

LIFE Magazine

In the period from the Great Depression to the Vietnam War, the majority of photographs printed and consumed in their United States appeared on the pages of *LIFE* magazine. During 1938, *LIFE*, published weekly from 1936 to 1970, was both extraordinarily popular and widely regarded. Most of its pages and magazine reached approximately 50 percent of the US population, and nearly everywhere. It used images to show that fundamentally shared lives in diverse conditions, promoting unity and experienced by billions of events.

Drawing on unprecedented access to *LIFE* magazine's picture and paper archives, this exhibition brings together original press photos, contact sheets, shooting scripts, editorial notes and layout manuscripts that shed new light on the collaborative process behind many iconic images and photographic stories. *LIFE*'s editorial and layout teams worked together, capturing photographs and crafting brief captions to create stories that often ran across multiple pages of the magazine.

LIFE's impact extends well beyond its visual storytelling, and its influence was placed on important work in twentieth-century photography including war, civil, documentary, art, and nature photography. Through the vision of its founder, Henry R. Luce, its editorial board's pursuit of news, and the desire of its readers, *LIFE* created a powerful, professional public media landscape that in turn influenced the public and culture. From its beginnings and the distribution of images that changed human life in the twentieth century, photographs remain potent tools of communication that can shape and influence our understanding of world events and cultures.

and the Power of Photography



Shooting War

Shooting War



LIFE Magazine

In the period from the Great Depression to the Vietnam War, the majority of photographs printed and consumed in the United States appeared on the pages of illustrated magazines. Among them, *Life*, published weekly from 1936 to 1972, was both extraordinarily popular, with studies suggesting that at its height the magazine reached approximately 25 percent of the US population, and visually revolutionary. It used images in ways that fundamentally shaped how its readers understood photography and experienced key historical events.

Drawing on unprecedented access to *Life* magazine's picture and paper archives, this exhibition brings together original press prints, contact sheets, shooting scripts, internal memos, and layout experiments that shed new light on the collaborative process behind many now-iconic images and photographic stories. *Life's* editorial and layout teams worked together, sequencing photographs and crafting brief captions to create stories that often ran across multiple pages of the magazine.

Life's impact relied on its approach to visual storytelling, and its photographs played an important role in twentieth-century dialogues surrounding war, race, technology, art, and national identity. Through the vision of its founder, Henry R. Luce, its editorial teams' points of view, and the demographics of its readers, *Life's* stories promoted a predominately white, middle-class perspective on politics and culture. Even as technologies and the distribution of images have changed dramatically in the intervening decades, photographs remain potent tools of communication that can shape and influence our understanding of world events and cultures.

and the Power of Photography

SECTION 1

GETTING THE PICTURE

Multiple factors determined the making of photographs for LIFE magazine, including the details of the assignment, the ideas for the story developed by the editorial staff, the selection of a particular photographer for the job, and the photographer's own decision about how to organize the images needed to illustrate a story. An LIFE picture editor Walter de la Roche noted, "A picture story starts with an event or an idea." LIFE editors had to turn events and ideas into assignments for photographers, though sometimes photographers pitched their own stories.

Many photographers developed specific skills over time that made them obvious choices for certain stories. On being given an assignment, a photographer would frequently work with a researcher, creating a "story building team," and then head out with a reporter, guidance to find. Once the assignment began, the focus of a story might shift, and a photographer's individual authority, ideas, and the way those photographs became an essential part of the picture-making process. Photographers were expected to determine the best composition, lighting, and content of exposure for any given scene while creating compelling images on an enormous variety of topics for LIFE readers.



Hiring Expert Photographers

Photographers were hired for a variety of reasons, including their reputation, their style, and their ability to capture a moment. The magazine often sought out photographers who had a unique perspective or a specific skill set that would allow them to tell a story in a compelling way. The hiring process was often a combination of personal relationships and professional referrals.



Photographer's name and title.

SECTION 1

GETTING THE PICTURE

Multiple factors determined the making of photographs for *Life* magazine, including the details of the assignment, the idea for the story developed by the editorial staff, the selection of a particular photographer for the job, and the photographer's own decisions about how to best capture the images needed to illustrate a story. As *Life* picture editor Wilson Hicks noted, "A picture story starts with an event or an idea." *Life*'s editorial team turned events and ideas into assignments for photographers, though sometimes photographers pitched their own stories.

Many photographers developed specific skills over time that made them obvious choices for certain stories. On being given an assignment, a photographer would frequently work with a researcher, creating a "story-building team," and then head out with a reporter, guidelines in hand. Once the assignment began, the focus of a story might shift, and a photographer's individual authorship, vision, and on-the-spot decisions became an essential part of the picture-making process. Photographers were expected to determine the best composition, lighting, and moment of exposure for any given scene while creating compelling images on an enormous variety of topics for *Life*'s readers.

Founding *Life* Magazine

Inspired by earlier European picture magazines, Time Inc. publisher Henry R. Luce created an “experimental picture department” with the goal of bringing more photography into his publications and creating a new magazine. The German émigré Kurt Safranski and other editors with experience working on European magazines created mock-ups for *Life*, including recently discovered “dummy” magazines that are exhibited here for the first time. The dummies served as precursors to a test issue of *Life* titled “Rehearsal,” which Luce mailed to potential subscribers and others. This experimentation inspired Luce’s prospectus for his picture magazine, circulated to advertisers associated with his flagship publication, *Time*, promising to “reveal, every week, aspects of life and work which have never before been seen by the camera’s miraculous second sight.”

Founding Life Magazine

Inspired by earlier European picture magazines, Time Inc. publisher Henry R. Luce created an "experimental picture department" with the goal of bringing more photography into his publications and creating a new magazine. The German emigre Kurt Siodman and other editors with experience working on European picture magazines created mock-ups for Luce, including recently discovered "dummy" magazines that are exhibited here for the first time. The dummies served as precursors to a test issue of Life titled "Memorial," which Luce marked to potential subscribers and others. This experimentation inspired Luce's perspective for his picture magazine, circulated to advertisers associated with his flagship publications. These and work which have never before been seen by the camera's marvellous second eye."



Text panel providing information about the magazine covers.

Text panel providing information about the magazine covers.



Frame after Frame

Text panel providing information about the photograph.



Text panel providing information about the photograph.



CLOCKWISE FROM TOP LEFT

Vu, December 7, 1932

Berliner Illustrierte Zeitung, April 29, 1934

Le Soir Illustré, September 7, 1935

Münchener Illustrierte Presse, January 8, 1933

Princeton University Art Museum

LEFT

HENRY R. LUCE

American, born China, 1898–1967

"A Prospectus for a New Magazine," August 1936

Facsimile

The New-York Historical Society, New York

BELOW, LEFT TO RIGHT

KURT SAFRANSKI

American, born Germany, 1890–1964

Dummy A, ca. 1934

Dummy B, ca. 1934

Photographs by Martin Munkácsi (American, born Hungary, 1896–1963)

Gelatin silver prints, ink, and graphite on paper

Ryerson Image Centre, Toronto. Gift of Robert Lebeck Archive, 2019

KURT SAFRANSKI

American, born Germany, 1890–1964

Dummy I, late 1934

Photostats and ink on paper

The New-York Historical Society, New York

“Rehearsal,” dummy for *Life* magazine,
September 24, 1936

Princeton University Art Museum

Hiring Expert Photographers

Publisher Henry R. Luce hired Margaret Bourke-White as one of *Life's* first four salaried staff photographers and its only female photographer in its early years. Having already risen to prominence as a photojournalist on the staff of Luce's magazine *Fortune*, Bourke-White brought to *Life* expertise in photographing modern industry and human-interest stories. For the magazine's first issue, she was assigned to shoot the construction of the massive Fort Peck Dam, one of a series of public projects and programs initiated by President Franklin D. Roosevelt in response to the Great Depression.

Bourke-White reported to editor Daniel Longwell via telegram—a message communicated over phone lines and delivered in printed form—that she was “doing all possible on dam with changeable light.” Her monumental image graced the magazine's first cover.

Hiring Expert Photographers

Publisher Henry R. Luce hired Margaret Bourke-White as one of LIFE's first four salaried staff photographers and its only female photographer in its early years. Having already risen to prominence as a photojournalist on the staff of Luce's magazine Fortune, Bourke-White brought to LIFE expertise in photographing modern industry and human-interest stories. For the magazine's first issue, she was assigned to shoot the construction of the massive Fort Peck Dam, one of a series of public projects and programs initiated by President Franklin D. Roosevelt in response to the Great Depression.

Bourke-White reported to editor Daniel Longwell via telegram—a message communicated over phone lines and delivered in printed form—that she was “doing all possible on dam with changeable light.” Her monumental image graced the magazine's first cover.



WESTERN UNION
LIFE MAGAZINE



Following a

When Henry R. Luce hired Margaret Bourke-White as one of LIFE's first four salaried staff photographers and its only female photographer in its early years. Having already risen to prominence as a photojournalist on the staff of Luce's magazine Fortune, Bourke-White brought to LIFE expertise in photographing modern industry and human-interest stories. For the magazine's first issue, she was assigned to shoot the construction of the massive Fort Peck Dam, one of a series of public projects and programs initiated by President Franklin D. Roosevelt in response to the Great Depression.

**Telegram from photographer Margaret Bourke-White
to *Life* editor Daniel Longwell, November 4, 1936**

The New-York Historical Society, New York

***Life*, November 23, 1936**

Cover photograph by Margaret Bourke-White

Princeton University Art Museum

Hiring Expert Photographers

Editor Robert Crumb hired Roger Fenton
with a job to get the first color photo
of the Great Wall of China. Fenton was
a professional photographer in the field of
landscape photography. Fenton was brought
in to take a photograph of the Great Wall
of China. Fenton was brought in to take a
photograph of the Great Wall of China. Fenton
was brought in to take a photograph of the
Great Wall of China. Fenton was brought
in to take a photograph of the Great Wall
of China. Fenton was brought in to take
a photograph of the Great Wall of China.



Robert Crumb hired Roger Fenton
with a job to get the first color photo
of the Great Wall of China.



Robert Crumb hired Roger Fenton
with a job to get the first color photo
of the Great Wall of China.

Robert Crumb hired Roger Fenton
with a job to get the first color photo
of the Great Wall of China.

