

So desirable did 488 Madison Avenue appear to be that the building was fully leased before opening day (May 1, 1950). By April 3rd, 1949, with construction barely underway, nine floors had already been leased. The initial tenants included the Institute of Life Insurance, the Life Insurance Association of America, the Chemical Construction Company, the Katz Advertising Agency, and Cowles Magazines, Inc., "publishers of *Look* magazine," which took the 10th, 11th and 12th floors.²⁰ More tenants followed, including a law firm, another advertising agency (in line with the building's Madison Avenue address), Minute Maid, a broadcasting company, and, besides *Look* magazine, several other publishers: the Music Publishers Holding Company (a subsidiary of Warner Brothers Pictures), *Seventeen* magazine (a division of Triangle Publications, Walter

¹⁷ *New York Times*, July 17, 1949, p. R9.

¹⁸ *Ibid.*

¹⁹ *New York Times*, August 28, 1949, p. R1.

²⁰ *New York Times*, April 3, 1949, p. R1.

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Annenberg, president), Pocket Books, and Esquire, Inc. – publisher of *Esquire*, *Coronet*, and *Apparel Arts* – which took the third and fourth floors.

Emery Roth & Sons must have also considered 488 Madison Avenue to be ideal office space, because they too took space in the building. Their belief was echoed by another design firm, Raymond Loewy Associates, which took the 22nd floor. All that commitment to architectural design apparently spilled over to other tenants: the Weintraub Advertising Agency hired architect Marcel Breuer to design its office space.²¹

488 Madison Avenue was built as a speculative venture, not as a corporate headquarters. Within a month or two of its opening, however, the Uris brothers had reached an agreement with the Cowles organization to rename 488 the Look Building – suggesting that the Urises considered Look to be the building's most prestigious tenant. Other tenants didn't agree – in particular Esquire, Inc., which brought a lawsuit to stop the re-naming:

Esquire, Inc., publisher of *Esquire*, *Coronet* and *Apparel Arts* magazines, is embarrassed by the "new look," and yesterday petitioned the Federal Court for relief. The publishing company asked the court to enjoin 488 Madison Avenue, Inc....from redesignating it as "the Look Building...." The change in name, Esquire asserted, will convey the false impression that the plaintiff's publications are published or sponsored by the publishers of *Look*.²²

The lawsuit notwithstanding, 488 Madison became the Look Building, and kept the name for several decades. Since at one point *Look* occupied six floors – or roughly one quarter of the building's office space – the name must have seemed amply justified to the Cowles organization.

Conclusion

Look magazine closed in 1971, but 488 Madison Avenue continues to be known, at least in formally by New Yorkers, as the "Look Building." A fine example of mid-twentieth-century commercial modernism – designed by one of Midtown Manhattan's most prolific architectural firms – it also reflects Madison Avenue's history as a center of publishing and advertising, and stands as a reminder of one of the most influential publications in 20th century America.

²¹ *New York Times*, various articles.

²² *New York Times*, June 7, 1950.

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9. Bibliography

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- Kaufman, Ned. "New York's Modern Monuments – II, New Life for a Modern Monument: A Salute to 488 Madison Avenue." Leaflet. New York: Municipal Art Society, September 1998.
- New York Times*. April 3, 1949, p. R1; August 28, 1949, p. R1; February 6, 1949, p. R1; July 17, 1949, p. R9; June 7, 1950; October 3, 1954, p. R1.
- Peterson, Theodore. *Magazines in the Twentieth Century*. Urbana: University of Illinois Press, 1964.
- Stern, Robert A.M., Thomas Mellins, David Fishman. *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial* New York: Monacelli Press, 1995.
- Tebbel, John and Mary Ellen Zuckerman. *The Magazine in America: 1741-1990*. New York: Oxford University Press, 1991.
- Tebbel, John. *The American Magazine: A compact History*. New York: Hawthorn Books, 1969.

