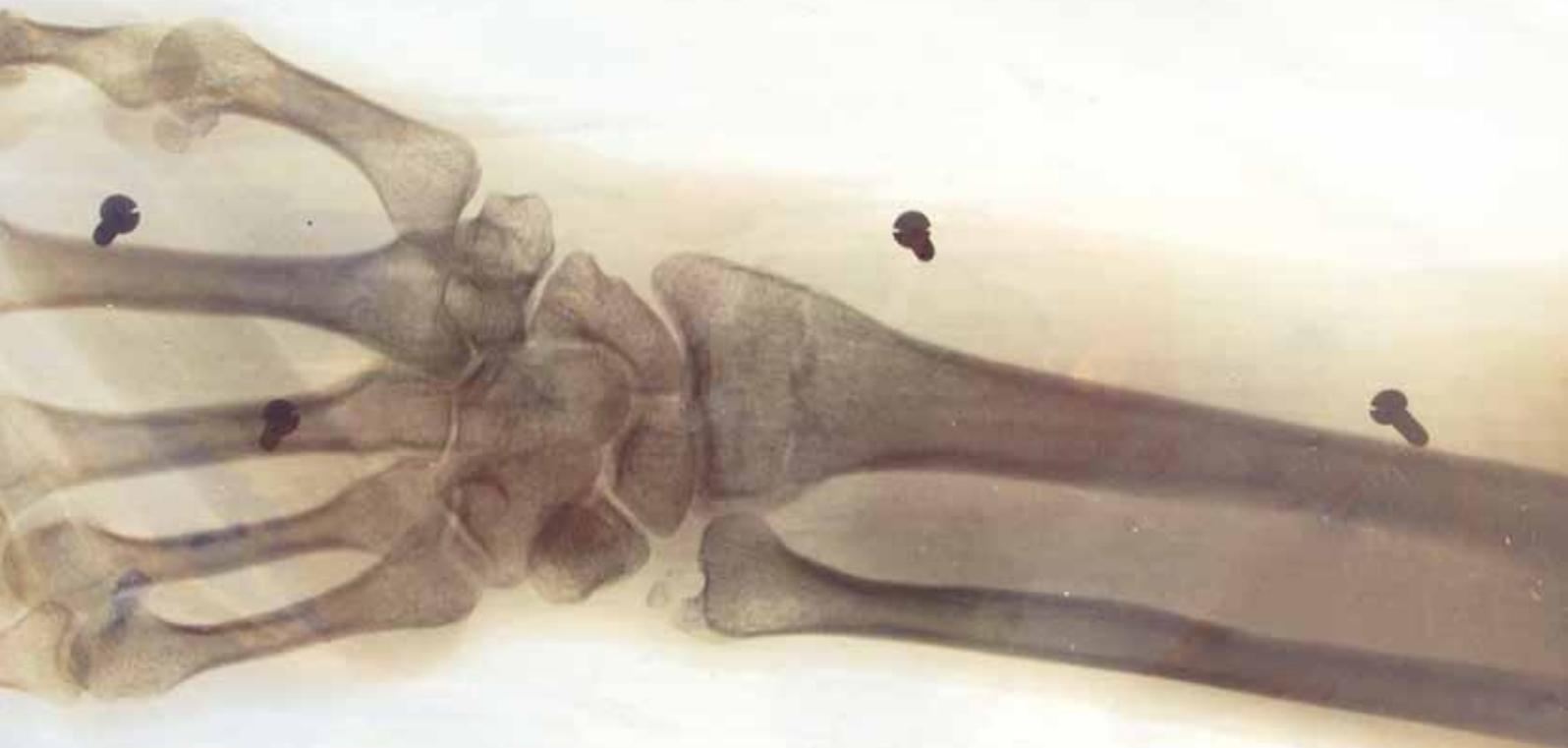


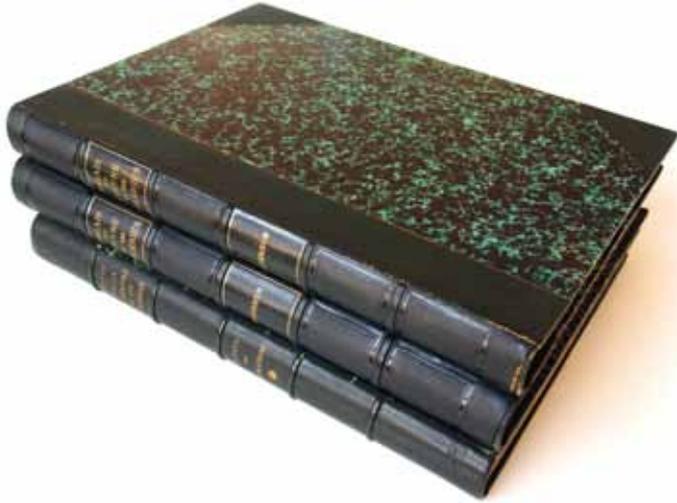
ANTIQUARIAT
BANZHAF

ANTIQUARIAT
Michael Kühn



Coxeter
1897

Models of Good Taste



Baldus, Édouard.

Palais du Louvre et des Tuileries. Motifs de décorations tirés des constructions exécutées au nouveau Louvre et au Palais des Tuileries sous la direction de Mr. H. Lefuel, architecte de l'empereur. Héliogravure par E. Baldus, 17 rue d'Assas, Paris (1869-71-75). 3 volumes with 3 title-pages and 300 photogravure plates by Édouard Baldus. 2 volumes bound in cont. black half morocco on five raised bands, spine with gilt lettering in two compartments; the third volume bound in green half morocco on five raised bands, spine with gilt lettering in two compartments. Top edge gilt. Folio (480 x 340 mm).

All volumes in first edition. The first two volumes with spine-titling: Palais du Louvre et du Tuileries. Extérieur and Interieur. The third volume with Palais du Louvre et du Tuileries. Motifs de décorations. The series of interior decoration was issued in four instalments of twenty-five prints, costing 37.50 francs. The series of exterior decoration was issued in five instalments of twenty prints, costing 30 francs. "Beginning in the mid-1860s and lasting until the early 1880s – in other words, for more than half his career as a photographer – Baldus's primary commercial activity centered on the production of photogravures, a process he had first explored in 1854. ... Baldus's photogravure process triumphed equally as a photographic method of producing facsimile gravures and as a gravure method of printing photographic images. ... His process yielded richly inked, velvety textured prints with an extraordinary clarity and fineness of detail, which he heightened occasionally with etched lines added by hand. ... Like his facsimiles of older engravings, his publications on the Louvre and Versailles formed pattern books for students, designers and architects to use as models of good taste" (Daniel, Photographs of Édouard Baldus, pp. 94 and 95). A nice complete set with only minor and mild foxing on a few plates. Daniel, The photographs of Édouard Baldus, page 247.

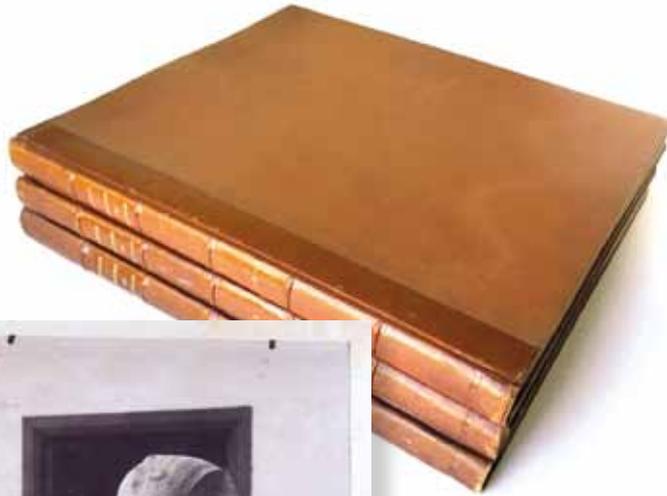




FIGURE 1.100
Composite Capital



One of the Major Archaeological Discoveries in Egypt of the 20th Century



Legrain, Georges

„Fouilles de Karnack” (Excavation in Karnak; title on spine). Three contemporary albums with 120 mounted photographs (albumin and autotypie) showing the excavations at the temple of Karnak in Egypt in 1903. Partly with numbering on image, handwritten titles below image on mount, two signed „G. Legrain”. Albums in size: 470 x 415 mm; Image-Size: around 170 x 125 mm. Contemporary half-calf, gilt spine, gilt title label and numbering, marbled endpapers.



Three photograph albums documenting the famous momentous archaeological discovery known as „Karnak Cachette”, the albums coming out of the collection of the collector Émile Guimet (1836–1918).

They document the excavations at the temple complex in Karnak, north of Luxor, and show various finds such as statues of kings and gods (Tutankhamun, Montuemhat, Amenemhet III, Osiris, Isis, Horus, the Prophet of Amon, et al), steles, reliefs and hieroglyphs from different Egyptian dynasties.

The French egyptologist **Georges Albert Legrain** (1865–1917) spent many years with his research in the Temple of Karnak. From 1895, he was the overseer of the antiquities there, and in charge of the restoration of the huge temple complex of Karnak in Luxor. In 1903, Legrain made a momentous discovery at the Temple – he discovered a cache of nearly eight hundred stone statues and seventeen thousand bronzes, as well as other artifacts. They were buried in the north-west section of the courtyard of the Temple of Amun, in front of the Seventh Pylon. This is now known as the Cachette Court of the Precinct of Amun-Re – which is one of the four main temple enclosures that make up the immense Karnak Temple Complex. Among those 800 stone statues, there were more than 350 Block statues. This was the largest Egyptian statue hoard ever recorded. It is generally believed that the hoard was ritually buried by temple priests in the Ptolemaic period to relieve the crowding of private offerings given over the centuries. The work of unearthing all these objects – made difficult by the high water table – lasted until 1907. Most of the statues ended up in the Cairo Museum, but also at other museums around the world. Georges Albert Legrain was a good photographer, and more than 1200 photos of his excavations and rebuilding still survive.

Provenance: Émile Étienne Guimet (1836–1918) was a french industrialist, traveler, orientalist and connoisseur. He was born at Lyon and succeeded his father in the direction of his „artificial ultramarine“ factory. He also founded the Musée Guimet, which was first located at Lyon in 1879 and was handed over to the state and transferred to Paris in 1885. Devoted to travel, he was commissioned in 1876 by the minister of public instruction to study the religions of the Far East, and the museum contains many of the fruits of this expedition, including a fine collection of Japanese and Chinese porcelain and many objects relating not merely to the religions of the East but also to those of Ancient Egypt.



31 *Stèle de Soueris*



32 *Servi Merenptah. Fils de Ramsès II*
— XIX^e dynastie —



Monumental Construction

Titzenthaler, Waldemar (photogr.).

Pergamon (= gilt title to front cover). 2 volumes. (Berlin), Titzenthaler 1902. 18 original photographs, collodion ca. 275 x 225 mm mounted to grey cardboards, each ca 470 x 330 mm. All images with photographer's name and studio sign with numbering and date in the negative. Loosely contained in two cont. green cloth portfolios with flaps. Paste-downs and flaps covered with fancy paper with a repeated colour printed floral design. Folio (490 x 340 mm). Front cover of volume I with a browned stain, else only marginal rubbing and soiling.

A beautiful set of photographs showing the interiors of the first Pergamon museum in Berlin which was destroyed in 1909 and replaced by a new building which opened in 1930, highlighting the Pergamon Altar, single statues and the wall friezes but also full interior views of various exhibition rooms. Waldemar Franz Hermann Titzenthaler (1869–1937), a German photographer opened his photographic studio in Berlin in 1897. From 1901 he was a member of the Free Photographic Association of Berlin and from 1907 to 1911 chairman of the Photographic Association in Berlin. From 1910 he served courts and from 1912 also the Berlin Chamber of Commerce as a sworn expert in photographic matters. He worked from 1912 to 1931 for the publishing company Ullstein as a photographer for the illustrated magazine 'Die Dame' a fashion and interior design publication. The Pergamon Altar is a monumental construction built during the reign of king Eumenes II in the first half of the 2nd century BC on one of the terraces of the acropolis of the ancient Greek city of Pergamon in Asia Minor. In 1878, the German engineer Carl Humann began official excavations on the acropolis of Pergamon, an effort that lasted until 1886. The excavation was undertaken

in order to rescue the altar friezes and expose the foundation of the edifice. Later, other ancient structures on the acropolis were brought to light. Upon negotiating with the Turkish government (a participant in the excavation), it was agreed that all frieze fragments found at the time would become the property of the Berlin museums. In Berlin, Italian restorers reassembled the panels comprising the frieze from the thousands of fragments that had been recovered. In order to display the result and create a context for it, a new museum was erected in 1901 on Berlin's Museum Island. Because this first Pergamon Museum proved to be both inadequate and structurally unsound, it was demolished in 1909 and replaced with a much larger museum, which opened in 1930. A remarkable and historically significant suite of photographs rendering a glimpse into the museological principles regarding the arrangement and hanging of museum pieces in an important German museum around 1900. A nice copy, photographs clean and in good tonal ranges. Not in Heidtmann, Bibliography of German-Language Photographic Publications 1839-1984.