MARGARET BOURKE-WHITE

American, 1904–1971

Fort Peck Dam, Montana, 1936

Gelatin silver print

LIFE Picture Collection

Verso of Margaret Bourke-White's **Fort Peck Dam, Montana, 1936**, with notes added over subsequent decades

LIFE Picture Collection

Life labeled the backs of the photographs it published as a way to track them for possible reuse. This vintage press print of *Fort Peck Dam, Montana*, a detail of which graced *Life's* first cover, features the penciled phrase "This is cover picture printed full neg[ative]." It bears a host of stamps recording its inclusion in *Time* magazine and in later Time-Life books, as well as one reading "Famous Picture: Do Not Circulate."

Gaining Access

Despite the international reach of salaried staff photographers stationed across the world, *Life* would also contract freelance photographers and buy independent photographers' images for specific stories. For example, a letter from the renowned Canadian photographer Yousuf Karsh to *Life* editor Edward K. Thompson offering a portrait of the British prime minister Winston Churchill for publication shows the frequent collaboration between independent photographers and *Life's* editors. Karsh's stately portrait of Churchill was published multiple times in *Life*.

Gaining Access

Despite the international reach of salaried staff photographers stationed across the world, LIFE would also contract freelance photographers and buy independent photographers' images for specific stories. For example, a letter from the renowned Canadian photographer Yousef Karsh to LIFE editor Edward K. Thompson offering a portrait of the British prime minister Winston Churchill for publication shows the frequent collaboration between independent photographers and LIFE's editors. Karsh's stately portrait of Churchill was published multiple times in LIFE.



YOUSSEF KARSH

Canadian (1908-1982)

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947

1946-1947



YOUSUF KARSH

Canadian, born Turkish Armenia, 1908–2002

Winston Churchill, 1941

Gelatin silver print

Museum of Fine Arts, Boston. Gift of Estrellita Karsh
in memory of Yousuf Karsh

BELOW

**Letter from photographer Yousuf Karsh to *Life* associate
editor Edward K. Thompson, January 5, 1941**

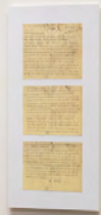
The New-York Historical Society, New York

Following a Script

When editors at *Life* learned about the French photographer Henri Cartier-Bresson's trip to China in late 1948 and his agreement to sell his photographs to one of *Life*'s European competitors, picture editor Wilson Hicks contacted the newly founded collective Magnum Photos to contract the photographer. Magnum Photos then sent Cartier-Bresson a telex—an electronically transmitted message—conveying *Life*'s directives about what to photograph. Instructions such as “go to tea houses get faces of quiet old men whose hands are clasped around covered cups of jasmine” effectively provided Cartier-Bresson with a script for what to look for in Peiping (Beijing), and his pictures show how closely he followed it.

Following a Script

The script is a document that contains the instructions for the computer program. It is written in a special language called a programming language. The script is used to tell the computer what to do and how to do it. It is a set of instructions that the computer follows to perform a task. The script is written by a programmer and is used to create software applications. The script is a document that contains the instructions for the computer program. It is written in a special language called a programming language. The script is used to tell the computer what to do and how to do it. It is a set of instructions that the computer follows to perform a task. The script is written by a programmer and is used to create software applications.



The script is a document that contains the instructions for the computer program. It is written in a special language called a programming language. The script is used to tell the computer what to do and how to do it. It is a set of instructions that the computer follows to perform a task. The script is written by a programmer and is used to create software applications.



The script is a document that contains the instructions for the computer program. It is written in a special language called a programming language. The script is used to tell the computer what to do and how to do it. It is a set of instructions that the computer follows to perform a task. The script is written by a programmer and is used to create software applications.

FAR LEFT

**Telex from Magnum Photos to photographer
Henri Cartier-Bresson, November 25, 1948**

Facsimile

Fondation Henri Cartier-Bresson, Paris

LEFT

HENRI CARTIER-BRESSON

French, 1908–2004

Photographs from Peiping, 1948

Gelatin silver prints

LIFE Picture Collection

Pitching a Story

In 1948 Gordon Parks proposed to *Life* a photo-essay about Harlem gang wars. Parks then spent several weeks driving gang leader Red Jackson and his followers around, slowly gaining their trust. He then took hundreds of photographs of Jackson in his everyday life—seen here in prints and contact sheets—with his mother, brother, and girlfriend. Parks insisted on recording Jackson’s peaceful moments as a juxtaposition to the dangerous aspects of his life. Parks’s nuanced approach is reflected in the opening spread of “Harlem Gang Leader,” even as the rest of the story placed greater emphasis on more sensational moments that *Life*’s largely white, middle-class audience would have associated with gangs. The photo-essay’s success prompted *Life* to hire Parks in 1949 as its first black staff photographer.

Pitching a Story

In 1941, the United States government created the War Relocation Authority to help Japanese-Americans who had been interned in camps during World War II. The authority was created to help these people by providing them with the resources they needed to start new lives. The authority was also responsible for providing these people with the resources they needed to start new lives. The authority was also responsible for providing these people with the resources they needed to start new lives.



1941
1942
1943
1944
1945
1946
1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018
2019
2020
2021
2022
2023
2024
2025



1941
1942
1943
1944
1945
1946
1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018
2019
2020
2021
2022
2023
2024
2025



GORDON PARKS

American, 1912–2006

Red Jackson, Harlem, New York, 1948

Gelatin silver print

Princeton University Art Museum. Gift of the artist

Harlem Rooftops, Harlem, New York, 1948

Gelatin silver print

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund

IN CASE

Spread from "Harlem Gang Leader," *Life*, November 1, 1948

Photographs by Gordon Parks

Princeton University Art Museum

CLOCKWISE FROM TOP LEFT

GORDON PARKS

American, 1912–2006

Gang Member with Brick, Harlem, New York, 1948

Gelatin silver print

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund

Red Jackson with His Mother and Brother, Harlem, New York, 1948

Gelatin silver print

The Gordon Parks Foundation, Pleasantville, New York

Untitled, Harlem, New York, 1948

Gelatin silver print

The Gordon Parks Foundation, Pleasantville, New York

Night Rumble, Harlem, New York, 1948

Gelatin silver print

The Gordon Parks Foundation, Pleasantville, New York

FAR LEFT

Contact sheets of negatives by Gordon Parks, 1948

Gelatin silver prints

The Gordon Parks Foundation, Pleasantville, New York

Innovative Photographers

Life aimed to provide the public with examples of the most technically advanced photographs in a variety of fields. Gjon Mili's stroboscopic images of a gymnast depict movement invisible to the human eye, a technical feat made possible by a stationary camera capturing a subject in motion through a rapid succession of flashes.

Managing editor George P. Hunt noted that *Life* regularly turned to Fritz Goro "to take pictures which everyone else says are impossible to take." Through extensive experimentation with films and filters over hundreds of exposures, Goro photographed several applications of laser technology in images as impressive as the revolutionary invention they depict.

Innovative Photographers

Light aimed to provide the public with examples of the most technically advanced photography in a variety of fields. Open with a multidisciplinary image of a person's eyes, movement tracks in the human eye, a technical feat made possible by a software system designed to capture in motion through a split-second of time.

Alongside other images of human eyes that light regularly used in the same way for the project, which over time also saw an expansion to take through various experiments with the eye and then over hundreds of exposures. Each photo graphed about 1/1000th of a second, but the images in motion in the technology of motion blur.



Light aimed to provide the public with examples of the most technically advanced photography in a variety of fields. Open with a multidisciplinary image of a person's eyes, movement tracks in the human eye, a technical feat made possible by a software system designed to capture in motion through a split-second of time.

Alongside other images of human eyes that light regularly used in the same way for the project, which over time also saw an expansion to take through various experiments with the eye and then over hundreds of exposures. Each photo graphed about 1/1000th of a second, but the images in motion in the technology of motion blur.

TOP TO BOTTOM, LEFT TO RIGHT

FRITZ GORO

American, born Germany, 1901–1986

Red laser light focused through a lens blasts a pin-point hole through a razor blade in a thousandth of a second, 1962

Illuminated coils of projector used to create laser light, 1962

Color transparencies from digital files

LIFE Picture Collection

GJON MILI

American, born Albania, 1904–1984

Stroboscopic image of intercollegiate champion gymnast Newt Loken doing back somersault on parallel bars, 1942

Stroboscopic image of Newt Loken on horse executing leg circle, 1942

Stroboscopic image of Newt Loken doing floor leaps, 1942

Gelatin silver prints

LIFE Picture Collection

Frame after Frame

While some *Life* photographers shot as many as three thousand frames per story, Margaret Bourke-White was more methodical and typically created about one hundred negatives per story. The negatives on view here—made in the aftermath of the Ohio River flood in Louisville, Kentucky—reveal the photographer capturing images from different vantage points and show her interest in the graphic impact of signage. Bourke-White’s juxtaposition of the billboard featuring a smiling white family touting “the American Way” and the “World’s Highest Standard of Living” above a line of black Americans waiting for flood relief assistance highlights disparities between advertising and reality, prosperity and struggle.

Frame after Frame

When the first photograph was taken in 1826, it was a dark, blurry image of a street scene in Nicéphore Niépce's workshop. The image was so dark that it had to be viewed in the light of a candle. It was a single frame, and it was the beginning of a new way of seeing the world.



Group of people standing in a line, possibly a historical scene or a group portrait.



SECTION 1

GETTING THE PICTURE

The first photograph was taken in 1826, and it was a dark, blurry image of a street scene in Nicéphore Niépce's workshop. The image was so dark that it had to be viewed in the light of a candle. It was a single frame, and it was the beginning of a new way of seeing the world.

The first photograph was taken in 1826, and it was a dark, blurry image of a street scene in Nicéphore Niépce's workshop. The image was so dark that it had to be viewed in the light of a candle. It was a single frame, and it was the beginning of a new way of seeing the world.

MARGARET BOURKE-WHITE

American, 1904–1971

At the Time of the Louisville Flood, 1937

Gelatin silver print

Museum of Fine Arts, Boston. The Howard Greenberg Collection—
Museum purchase with funds donated by the Phillip Leonian and
Edith Rosenbaum Leonian Charitable Trust

Digital negatives, 1937

LIFE Picture Collection

On Assignment

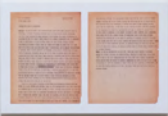
Life often planned stories focused on social issues. “Nurse Midwife” looked at the challenges faced by licensed nurse-midwives, primarily black women, in the impoverished US South. Even before it was assigned, editors outlined the story using language that reveals the systemic racism underpinning its conceptualization. Once photographer W. Eugene Smith received the assignment, he took a two-week midwifery course and interviewed candidates to be his subject, ultimately choosing Maude Callen. Smith and his assistant spent almost a month shadowing Callen in Pineville, South Carolina, as she performed births, made emergency house calls, held vaccination clinics, and taught classes at the state-run midwifery institute. Smith shot twenty-six hundred frames and wrote home about the intensity of the assignment. His contact sheets and prints of Callen’s varied and demanding work reflect more than *Life* originally outlined and would, he hoped, strike “a powerful blow . . . against the stupidity of racial prejudice.”