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 586456 4512262
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (See continuation sheet for author)

name/title Contact: Kathy Howe, Historic Preservation Specialist
New York State Office of Parks, Recreation and Historic Preservation
organization Field Services Bureau date October 1, 2004
street & number P.O. Box 189, Peebles Island telephone 518-237-8643, ext. 3266
city or town Waterford state NY zip code 12188-0189

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name 488 Madison Avenue Associates, Inc. Attn: Jay Anderson
c/o the Feil Organization
street & number 7 Penn Plaza, Suite 618 telephone
city or town New York state NY zip code 10001

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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County and State

10. GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of this nomination is outlined on the accompanying map.

Boundary Description

The boundary includes the entire lot on which the former Look Building was erected.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 1

Look Building
Name of Property
New York County, New York
County and State

Photo List

Look Building
488 Madison Avenue
New York County, NY
Photos by Anthony Robins, September 2004
Negatives stored with Anthony Robins
50 West 67th Street 1-F
New York, NY 10023

1. 488 Madison Avenue, from East 51st to 52nd streets, looking north, showing Madison Avenue and East 51st Street facades.
2. 488 Madison Avenue, from East 52nd to 51st streets, looking south, showing Madison Avenue and East 52nd Street facades.
3. 488 Madison Avenue, showing southernmost portion of rear façade, looking east along East 51st Street.
4. 488 Madison Avenue, ground story along Madison Avenue looking north.
5. Entrance detail on Madison Avenue.
6. Upper stories, Madison Avenue façade.
7. Upper stories, East 51st Street façade, window detail.
8. Upper stories, Madison Avenue façade, window detail.
9. Madison Avenue lobby, looking from rear of lobby east to street entrance.
10. Madison Avenue lobby, looking from street entrance west to rear of lobby.
11. Madison Avenue lobby, rear, elevator lobby, looking north.

Additional Documentation

- Look Magazine Covers, April 10, 1951 and December 17, 1963.
- Look Building, historic photograph, 1950. From New York 1960, p. 418.



The Look Building, 1950.