Romanesque Style

Lampué, Jean Pierre Philippe (photogr.).

Églises Romanes. Photograph album. (Paris) 1870's. 46 mounted original photographs, albumen slightly varying sizes but majority 384 x 280 mm (45) and one large mammoth print 485 x 400 mm mounted onto recto of white cardboards, many with manuscript captions, a few with titles in the negative. Cont. brown half morocco on five raised bands, gilt title "Églises Romanes" in second compartment, gilt name of photographer at lower spine-end. Marbled end-papers. Folio (540 x 480 mm). Corners slightly bumped.

Jean Pierre Philippe Lampué (1836–1924) was a French politician and photographer who started his photographic business around 1865 in Paris in the rue Saint Jacques 237. In 1879 he moved it to Boulevard Port Royal 72 and closed it in 1890 finishing his career as photographer. He used the firm name of „French-Spanish photography“. As a professional photographer he participated in two exhibitions organized by the French Society of Photography in 1876 and in 1882. He was specialised in architectural photography. The photographs in this album with interior and exterior views of Romanesque church buildings and cloisters in Angoulême, Toulouse, Le Puy, Brioude, Issoire, Moissac, Clermont-Ferrand, Nevers, Bourges, St. Julien-le-Ferme and St. Menau. 12 photographs with details of facades like richly decorated wooden wings of gates and sculptured archways, 16 with lateral and front views of the buildings, 14 photographs with views of naves and sanctuaries with richly decorated altar-pieces, colonades and colonaded courts and four photographs with details of interior decoration like ceiling frescos. The mammoth print with a front view of a large church building situated elevated on a riverbank in the foreground many women occupied with washing laundry, the photograph shot from the opposite side of the river. A marvellous image. Excellent large format architectural images showing the photographer's mastery of light and shadow and his ability to accentuate even small building details. Most of the prints are dark and richly toned. Voignier, Répertoire des Photographes de France p. 148.



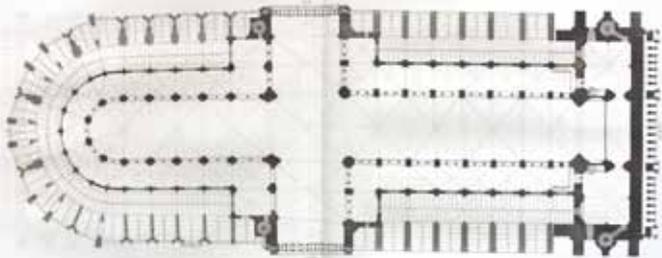


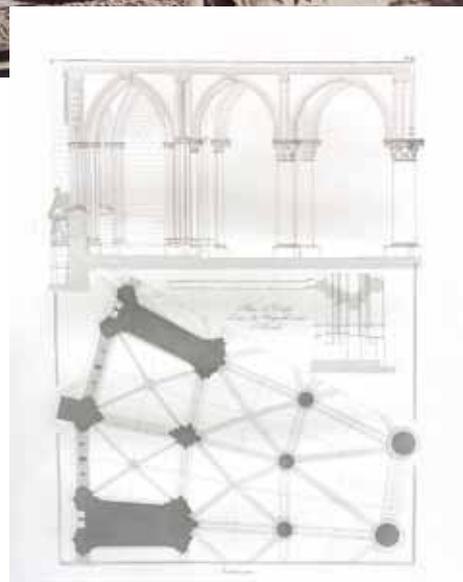
How Victor Hugo saw it

**Lassus, (Jean Baptiste Antoine) and
(Eugène Emmanuel) Viollet-Le-Duc.**

Monographie de Notre-Dame de Paris et le nouvelle sacristie.
Contenant 63 planches gravées par Mm. Hibon, Ribault, Normand,
etc. 12 planches photographiques de Mm. Bisson frères. 5 planches
chromolithographiques de M. Lemerrier. Précédée d'une notice
historique et archéologique par M. Celtibère, architecte-archéologue.
Paris, Morel o. J. (1853-1857). 14 (2) pp. letterpress, 80 mostly
numb. plates (of which eleven double-page with two numbers).
63 engraved plates, five chromolithographed plates and 12 plates with
mounted photographs (salt prints) by the Bisson brothers, printed by
Lemerrier. Cont. red half morocco on four raised bands. Gilt lettered
spine. Imperial-folio. Extremeties rubbed.

First edition. A fresh and clean copy. According to the bibliographies
mentioned the photographs had been made around 1853 with at least one
in 1857. They are in pristine condition and quite large (up to 270 x 370
mm). Roosens/Salu 903 (1853). Jammes, Blanquart-Evrard S. 117. Milan
Chlumsky, Die Architektur fotografie der Brüder Bisson pp. 87 and 99 in
'Die Brüder Bisson. Aufstieg und Fall eines Fotografenunternehmens im 19.
Jahrhundert' Katalog Museum Folkwang Essen 1999. Goldschmidt-Naef,
Truthful lens 103.







1756 — VERSAILLES — Lustre en style Louis XIV (L. P. phot.)

Chandeliers and Lamps

Photographic album. No place and no date (ca 1900). 76 un-numb. leaves with 152 loosely mounted original photographs ca 218 x 278 mm, albumin and collodion. Most of them with numbering, titles and photographer's studio in the negative. L. P. phot. and L. M. phot. Mounts with various manuscript numbering showing numbers and a combination of numerals and letters. Cont. black half morocco over cloth boards. Folio (390 x 300 mm). Covers soiled, heavily rubbed and discoloured at places. Corners bumped.



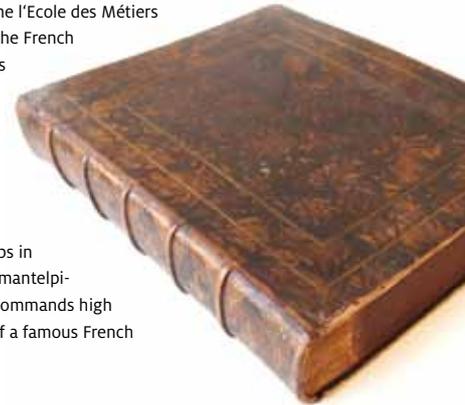
A fabulous album with original photographs of wall and ceiling lamps, table lamps and an astonishing variety of chandeliers and lustres. The photographs were taken at Versailles, Fontainebleau, Trianon, etc. with a large number of photos without any disclosure were they had been shot. The majority of the images clean and in rich contrasting tones, only a few with short tears or minimally faded. An interesting collection.



Vian, Henri.

Album with 52 photographs – each ca 220 x 280 mm – on black cardboard mounts showing clocks, mantelpieces, wall appliques, lanterns, chandeliers, bronzes and candelstands cast by the atelier of Henri Vian in Paris. Each photograph with numbers and dimensions of objects in the negativ. A number of plates with pencilled annotations on back of mounts, with numbering and sometimes dimensions of objects. Paris, no place and date (ca 1890). Cont. calf, with an all over decoration of floral elements. Spine on five raised bands. Covers framed by double gilt fillets. Foot of spine stamped H. Vian / Paris. Folio (460 x 370 mm). Slightly rubbedbed, extremeties worn.

Henri Vian (1860–1905), a bronze-caster active in the second half of the 19th century, was specialized in the production of bronzes, light fittings, chandeliers, chimney mantelpieces, ormolu and patinated-mounted vases always of very fine quality. The business, located at 5 rue de Thorigny in Paris (the Salé Mansion, now the Picasso Museum), was continued by Madame Vian after her husband's death in 1905 until 1944, when the city of Paris took over the premises to house the l'Ecole des Métiers d'Art. Nowadays his grandson Boris Vian, the French writer is probably more prominent than his grandfather. A luxuriously produced catalogue of this celebrated bronzier, who participated in the 1878 and 1889 Paris world expositions where he received a gold medal and was nominated as juror at the Paris world exposition in 1900. His oeuvre including candelabras, cartels, lamps in gilt bronze or ormolu, grandfather clocks, mantelpieces, vases is still sought after today and commands high prices at auctions. A luxurious catalogue of a famous French bronzier of the 19th century.



Scythian Art in St. Petersburg Hermitage



Stephani, Ludolf.

Die Silbervase von Nikopol aus der Kaiserlichen Eremitage. Herausgegeben von C. Röttger. - St. Petersburg, Kaiserl. Hofbuchhandlung H. Schmitzdorff (C. Röttger), 1873. Typographical title-leaf, 8 mounted original photographs various sizes, mainly around 450 x 370 mm in excellent rich and dark contrasting prints. All photographs captioned in Russian, German, French and English on mounts. (4), 16 pages (text in variant size: 405 x 300 mm). Publisher's halfcloth-folder with printed covers. Imp.-folio. (800 x 580 mm). Covers slightly spotted and rubbed, flaps with tiny traces of worming.

Exceedingly rare publication on the Nikopol amphora now preserved in the Eremitage with six photographs of the amphora and two photographs of other archaeological artefacts in gold found with the silver vase. The photographs of the vases are large prints, in excellent

dark and contrasting tonality.

Dedication copy to Otto von Bismarck: Zur Erinnerung an den Aufenthalt in St. Petersburg, April 1873.

The Editor was the curator of antiques at the Hermitage Ludolf Stephani (1816–1887). He had been a councillor of state and a full member of the Academy of Sciences in St. Petersburg since 1850, where he represented classical studies, a position which brought with it to be the head of the department of antiquities at the Hermitage Museum, where Stephani worked already as a conservator since the autumn of 1850. From 1859 the academy carried out excavations on the Black Sea coast to secure the ancient remains of the Greek colonies and the Bosporan empire. Stephani was concerned with the scientific description and interpretation of the finds until his death. The Scythian amphora was among the most important finds

of this excavation campaign. The egg-shaped body of it found in the Dnieper Region near Nikopol consists of two parts. The surface is entirely covered with relief and flattened representations making up three friezes. The upper frieze depicts griffins tearing at stags. The middle one has the cast figures of Scythians and horses which join together to create different scenes, with the sacrifice of a horse in the centre. The lower frieze bears elements of floral ornamentation and is decorated by birds and rosettes. The lower part of the vessel has three pouring lips. The representations on the amphora are assumed to reflect Indo-Iranian cosmological belief. Taken as a whole, the vessel could have been perceived as a World Tree prototype. One of the key motifs of the whole set of representations is that of sacrifice, as is further evidenced by the scenes of beasts being torn apart, where death is perceived as a sacrifice for the sake of the continuation of life. Of particular significance is the protoma of a winged horse on the body of the amphora, which may personify the Scythian deity Thagimasad - Poseidon, the patron of horses. KVK: Mainz, Berlin, Kiel, Marburg, Dresden; COPAC: National Art Library (Le vase d'argent de Nicopol à l'Eremitage imperial); OCLC: no copy (?).



Lulves, Eugen ? (photogr.)

Tafelaufsatz Landes-Geschenk des
Hannoverschen Volkes zur silbernen
Hochzeit des Königspaares. 1868.

One albumin photograph in size 330 x
266 mm mounted on board: 560 x 450
mm, titled in ink below the image.

Rare early photograph of a german silver centerpiece
given by the citizens of Hannover for the silver wedding
anniversary of George V King of Hanover and his
Consort Mary Queen of Hanover in 1868. Provenance:
Hannover family property.

Tafelaufsatz

Landes-Geschenk des Hannoverschen Volkes zur silbernen Hochzeit des Königspaares



First Photo Documentation of Politics at Work

Braatz, Julius (photogr.)

Der Deutsche Reichstag und sein Heim (cover title). Berlin 1889. A series of 117 photographs, by the Berlin court photographer Julius Braatz. All photographs (165 x 210 mm) captioned on mounts, with title and photographer's studio address. Loosely contained in original brown gilt printed leather portfolio with clasps, one of them slightly defective. (330 x 440 mm). Foxing in places.