On Assignment



PHOTOGRAPH BY [Name]
[Date]
[Location]

All this happened while the world was still in the throes of the "Great War" and the United States had not yet entered the conflict. The soldiers who were sent to the front lines were often young boys who had just finished school and were not yet of legal age. They were sent to the front lines to do the most dangerous jobs, such as carrying messages, and they were often killed or wounded. The war was a tragedy for all those who fought in it, and it changed the lives of millions of people.



[Name]
[Date]



PHOTOGRAPH BY [Name]
[Date]
[Location]



NANCY GENET

American, 1912–2006

"Outline for Essay on 'Midwives,'" April 13, 1951

Facsimile

Center for Creative Photography, University of Arizona, Tucson

IN CASE

Contact sheets of negatives by W. Eugene Smith, 1951

Gelatin silver prints

LIFE Picture Collection

**Letter from photographer W. Eugene Smith to *Life*
associate editor Don Bermingham, July 21, 1951**

The New-York Historical Society, New York

CLOCKWISE FROM TOP LEFT

W. EUGENE SMITH

American, 1918–1978

Maude followed by a woman, hiking through forest, 1951

Gelatin silver print

Courtesy of International Center of Photography, New York.
The LIFE Magazine Collection, 2005

Nurse Midwife, 1951

Gelatin silver print

Museum of Fine Arts, Boston. The Howard Greenberg Collection—
Museum purchase with funds donated by the Phillip Leonian and Edith
Rosenbaum Leonian Charitable Trust

**Schoolyard parking lot with people gathered to see nurse
midwife, Maude Callen, South Carolina, 1951**

Gelatin silver print

Princeton University Art Museum. Fowler McCormick,
Class of 1921, Fund

Newborn baby in makeshift crib near cold stove, 1951

Gelatin silver print

Courtesy of International Center of Photography, New York.
The LIFE Magazine Collection, 2005

**Nurse midwife Maude Callen delivers a baby, Pineville,
South Carolina, 1951**

Gelatin silver print

Princeton University Art Museum. Fowler McCormick,
Class of 1921, Fund

Nurse midwife Maude Callen after 27 hours at work, 1951

Gelatin silver print

Princeton University Art Museum. Fowler McCormick,
Class of 1921, Fund

Shooting War

“Although we did not plan *Life* as a war magazine, it turned out that way,” reflected Luce. Covering conflicts required *Life* photographers to embed with the military. During World War II the US government granted four photographers, including Robert Capa, permission to photograph the Allied landing in Normandy, France, known as D-Day. Capa recounted parts of his experience in his “caption file,” detailed notes submitted with the photographer’s film but censored by the military before arriving at *Life*’s offices.

Known for his harrowing photographs of the Vietnam War, Larry Burrows commented, “You can’t photograph bullets flying through the air. . . . So it must be the wounded.” Engaging in this high-risk photojournalistic endeavor, both Capa and Burrows were killed on assignments in combat zones.

Shooting War

Photograph of the Vietnam War
The image shows a group of soldiers in a field, some are standing and some are crouching. They are wearing military uniforms and carrying equipment. The background is a hazy, outdoor setting.



1968
Photograph of the Vietnam War
The image shows a group of soldiers in a field, some are standing and some are crouching. They are wearing military uniforms and carrying equipment. The background is a hazy, outdoor setting.



LARRY BURTON
1968, 1969, 1970
Photograph of the Vietnam War
The image shows a group of soldiers in a field, some are standing and some are crouching. They are wearing military uniforms and carrying equipment. The background is a hazy, outdoor setting.



LEFT

ROBERT CAPA

American, born Hungary, 1913–1954

**American soldiers landing on Omaha Beach, D-Day,
Normandy, France, June 6, 1944**

Gelatin silver print

Courtesy of International Center of Photography, New York.
The Robert Capa and Cornell Capa Archive, Purchase, with funds
provided by the ICP Acquisitions Committee and John L. Steffens, 2007

BELOW

Contact sheets of negatives by Robert Capa, 1944

Gelatin silver prints

**Page from caption file for photographs taken
by Robert Capa, June 1944**

LIFE Picture Collection

LARRY BURROWS

British, 1926–1971

Reaching Out, Mutter Ridge, Vietnam, October 5, 1966

Dye transfer print

Princeton University Art Museum. Fowler McCormick,
Class of 1921, Fund

Four marines recover the body of a comrade under fire.

**On the right: French photographer Catherine Leroy,
who had flown in on a supply helicopter, October 1966**

Chromogenic print

Courtesy of the International Center of Photography, New York.
The LIFE Magazine Collection, 2005

IN CASE

MAYNARD PARKER

American, 1940–1998

**Page from caption file for photographs
taken by Larry Burrows, October 1966**

LIFE Picture Collection

LARRY BURROWS

British, 1926–1971

Photographs from Vietnam, October 1966

Color transparencies from digital files

LIFE Picture Collection

Shooting War



APRIL 1945

World War II, Iwo Jima, 1945

Marine Landing on Iwo Jima
APRIL 1945, IWO JIMA

APRIL 1945, IWO JIMA. The Marine Corps landed on Iwo Jima, a small island in the Pacific Ocean, during World War II.

The landing operation was a costly and difficult one. The Marines landed on the beach at Iwo Jima on February 19, 1945. The landing was the first time that the Marines had landed on a beach during World War II. The landing was a major victory for the Marines, as it gave them a strategic base for the attack on the main island of Iwo Jima. The landing was also a major victory for the United States, as it showed that the Marines were capable of landing on a beach during World War II.

Shooting War is a collection of photographs and documents that document the lives of soldiers during World War II. The collection includes photographs of soldiers in action, as well as letters and other personal documents. The collection is a powerful reminder of the sacrifices made by soldiers during World War II.



ROBERT CAPA

American, born Hungary, 1913–1954

Normandy Invasion on D-Day, Soldier Advancing through Surf, June 6, 1944

Gelatin silver print

Museum of Fine Arts, Boston. The Howard Greenberg Collection—Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum Leonian Charitable Trust

This photograph captures a soldier's view of D-Day, the Allied invasion of Normandy, France, during World War II. Only eleven of Robert Capa's photographs of the invasion are known today. Capa claimed to have shot more than one hundred frames, most of which he said *Life* accidentally destroyed while rushing them to press. Scholars question that episode's accuracy, though the scarcity of photographs of D-Day and this image's inclusion in *Life* publications at least eight times—as indicated on the back of the print—ensure its continued historical importance.

Verso of Robert Capa's **Normandy Invasion on D-Day, Soldier Advancing through Surf, 1944**, with notes added over subsequent decades

Museum of Fine Arts, Boston. The Howard Greenberg Collection—Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum Leonian Charitable Trust

Photographer and Reporter

Many *Life* stories involved a photographer-reporter team going on assignment and then submitting detailed caption files with each prenumbered roll of film. In 1961 reporter Will Lang Jr. and photographer Paul Schutzer were assigned to document the construction of the Berlin Wall, a barrier that separated communist East Berlin from democratic West Berlin. Lang's notes highlight his own opinions of what to look for among the captured images, revealing the reporter's integral role in the picture selection process.

In the case of J. R. Eyerman's photograph of captivated moviegoers wearing 3-D glasses, reporter Stan Flink's commentary reveals that the assignment's original focus was on the technology of 3-D film rather than on the audience.

Photographer and Reporter

Many 1940s studios had a photographer-reporter team going on assignments and then submitting detailed caption files with each processed roll of film. In 1941, reporter Bill Lang Jr. and photographer Paul Schutzer were assigned to document the conditions of the Berlin Block, a barrier that separated Communist East Berlin from democratic West Berlin. Lang's notes highlight his own opinions of what to look for among the captured images, creating the reporter's original role in the picture selection process.

In the case of J. M. Speer's photograph of captured investigators wearing 3-D glasses, reporter Stan Frank's commentary states that the assignment's original focus was on the technology of 3-D film rather than on the audience.



Bill Lang Jr. and Paul Schutzer, 1941



Stan Frank, 1941



J. M. Speer
Speer's photograph of captured investigators wearing 3-D glasses, 1941

Stan Frank's commentary states that the assignment's original focus was on the technology of 3-D film rather than on the audience.

Contact sheet of negatives by J. R. Eyerman, 1952

Gelatin silver print

LIFE Picture Collection

STAN FLINK

American, born 1924

**Page from caption file for photographs taken
by J. R. Eyerman, 1952**

LIFE Picture Collection

J. R. EYERMAN

American, 1906–1985

Audience watches movie wearing 3-D spectacles, 1952

Gelatin silver print

Museum of Fine Arts, Boston. The Howard Greenberg Collection—
Museum purchase with funds donated by the Phillip Leonian and
Edith Rosenbaum Leonian Charitable Trust

Life presented Eyerman's photograph of an audience screening *Bwana Devil*, the first full-length three-dimensional movie in color, as a standalone image rather than as part of an extended photographic story. It was published in a section titled "Miscellany" above text—also printed on the back of this photograph—recounting that it was the moviegoers wearing Polaroid glasses, and not the film and its new technology, that stole the show.

Verso of J. R. Eyerman's **Audience watches movie wearing 3-D spectacles, 1952**, with notes added over subsequent decades

Museum of Fine Arts, Boston. The Howard Greenberg Collection—
Museum purchase with funds donated by the Phillip Leonian and
Edith Rosenbaum Leonian Charitable Trust



1945年
南京大屠殺
南京大屠殺紀念館
南京大屠殺紀念館



1945年
南京大屠殺
南京大屠殺紀念館
南京大屠殺紀念館

WILL LANG JR.

American, 1914–1968

Pages from caption file for photographs taken by Paul Schutzer, August 30, 1961

LIFE Picture Collection

Contact sheet of negatives by Paul Schutzer, 1961

Gelatin silver print

LIFE Picture Collection

CLOCKWISE FROM TOP LEFT

PAUL SCHUTZER

American, 1930–1967

Commemorating death of East Berlin woman who tried to escape from sealed city, 1961

Barbed-wire tops Berlin Wall; West Berliners gather nearby, 1961

East German policeman flashes mirror into camera lenses of Western photographers, 1961

US tank with gun aimed at East German military vehicle on other side of Berlin Wall, 1961

Gelatin silver prints

LIFE Picture Collection

SECTION 2

CRAFTING PHOTO STORIES

These undeveloped rolls of film and captions files arrived at LIFE's offices, editorial teams selected images and determined how to adapt them for the printed page. The most elaborate of these would become photo essays, a visual format LIFE claimed to have invented. Photographers often shot thousands of images for a single story, and LIFE's magazine editors, such as Peggy Sargent (shown at right), and picture editors winnowed down the images to arrive at the final selection of photographs for a photo-essay, which generally ranged from five to eleven pages in length.