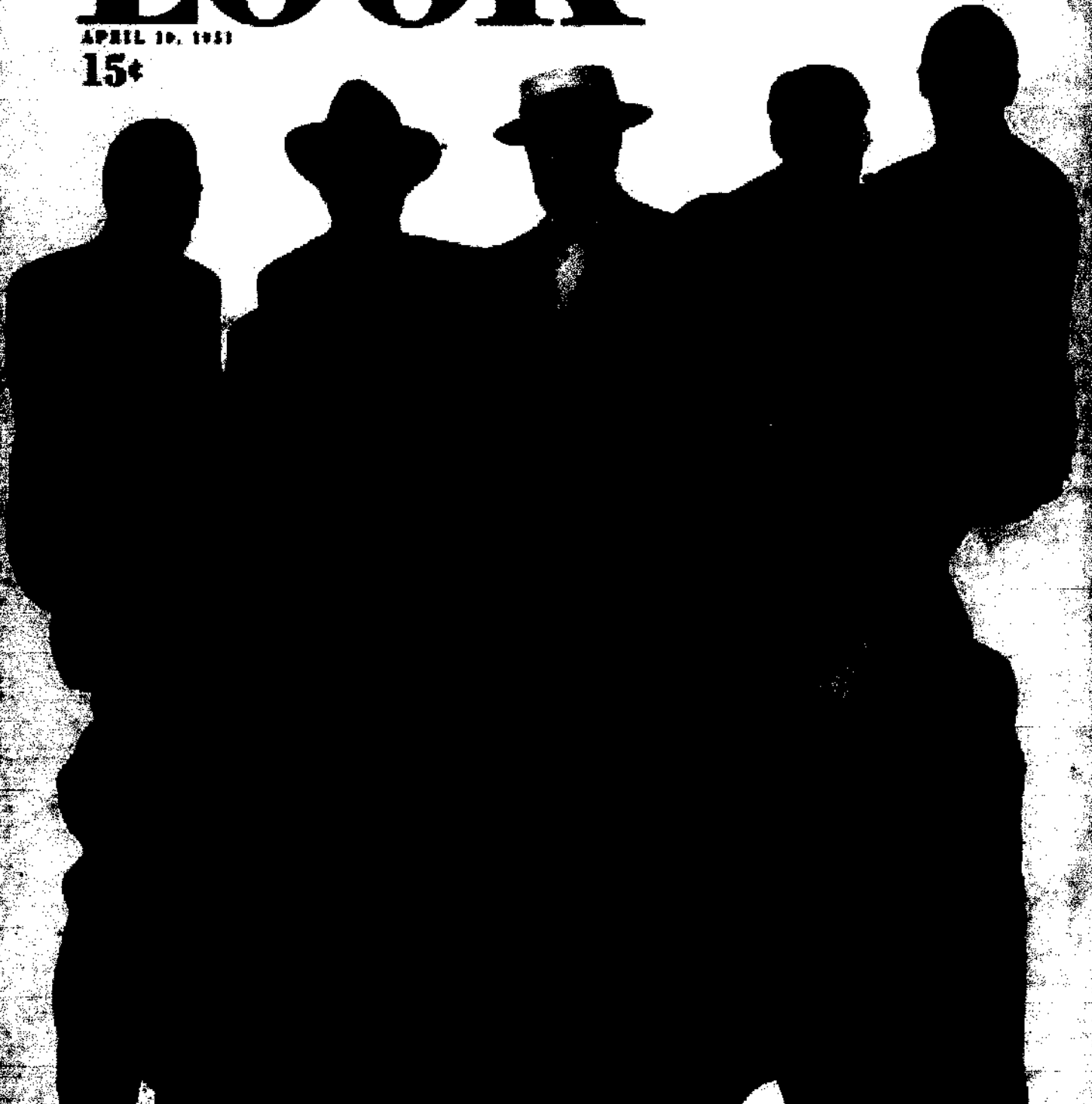
Look

APRIL 19, 1951

15¢

RUSSIA CAN BE BEATEN

It's Still SUDDEN DEATH!



Old New Stars Prove That LAUGH

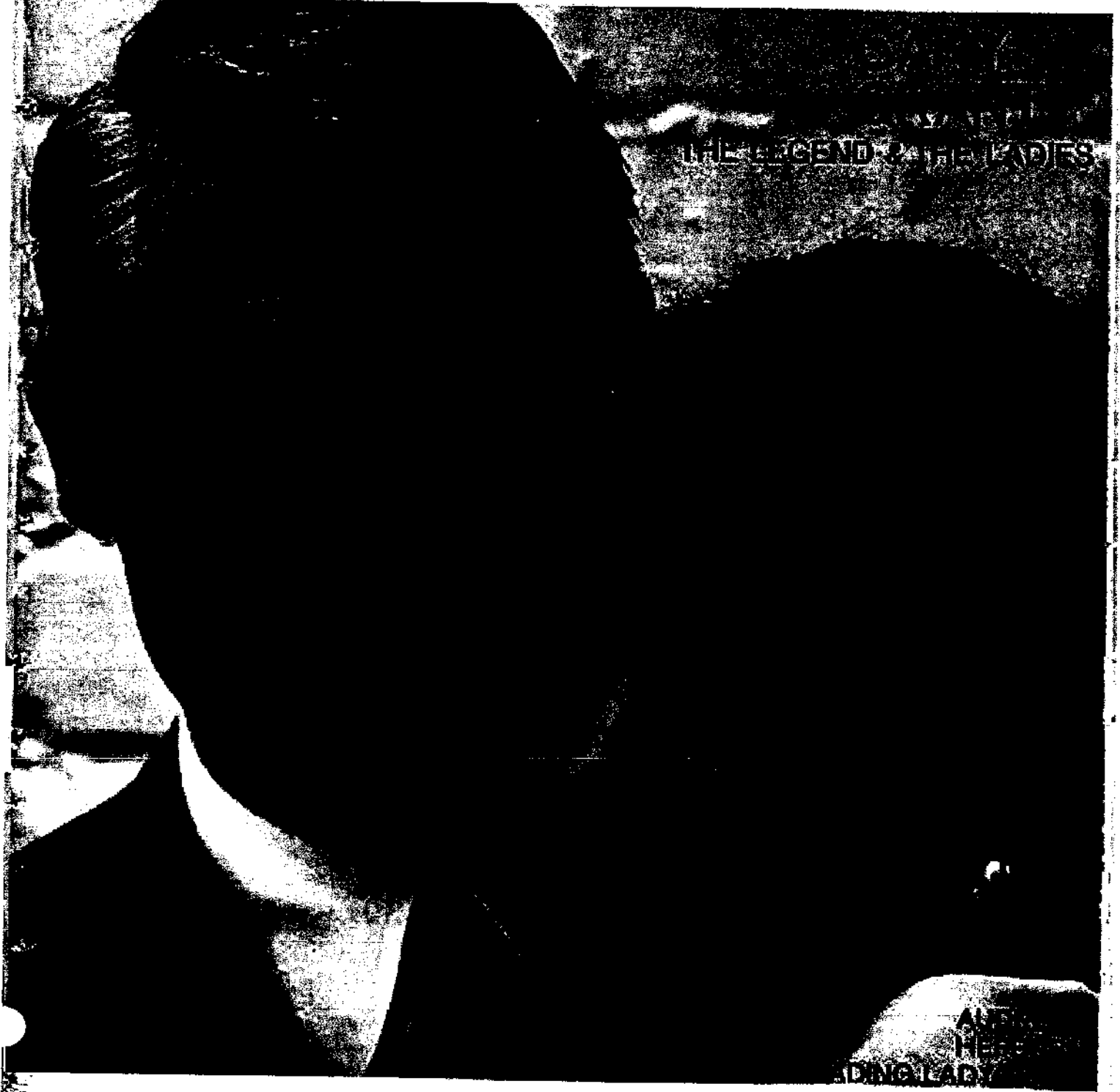
© 1951 Time Inc. Magazine
NEW YORK, N.Y.