Famous and exceedingly rare photographic record of the House of Representatives (Reichstag) in Berlin by the Berlin court photographer Julius Braatz (1844–1914) – made in two months in the year 1889 during the short period preceding the end of the era of the Iron Chancellor, Otto von Bismarck, following the accession to the throne in 1888 of the fateful Kaiser Wilhelm II. The first photographic documentary ever made of a legislature as distinct from photos of individual parliamentarians. It is a historical curiosity that the photos were taken by Braatz on the very last day (18 May 1889) Bismarck was to enter the parliamentary premises. At this time the Reichstag was still meeting in a provisional parliamentary building situated at Leipzig Strasse in Berlin. It did not move until 1894 to the massive and grandiose Wallot building, restored most notably by Sir Norman Foster in the 1990's. The Wallot building was commissioned by the Kaiser to represent a vision of the power and prestige of imperial Germany and the rule of the House of Hohenzollern. The Kaiser took a direct personal interest in the project and intervened in matters of detail when he saw fit. It is not only an important documentary record of

the Reichstag in 1889, but it also provides a valuable visual impression of the composition of the Reichstag's membership. The title 'court photographer' did not imply that Julius Braatz was in the employ of the court since it was possible to acquire the title by paying a fee. Braatz got his title not from the Kaiser, but from his brother Prince Friedrich Carl von Preussen. Julius Braatz's fame rests on being the first photographer to see the parliament as a theme in itself. Photos or sketches of parliamentarians were quite common from about the 1850's onwards, but Braatz was the first to go beyond the traditional practice to take interior shots, including some taken from the floor of the chamber whilst in session, and shots of parliamentary facilities, such as the parliamentary library, the Reichstag refreshment rooms and postal facilities. He showed members at work and relaxing, and not simply posing for an 'official photo'. He wanted to convey an impression of their special environment as well as of their work. Braatz published two works on the Reichstag. These are *Der deutsche Reichstag in Wort und Bild* [1892] and *Der deutsche Reichstag und sein Heim* [1889]. The 1892 work was simply a collection of small

individual half-length studio photos of members, which were printed in small frames arranged in alpha-betical order within their respective parliamentary parties. There were twenty-five frames per page. The result is a static photographic gallery. The 1889 publication, which is by far the more important, is quite different in intention. It consisted of a number of party group photos, a few photos of individuals, photos of meeting rooms and other interiors, sometimes empty and sometimes with members present, glimpses of members at relaxation and sometimes speaking to the parliament. Braatz originally offered his 1889 photos for sale as individual photographs or in groups according to customer's wishes. 240 shots were taken and 184 were placed on sale. Most of the 1889 photographs of members in party and sometimes mixed groups show them usually at a table in one of the Reichstag vestibules. Several individual photos are quite striking examples of portraiture, those of Bismarck, aged 74 but looking much older, and of field-marshal Moltke (he was a parliamentarian from East Prussia) are particularly impressive. The shots during the sitting of parliament are of



„Indonesia“ for Otto von Bismarck as Birthday Present

Java/Batavia, Woodbury & Page (photogr.)

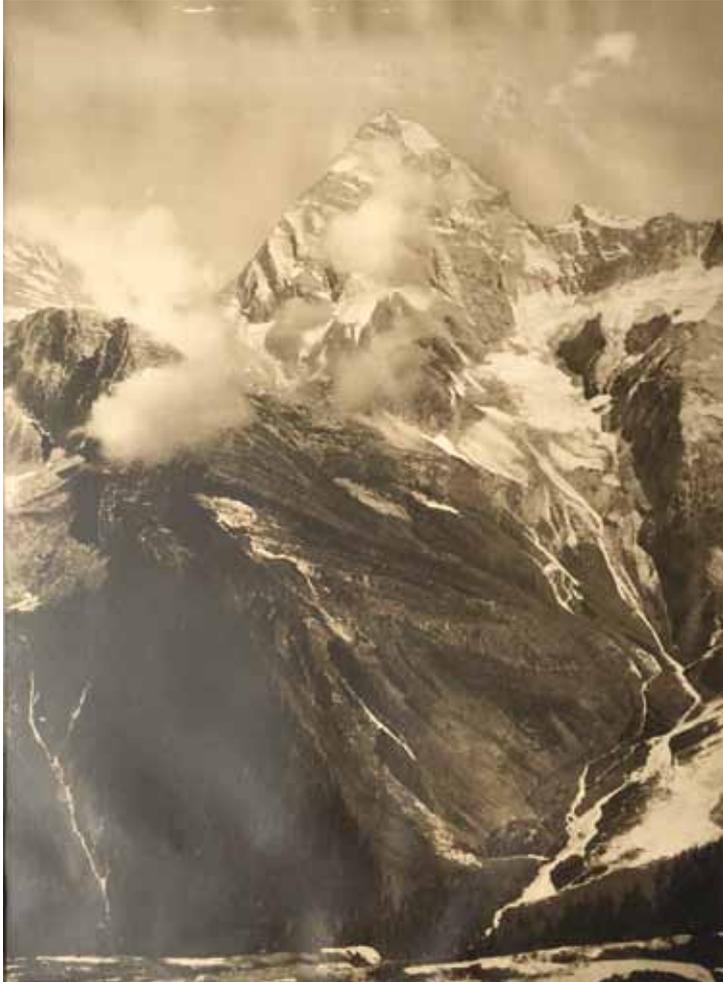
Wooden Box with 81 mounted albumen photographs of Java (Dutch Indies) and one dedication leaf in javanese language dedicated to „Fürst Bismarck“ (e. g. german chancellor Otto von Bismarck). Heavy paper boards (460 x 360 mm) with mounted albumin photographs (image size around 250 x 200 mm) by different photographers but mostly Woodbury & Page (with blindstamp: „W. & P.“ Photographien van Nederland. Indie Batavia). The images of the other photographers are not blind-stamped. The handwritten dedication leaf in Javanese with gilt and colored ornaments, dedicated to Otto von Bismarck maybe by a representative of the javanese upper-class. All images titled by hand. Wooden box (500 x 395 x 140 mm) without cover. Fine condition of prints, a few faded, and boards (minor staining) and box.

A very impressive collection of albumen photographs mainly by Woodbury & Page showing topographical views, genre scenes, market & street scenes, landscapes, portraits of Java with views from Bogor (Buitenzorg), Borodur, Garut, Jakarta (Batavia), Semerang among others, pictures of batik, railway viaducts, traditional music orchestras, copra production, fruit sales, rice cultivation and harvesting, shadow play actors & dancers, theater performances and many more of ethnology interest. Among the images are portraits of „Prince of Djocia in Old Javanese costume“, „Sultan of Solo“ and „Prince of Lombok, deposed in 1895 and deported to Bavia.“

A very fine and important photographic survey of the Dutch East Indies. An invaluable historical, social, political and cultural resource brought together for Otto von Bismarck. Most of the images bear the blind-stamp of Woodbury & Page, but also included are photographs of other photographer, mainly of ethnographic interest.

Walter B. Woodbury (1834–1885), a Mancunian by birth, is the earliest known photographer of the Dutch East Indies. Aged 18 Woodbury emigrated to Australia in the hope of making his fortune in the Australian gold-fields. However, he was sidetracked by his passion for photography and became one of the leading expo-nents of the

wet-plate process. He went on to hone his skills whilst living in Melbourne and, in 1854, won a medal at the Melbourne Exhibition which resulted in his decision to turn to photography professionally. Whilst in Melbourne he met his future associate, James Page, another British expatriate photographer, and both agreed to leave Australia in 1857 for Batavia and established their studio, Woodbury & Page, in the same year. After mastering the use of wet collodion plates in tropical conditions, Woodbury & Page went from strength to strength. Their work was acclaimed in The British Journal of Photography who reported that it was the first „to show the beauties of tropical scenery ever introduced to [England]“ (BJP, 18 September, 1885, p. 596) and, in 1859, their photographs were marketed in England by Negretti & Zambra (scientific instrument makers to the Queen). After a short spell back in the UK, Woodbury returned to Java in 1860 and travelled extensively throughout the central and west of the country with Page and his brother, Henry James Woodbury (1836–1873). By 1861 the studio was moved to new premises and renamed Photographisch Atelier van Walter Woodbury where it remained until the company was liquidated in 1908. In 1863 Woodbury returned to England with his Javanese



Canadian Rockies

**Chapman, John Howard Arthur
(photogr.)**

Mount Sir Donald and glaciers. Carbon Photograph (size 500 x 430 mm) mounted on boards (size: 650 x 480 mm) signed by Chapman in lower right edge below image. With passe partout. (Victoria, B. C. around 1910)

Fine large format photograph by John Howard Arthur Chapman (1862–1942), born in England, who did much of his work in Victoria, B.C. The Mount Sir Donald is a peak in the Rogers Pass area of British Columbia. Its good rock quality and classic Matterhorn shape make it popular for alpine rock climbers, and the Northwest Arete route is said to be one of fifty classic climbs of North America & Canada. The first ascent was made in 1890 by Emil Huber and Carl Sulzer of Switzerland and porter Harry Cooper. As of the 1910's, an average of three or four ascents per year were being made which gave photographer like Chapman the business opportunity to sell images as remembering presents.

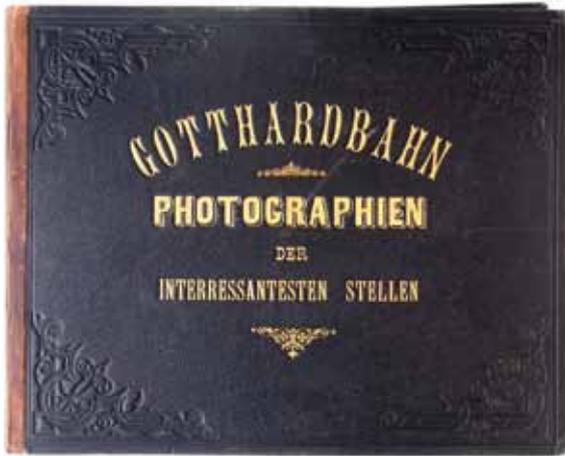


Paris Street Life

Odiorne, William C.

"Paris Portfolio". No place, no imprint and date (Paris, 1924 to 1932). 12 original vintage photographs, silver prints, sizes slightly varying, 170 x 230; 165 x 230 and 140 x 228 mm individually arranged on 12 white thick laid paper mounts, mounts uncut. 5 photographs signed by the artist "Odiorne" in lower or upper left or right corner. Loosely contained in photographer's portfolio with 6 black ties. Folio (364 x 285 mm). Extremities slightly worn, mounts foxed.

A fine pictorialist portfolio with architectural and street views of Paris by this American photographer. His artistic approach to the photographic image placed an emphasis on composition, and to the recreation of atmospheric effects in nature through attention to focus and tonality. The Pictorialist perspective was born in the late 1860s and held sway through the first decade of the 20th century. It approached the camera as a tool that, like the paintbrush and chisel, could be used to make an artistic statement. Thus photographs could have aesthetic value and be linked to the world of art expression. – William C. Odiorne (1881–1978) worked until 1919 in Boston, Chicago, and New York; in Chicago for well-known pictorialist Eugene Hutchinson. He returned to New York in 1932, and worked as a photographer for the Metropolitan Museum of Art and owned a commercial studio. In the late 1940s he moved to San Francisco and by the mid 1950s to Los Angeles, where he made a living as a retoucher for a Beverly Hills studio. He retired in 1977. Works by Odiorne are held in the collections of the Museum of Fine Arts, Boston and Canadian Centre for Architecture among others. Photographs with some silvering at edges else in excellent condition.