With photographic content finalized for photo-essays and other stories, the art director and layout artists collaborated with writers, researchers, and fact-checkers to construct each page. A story's subject could determine the approach to its appearance, as one art director explained: "One story may call for panels of continuity or action with one objective in mind. Another may call for a larger symbolic picture to set the mood and excite further interest in smaller pictures making other points."

This complex editorial process concluded when final layouts were sent by train on Saturday evening from New York to Chicago, where the magazine would be printed by A. H. Donnelly & Sons starting Monday. Every Friday LIFE appeared on newsstands and in subscribers' mailboxes.



HOW LIFE'S PHOTOGRAPHIC IMPACT



SECTION 2

CRAFTING PHOTO STORIES

Once undeveloped rolls of film and caption files arrived at *Life's* offices, editorial teams selected images and determined how to adapt them for the printed page. The most elaborate of these would become photo-essays, a visual format *Life* claimed to have invented. Photographers often shot thousands of images for a single story, and *Life's* negative editors, such as Peggy Sargent (shown at right), and picture editors winnowed down the images to arrive at the final selection of photographs for a photo-essay, which generally ranged from five to eleven pages in length.

With photographic content finalized for photo-essays and other stories, the art director and layout artists then collaborated with writers, researchers, and fact-checkers to construct each page. A story's subject could determine the approach to its appearance, as one art director explained: "One story may call for panels of continuity or action with one objective in mind. Another may call for a larger symbolic picture to set the mood and excite further interest in smaller pictures making other points."

This complex editorial process concluded when final layouts were sent by train on Saturday evening from New York to Chicago, where the magazine would be printed by R. R. Donnelley & Sons starting Monday. Every Friday *Life* appeared on newsstands and in subscribers' mailboxes.



Small text caption for the photograph to the right.



Small text caption for the photograph to the right.



***Life* photo editor Natalie Kosek reviews photographs, 1946**

Gelatin silver print

LIFE Picture Collection

***Life* magazine editorial staff at work, left to right: Wilson Hicks, Daniel Longwell, John Billings, Hubert Kay, Margaret Bassett, and Howard Richmond, 1937**

Gelatin silver print

LIFE Picture Collection

Making a Layout

Photographic stories came alive in *Life's* layout department. Editors reviewed draft layouts and caption text, often pinning layout mock-ups on boards to make final selections. *FYI*, Time Inc.'s internal newsletter, detailed this process in a story (at right) featuring award-winning art director Charles Tudor and managing editor Edward K. Thompson.

Few layout mock-ups exist today because they were ephemeral steps along the way to the printed page. Those that do—three are on view in these cases—show experimentation with the scale, placement, and impact of the photographs. Placeholder text indicates that the pictorial message came first.



WOMEN IN THE SOUTHERN PRODUCTIONS



WOMEN IN THE SOUTHERN PRODUCTIONS



HORSEMATE LAY MAYER THER



WOMEN IN THE SOUTHERN PRODUCTIONS



BELOW

Page from *FYI*, Time Inc. internal newsletter, July 27, 1951

New-York Historical Society, New York

AT RIGHT

Layout mock-ups for “The Compassion of Americans Brings a New Life for Flavio,” July 1961

Photographs by Gordon Parks, *Flávio After Asthma Attack, Rio de Janeiro, Brazil*; Carl Iwasaki, Flávio being treated in Denver and Flávio on swingset, Denver

Gelatin silver developed-out paper photographs and printed text panels on paperboard

The Gordon Parks Foundation

Spread from “The Compassion of Americans Brings a New Life for Flavio,” *Life*, July 21, 1961

Photographs by Gordon Parks, left; Carl Iwasaki, right

Princeton University Art Museum

Altering Images

Life often altered photographs for the printed page. Layouts sometimes necessitated the cropping of an image; for example, small slivers of the top and bottom of David Douglas Duncan's Korean War image were cropped out when it appeared in *Life*.

Other photographs, such as W. Eugene Smith's view from a World War II bunker, were retouched for clarity, with a dangling piece of metal visible on both the press print and the inverted contact sheet airbrushed out of the published version.

At the most extreme, *Life* might fabricate an image. A photocollage in which Soviet leader Nikita Khrushchev's head is no longer centered directly below the Lincoln Memorial—in contrast to the published image—reveals experimentation with how best to visualize historical American values over Soviet communism.

Altering Images



LIFE often altered photographs for the printed page. Caption captions accompanied the cropping of an image. For example, some shots of the top and bottom of David Douglas (Langer), Korean War image were cropped but when it appeared in *LIFE*.

Other photographs, such as M. Eugene Smith's view from a boat on the Nile, were retouched for clarity, with a straightening piece of metal visible on both the press print and the inverted contact sheet selected out of the published version.

In the most extreme, *LIFE* might fabricate an image. A photograph in which Soviet leader Nikita Khrushchev's head is no longer centered directly below the Chinese Nationalist air control jet by the published image, reveals experimentation with how best to visualize historical American values from Soviet communists.

RIGHT

**Spread from "There was a Christmas in Korea" *Life*,
December 25, 1950**

Photographs by David Douglas Duncan

Princeton University Art Museum

FAR RIGHT

DAVID DOUGLAS DUNCAN

American, 1916–2018

**Near the end of the road soldiers look but do not stop
as they pass the bodies of men killed in the last Chinese
ambush. These dead were picked up later, 1950**

Gelatin silver print

Courtesy of International Center of Photography, New York.
The LIFE Magazine Collection, 2005

W. EUGENE SMITH

American, 1918–1978

Battle of Iwo Jima—Aftermath, from this blockhouse in face of the ridge overlooking the Marines beachhead, 4-T gun and dead Japanese soldier on left shelled everything that moved, 1945

Gelatin silver print

Collection of the Board of Governors of the Federal Reserve System.
Gift of Leo and Nina Pircher

Spread from "The Battlefield of Iwo," *Life*, April 9, 1945

Photograph by W. Eugene Smith

Princeton University Art Museum

Contact sheet of negatives by W. Eugene Smith, 1945

Gelatin silver print

LIFE Picture Collection

**Spread from "Khrushchev Confronts the Republic," *Life*,
September 28, 1959**

Photograph by Burton Glinn (American, 1925–2008)

Princeton University Art Museum

**Mock-up of Nikita Khrushchev in front of the Lincoln
Memorial, 1959**

Photographs by Burton Glinn

Photocollage on board

LIFE Picture Collection

Positioning an Icon

Negative editors made indispensable decisions, and many photographers felt these editors shaped their careers. Markings on this contact sheet attest to the discerning eye of one such negative editor, who not only chose the best of Alfred Eisenstaedt's four shots of a sailor kissing a nurse but also suggested how to crop it to increase its impact in layout. *Life* printed this photograph full-page, giving it pride of place among the sixty-eight images comprising its coverage of victory celebrations at the end of World War II. This path to becoming an iconic photograph—a widely recognized and remembered image—began with a negative editor.

Positioning an Icon



1947
Billboard advertisement for the film "The Girl in the White Dress" (1947). The advertisement features a photograph of a woman in a white dress dancing, which is the same photograph as the one in the adjacent display case. The text on the billboard reads "THE WIFE OF MAJ. BILL DEWEE DANCES TO MUSIC".



Negative editors made judicious decisions, and many photographs like those without impact that carried. However, in the context of the United States in the declining age of our such negative editor, who not only chose the best of all but also suggested how to crop it to increase its impact. In 1947, I printed the photograph of a woman in a white dress dancing in the only eight images comprising the coverage of victory celebrations at the end of World War II. The path to becoming an iconic photograph - widely recognized and remembered image - began with a negative editor.

1947
Billboard advertisement for the film "The Girl in the White Dress" (1947). The advertisement features a photograph of a woman in a white dress dancing, which is the same photograph as the one in the adjacent display case. The text on the billboard reads "THE WIFE OF MAJ. BILL DEWEE DANCES TO MUSIC".

RIGHT

Spread from "Victory Celebrations," *Life*, August 27, 1945

Photographs by ACME Newspictures, top left; Earl Hense, top right; *Miami Herald*, bottom; Alfred Eisenstaedt, right page

LIFE Picture Collection

Contact sheet of negatives by Alfred Eisenstaedt, 1945

Gelatin silver print, printed ca. 1955

LIFE Picture Collection

FAR RIGHT

ALFRED EISENSTAEDT

American, born Germany, 1898–1995

VJ Day in Times Square, New York City, 1945

Gelatin silver print

Collection of Alan and Susan Solomont

Building a Photo-Essay

Margaret Bourke-White knew how to build a compelling narrative through photographs. For her assignment on female industrial labor during World War II, she shot tight portraits of a diverse group of workers, including the African American Lugrash Larry, the Croatian-born Katherine Mrzljak, the Mexican American Dolores Macias, and the North Dakotan Lorraine Gallinger. *Life's* layout department chose one female worker for the issue's cover and arranged ten of Bourke-White's portraits to form the centerpiece of her photo-essay "Women in Steel." The grid offered a vision of women equal in size and stature, attempting to normalize wartime female labor across racial and ethnic lines at a time of segregation and xenophobia. The crafting of this photo-essay aligned with the Office of War Information's strategies to encourage female magazine readers to join the war effort.



Women in Steel
 A photo-essay by Margaret Bourke-White, 1945. The essay depicts the women of the War Relocation Authority (WRA) who worked in the steel mills of the West Coast during World War II. The essay is a collection of 12 black and white photographs, each with a caption, arranged in a grid. The photographs show women in various roles, from operating machinery to working in administrative offices. The captions provide context for each image, highlighting the challenges and contributions of these women during the war.



Building a Photo-Essay

Margaret Bourke-White knew how to build a compelling narrative through photography. Her assignment as female industrial photographer during World War II, like other high-profile women of a diverse group of workers, including the African American migrant army, the Chinese-born industrial workers, the Mexican American soldiers, the US, and the South American women soldiers. She used her assignment to show the female workers for the war's cause and arranged for Bourke-White's portrait to be the centerpiece of the photo-essay "Women in Steel." The grid of 12 photos of women in steel mills and other roles, arranged in a grid, is a powerful statement on the role of women in the war effort. The caption of the photo-essay is placed with the Office of the Information Strategy to encourage female workers to join the war effort.