LOOK

KENNEDY
COULD LOSE

NOW MORE THAN EVER WE NEED A VOICE

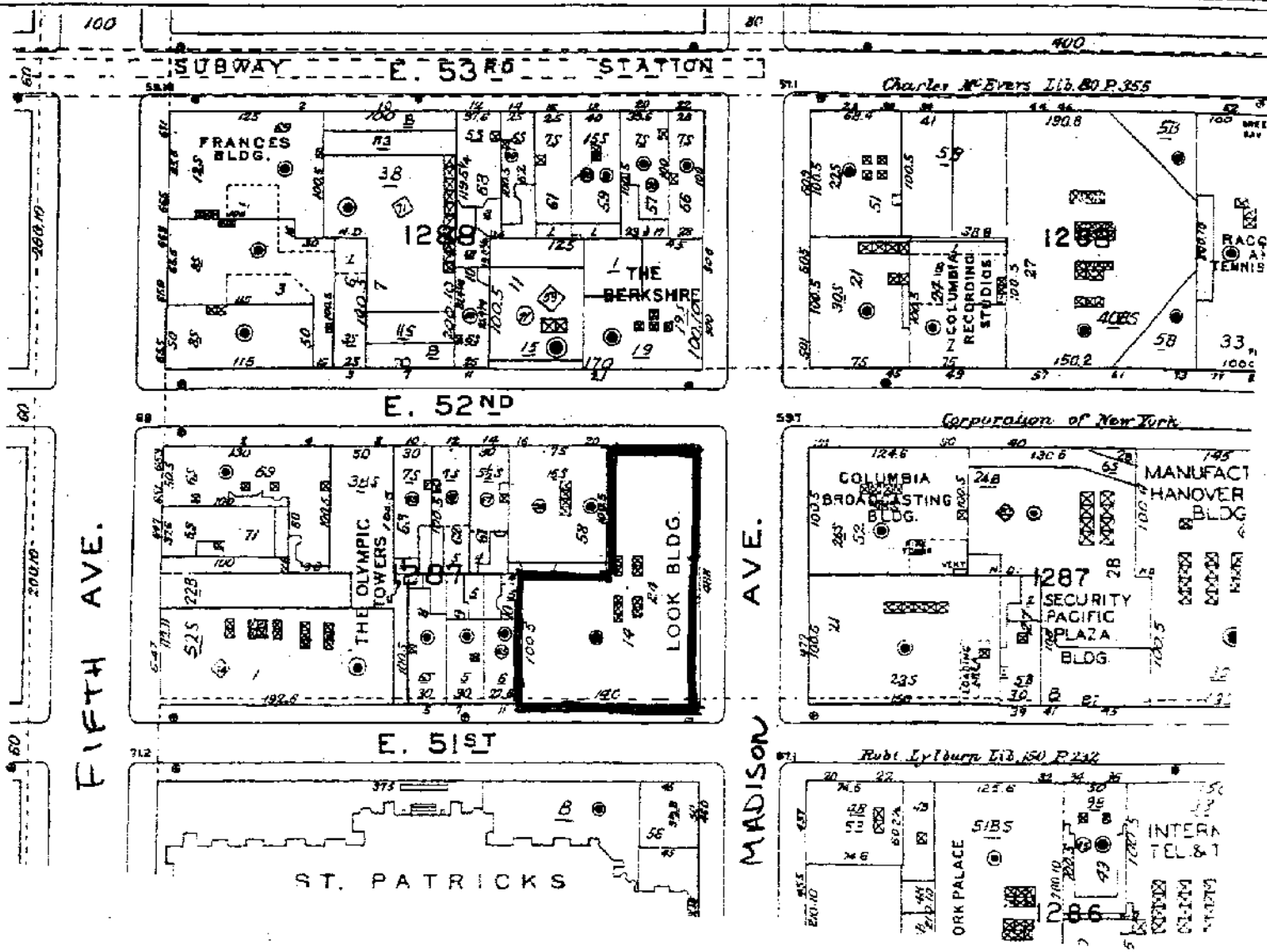
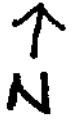
25 CENTS - DECEMBER 17, 1961