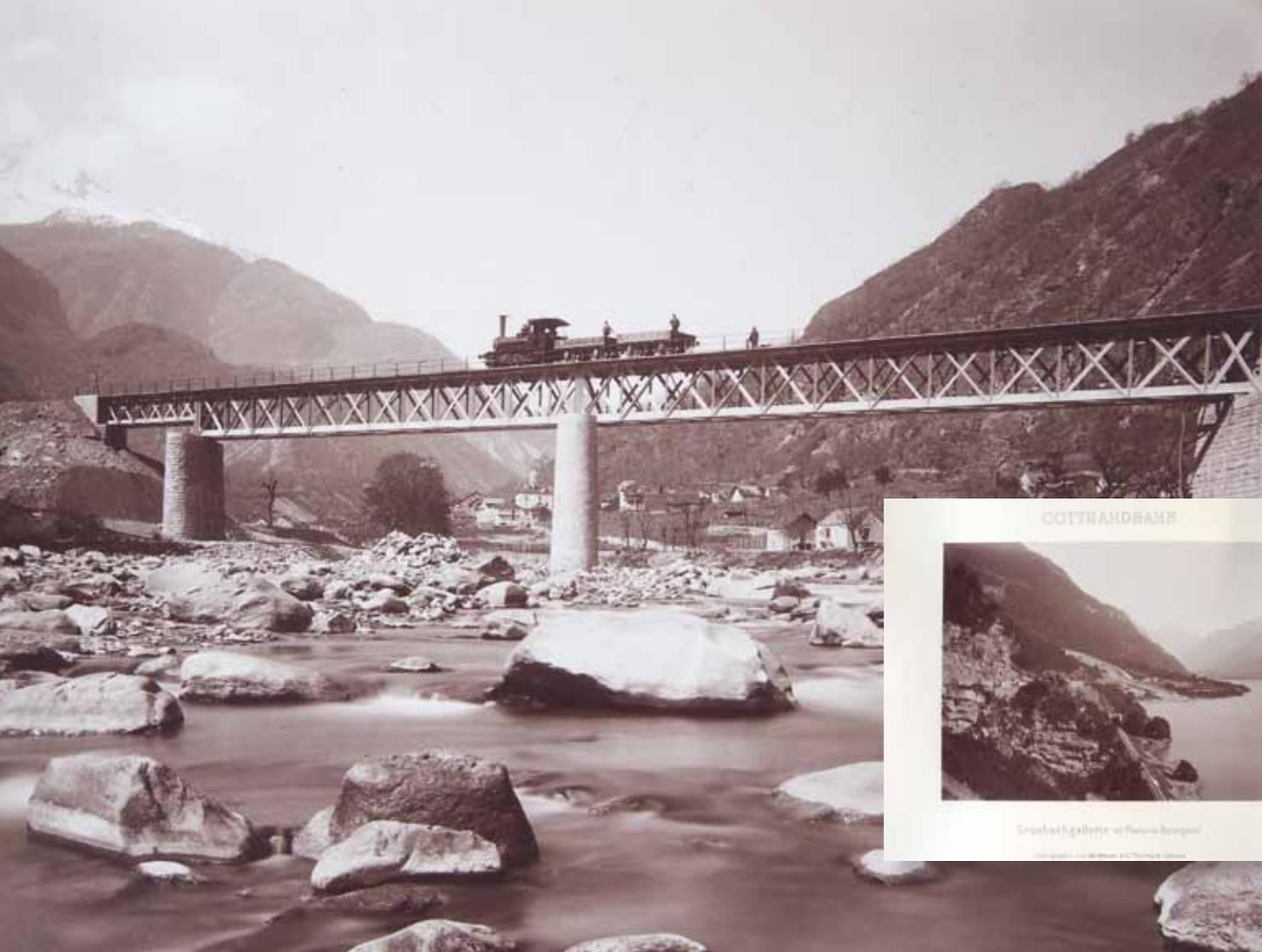
Braun, Adolphe.

Gotthardbahn. Photographien der interessantesten (!) Stellen. Dornach i. Elsass, Adolphe Braun & Cie (ca 1878). 40 original photographs each ca 280 x 215 mm, and one large panorama-photograph composed of three prints, measuring 900 x 270 mm; albumen on 42 white cardboard mounts within broad ocre frames and printed captions beneath images. Publisher's embossed black cloth, gilt title to front cover Gotthardbahn. Photographien der interessantesten (!) Stellen. Dark-brown calf spine. Gilt stamped fancy paper covering of paste-downs and fly-leaves. Oblong folio (550 x 450 mm). Front fly-leaf and paste-down with stamp of the „Eisenbahn-Schule Biel“. Spine sunned. Extremities mildly rubbed. A fine copy.

The Gotthard railway is the Swiss transalpine railway line from northern Switzerland to the canton of Ticino. The line forms a major part of an important international railway link between northern and southern Europe. The Gotthard Railway Company was the former private railway company which financed the construction of, and originally operated, that line. Construction of the line started in 1872, with some lowland sections opening by 1874. The full line opened in 1882, following completion of the Gotthard Tunnel. The line was incorporated into the Swiss Federal Railways in 1909, and electrified in 1922. The main line, second highest standard railway in Switzerland, penetrates the Alps by means of the Gotthard Tunnel at 1,151 metres above sea level. The line then descends as far as Bellinzona, at 241 metres above sea level, before climbing again to the pass of Monte Ceneri, on the way to Lugano and Chiasso. The extreme differences in altitude necessitate the use of long ramped approaches on each side, together with several spirals. The fine photographs in this album made by the important photographic studio owned by Adolphe

Braun (1812-1877), document these spectacular and supreme achievements in railroad engineering, showing numerous bridges, viaducts, tunnel entrances etc. Views comprised in the album: Luzern; Bahngbiet bei Goldau (2); Rückblick von der Rinderfluh auf den Zugersee; Rinderfluh Tunneleingang; Goldauerschutt (2); Muottabrücke; Staion Brunnen; Vierwald-stättersee bei Ausfahrt aus dem Gütschtunnel; Zwischen Brunnen und dem sogenannten Ort; Grünbachgalerie; Krestellenbachbrücke (2); Mayenreussbrücke (4); Strahllochbrücke; Rohrbachbrücke, Wasen (2); Kellerbach-Viaduct; Göschenen; Stalvedrobrücke; Polmengobrücke; Fontanella Viaduct; Pianotondo-Viadcut (2); Bahnentwicklung in der Biaschina (2, one of which is the large panorama); Giornico (2); Biasca; Bellinzona; Ranzo (2); Lugano (4). A few mounts with finger-soiling and slight dustiness in margin. Photographs in excellent condition, showing a rich tonal range and with almost no fading. Cf. Naomi Rosenblum in: Hannavy, Encyclopedia of Nineteenth-Century Photography. Vol. I, pp. 203-205 (for Adolphe Braun, without mentioning this album).





GOTTHARDBAHN



Grübenkajette in Pavia-Bozzoni

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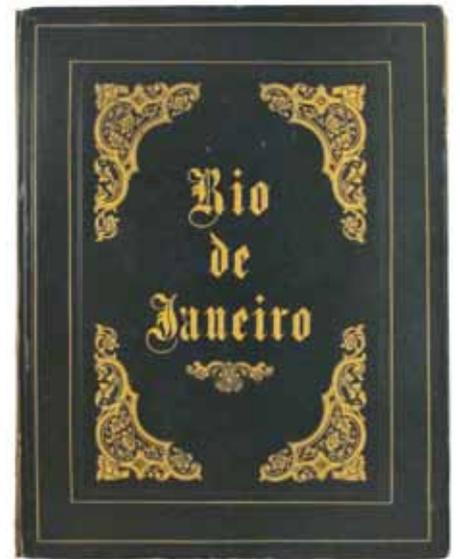
Ferrez, Marc.

Grande collection de vues de Rio de Janeiro. (Rio de Janeiro, ca 1880). Photographic title and 14 albumen prints mounted on thick card with lithographed ornamental borders and original tissue guards. Original gilt decorated green morocco boards with brown leather spine, title in gilt to upper cover, white moire endpapers, all edges gilt. Large folio (610 x 460 mm). The photographs (each ca 290 x 400 mm.) comprise: 1. Rio de Janeiro de l'île Das Cobras, 2. Baie de Rio de Janeiro (Botafogo), 3. Entrée de la Baie de Rio de Janeiro, 4. & 5. Praia d'Icaraby (x 2), 6. Le Pain de Sucre (de Botafogo), 7. Petropolis, 8. Botafogo (by moonlight), 9. Corcovado - de Largo dos Leoes, 10. Statue Dom Pedro, 11. Jardin Botanique, 12. Jardin Public-Vue generale, 13. La Gavea, and the last 14. an untitled view of a civic building. Some foxing to card mounts some of which are also slightly bowed. The images themselves generally in excellent condition with fine rich tones. Two are loose in the binding. Pink label of Leuzinger & Filhos, Ouvidor 31 to bottom of inside front paste-down. Ownership inscription of "H. Kummler..Rio de Janeiro 1890/1" to f.f.ep. and his personal red rubber stamp to decorative border of each plate. Each leaf bears the imprint "MARC FERREZ, PHOT. - 86 Rua de S. José, Rio de Janeiro" bottom left and "Deposito - 55 Rua de Ouvidor" bottom right.



Marc Ferrez (1843–1923) was a prolific and pioneering Brazilian photographer born in Rio de Janeiro. He was the son of the French sculptor and engraver Zepherin Ferrez who moved to Rio de Janeiro in 1816. He studied in Paris then came back to Rio as an apprentice to photographer Franz Keller. In 1865, Ferrez opened his own studio where he primarily focused on landscapes and Brazilian nature. Just eight years after its opening, in 1873, his studio burned down. He returned

to France to purchase a new camera, and became a pioneer of, inter alia, panoramic photography. After working for Keller Ferrez also worked for Georges Leuzinger (1813–1892). With Ferrez's Deposito and Leuzinger's premises in the same street there is a nice connection with this particular album. Presumably Kummmler acquired it from Leuzinger. H. Kummmler (1863–1949), the youngest of the three, was himself a very well respected photographer.





Warren, George H.

Photographic panorama of Cananea, Sonora in Mexico. Ca 1908. Silverprint of a 360 degree panorama of the copper mines, ca 290 x 2850 mm ! Mounted on canvas. The mine workings at Cananea are significant in the recent history of Mexico, as poor working conditions there led to a miner's strike in 1906 that resulted in 19 deaths. That event is generally considered to be a major catalyst of the Mexican Revolution of 1910. Canvas with manuscript ownership entry, seemingly contemporary of one "George H. Warren, 4565 La Fiesta Ave. Altadena" and a slightly later manuscript note "Cananea, Sonora, Mexico. Taken about 1908".

This large panoramic view was made with a Cirkut camera, a rotating panoramic camera, of the type known as „full rotation“. It was patented by William J. Johnston in 1904, and was manufactured by Rochester Panoramic Camera Company starting in 1905; during that same year, the company was acquired by the Century Camera Co. which itself was owned by Eastman Kodak at the time. Manufacture of the camera continued through 1949. It is difficult to get a bearing on the view depicted in the panorama for today the mining town has lost most of the mountains in the immediate vicinity. A fine and sharp print, with only a few scratches to surface in margins. Cf. J. Bonnemaison, *Perspektivische Wahrnehmung in Raum und Zeit. Die Sehnsucht der Photographen*. In: *Das Panorama als Massenunterhaltung des 19. Jahrhunderts*. Exhibition catalog pp. 316-317.



Béchar, Henri.

Panorama du Caire. Cairo, Henri Béchar no date (1870's). Very large six-part panorama of Cairo by Béchar, accordion-folded, each image 325 x 265 mm. Albumen prints on white cardboard mounts with photographer's name, number and title of image in the negative (No. 212. A. Panoramas (!) du Caire). All over size: 265 x 1950 mm ! Cont. blue cloth boards with gilt title 'Panorama du Caire' on front cover. Folio (368 x 354 mm). Fine. Front paste-down with typographical label by the binder L. Claessens, relieur. Rue de Comédiens, Bruxelles.

An excellent image of Cairo with only marginal fading in folds of photographs. A very good copy of this large panoramic photograph of Cairo with richly toned and contrasting prints. Henri Béchar was a French photographer active from 1869 - late 1880's in Egypt. "He opened his studio in the garden of Ezbekia in Cairo. His work is widely known through the large number of prints in existence. These images are mostly of sites and landscapes ... His work is distinguished by the superb quality of his prints and the generally spectacular presentation of even the most common sites, such as the pyramids. His studies of people and costumes are even more interesting and point to a very personal involvement of the photographer in the life and customs of the country. His cityscapes and urban scenes were mostly taken from unusual angles in an attempt to cope with the narrow and confined spaces" (Nissan Perez, Focus East p. 132).

Krupp - Blood & Steel - „Völkerschiesen“

Werden, Hugo van (photogr.)

Krupp, Essen. Schiess-Versuche der Fried. Krupp' schen Gussstahlfabrik auf dem Schiessplatz bei Meppen am 2. und 3. Juli 1878.- Essen, Fried. Krupp, (1878). 4to (285 x 220 mm). 14 pp. with 4 fold. lith. plates and 17 double-spread tables. Original wrappers, with three card-boards (280 x 220 mm), each with one mounted photographs (187 x 184 mm) accompanying the text (Blatt 1-3). (together with a portfolio of photographs) Collection of 41 large albumen photographs of the test-range of Krupp in Meppen and Bredelar, near Essen. Essen, F. Krupp, (after 1871; around 1875 - 1879). 41 albumen photographs (image-size: 120 x 170 to 230 x 360 mm) mounted on 34 sheets of card-board (size: 470 x 630 mm), each titled beneath image. In original red embossed cloth folder (640 x 500 mm) with cover title. A little rubbed and worn, else fine. Photographs with fine and rich tones.