Women in Steel
 A photo-essay by Margaret Bourke-White, 1945. The essay depicts the women of the War Relocation Authority (WRA) who worked in the steel mills of the West Coast during World War II. The essay is a collection of 12 black and white photographs, each with a caption, arranged in a grid. The photographs show women in various roles, from operating machinery to working in administrative offices. The captions provide context for each image, highlighting the challenges and contributions of these women during the war.



RIGHT

MARGARET BOURKE-WHITE

American, 1904–1971

Flame Burner Ann Zarik, 1943

Gelatin silver print, printed ca. 2000

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund

FROM TOP, LEFT TO RIGHT

MARGARET BOURKE-WHITE

American, 1904–1971

Blast furnace cleaner Katherine Mrzljak, Carnegie-Illinois Steel Corporation, 1943

Steel worker Theresa Arana, Carnegie-Illinois Steel Corporation, 1943

Flame cutter Audrey Mae Hulse, American Bridge Company, 1943

Metallurgical observer Lorraine Gallinger, Carnegie-Illinois Steel Corporation, 1943

Blast Furnace Laborer Lugrash Larry, Carnegie-Illinois Steel Corporation, 1943

Welder Blanche Jenkins, Carnegie-Illinois Steel Corporation, 1943

Blacksmith's helper Victoria Brotko, 1943

Blast furnace cleaner Dolores Macias, Carnegie-Illinois Steel Corporation, 1943

Flame burner Ann Zarik at Armor Plate Division, Carnegie-Illinois Steel Corporation, 1943

Gelatin silver prints

LIFE Picture Collection

IN CASE

***Life*, August 9, 1943**

Cover photograph by Margaret Bourke-White

Princeton University Art Museum

Spread from “Women in Steel,” *Life*, August 9, 1943

Photographs by Margaret Bourke-White

Princeton University Art Museum

LEFT

Digital spreads from “Women in Steel,” *Life*, August 9, 1943

MARGARET BOURKE-WHITE

American, 1904–1971

**Blast furnace cleaner Bernice Daunora,
Carnegie-Illinois Steel Corporation, 1943**

Gelatin silver print

LIFE Picture Collection

Margaret Bourke-White's photographs often portrayed individuals as representatives of larger communities. For a story originally titled "Women in Defense Industry,"—as printed on the back of this photograph—Bourke-White shot valorizing portraits of female steel workers during World War II. Bourke-White depicts Bernice Daunora wearing what *Life* describes as a breathing apparatus to protect her from the blast furnace fumes.

Verso of Margaret Bourke-White's **Blast furnace cleaner
Bernice Daunora, Carnegie-Illinois Steel Corporation, 1943,**
with notes added over subsequent decades

LIFE Picture Collection

Aligning Image with Text

Life invited readers of its September 27, 1963, issue to imagine the “dark and hopeless” world of twelve-year-old Sarah Jean Collins, a survivor of the white supremacist bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, which killed four girls. The article quotes at length a white Birmingham lawyer who laid blame for the racial violence on everyone who had “contributed to the popularity of hatred.” This condemnation was echoed by *Life*’s use of Frank Dandridge’s intensely intimate photograph of Collins, a choice underscored by a variant in which a woman and a man flank the girl’s hospital bed. In the published image Dandridge takes up the woman’s position, framing an image in which he—and therefore each viewer—hovers over Collins in a bedside vigil of concern.

Aligning Image with Text

Life invited readers of its September 23, 1956, issue to imagine the "dark and hopeless" world of twelve-year-old Sarah Jean Collins, a survivor of the white supremacist bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, which killed four girls. The article quotes at length a white Birmingham lawyer who had "contributed to the popularity of hatred." This condemnation was echoed by Life's use of Frank Dendridge's intensely intimate photograph of Collins, a choice underscored by a variant in which a woman and a man flank the girl's hospital bed. In the published image Dendridge takes up the woman's position, flipping an image in which he—and therefore each viewer—hovers over Collins in a bedside vigil of concern.



Black Americans
The Birmingham bombing of the Sixteenth Street Baptist Church in 1956 was a pivotal moment in the American civil rights movement. The photograph of Sarah Jean Collins, a young girl who survived the bombing, is a powerful image that captures the human cost of the violence. The image is framed by a white border, which emphasizes the girl's presence and the tragedy of her situation. The photograph is displayed on a white pedestal, which further highlights its significance as a historical document and a symbol of the struggle for equality.

Disparities between Image and Text

A photo essay on racial protest in Birmingham, Alabama, exemplifies the disjunction that sometimes arose between Life's images and text. The opening photograph of Collins (shown nearby) aligns Life's predominantly white readers with the protesting "freighters," while the article's title—"This Fight's Not Just About Us"—underscores the futility of their actions in a period of intense civil protest by Black Americans. A sequence of photos showing protesters with signs is accompanied by text suggesting that the protesters provoked the attacks. In contrast, earlier photos submitted with Moore's film recall the public for "holding on with clubs and dogs" and note that protesters threw "rocks and bricks" into their "hating against the budgetary taxes. Although Moore's images succeeded in showing that the white authorities were the aggressors in the Birmingham protests, the first picture on Black participants, and the first page is given over to reactions from "white" writers.



FRANK DANDRIDGE

American, born 1938

Birmingham Bombing Victim Sarah Jean Collins, 1963

Gelatin silver print

LIFE Picture Collection

**Spread from "Birmingham: An Alabaman's Great Speech
Lays the Blame," *Life*, September 27, 1963**

Photograph by Frank Dandridge

LIFE Picture Collection

FRANK DANDRIDGE

American, born 1938

Birmingham Bombing Victim Sarah Jean Collins, 1963

Gelatin silver print

LIFE Picture Collection

Life editors selected this print from nearly four hundred images taken by Frank Dandridge following the bombing of the 16th Street Baptist Church in Birmingham, Alabama, by members of the Ku Klux Klan. It places *Life's* mostly white viewers in an intimate confrontation with Sarah Jean Collins's cut and bandaged face. As a black man, Dandridge would have had access to Collins's bedside in the University of Alabama's segregated hospital, enabling him to construct this vision of concern.

Verso of Frank Dandridge's **Birmingham Bombing Victim Sarah Jean Collins, 1963**, with notes added over subsequent decades

LIFE Picture Collection

Disparities between Image and Text

A photo-essay on racial unrest in Birmingham, Alabama, exemplifies the incongruities that sometimes arose between *Life's* images and text. The opening photograph by Charles Moore visually aligns *Life's* predominantly white readers with the attacking firefighters, while the article's title—"They Fight a Fire That Won't Go Out"—underscores the futility of their actions in a period of intense civic protests by black Americans. A sequence of police attacking protesters with dogs is accompanied by text suggesting that the protestors provoked the attacks. In contrast, caption files submitted with Moore's film indict the police for "moving in with clubs and dogs" and note that protestors threw "rocks and bricks" only after battling against the firefighters' hoses. Although Moore's images succeeded in showing that the white authorities were the aggressors and the black protestors victims, the text quotes no black participants, and the final page is given over to reactions from "shaken" whites.

Disparities between Image and Text

A photo essay on racial unrest in Birmingham, Alabama, exemplifies the message crises that sometimes arose between JPL's images and text. The opening photograph by Curtis (above) shows clearly angry JPLs peacefully with readers with the attacking firefighters, while the article's title—“They Fight as If They Didn't Care”—undermines the loyalty of their actions in a period of intense civil protests by black Americans. A sequence of photos striking protesters with dogs is accompanied by text suggesting that the policemen produced the articles. In contrast, caption first identified with Major's film about the police for “moving in with clubs and dogs” and later protesters threw the “hoses and tanks” only after beating against the firehoses’ hoses. Although Major's images tended to present that the white authorities used the aggression and the black protesters actions, the best quality is black participants, and the four-page spread later to react from “blacks” where



Major's Images
The Birmingham, Alabama, civil unrest of 1963 is a landmark event in the American Civil Rights Movement. Major's images of the protests and the violence against protesters are a powerful testament to the struggle for equality and justice. The images show the police using fire hoses and dogs against the protesters, a tactic that shocked the nation and the world. Major's images also show the protesters' determination and courage in the face of such violence. The images are a testament to the power of non-violent resistance and the strength of the human spirit.



FROM LEFT

CHARLES MOORE

American, 1931-2010

Attacked by police dogs, Birmingham, May 3, 1963, 1963

Gelatin silver print

Museum of Fine Arts, Boston. The Howard Greenberg Collection—
Museum purchase with funds donated by the Phillip Leonian and Edith
Rosenbaum Leonian Charitable Trust

**Police dogs are turned onto protesters during a civil rights
demonstration, Birmingham, Alabama, May 3, 1963**

Gelatin silver print

Ryerson Image Centre, Toronto. The Black Star Collection

**Police using dogs to attack civil rights demonstrators,
Birmingham, Alabama, May 3, 1963**

Gelatin silver print

International Center of Photography, New York. The LIFE Magazine
Collection, 2005

IN CASE, FROM LEFT

MIKE DURHAM

American, born 1935

**Page from caption file for photographs taken by
Charles Moore, May 1963**

LIFE Picture Collection

**Spreads from "They Fight a Fire That Won't Go Out," *Life*,
May 17, 1963**

Photographs by Charles Moore

Princeton University Art Museum



1. The photograph shows the interior of a large industrial building, possibly a factory or workshop, with various pieces of machinery and equipment visible. The scene is dimly lit, with light coming from overhead fixtures.

2. The photograph shows a busy industrial floor, likely a factory, with several workers in dark clothing engaged in various tasks. The floor is cluttered with machinery and equipment.

3. The photograph shows a large, curved industrial structure, possibly a bridge or a large pipe, supported by a network of beams and scaffolding. A few workers are visible at the base of the structure.

FROM LEFT

ALBERT FENN

American, 1913–1995

***Life* magazine on an automated printing press at
R. R. Donnelley & Sons, Chicago, ca. 1956**

Gelatin silver print

LIFE Picture Collection

***Life* magazine in production at R. R. Donnelley & Sons,
Chicago, ca. 1957**

Gelatin silver print

LIFE Picture Collection

***Life* magazine copies, affixed with address labels, flow down
a conveyor track to the shipping area, R. R. Donnelley & Sons,
Chicago, April 1962**

Gelatin silver print

LIFE Picture Collection

SECTION 3

LIFE'S
PHOTOGRAPHIC IMPACT

From its earliest issues with an unassuming and deliberate focus to the high-tech, multi-media, global presence and reach, LIFE magazine's evolution over time was a result of its editorial vision and success. The magazine's circulation rose from 100,000 in 1936 to over 10 million in 1970. Through its pioneering work, the magazine has shaped the visual landscape of the 20th century. The magazine has been regularly ranked as one of the most influential magazines in the world. Readers still are passionately consumed with photography. They continue to draw inspiration from LIFE editors, particularly the work of special editors, and most of all, the magazine's commitment to journalism and the magazine.