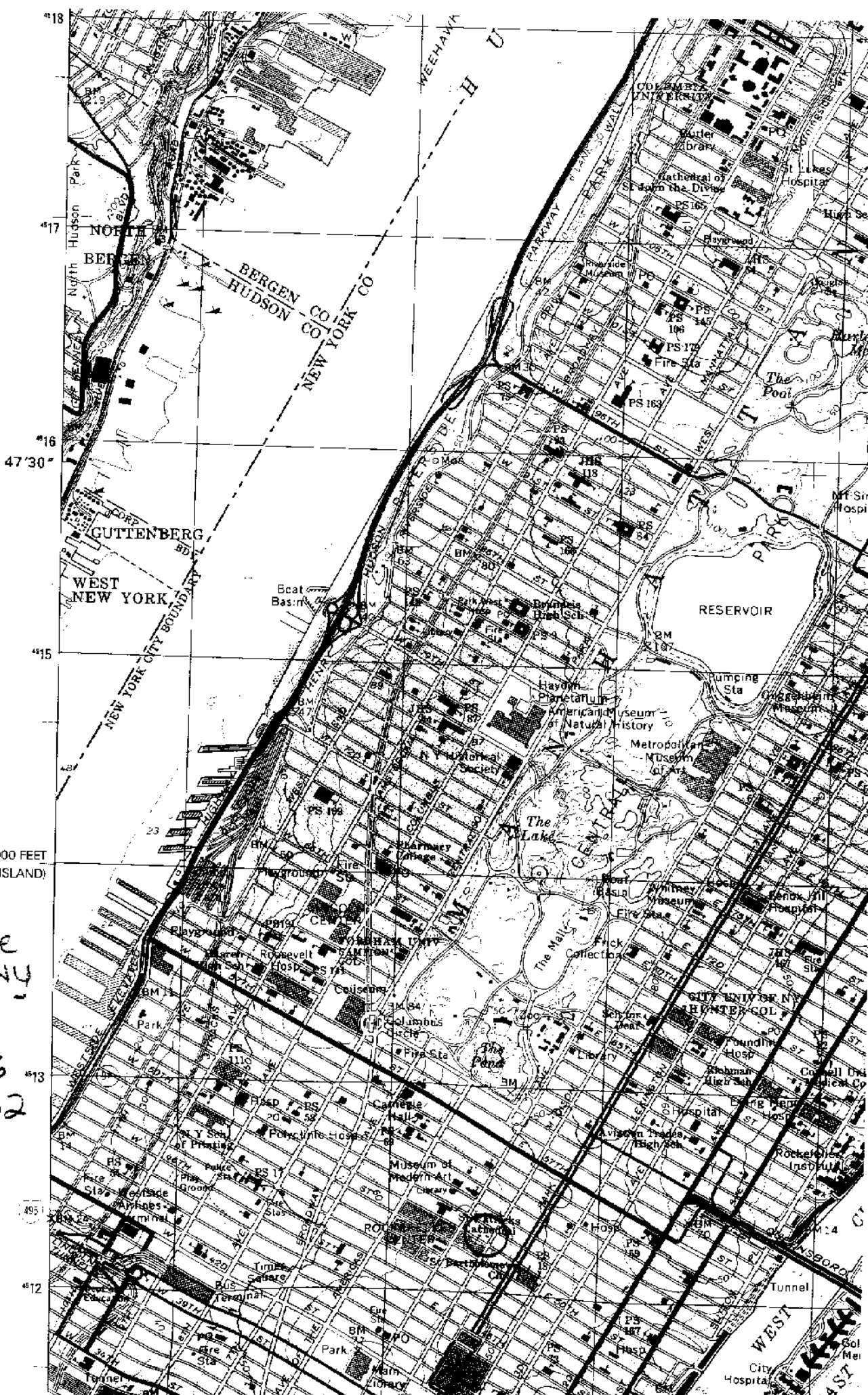


THE LEGEND OF THE KADIES

AND
THE
SING LADY

Look Building
 488 Madison Avenue
 New York County, New York
 Manhattan Land Book of the City of New York
 (First Real Estate Solutions, 2003-04)
 Nomination boundary indicated by dark line
 Scale: 3/4" = approx. 100'





200 000 FEET
(NY LONG ISLAND)

Look Building
488 Madison Ave
New York County, NY

Zone 18
Easting 586456
Northing 4512262

1:24000
Central Park Quad