A spectacular portfolio of albumen photographs produced by Krupp and presented to the German Chancellor Otto von Bismarck, showing the famous „Völkerschiesen“, a demonstration of the fire-power of Krupp cannon at the test-range in Meppen for invited guests from all countries to witness. Although Wilhelm II. and Bismarck did attend an artillery demonstration at the Krupp testing range at Meppen, the prince's entourage stopped Krupp's other entreaties cold. Maybe because Krupp was selling cannons to at least 46 nations. However in the ensuing years, Wilhelm's entourage slowly weakened against the flood of technical publications, photographs, photo-albums and personal greetings that Fritz Krupp was able to pass on to the prince. Until 1880 Krupp never was invited to Potsdam, but after Wilhelm became Kaiser, he saw Fritz Krupp on an almost yearly, two-day, visits to the Krupp estate. These is one of the albums that helped Krupp to „weaken“ the Kaiser.

In the first Meppen „Völkerschiesen“ in 1878 Krupp presented the new heavy artillery in the presence of 97 army & navy officers from 18 countries, France excluded. In 1878 and 1879 Krupp held competitions known as „Völkerschiesen,“ which were firing demonstrations of cannons for international buyers. These were held in Meppen at the firing range, the largest proving ground in the world - privately owned by Krupp.

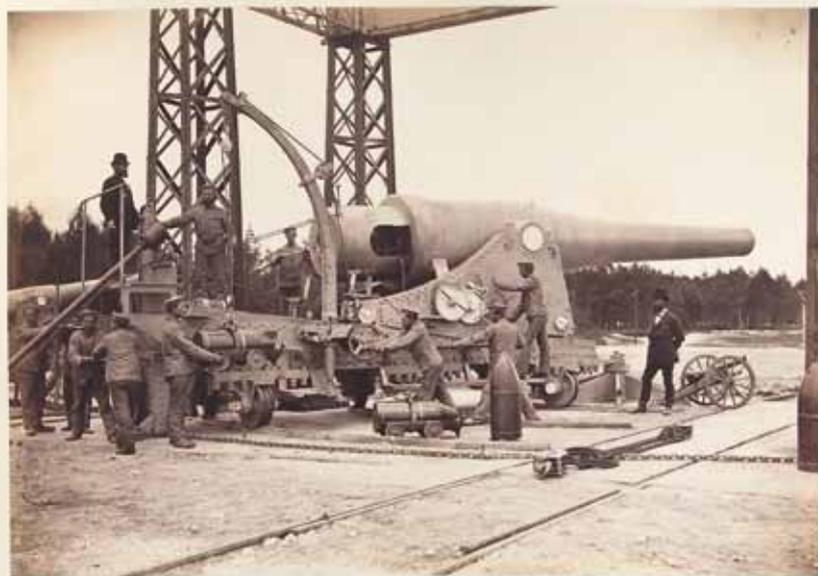
„The Meppen firing range became the scene of important gunnery tests, attended by visitors from all countries,- Krupp flatly refused to allow Prussia any special privileges on his expensive range. In the summer of 1878 his visitors included twenty-seven artillery experts from twelve foreign countries, besides German ones, all of them being entertained by him and accommodated free of charge in his private hotel in Essen. After watching demonstrations of an armored

gun at Bredelar visitors spent several days inspecting the works. Then young Fritz Krupp escorted them to Meppen, where the latest patterns of heavy guns were demonstrated by actual tests. An even greater Völkerschiesen“ (international firing or shoot) took place in the autumn of 1879. It was attended by representatives of almost every country in the world and Krupp himself defrayed the cost of entertaining a hundred senior naval and military officers of twenty different countries. Guns of twelve different sizes were demonstrated at Meppen, including the 17-inch built-up cannon, the heaviest gun in the world. The results of both these events were as expected. Orders came from all over the world. During the tests it was noted that the attendance of British officers was larger than that of the German and that no French officers were present. This was not due to any patriotic sentiment on the part of Krupp, but to his innate distrust of the French and his failure to secure orders from them after years of unceasing efforts in Paris. Agents, Government representatives, accepted cadgers, and courted clients made a mixed assembly from all quarters of the earth.“ (Menne. Blood and Steel) After the four days of tests, The Times correspondent reviewing them concluded that: „The Krupp guns have exhibited qualities, both as regards accuracy and power which have never yet been approached by any service artillery in the world.“

Content: Krupp'scher Schiessplatz bei Bredelar (Oct. - Nov. 1877) (Bll. 1-6); Schiessplatz bei Bredelar für Krupp'sche Panzerkanonen (Mai 1878) (Bll.1-3); Krupp'scher Schiessstand zu Essen (Juli 1879); Krupp'scher Schiessplatz bei Meppen. Erinnerung an den 5., 6., 7. und 8. August 1879 (not numb).- for the publication KVK: Ingolstadt Armeemuseum (without the three small original photographs).

Krupp'scher Schiessplatz bei Meppen.

Polygone de Krupp près de Meppen. — Krupp's Practice-ground near Meppen.



Lange 35 $\frac{1}{2}$ cm Kanone in Küstenlafete.

Canon long de 35 $\frac{1}{2}$ cm sur affût de côte. — 14 inch (52 tons) gun mounted on coast-carriage.



Fuzerohies-Versand



The Development of Weapons

Werden, Hugo van (photogr.)

Fried. Krupp Essen A(m)/R(hein). Deutschland. Portfolio with original photographs of swivelling ship's cannons and defense cannon turrets produced by Friedrich Krupp. 22 boards with 24 mounted albumen photographs, partly faded. All boards stamped: Photogr. Atelier der Gusstahl-fabrik von Fried. Krupp, Essen. - (Essen, 1877-1878) Imp.-Folio (500 x 640 mm) Original red embossed cloth folder with gilt printed title on cover, rubbed and soiled, boards partly little dust-soiled & spotted, images for the most part very rich and tonal, but also sometimes faded.

Exceedingly rare Portfolio with original photographs of Krupp's projected swivelling ship cannon and projected fortification turrets. This was a present given to Otto von Bismarck designed to secure an order from the Prussian state and to out-manuever the products of Hermann Gruson, Krupp's greatest competitor in Germany. The images show model boats and model turrets not yet produced. It is a sort of technical report with photographs of projected weapons development. It is possible the Prussian state ordered these new technologies and they are depicted here for the first time.

In the late 1870's Krupp faced pressure from the American steel industry who was trying to sell to the German government, and from German competitors, like Gruson, who already sold their better products to the Prussian Government. After 1871 several forts in the Weser estuary were built containing revolving turrets based on the Gruson system. These towers were manufactured by a special casting process. The Krupp guns had problems destroying them. Later Krupp took over Gruson in order

to eliminate its national competitor.

The Krupp photography albums or portfolios were serving as showcases, and fulfilled documentary as well as propagandistic tasks. Their themes covered the depiction of the businesses, business plant and working processes, of new technical developments and trials of materials, of industrial exhibitions as well as of visits to the firm and jubilee celebrations. The use of photograph albums was preferred in connection with product advertising and the self-presentation of the firm. (R. Herz. Collected photographs.; in Tenfelde, Pictures of Krupp pp. 255 - 56)

Alfred Krupp did pioneering work in the field of industrial propaganda and laid the foundations for future developments in the photographic sector. His ideas and inspirations were absorbed into the company's advertising practice and were gradually institutionalized within business. New points of emphasis arose as the circle of recipients were differentiated and expanded. The firm's management was looking to the mass public in parallel

with the specialist public, and operated an active press policy similar to modern publicity work. For this purpose the Information Office founded in 1890 but built on the Photography Office maintained close contacts with the press and supplied pictorial material to the flourishing illustrated press with particular results in view. Thanks to these press releases the reader of illustrated journals could participate in events at Krupp by following at the latest picture reports in „Die Woche“ or „Daheim“.

Content: Panzerstand und Pivotkanonenboot. Krupp's patentirte Systeme. 1879. 2 titled boards (620 x 470 mm) with each one mounted photograph (265 x 210 mm) (Blatt 1 + 2); Eisernes Versuchsboot mit einer 7,5 cm Pivot-Kanone. 3 titled boards (620 x 470 mm) with each one mounted photograph (345 x 245 mm) (Blatt 1, 2, 3), Krupps Geschützsystem von Panzer- und Schiffs-Pivotkanonen. One board (470 x 375 mm) with one mounted photograph (215 x 145 mm), untitled photograph of a model of a canon-boat (215 x 160), 6 technical lithograph drawings of canon-boats and defense canon-turrets, Holzmodell der Stirnplatte zu Krupp's 15 cm Panzerstand. 3 titled boards (620 x 470 mm) with each one mounted photograph (290 x 210 mm) (Blatt 1,2,3), 15 cm Panzer-Geschützstand 1877. 6 titled boards (620 x 470 mm) with each one mounted photograph (345 x 245 mm) (Blatt 1-6); Schiessplatz bei Bredelar für Krupp'sche Panzerkanonen. Mai 1878. 3 titled boards (635 x 475 mm) with each one mounted photograph (270 x 230 mm) (Blatt 1,2,3); Krupp's Rundkeil-Verschluss. 2 titled boards (620 x 470 mm) with each two mounted photograph (280 x 205 mm) (Blatt 1 + 2), and one untitled board (445 x 365 mm) with one mounted photograph (295 x 180 mm) showing a canon.



The Construction of Defense Turrets

Gustav Härtwig (photogr.)

H. Gruson Eisengiesserei & Maschinenfabrik Buckau - Magdeburg. Hartguss - Panzerthürme. (title on inner cover). 26 albumin photographs (ca. 215 x 160 mm) mounted on boards within red line frame, all images titled in print. Boards (410 x 320 mm) numbered from no. 501 onwards and signed: „Photographie des H. Gruson'schen Ateliers. Perhaps 4 photographs are missing. In black leather portfolio with crest on upper cover. Presentation copy to Otto von Bismarck, although not stated. From his property (no. 809).

Fine De Luxe portfolio with original photographs (not photogravures) showing the transportation and construction of fortification turrets produced by Gruson. The first image show the harbor of Geestemünde and the loading of the parts, the later images show the construction and mounting of the turrets at Fort Langlütjen II. These images are not so technical as the photographs produced by van Werden / Krupp; they are more like a narrative - a sort of story in a series of individual photographs, like cinema later.

For Alfred Krupp's initiative in rapidly developing his own photographic department had quickly found imitators. The competition made it necessary for big company's not only to display their products at world trade fairs, but also to carry out publicity via photographic image. In 1872 the industrialist Hermann Gruson, the owner of the Gruson iron foundry in Buckau near Magdeburg and Krupp's biggest competitor, engaged the photographer Gustav Härtwig as works photogra-

pher. Gruson apparently likewise set up a photographic studio with a photo type print shop attached to it. He had to take shots on behalf of his firm at shooting ranges, as well as photographs of the Bremerhaven - Geestemünde fortifications. In contrast to van Werden, Gustav Härtwig took part in the photographic exhibition at the Royal and Imperial Austrian Museum for Arts and Industry in 1875, submitting large-format views of the Gruson iron foundry and engineering factory. Härtwig was the co-founder and long-serving president of the association of independent photographers in Magdeburg. Hermann Gruson (1821–1895) improved the strength of cast iron by mixing different types of pig iron. As a result, chilled cast iron products from the Grusonwerken became a brand product. Gruson's improvements to cast iron products was an important development for mechanical engineering and railway construction in Germany, as many railway and car manufacturers exclusively purchased Gruson'schen hard cast wheels.

The Grusonwerk in Magdeburg - Buckau was founded in 1855 by Hermann Gruson, later became part of the Friedrich Krupp AG and developed into one of the most important mechanical engineering and defense companies in Germany. The development of the Grusonwerk was decisive in terms of weapons technology. The new material was able to penetrate hitherto common wrought iron armor better than the then unhardened steel grenade. After 1860, the company received extensive armaments orders from the Prussian military, such as in 1865 for the production of tank shells. In May 1866, newly constructed projectiles were successful in a test shooting in Mainz against a gun rig designed for land fortifications constructed by Max Schumann from English material. A comparative shooting of Gruson's guns and grenades against British brands at the Berlin - Tegeler Schießplatz in 1868 showed a clear superiority of the German products. In 1869, the Tegel company presented its first chill-cast armor to the Prussian Minister of War and senior military personnel. An expansion of production was necessary and it created from 1869 to 1871 more factories in the Marienstraße. At Tangerhütte the Grusonwerk had 1888 build a ten-kilometer shooting range for testing and demonstration of their own guns. At the beginning of the Franco-Prussian War of 1870, the factory produced Lafetten for 21-cm guns. Gruson developed since 1873 gun turrets made of chilled cast iron, also through the collaboration with Schumann the so-called minimal-scale carriages which also produced the work. Thus, the Grusonwerk with its armored towers - and the Krupp with their guns - dominated the world market for many years.- Content: Plate No. 501-505, 509-510, 512-521,523-524, 526-530.