LIFE also participated in our mission by supporting its photography and using its technical capabilities and business savvy to advance its competitors. The use of advanced, business camera culture and distribution technology from the magazine, and LIFE was completed in mid-1970s, and LIFE was completed in mid-1970s, and LIFE was completed in mid-1970s, and LIFE was completed in mid-1970s.



SECTION 3

LIFE'S PHOTOGRAPHIC IMPACT

From its earliest issues sold on newsstands and delivered to homes in late 1936, *Life* realized its potential power and reach. The magazine's circulation went from 1 to 2 million between its first and second year, and it peaked at more than 8.5 million in 1969. Estimates for pass-along readership—the number of people who shared each copy of *Life* in spaces like waiting rooms and offices—suggest that the magazine may have regularly reached about one in four people in the United States. Readers did not passively consume *Life*'s photographs. They responded to them by writing letters to *Life*'s editors, purchasing extra copies of special editions, and even offering assistance to individuals profiled in the magazine.

Life also perpetuated its own influence by repackaging its photographs and using its technical sophistication and business savvy to outpace its competitors. The rise of television, however, caused audiences and advertisers to move away from illustrated magazines, and *Life* was compelled to end its weekly run after 1,864 issues on December 29, 1972.

1941-1945
The photograph shows a group of people, possibly a family, standing in front of a large, multi-story building, likely a residential or institutional structure. The image is a black and white photograph, and the subjects are dressed in attire consistent with the early 20th century. The building's architecture features multiple windows and a prominent entrance.

1941-1945
The photograph depicts a person standing on a wooden structure, possibly a pier or a boat deck, with a body of water visible in the background. The individual is wearing a dark jacket and light-colored pants. A large, cylindrical object, possibly a barrel or a container, is positioned in the foreground.

1941-1945
The photograph shows two individuals, a man and a woman, standing in what appears to be a kitchen or a food service area. The man is on the left, wearing a dark jacket and a hat, and the woman is on the right, wearing a light-colored dress. They are both looking towards the camera. The background shows a counter and some equipment.



LEFT TO RIGHT

**A newsstand customer reaches for *Life's* first issue,
New York City, December 1936**

Gelatin silver print

LIFE Picture Collection

**American soldiers on the front lines read *Life* and
Newsweek during World War II, 1944**

Gelatin silver print

LIFE Picture Collection

RALPH MORSE

American, 1917–2014

**A sailor relaxes aboard a US Navy cruiser while reading
a copy of *Life* during World War II, 1942**

Gelatin silver print

LIFE Picture Collection

MYRON H. DAVIS

American, 1919–2010

Mail carrier delivering *Life* magazine to subscriber, 1958

Gelatin silver print

LIFE Picture Collection

Life as a Brand

Life's immediate popular success quickly transformed the magazine into a recognizable brand. The magazine's tenth-anniversary cover self-consciously reinforced its iconic status with a black-and-white photograph of a ten-year-old girl holding the first issue with only *Life's* bold red logo printed in color. *Life* inspired a host of copycat picture magazines in Europe and the United States as early as 1938, many of which mirrored its cover design. Responding to a desire for consistent coverage of black American experiences, *Ebony* magazine built on *Life's* successful picture magazine format. It adopted *Life's* red logo box while also innovatively publishing color photographic covers nearly a decade before *Life* would consistently publish its own color covers.

Life as a Brand

LIFE's immediate popular success quickly transformed the magazine into a household brand. The magazine's health and beauty content will automatically reinforce its iconic status with a touch of artistic photography of a new genre will get leading the first issue with early LIFE's bold and huge printed in color. LIFE magazine's focus of cultural and political magazines in Europe and the United States as early as 1941, many of which contained to cover things. Reporting is critical for consistent coverage of such American experiences. Many reporters took the LIFE's traditional print magazine format. It embraced LIFE's and LIFE's how while also immediately publishing color printing rights were ready to be made before LIFE would consistently publish its own color covers.



Small informational text block located to the right of the magazine display.

FAR LEFT

Life, November 25, 1946

Cover photograph by Hebert Gehr

LIFE Picture Collection

CLOCKWISE FROM TOP LEFT

Nuit et Jour, August 23, 1945

Ebony, August 1947

Match, November 3, 1938

Picture Post, August 5, 1939

Heute, March 15, 1947

Point de Vue Images du Monde, June 29, 1950

Princeton University Art Museum

Repurposing Photographs

Life's editors archived photographic negatives and prints by staff and freelance photographers in an image library called the picture morgue. Once published in *Life*, these photographs retained their cultural relevance even beyond the pages of the magazine: *Life* repackaged photographs thematically into Educational Reprints to extend its news coverage into schools and libraries; Henri Cartier-Bresson chose for the cover of his book *People of Moscow* the same photograph featured on an earlier *Life* cover; and the art historian Irving Sandler appropriated Nina Leen's group portrait for the frontispiece of his book codifying the Abstract Expressionist movement in American art.

Repurposing Photographs

LIFE's editors selected photographs, negative and prints by staff and freelance photographers in an image story called the picture magazine. These additional to life. These photographs entered their cultural relevance were beyond the pages of the magazine. LIFE repurposed photographs, historically via Educational Reports to assist in new coverage. The school and Science, Health, Cancer Research show for the cover of the book. People of African the same photograph featured on an earlier LIFE cover and the art historian Irving Lander appreciated this work group portrait for the repurposing of his book, including the Abstract Expression movement in American art.



...

...



TOP

"Negro History: The Mobilization of Black Strength," *Life Educational Reprint 63*, 1969

Cover photograph by Charles Moore (American, 1931–2010)

"Gandhi: The Nonviolent Activist," *Life Educational Reprint 17*, ca. 1968

Cover photograph by Margaret Bourke-White (American, 1904–1971)

"Threatened America: Fight over the Wilderness," *Life Educational Reprint 93*, 1970

Cover photograph by John Loengard (American, born 1934)

LIFE Picture Collection

MIDDLE

***Life*, January 17, 1955**

Cover photograph by Henri Cartier-Bresson (French, 1908–2004)

Princeton University Art Museum

***The People of Moscow* (1955)**

By Henri Cartier-Bresson

Princeton University Art Museum

BOTTOM

Spread from "The Metropolitan and Modern Art," *Life*, January 15, 1951

Photograph by Nina Leen (American, born Russia, 1909/1914–1995)

LIFE Picture Collection

***The Triumph of American Painting: A History of Abstract Expressionism* (1970)**

By Irving Sandler (American, 1925–2018)

Frontispiece photograph by Nina Leen

Princeton University Art Museum

Reader Responses

Life took reader feedback seriously, tracking reactions from its largely white, middle-class audience, especially when covering a controversial topic. For instance, reviewing reader responses to Carl Mydans's "Tule Lake," a photo-essay on a California incarceration camp for Japanese and Japanese Americans during World War II, reveals which letters to the editor *Life* decided to print in subsequent issues and the racist and xenophobic responses that the editors elected not to print. Two published letters criticize the treatment of the incarcerated pictured by Mydans, while *Life*'s internal reader report—a summary of all letters to the editor—notes unpublished responses from seventeen readers who proclaim that they "hate all Japs."

Reader Responses

Life book reader feedback surveys, tracking responses from its largely white, middle-class audience, repeatedly asked readers to comment on their favorite images, assessing reader responses to Life Magazine's "War Color" program as well as a dedicated information center for Japanese and Japanese-Americans during World War II, readers which believe to be about a life-saving program in a bombing-ravaged town, and the race and ethnographic responses that the editors selected for the print. Not published before critics on the treatment of the newspaper's photos in history, which Life's second reader report - a summary of all letters to the editor - includes a separate response for comments readers who provided that they "kiss of life".



Life Magazine
War Color
1945-1946



Repurposing Photographs

Life Magazine
War Color
1945-1946

LEFT TO RIGHT

CARL MYDANS

American, 1907–2004

Drum majorettes at Japanese incarceration camp,

Tule Lake, California, 1944

Gelatin silver print

LIFE Picture Collection

Roll call is taken by the US Army at Japanese incarceration

camp, Tule Lake, California, 1944

Gelatin silver print

LIFE Picture Collection

A game of basketball at Japanese incarceration camp,

Tule Lake, California, 1944

Gelatin silver print

LIFE Picture Collection

Young man playing guitar in the stockade, Tule Lake

incarceration camp, California, 1944

Gelatin silver print

Courtesy of International Center of Photography, New York.

The LIFE Magazine Collection, 2005

IN CASE, FROM LEFT

Page from "Tule Lake," *Life*, March 20, 1944

Photographs by Carl Mydans

Princeton University Art Museum

Page from "Letters to the Editors," *Life*, April 10, 1944

LIFE Picture Collection

BEULAH HOLLAND

American, 1909–2007

"Report on the March 20th Issue," April 24, 1944

Microfilm facsimile

The New-York Historical Society, New York

AT LEFT

Digital spreads from "Tule Lake," *Life*, March 20, 1944

Positioning an Icon



View of Carl Mydans's photograph *New arrivals at Japanese Internment camp, San Luis, California, 1942*, with notes added over subsequent decades.

LIFE Picture Collection

Handwritten notes on the back of the photograph describe "New Japanese" arriving at the San Luis Internment camp in Northern California from the Minicoin War Relocation Camp in Southern California. The note "Shot in LA March 30" and "Thomson Edition" suggest that the international reach of LIFE's commercial photography allowed San Luis. During World War II, LIFE collaborated with the US Army to create after-attack, acknowledge their issues of the magazine to distribute to their deployed soldiers.