St. James, Jamaica, J. M. W. & Co. Photographers, London, W. & A.
Hafen in Georgetown.



Winter, Charles- David (photogr.)

Belagerung von Strassburg 1870. 20 Blätter photographischer Aufnahmen der Breschen, Ueber-gänge, Thore und anderer militairisch bedeutender Ansichten ... Aufgenommen in den Tagen vom 1. bis 3ten October 1870 unter Leitung des Ingenieur Majors Albrecht". (cover title). Complete set of 20 original albumin photographs (image size: 170 x 250 to 230 x 190 mm) by Charles Winter mounted on card boards (440 x 350 mm).- Straßburg: (Winter Fassoli), 1870. 20 photo-graphs in original printed portfolio, front cover detached, boards little dust soiled in edges, spine broken. Else a fine copy with photographs in fine and strong tonality.

Exceedingly rare portfolio showing the devastating destruction in the siege of Strasbourg in the Franco-Prussian War of 1870/1871 by the french photographer, lithographer and painter Charles David Winter (1821–1904) who was running since 1851 a Studio in Strasbourg in rue des Calves. The photographer Winter offered afterwards different albums (different sizes and different collection of photographs) for sale. The photographs in this album were made by Charles-David Winter in October 1870 under the control of the german engineer major Albrecht showing the german perspective towards the Strasbourg siege.

At the time, Strasbourg along with Metz was considered to be one of the strongest fortresses in France. The German General understood the value of capturing the city, and ruled out a lengthy siege of starvation. He instead decided on a quicker action, bombarding the fortifications and the civilian population into submission. „Winter's greatest accomplishments, however, are his photographs documenting the urban transformation of Strasbourg in the second half of the nineteenth century including the building and demolition in the city center (1855–1880), the construction of a railroad bridge over the Rhine (1858–61), and the restoration of the Cathedral in 1857-59. Striking for both their large size and their fine detail, his photographs

revealed the formal beauty in new forms of architecture and engineering. Winter also recorded, in wrenching detail, the devastating destruction of Strasbourg following the Franco-Prussian war of 1870." (Sarah Kennel, in: Hannavy pp. 1501).

„In contrast to German's triumphal framing of Strasbourg's damaged cityscape, Charles Winter, one of France's most eminent nineteenth-century photographers, provided an alternative Alsatian perspective on the disfigured city in his album of the Siege of Strasbourg. The album's photographs, silent witnesses to Strasbourg's devastation, offered a dark premonition of the total wars to envelop Europe in the twentieth century. ... Rather than capturing the familiar optimistic view of an endless, peaceful horizon, Winter's panorama of urban destruction under-scored the fragility of European civilization in the face of warfare. (Dunlop, Cartophilia 172) Heidtmann 13336; Hannavy 1501; Jean Faviere (ed.) Charles Winter, photographe. Un pionnier stras-bourgeois, 1821-1904. Musees de Strasbourg. 1985.

KVK: Stabi Berlin (lost in war); BNF Paris (listed as single images); Strasbourg: Municipal Library and Museum of Modern & Contemporary art; not in COPAC or OCLC.



BELAGERUNG VON STRASSBURG
1870.



Stankar - Aussere Ansicht.

The End of The War

First World War Panoramas.

A series of 23 Photographic Panoramas.- Paris: Panorama Photo Company, 1918–1919. Each 250 x 980 mm or little larger mounted within passepartout. A few image cracked on surface.

Fine set of 23 photographic panoramas produced immediately after the Armistice of 1918: these views vividly depict the evidently widespread destruction throughout Belgium and Northern France. Produced partly as evidence for the negotiations for peace they also seem to be a form of souvenir of a rather macabre tourist trade which sprang up once it was safe to travel in the affected areas. We have found little on the company that produced them and the only holdings of prints we have found are at National Library of Belgium.

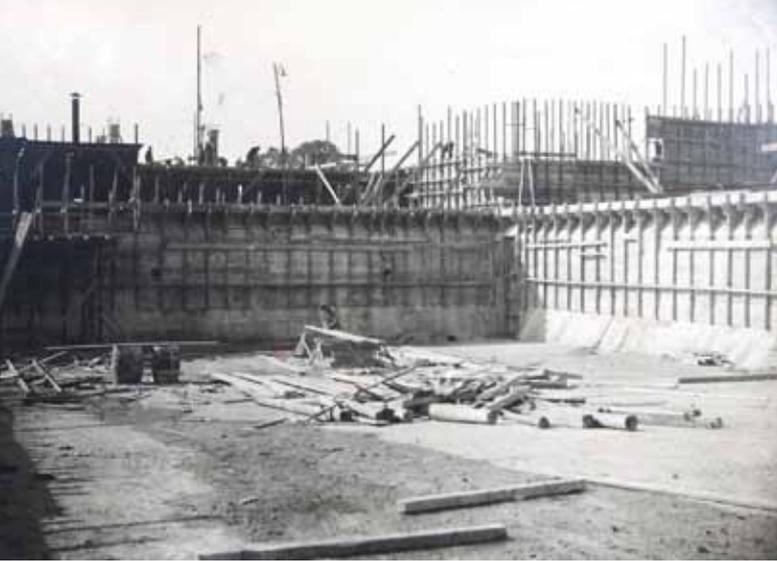
The First World War represents a watershed in the history of war photography. It was the first conflict to be photographed in detail by all the participants and the first in which photography was actively exploited and controlled in support of the war effort. When war broke out in 1914, many of the skills and technical resources required to photograph it were already in place. But suitable infrastructures capable of managing photography as a mass medium in wartime were lacking. The gradual evolution of such infrastructures shaped the nature and impact of photography during the First World War. In contrast to the extensive international coverage of mobilisation in 1914, there was relatively little interest in documenting the demobilisation of the largest armies ever assembled. This was partly due to the rapid dismantling of the official wartime apparatus for photography. Those photographers who remained in the former war zones were briefly

employed with documenting the battlefields and the creation of cemeteries before returning home to civilian life. The lack of photographs showing demobilisation also reflects the public mood of extreme war fatigue, social and political upheaval and the imperative to focus on post-war recovery. Photographs of commemoration and remembrance were the exception. The construction and dedication of memorials, such as the British Tomb of the Unknown Warrior during the immediate post-war years, forms a final poignant chapter in the photography of the First World War.

Content: 1. Arras, la Cathedrale (Neg. number F21); 2. Arras (corrected in ink Virny) (Neg. number F24); Bapaune (Neg. number. F 29); Brewery on the Hindenburg Line / Brasserie ligne Hindenburg (Neg. number F 41); Bruxelles, Univ. de Louvain (Neg. number BL-2); Chaulnes, le Grand Chateau (Neg. number F32); Dixmunde, L'église Peres Capucins (Neg. number BL-21), Hospital on the Hindenburg Line, Hotel de Ville et l'église de Dixmunde (BL-22); Hotel de Ville Lens (77); Lille, Hotel de Ville (18); Middelkerke (BL-24); Nieuport la Parte et la Mairie (BL25), Peronne, Grand' Place et Cathedrale (F26), Peronne, L' Eglise; Chaulnes, Sugar refinery (F37); Reims, General View (68); Une caserne Anglaise, Ypern (BL20); Virny (F43); Virny Ridge ammunition railroad (F44); Ypres, Hospice du Sacre Coeur (31); Ypres, Les Halles et l'église (930); Ypern, Vue generale (29).



Water Engineering



German Engineering Works

„Schwimmbecken des Rheinstadions“ (title on cover; engl.: Swimming Pool of the Rhine Stadium). Album (215 x 290 mm) with 35 photographs (approx. 106 x 160 mm) mounted on boards all titled in white ink. Mainly one image on each board. The photographs are mounted chronologically from 3. Mai to early November 1924. Some images faded and some silvered out. But fine



Privately arranged photographic album showing chronologically the engineering works during the building of the swimming pool for the Rhine stadium beginning in May 1924. Showing in the beginning the problems with seeping ground-water, and water coming in from the Rhine.

The „Rheinstadion“ was a multi-purpose stadium in Düsseldorf, Germany, built, near the Rhine, in 1926 and could held 55,900 people. The planning for the construction of a large sports event in the north of Düsseldorf began before the First World War. At that time, the Berlin architect Johannes Seiffert supplied a design in the form of a horseshoe with a connected swimming pool. But it was only in the 1920s that the plans, now drafted by Hans Freese, the Duesseldorf city

builder, were implemented. The total costs amounted to 1,240,000 reichsmark. The stadium was surrounded by an ensemble of other sports facilities, including a swimming stadium and a cycle track. The operational and sanitary facilities, the route guidance and the traffic connection were at that time regarded as exemplary. The architectural harmony of the network of stadium and swimming pool as well as the successful embedding of the facilities in the Lower Rhine landscape was praised. The entire area was put into operation in 1925. In September of this year, President Paul von Hindenburg visited Rhineland, which had been liberated a month before, and gave a patriotic speech to the 50,000 audience at the end of the French occupation in the Rheinstadion.



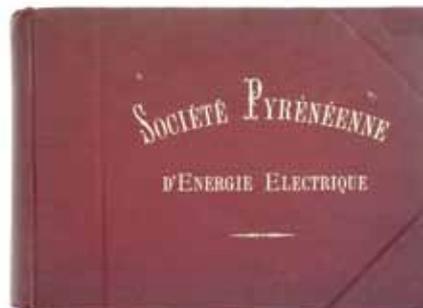
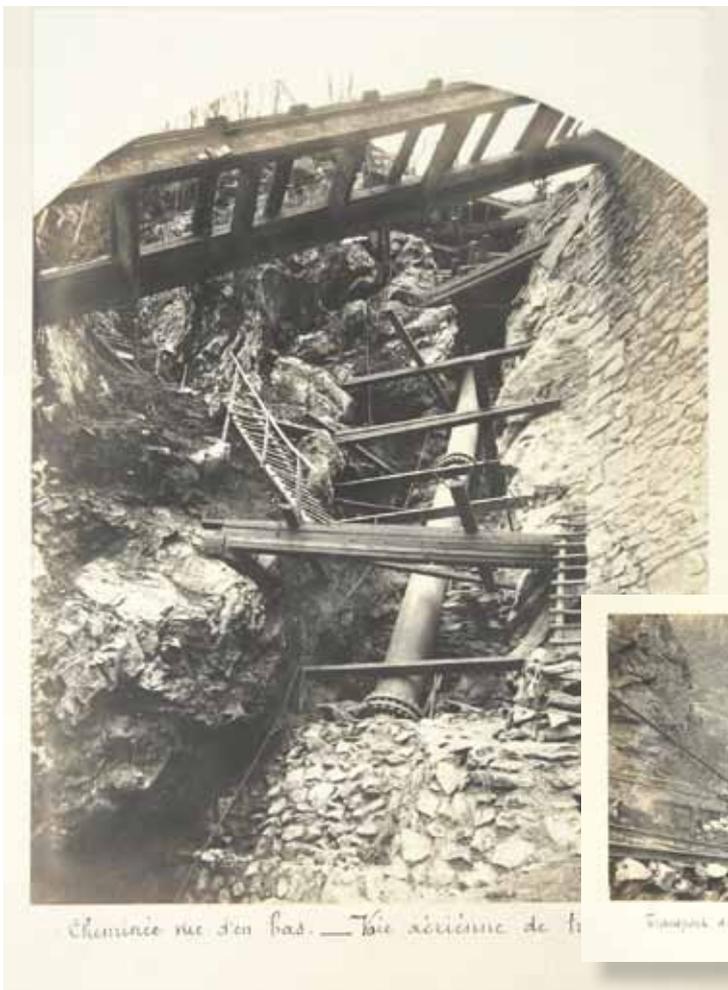
Canal Construction Work

Kaiser-Wilhelm Kanal

Hanseatische Baugesellschaft Volker, Bos, Ficke & Co. (ed.) Erinnerung an den Erweiterungsbau des Kaiser Wilhelm-Kanals 1909-1914. (Photographer J. Leschen).- Hanseatische Baugesellschaft Volker, Bos, Ficke & Co. Bremen & Hamburg, (after 1914) oblong-folio (290 x 410 mm) Photo-album with 30 photographs mounted on 22 boards. Photographs are mainly in size: 230 x 170 mm, a few are 145 x 105 (then two photographs are on one board). All photographs are titled. Red half cloth album with title on cover. Traces of use, but still fine.



Fine photo-album showing the engineering works of the German construction company Volker, Bos, Ficke & Co. for the widening of the „Kaiser-Wilhelm-Canal“ which took place from 1909 to 1914, when the First World War broke out. The photographs are by the photographer J. Leuschen from Rendsburg. The Nord-Ostsee-Kanal, formerly known as the Kaiser-Wilhelm-Kanal is a 98 km long freshwater canal in Northern Germany. The canal was finished in 1895, but later widened, and links the North Sea to the Baltic Sea. An average of 250 nautical miles (460 km) is saved by using the Kiel Canal instead of going around the Jutland Peninsula. This not only saves time but also avoids storm-prone seas and having to pass through the Oresund straits. The first connection between the North and Baltic Seas was constructed while the area was ruled by Denmark-Norway. Completed during the reign of Christian II of Denmark in 1784, the Eiderkanal was a 43 km part of a 175 km waterway from Kiel to the Eider River's mouth at Tönning on the west coast. It was only 29 metres (95 ft) wide with a depth of 3 metres (10 ft), which limited the vessels that could use the canal to 300 tonnes. In order to meet the increasing traffic and the demands of the Imperial German Navy, between 1907 and 1914 the canal width was increased. The widening of the canal allowed the passage of a Dreadnought-sized battleship. This meant that these battleships could travel from the Baltic Sea to the North Sea without having to go around Denmark. The enlargement projects were completed by the installation of two larger canal locks in Brunsbüttel and Holtenau.



Societe Pyreneenne d' Energie Electricque (ed.)

Société Pyrénéenne d' Energie électrique (cover title). Album with 20 albumin photographs showing the construction of water pipelines in the French Pyrenees. (Orlu, around 1900-1905). Red cloth album in size (330 x 250 mm) with gilt printed cover title. The 20 photographs in size (180 x 230 mm to 120 x 180 mm) mounted on boards with handwritten titles. A few photographs silvered out. Fine condition.



Fine engineering album showing the construction of the water pipes for the electrical power station at Ariege in the french Pyrenees. The images show construction work, lake, the transport of the pipes, and the power station inside and outside. The lake of Naguilles feeds the Orlu hydroelectric plant in Ariege. The natural pond was enlarged in the late 19th and early twentieth century by successive constructions of dams, the first being finished in 1905. With a surface area of 93.2 ha and a volume of 43 million cubic meters, it is the largest lake of the Ariège region.



German Engineering Works

Bauausführung des linksrheinischen Hauptsammel- und Auslasskanals, der Kanalwasserreinigungsanlage und der Hochwasser-Pumpstation in Lörick am Rhein. Album (260 x 320 mm) with 38 mounted photographs (approx. 166 x 225 mm) all titled in white ink. Stamped „Tiefbauamt II, Düsseldorf, Kanalisationswerke“. Mainly one image on each board.

Fine album with photographs showing engineering works for a canal, pump station, drainage pipes and for sewerage in Lörick, now Düsseldorf (Rhine) in May 1916 going up until 1921.

Bekhterev, Vladimir.

A suite of photographs related to Vladimir Bekhterev (1857-1927), the prominent Russian neurologist, the founder of modern objective psychology as well as the founder of one of the first institutes focusing on psychiatry and psychology. 20 loose original photographs, silver prints with modernist photomontage images on photographic paper each ca 220 x 275 mm. (St. Petersburg, 1932). – Together with: Album with 16 tipped-in autotype photomontage plates. (Leningrad, State Institute of Medical Knowledge, 1927). Various sizes but mostly ca. 190 x 270 mm. Autotype images, mounted on verso of black album leaves. Publisher's cardboards with printed title on front cover "State Institute of Medical Knowledge, 1927". Oblong quarto (245 x 304 mm). Cardboards heavily rubbed with tears.



The images stunningly arranged photomontages after photographs show the workplace and people at the State Institute of Medical Knowledge. It was founded in 1907 (and existed until 2011) by Vladimir Bekhterev. It was originally a psychoneurological institute, the world's first scientific center for the comprehensive study of man and the scientific development of psychology, psychiatry, neurology. The institute at the same time was set to be an educational institution. To work in the institute Bekhterev attracted the best professors of St. Petersburg. Honorary members of the Institute were L.N. Tolstoy, I.I. Mechnikov, Bekhterev himself, Chairman of the Council of Ministers V. N. Kokovtsov, French scientist J. d'Arsonval, artist I.E. Repin. In 1920, thanks to the efforts of Bekhterev, the medical faculty was granted the status of an independent university and became known as the State Institute of Medical Knowledge (GIMZ). The first plate bears the portrait

of Bekhterev and other officials of the institute as well as buildings of the institute (he created multiple institutions inside his institute, more than anyone else). Other plates show auditoriums, laboratories, clinics, professors and students, patients. In 1930, the Institute was renamed and became the Second Leningrad Medical Institute (2nd LMI). After Bekhterev's sudden death in 1927 (there has been rumours of poisoning), his name was removed from Soviet textbooks. A scarce collection of modernist photomontage photographs of great artistic value and with a striking visual expressiveness.

This collection of photographic plates is dedicated to the 25th anniversary of the Second Leningrad Medical Institute. Each image with stunning photomontages using photographic images of employees and students of the various departments (with captions), of rooms and labs, equipment and

medical tools and of objects such as thermometers, test-tubes, scalpels, syringes, bottles and pills, etc. (and even human bones and dissected frogs). The first image with views of the buildings and portraits of Bekhterev and of other officials like F.E. Tur, N.V. Belogolovov, Y.B. Zel'dovich, G.G. Genter. Other images depicting the departments, like anatomy, physiology, organic and inorganic chemistry, pathological physiology, forensic medicine, professional hygiene, social hygiene; clinic for the diseases of the ear, throat and nose, gynecological clinic, ophtalmic clinic, psychopathological clinic, clinic of infectious diseases among others. Unfortunately the photographs are not signed.





X-Ray

Rare early x-ray photographs of hand and forearm with screws. Photograph in size: 240 x 150 mm, mounted on boards within passe-partout. Signed in ink: Coxeter, 1897.

Early x-ray photograph. At the end of the 19th century, while studying the effects of passing an electrical current through gases at low pressure, German physicist Wilhelm Röntgen accidentally discovered X-rays – highly energetic electromagnetic radiation capable of penetrating most solid objects. His discovery transformed medicine almost overnight. Within a year, the first radiology department opened in a Glasgow hospital, and the department head produced the first pictures of a kidney stone and a penny lodged in a child's throat. The public also embraced the new technology – even carnival barkers touted the wondrous rays that allowed viewing of one's own skeleton.

When Röntgen in November 1895 held a piece of lead in front of the electron-discharge tube, it blocked the rays, but he was shocked to see his own flesh glowing around his bones on the fluorescent screen behind his hand. He then placed photographic film between his hand and the screen and captured the world's first X-ray image. Six weeks later, at the close of 1895, he published his observations and mailed his colleagues a photograph of the bones of his wife's hand, showing her wedding ring on her fourth finger.



Hygiene Museum Dresden.

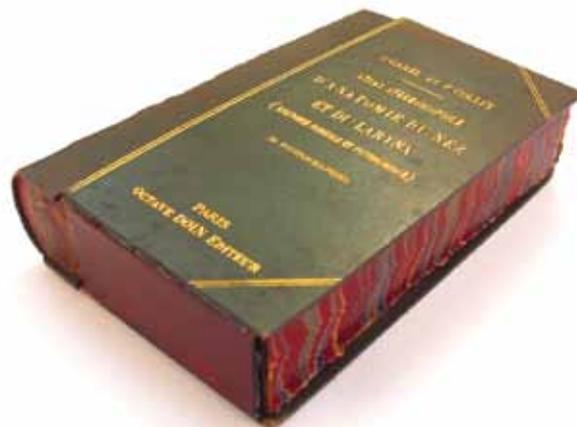
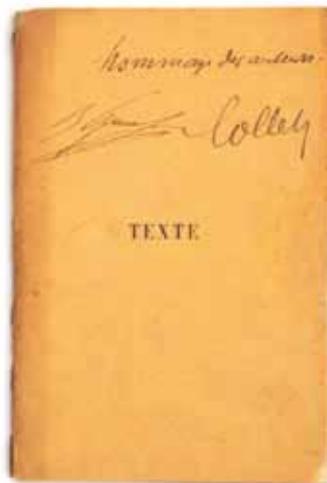
„Gläserne Frau“ – Photographic album with 18 mounted photographs (size: ca. 170 x 115 mm) on 18 boards, one blank board. Album size: 235 x 165 mm. Green cloth. Fine condition. One image stamped: Presse-Foto (Bohnert) Berlin W8 Leipziger Str. 26 Ecke Friedrichstrasse.

Very interesting privately arranged photographic album showing the Exhibition Road Show: „Die Frau. Die gläserne Frau mit Organbeleuchtung“ (The Glass Woman with Organ Illumination) organized by the Hygiene Museum Dresden which toured in 1954 through different German cities, here most probably in Leipzig. The photographs show the construction of the exhibition pavilion, the arrangement of the exhibits including the transparent woman. The mother-and-child show „Die Frau. Die gläserne Frau mit Organbeleuchtung“, released in early February 1954 by the German Hygiene Museum, created in Delitzsch a scandal and was further on only shown for over-16-year-olds.

„Gläserner Mensch“ (Transparent Man) and „Gläserne Frau“ (Transparent Woman) are anatomical human models made of plastic, developed by the German Hygiene Museum in Dresden, which has been exported by the museum to the whole world since the 1930s. The life-size three-dimensional models do not consist of glass, but of the transparent plastic cello. They came to their name because „glass“ is a synonym for „transparent“. The skin and muscle tissue is transparent, so that the view into the detailed designed body – skeleton, internal organs with blood vessels as well as nerve tracts – is free. The skeleton is cast from aluminum. The internal organs are made of plastic; More than 40 built-in light bulbs allow the organs to be lit at the touch of a button. Visitors can actively use this lighting. Nerves and blood vessels are formed of 0.2 millimeter thick wire with a total length of more than twelve kilometers. For the production of a single specimen 1800 working hours are necessary.

The glass woman is regarded as the most famous exhibit of the museum. The model builder Franz Tschackert, a preparator in the German Hygiene Museum, developed and produced a first prototype of the Transparent Man in Dresden in 1927 - a three-dimensional male figure with a transparent cover. For the 2nd International Hygiene Exhibition in Dresden in 1930, the „Gläserne Mensch“ was presented to the public for the first time. For the professional world, the international press and the public the model was a technical and scientific sensation at the time of its development. It was presented in a black room. The inner organs glowed, starting with the heart, one after the other, and a voice played by a gramophone explained their mode of functioning. Whereas only individual organs have been presented before this invention, the Transparent Man is the first visual model that shows all essential components of the body in original position, in a functional context and integrated into a complete body. They were visible without the surface being removed or tissue being damaged. He thereby marked the provisional climax of the century-old tradition of the representation of human anatomy. The purpose was the elucidation of one's own body and disease prevention. The idea of a functioning normalized human machine also plays a role. By 1949, the German Hygiene Museum had created nine more glass people, including one for the Museum of Science in Buffalo in 1934. In 1935, it also produced a glass woman for the first time. The models have been shown throughout the world. A glass man from Dresden was also to be seen at the world exhibition in Paris in 1937. After 1949, 56 men, 68 women, including a pregnant woman, five horses, eight glass cows and several two-meter-sized cells were created by the Museum.





Garel, Jean; Justin- Frederic Collet.

Atlas stereoscopique d' anatomie du nez et du larynx: anatomie normale et pathologique.- Paris: Octave Doin, 1897. 8° (165 x 110 mm) XI, (I), 19 pp., (I) with 30 plates with 30 stereoscopes mounted on boards (175 x 90 mm). In Original gilt printed publisher portfolio, heavily rubbed and repaired. stereophotographs in good tonality. Text with handwritten dedication: „Hommage des auteurs”

Exceedingly rare work on the anatomy & histology of nose & larynx written and photographed by the french laryngologist Jean Garel (1852–1931) and by the french otolaryngologist Frederic Justin Collet (1870–1966). In 1879 Garel succeeded Leon Bouveret as chef de clinique médicale to the Faculté de médecine at Lyon. His name is associated with „Garel's sign", a medical sign involving dysphagia located in the tonsils and posterior fauces, if persistent for more than three weeks, it is usually of syphilitic origin. Collet studied in Lyon as a pupil of Raphael Lépine (1851–1919), Pierret and Antonin Poncet (1849–1913). He became interne des hôpitaux and went abroad to study otology and laryngology at the various centres of Europe, in particular Vienna, where he in 1892 worked with Adam Politzer (1835–1920), Leopold Ritter von Schrötter – Kristelli and Hans Chiari. Collet received his doctorate in Lyon in 1894, becoming agrégé in 1895. In 1901 he was appointed médecin des hôpitaux, became professor of general pathology, then, in 1907, of internal pathology, and from 1927 was professor of oto-laryngology at the faculty in Lyon.