LIFE 100
A historical moment captured by LIFE Photo Studio
New York City, December 1950
© 2000 LIFE Photo Studio
LIFE Picture Collection

Historical edition on the front cover of LIFE and
National Geographic Magazine, May 6, 1942
© LIFE Photo Studio
LIFE Picture Collection

WALTER WINSTON
November 1941, 1942
A LIFE 100th edition LIFE Photo cover photo featuring
a group of the young World War II soldiers
© LIFE Photo Studio
LIFE Picture Collection

WINSTON S. WOODS
November 1941, 1942
Part of the following LIFE magazine to celebrate LIFE
© LIFE Photo Studio
LIFE Picture Collection

CARL MYDANS

American, 1907–2004

**New arrivals at Japanese incarceration camp,
Tule Lake, California, 1944**

Gelatin silver print

LIFE Picture Collection

Verso of Carl Mydans's photograph **New arrivals at Japanese incarceration camp, Tule Lake, California, 1944**, with notes added over subsequent decades

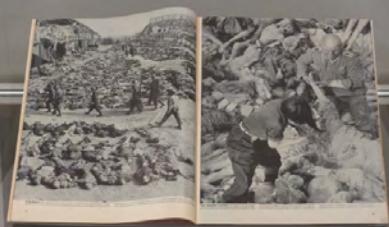
LIFE Picture Collection

Handwritten text on the back of this photograph describes "disloyal Japanese" arriving at the Tule Lake incarceration camp in Northern California from the Manzanar War Relocation Center in Southern California. The red "Used in *Life* March 20 1944" and "Overseas Edition" stamps signal the international reach of *Life's* controversial photo-essay about Tule Lake. During World War II, *Life* collaborated with the US Army to create lighter-weight, advertisement-free issues of the magazine to distribute to forces deployed overseas.

Publishing Holocaust Photographs

“Dead men will have indeed died in vain if live men refuse to look at them.” That editorial declaration accompanied one of the first photo-essays to picture the death and devastation in recently liberated German concentration camps at the end of World War II. These photographs by four *Life* staff photographers—printed in vivid detail at large scale with minimal surrounding

text—challenged readers to contend visually with gruesome Nazi atrocities, even if *Life* refused to identify any of the victims as Jews. *Time* and *Newsweek*, in contrast, published fewer photographs and diminished imagery of the camp’s horrors by recycling shots from news agencies like ACME Newspictures and presenting them as small illustrations amid long articles.



Publishing Holocaust Photographs

“It took more will than most could or even if they were willing to look at things. They editorialized, they decided, they decided to publish.”
 —George Foster, *George Foster: American Photographer*, 2000

“I think I’d rather not have a photograph of a child in a gas chamber. I think I’d rather not have a photograph of a child in a gas chamber.”
 —George Foster, *George Foster: American Photographer*, 2000

Spread from “American,” *Am.*, May 2, 1943.
 Photograph by George Foster (Black, 1943).
 52(1), left page, and right page, top: Wolfgang
 Reuter (White, 1943); (1943), right page,
 bottom.

Spread from “Was Policy of Organized Murder
 Backed Enough to Kill Hitler’s Movement,”
Am. 38, 1943.
 Photograph by ACM, Neophrosyne and Sigal
 Czig from Resistant Press.

Reprinted through the Museum.

Spread from “Amidst the,” *Am.*, May 2, 1943.
 Photographs by William Vandivert (American,
 1943–1945).

Spread from “Foreign News Column,” *Flow*,
 April 30, 1943.
 Photograph by AP/ACE/Newsphoto.

Photo: Universitäts- und Landesbibliothek Bonn

Spread from “Amidst the,” *Am.*, May 2, 1943.
 Photographs by John Thoreson (American,
 1943–1945), left page; George Foster,
 right page.

Photo: University of Michigan

Spread from "Atrocities," *Life*, May 7, 1945
Photographs by George Rodger (British, 1908–1995), left page, and right page, top; Margaret Bourke-White (American, 1904–1971), right page, bottom

Spread from "Nazi Policy of Organized Murder Blackens Germany for All History," *Newsweek*, April 30, 1945
Photographs by ACME Newspictures and Signal Corp from Associated Press
Princeton University Art Museum

Spread from "Atrocities," *Life*, May 7, 1945
Photographs by William Vandivert (American, 1912–1989)

Spread from "Foreign News: Germany," *Time*, April 30, 1945
Photograph by ACME Newspictures
Princeton University Art Museum

Spread from "Atrocities," *Life*, May 7, 1945
Photographs by John Florea (American, 1916–2000), left page; George Rodger, right page
Princeton University Art Museum

International Reach

Gordon Parks's photographs of poverty in Brazil exemplify *Life's* international coverage during the 1960s, which tended to reinforce government narratives about the danger of communist expansion at the height of the Cold War between the United States and the Soviet Union.

Originally intended by *Life's* editors to show how widespread poverty could provide fertile ground for communism, this story focused on young Flávio da Silva, living in one of Rio de Janeiro's working-class neighborhoods known as favelas, with his family of ten. The photo-essay prompted readers to mail in \$27,498—more than \$235,000 in today's dollars—within a year to support Flávio's medical treatment in Denver and to fund the da Silvas' new home in Rio. The Brazilian publication *O Cruzeiro* rejected this US paternalism and sent Henri Ballot to photograph New York City's urban poor. Ballot's focus on a young Puerto Rican boy and his family mimicked Parks's images, drawing attention to the racial and social inequities in the United States.

International Reach

Gordon Park's photographs of poverty in Brazil exemplify LIFE's international coverage during the 1950s, which tended to reinforce government narratives about the danger of communist expansion at the height of the Cold War between the United States and the Soviet Union. Originally intended by LIFE's editors to show how widespread poverty could provide fertile ground for communism, this story focused on young Filipe da Silva, living in one of Rio de Janeiro's working-class neighborhoods known as favelas, with his family of six. The photo essay prompted readers to mail in \$0.25 to in just eight days to support Filipe's medical treatment in Denver and to fund the da Silva's new home in Rio. The Brazilian publication O Cruzeiro rejected this US promotion and sent Henri Ballot to photograph New York City's urban poor. Ballot's focus on a young Puerto Rican boy and his family mimicked Park's images, drawing attention to the racial and social inequities in the United States.



EXHIBIT
LIFE Magazine, Vol. 31, No. 1, 1950
LIFE Magazine, Vol. 31, No. 2, 1950
LIFE Magazine, Vol. 31, No. 3, 1950
LIFE Magazine, Vol. 31, No. 4, 1950
LIFE Magazine, Vol. 31, No. 5, 1950
LIFE Magazine, Vol. 31, No. 6, 1950
LIFE Magazine, Vol. 31, No. 7, 1950
LIFE Magazine, Vol. 31, No. 8, 1950
LIFE Magazine, Vol. 31, No. 9, 1950
LIFE Magazine, Vol. 31, No. 10, 1950
LIFE Magazine, Vol. 31, No. 11, 1950
LIFE Magazine, Vol. 31, No. 12, 1950

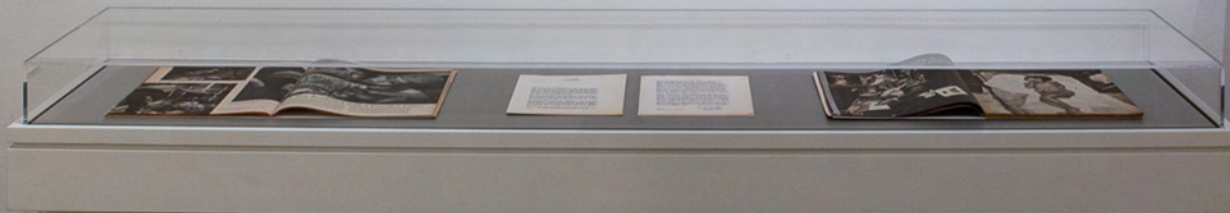


EXHIBIT
LIFE Magazine, Vol. 31, No. 1, 1950
LIFE Magazine, Vol. 31, No. 2, 1950
LIFE Magazine, Vol. 31, No. 3, 1950
LIFE Magazine, Vol. 31, No. 4, 1950
LIFE Magazine, Vol. 31, No. 5, 1950
LIFE Magazine, Vol. 31, No. 6, 1950
LIFE Magazine, Vol. 31, No. 7, 1950
LIFE Magazine, Vol. 31, No. 8, 1950
LIFE Magazine, Vol. 31, No. 9, 1950
LIFE Magazine, Vol. 31, No. 10, 1950
LIFE Magazine, Vol. 31, No. 11, 1950
LIFE Magazine, Vol. 31, No. 12, 1950

FROM LEFT

GORDON PARKS

American, 1912–2006

Flávio After Asthma Attack, Rio de Janeiro, Brazil, 1961

Gelatin silver print

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund

Life, July 21, 1961

Cover photograph by Carl Iwasaki (American, 1923–2016)

Princeton University Art Museum

IN CASE, FROM LEFT

Spread from "Freedom's Fearful Foe: Poverty," *Life*,

June 16, 1961

Photographs by Gordon Parks

LIFE Picture Collection

Letter from *Life* managing editor George P. Hunt to Flávio Fund contributors, 1961

The New-York Historical Society, New York

Spread from "Nôvo recorde americano: Miséria,"

O Cruzeiro, October 8, 1961

Photographs by Henri Ballot (Brazilian, 1921–1997), left and right; Gordon Parks, left inset

The Gordon Parks Foundation, Pleasantville, New York

Digital spreads from:

"Freedom's Fearful Foe: Poverty," *Life*, June 16, 1961

"A Great Urge to Help Flavio," *Life*, July 7, 1961

**"The Compassion of Americans Brings a New Life
for Flavio," *Life*, July 21, 1961**

"Aim and Response," *Life*, July 28, 1961

**"Letters to the Editors on the July 21 Issue," *Life*,
August 11, 1961**

Exclusive Images

The morning after President John F. Kennedy's death, *Life* regional editor Richard Stolley acquired exclusive rights to the amateur filmmaker Abraham Zapruder's 8mm home movie of the assassination, guaranteeing *Life's* sole control over the film. The national importance of the film prompted heated internal debate, including over the ethics of publishing the film stills—single frames from the movie—in color after its first black-and-white printing. *Life* eventually decided to use color in its December 9, 1963, newsstand-only memorial issue. The magazine's handling of the film would later be praised for respectfully conveying the nation's collective “loss of innocence.”

Exclusive Images



© 2011 The Estate of Martin Luther King Jr. All rights reserved. This work is a reproduction of the original work. No part of this work may be reproduced without the prior written permission of the Estate of Martin Luther King Jr. For more information, please contact the Estate of Martin Luther King Jr. at 400 Auburn Avenue, N.E., Atlanta, GA 30303. Phone: (404) 525-1000. Website: www.martinlutherking.com

The morning after President John F. Kennedy's death, 100,000 people gathered in front of the White House to witness the funeral. The photograph above shows a group of people gathered in front of the White House. The photograph is a reproduction of the original work. No part of this work may be reproduced without the prior written permission of the Estate of Martin Luther King Jr. For more information, please contact the Estate of Martin Luther King Jr. at 400 Auburn Avenue, N.E., Atlanta, GA 30303. Phone: (404) 525-1000. Website: www.martinlutherking.com



ing Image with Text



ABRAHAM ZAPRUDER

American, born Ukraine, 1905–1970

Frames 183, 232, 258, and 309 from the film of President John F. Kennedy's assassination, November 22, 1963

Inkjet prints from digital files

LIFE Picture Collection

IN CASE

Spread from "The Assassination of President Kennedy," *Life*, November 29, 1963

Stills from a film by Abraham Zapruder

LIFE Picture Collection

Memo from *Life* art director Bernard Quint to managing editor George P. Hunt, November 26, 1963

The New-York Historical Society, New York

Spread from "Split-Second Horror as the Sniper's Bullets Struck," *Life*, December 9, 1963

Stills from a film by Abraham Zapruder

LIFE Picture Collection

Competing with Television

On July 20, 1969, televisions around the world broadcast grainy live black-and-white images of Neil Armstrong and Buzz Aldrin on the moon. It was *Life's* color photographic coverage of *Apollo 11's* moon landing in its August 8 issue and August 11 special edition, however, that had the most lasting impact. In addition to printing NASA-issued photographs with the highest-quality ink, *Life* featured exclusive content gained through its long-standing contracts with NASA astronauts. The continued reuse of *Apollo 11* photographs made famous on *Life* covers further solidifies the ties between the *Life* brand and this historic moment even fifty years later.

Competing with Television



Small white caption label on the wall.



On July 16, 1969, television around the world broadcast the first live images of the moon landing. The first images were taken by the Apollo 11 lunar module's television camera. The first images were taken by the Apollo 11 lunar module's television camera. The first images were taken by the Apollo 11 lunar module's television camera.



NASA

***Apollo 11* moon landing, July 20, 1969**

Television footage

***Life*, August 8, 1969**

Cover photograph by NASA

Princeton University Art Museum

***Life*, special edition, August 11, 1969**

Cover photograph by Neil Armstrong for NASA

LIFE Picture Collection

***Life: The Moon Landing* (2019)**

Cover photograph by Neil Armstrong for NASA

Princeton University Art Museum



APRIL 24, 1968
The Apollo 8 mission was the first crewed mission to orbit the Moon. The crew consisted of Frank Borman, James Lovell, and William S. P. Slayton. The mission was a success, and the crew returned to Earth on December 16, 1968.

APRIL 11, 1969
The Apollo 11 mission was the first crewed mission to land on the Moon. The crew consisted of Neil Armstrong, Michael Collins, and Buzz Aldrin. Armstrong and Aldrin landed on the Moon on July 20, 1969, and returned to Earth on August 16, 1969.

APRIL 14, 1970
The Apollo 13 mission was the first crewed mission to be launched on the Saturn V rocket. The crew consisted of Fred W. Young, James A. Lovell, and Jack Swigert. The mission was a success, and the crew returned to Earth on April 14, 1970.

APRIL 16, 1971
The Apollo 14 mission was the first crewed mission to land on the Moon. The crew consisted of Alan Shepard, Edgar S. Mitchell, and Stuart A. Roysen. Shepard and Mitchell landed on the Moon on February 16, 1971, and returned to Earth on February 24, 1971.

APRIL 17, 1971
The Apollo 15 mission was the first crewed mission to land on the Moon. The crew consisted of James A. Lovell, Fred W. Young, and Thomas P. Stafford. Lovell and Stafford landed on the Moon on July 14, 1971, and returned to Earth on August 10, 1971.

APRIL 18, 1971
The Apollo 16 mission was the first crewed mission to land on the Moon. The crew consisted of Thomas P. Stafford, William S. P. Slayton, and Eugene A. Cernik. Stafford and Cernik landed on the Moon on April 16, 1971, and returned to Earth on April 18, 1971.

APRIL 19, 1971
The Apollo 17 mission was the last crewed mission to land on the Moon. The crew consisted of Thomas P. Stafford, Eugene A. Cernik, and Harrison S. Schmitt. Stafford and Cernik landed on the Moon on December 11, 1971, and returned to Earth on December 19, 1971.

APRIL 24, 1968
The Apollo 8 mission was the first crewed mission to orbit the Moon. The crew consisted of Frank Borman, James Lovell, and William S. P. Slayton. The mission was a success, and the crew returned to Earth on December 16, 1968.

APRIL 11, 1969
The Apollo 11 mission was the first crewed mission to land on the Moon. The crew consisted of Neil Armstrong, Michael Collins, and Buzz Aldrin. Armstrong and Aldrin landed on the Moon on July 20, 1969, and returned to Earth on August 16, 1969.

APRIL 14, 1970
The Apollo 13 mission was the first crewed mission to be launched on the Saturn V rocket. The crew consisted of Fred W. Young, James A. Lovell, and Jack Swigert. The mission was a success, and the crew returned to Earth on April 14, 1970.

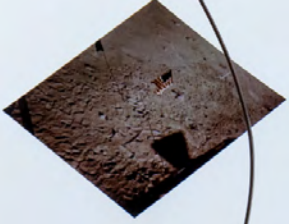
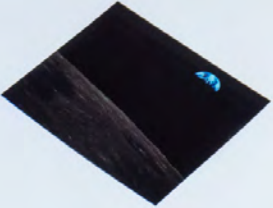
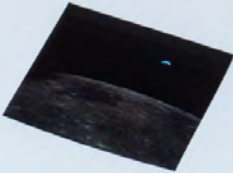
APRIL 16, 1971
The Apollo 14 mission was the first crewed mission to land on the Moon. The crew consisted of Alan Shepard, Edgar S. Mitchell, and Stuart A. Roysen. Shepard and Mitchell landed on the Moon on February 16, 1971, and returned to Earth on February 24, 1971.

APRIL 17, 1971
The Apollo 15 mission was the first crewed mission to land on the Moon. The crew consisted of James A. Lovell, Fred W. Young, and Thomas P. Stafford. Lovell and Stafford landed on the Moon on July 14, 1971, and returned to Earth on August 10, 1971.

APRIL 18, 1971
The Apollo 16 mission was the first crewed mission to land on the Moon. The crew consisted of Thomas P. Stafford, William S. P. Slayton, and Eugene A. Cernik. Stafford and Cernik landed on the Moon on April 16, 1971, and returned to Earth on April 18, 1971.

APRIL 19, 1971
The Apollo 17 mission was the last crewed mission to land on the Moon. The crew consisted of Thomas P. Stafford, Eugene A. Cernik, and Harrison S. Schmitt. Stafford and Cernik landed on the Moon on December 11, 1971, and returned to Earth on December 19, 1971.





CLOCKWISE FROM TOP LEFT

NASA

The Earth, from the Moon, 1969

Chromogenic print

LIFE Picture Collection

NASA

Tranquility Base and flag from lunar module window, 1969

Chromogenic print

Museum of Fine Arts, Boston. Abbott Lawrence Fund

NEIL ARMSTRONG

American, 1930–2012

Buzz Aldrin about to take first steps on the moon, 1969

Chromogenic print

LIFE Picture Collection

Buzz Aldrin walking toward Armstrong, 1969

Chromogenic print

Collection of Rüdiger Pohl

BELOW

NEIL ARMSTRONG

American, 1930–2012

BUZZ ALDRIN

American, born 1930

MICHAEL COLLINS

American, born Italy, 1930

**Nine photographs taken during NASA's *Apollo 11* mission,
July 1969**

Color transparencies from digital files

LIFE Picture Collection

End of an Era

Life announced its closure as a weekly magazine in December 1972 after years of struggling against television's popularity as well as increased publishing and postage costs. The editors were inundated with letters thanking the magazine and begging them to reconsider. In spite of *Life's* fundamental commitment to photography, the editors elected not to include a photograph on the magazine's final cover, instead printing only headlines, including "Goodbye."

In the years since 1972 *Life* has released books featuring its photographs and returned as a monthly magazine from 1978 through 2000. It continues to print special issues today.



End of an Era

LIFE announced its closure as a weekly magazine in December 1971 after years of struggling against television's popularity as well as increased publishing and postage costs. The editors were inundated with letters thanking the magazine and begging them to reconsider. In spite of LIFE's fundamental commitment to photography, the editors elected not to include a photograph on the magazine's final cover, instead printing only headlines, including "Goodbye."

In the years since 1971 LIFE has released books featuring its photographs and returned as a monthly magazine from 1974 through 1978. It continues to print special issues today.

**Letters and a drawing from readers to the editors of *Life*,
December 1972**

The New-York Historical Society, New York

SECOND ROW, LEFT

***Life*, December 29, 1972**

LIFE Picture Collection

SECOND ROW, RIGHT

**Letter from *Life* publisher Garry Valk to Mrs. Charles S. Levy,
January 9, 1973**

The New-York Historical Society, New York

Life Magazine and the Power of Photography

is organized by the Princeton University Art Museum and the Museum of Fine Arts, Boston.

This exhibition is curated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography at the Princeton University Art Museum, Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs at the Museum of Fine Arts, Boston, and Alissa Schapiro, PhD candidate in art history at Northwestern University.

The exhibition at Princeton is made possible by lead support from
Jim and Valerie McKinney

Generous support is also provided by the
Humanities Council's David A. Gardner '69 Magic Project,
Princeton University

Sandy Stuart, Class of 1972, and Robin Stuart
National Endowment for the Arts
Allen R. Adler, Class of 1967, Exhibitions Fund

Additional supporters include
John Diekman, Class of 1965, and Susan Diekman
M. Robin Krasny, Class of 1973
Christopher E. Olofson, Class of 1992
William S. Fisher, Class of 1979, and Sakurako Fisher
through the Sakana Foundation
Sara and Joshua Slocum, Class of 1998, Art Museum Fund
David H. McAlpin Jr., Class of 1950
Nancy A. Nasher, Class of 1976, and David J. Haemisegger, Class of 1976
Tom Tuttle, Class of 1988, and Mila Tuttle
New Jersey State Council on the Arts,
a partner agency of the National Endowment for the Arts
Frederick Quellmalz, Class of 1934, Photography Fund
Bob Fisher, Class of 1976, and Randi Fisher
Brown Foundation Fellows Program at the Dora Maar House

The accompanying publication is made possible in part by the
Barr Ferree Foundation Fund for Publications,
Department of Art and Archaeology, Princeton University
Joseph L. Shulman Foundation Fund for Art Museum Publications
Annette Merle-Smith
Wyeth Foundation for American Art



Made possible in part by funds from the
New Jersey State Council on the Arts, a partner
agency of the National Endowment for the Arts.