KVK: Leipzig, Freiburg; COPAC: Royal College Surgeons Glasgow; Univ. Paris.; BNF Paris missing the plates.

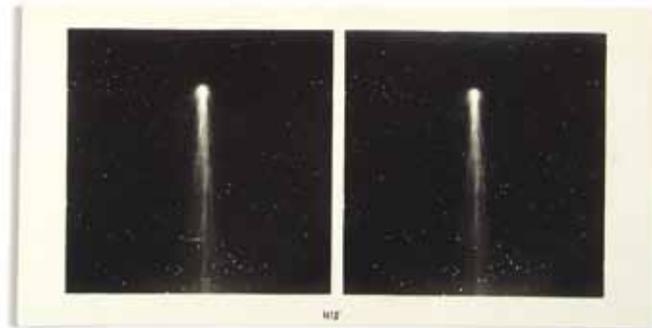
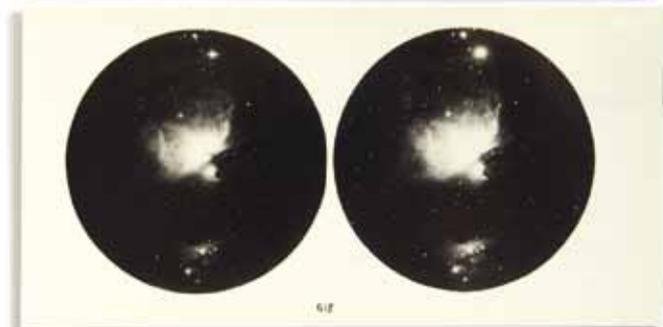
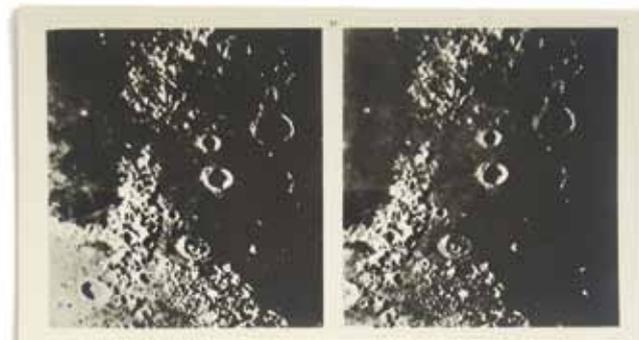


Wolf, Max.

Stereoskopbilder vom Sternhimmel. 1. Serie und 2. Serie. [cptl.]- Leipzig: Verlag von Johann Ambrosius Barth, 1915-1918. quer-8° [98 x 175 mm] 16 pp., 12 plates, [4; adv.]; 4 pp., 12 plates with each 4 pp. text; [2, adv.] Original halfcloth portfolios. Fine condition.

First & Fifth edition of impressive astro-stereophotographs. Maximilian Franz J. Wolf (1863-1932) is considered a pioneer in astrophotography. He observed many new nebulae both within the Milky Way and outside our Galaxy and he discovered more than 200 asteroids along with three comets that now bear his name. Wolf was a codeveloper

of the stereo comparator together with Carl Pulfrich from the Zeiss Company. The stereo comparator consists of a pair of microscopes arranged so that one can see simultaneously two photographic plates of the same region taken at different times.- Hockey [ed.] BEA II, 1237-38.



First Photographs of the Southern Skies

Russell, Henry Chamberlain.

Photographs of the Milky-Way & Nubeculae taken at Sydney Observatory, 1890. (Photographs taken under the direction of H.C. Russell).- (no date, no publisher) [Sydney] : [Sydney Observatory] 1891. Quarto (282 x 205 mm) 34 pp. with 16 mounted original photographs. Introduction and text by H. C. Russell. Each photograph accompanied by leaf of explanatory text. Heavy boards. Some foxing in places. Plain contemporary green cloth, as published ? Overall fine.



Exceedingly rare photographic atlas on the Magellanic clouds, being the first astro-photographs of the Southern Skies. Henry C. Russell (1836-1907) made important contributions to Australian astronomy and played a leading role in the development of Australian scientific societies. From 1870 he became until his retirement in 1905 the observatory director and began building up the instrumentation at Sydney Observatory. The existing 18.4 cm Merz refractor were joint by a 29.2-cm Schroeder refractor in 1874, a 15.2-cm Troughton and Sims transit telescope in 1877, and a 33-cm astrograph with a 26-cm guidescope by Grubb in 1890. One scientific area that Russell pioneered in Australia was astronomical photography. During the second half of the 1880's, he obtained a series of exquisite images of the Magellanic clouds and various regions of the Milky Way which are believed

to be the first astrophotos of the Southern Skies. The photographs „are believed to be the first of their kind of the Southern Skies, and they present well-known Star Spaces under new conditions, so much so, that in several important respects we must modify the views which had been the outcome of the study of these Star Spaces with ordinary telescopes.“ (H.C.Russell, introduction) He was an ardent supporter of the International Astrographic Project, but unlike other participating observatories, he couldn't compete with their technical and optical equipment.- BEA II, 993/94. Holdings: KVK: no copy in Germany; COPAC: BL London; Royal Society; OCLC: Harvard, Case Western, Langsam Library, Madison-Wisconsin, Linda Hall (unclear if they have a digital reprint or original).

Archive of a Pictorialist Photographer

459 Images

Enke, Alfred.

Private photography archive of the amateur photographer & publisher Alfred Enke (1852 - 1937). 212 mounted large-format photogravure and 247 mounted smaller photogravures of pictorialist photographs together in nine folders. The larger images in 3 folders with ties, titled „Modellstudien I.“ and „Modellstudien II.“ and „Ober-Italien u. Venedig“. Image-Size: around 390 x 255 mm; all mounted on thick brown, black, green or grey cardboard; paper-size: 635 x 525 mm. the smaller images are in 6 cloth folders with different studies titled below photograph. The card board have the size of 360 x 270 mm, the photograph differ from 152 x 90 to 172 x 120 mm. Each folder with gilt printed monogram on cover. A few are discolored at upper border of the photographs due to the glue, else finely printed.



Alfred Enke (1852-1937) inherited the publishing company of his father Ferdinand Enke in 1874 and moved with his business to Stuttgart (Germany) the same year. He was one of the few wealthy amateur's who took up the new pictorialist style in photography around 1890. Although he didn't take part in any of the great contemporary exhibitions of photography in Germany in Hamburg or Berlin, he seems to have exhibited in the early years of the 20th cent. in England (see: British Journal of Photography vol. 52 (1905), pp. 44 and vol. 60 (1913), pp. 175; The Amateur Photographer vol. 47 (1908)). Being wealthy there was no need for him to exhibit and to propagate his work. It was possible for him to

show his work in two published portfolio's which he published in his own publishing work: Lichtbild-Studien. Dreissig Heliogravüren nach Aufnahmen von Alfred Enke.- Stuttgart, Union Deutsche Verlagsgesellschaft [1899] (Heidtmann 13707) and Neue Lichtbild-Studien. 40 Bilder in Tondruck.- Stuttgart: Verlag von Alfred Enke, Union Deutsche Verlagsgesellschaft, 1902. (Heidtmann 13708) Some of his images were also published in periodicals, like Gartenlaube (1901) or in books like Spiegelnde Lichter (1900). We have also a volume of poetry by Alfred Enke. Original prints by him are exceedingly rare on the market, even the two published portfolios issued in 1899 and 1902 with together 70 plates are rarely seen.





Nudes Studies for Artists

Eickmann, Heinrich.

Weibliche Akte. Kunststudien über den Nackten menschlichen Körper. Naturaufnahmen von Heinrich Eickmann, Maler und Akademischer Lehrer. 24 Originalphotos. - Leipzig: A. Schumann's Verlag, (around 1920). sm.folio (280 x 210 mm) 2 Bll. (text), 24 original photographs (image-size: around 200 x 105 mm; sheets: 280 x 210 mm). Orig. printed wrappers, used. Photographs fresh and in fine tonality.



Exceedingly rare portfolio with original photographs of female nudes for the use of artists; to be used in-stead of women posing. Photographed most probably by the german painter & engraver Heinrich Eickmann (1870 Nienhausen–1911 Berlin) who had studied at the Berlin and Munich Academy, participation in many exhibitions of his time. No copy own by a library known to OCLC.

The nude figure is a tradition in western art, and has been used to express ideals of male and female beauty and other human qualities. Early photographers often selected poses that imitated the classical nudes of the past. Photography suffers from the problem of being too real, and for many years was not accepted by those committed to the traditional fine arts. GBV cites only another work „Akte“ with collotype plates published in three installments with 120 plates in Berlin and New York at Hessling from 1905 to 1905. (see Oldenburg, 720672643 or Watson Library). This work here is not identical to those portfolio's.

Alessandro Bertolotti. Nudo. I libri fotografici ... pp. 17 (the different work); not in Heidtmann; Pohlmann, Aktphotographie, pp. 16; not in Frizot. L'Art du nu au XIXe siecle. Le photographe et son modele. Paris, 1997.



Mandel, Julien (Julian).

Nus fantastiques vus par Julien Mandel. - Paris Art Éditions, Paris, 1932. Quarto. (270 x 170 mm) 31 pp. with 32 full-page heliogravure photo-montages. Original Wrappers. In style of a cinema program.

Rare erotic magazine in style of an expressionist cinema program.

Julian Mandel (1872–1935) was one of the best-known commercial photographers of female nudes of the early twentieth century. He became known for his exceptional classical studies of the female form. His photographs and other images are artfully composed, with exquisite soft use of lighting.

Mandel published through several known Paris-based studios during the 1915–1932 period, publishing an extensive amount of work through the Alfred Noyer Studios of Paris. Many reprints of his work can be found under a German company by the name of Neue Photographische (NP) Gesellschaft. Reportedly, Mandel was a member of, and participated in, the German avantgarde „new age outdoor“. Numerous pictures sold under this name feature natural settings, playing on the ultra pale, uniform skin tones of the women set against the roughness of nature. The nude photographs were marketed in a postcard-sized format:

„A majority of the french nude postcards were called postcards because of the size. They were never meant to be postally sent. It was illegal to send such images in the post. The size enabled them to be placed readily into jacket pockets, packages, and books.“

Although Mandel's works were considered illegal, he considered himself an artist, and in a bold move for the time, signed his name to the fronts of his work. He also traveled extensively to other continents, finally settling in Brazil where he married and raised his family. Julian Mandel has been compared to Julian Walery. Although he has been often overlooked, Julian Mandel was one of the great photographers of the early twentieth century.

„New Woman“

Brandt, Marianne.

bauhausfotos. 10 originalfotografien. Herausgegeben von Sabine Hartmann und Karsten Hintz für die Bauhaus- Archiv- GmbH.- Berlin: Bauhaus-Archiv, 1993. Folio [460 x 355 mm] Original cloth folder with 10 mounted photographs [235 x 175 mm] under museum-like passe-partout.



One of only 30 copies [this: 24] for sale / V for archival reasons. Ten photographs by Marianne Brandt were chosen from 150 negatives given to the Bauhaus Archiv, Berlin from the estate of Marianne Brandt. The Photographs of the early 1930's were skilfully reproduced from the original glass negatives in possession of the Bauhaus Archiv.

“Her series of self-portraits are particularly striking. These often represent her as a strong and independent New Woman; other examples show her face and body distorted across the curved and mirrored surfaces of metal balls, creating a blended image of herself and her primary medium at the Bauhaus.”

Marianne Brandt (1893–1983), German painter, sculptor, photographer and designer who studied at the Bauhaus school and became head of the metal workshop in 1928. Today, Brandt's designs for household objects such as lamps, ashtrays and teapots are considered the timeless examples of modern industrial design. Beginning in 1926, Brandt also produced a body of photomonta-

ge work, though all but a few were not publicly known until the 1970s after she had abandoned the Bauhaus style and was living in Communist East Germany. The photomontages came to public attention after Bauhaus historian Eckhard Neumann solicited the early experiments, stimulated by resurgent interest in modernist experiment in the West. These photomontages often focus on the complex situation of women in the interwar period, a time when they enjoyed new freedoms in work, fashion and sexuality, yet frequently experienced traditional prejudices. Brandt's montage works were subject of the touring exhibition entitled „Tempo, Tempo! Brandt is also remembered as a pioneering photographer. She created experimental still-life compositions, but it is her series of self-portraits which are particularly striking. These often represent her as a strong and independent New Woman of the Bauhaus; other examples show her face and body distorted across the curved and mirrored surfaces of metal balls, creating a blended image of herself and her primary medium at the Bauhaus.





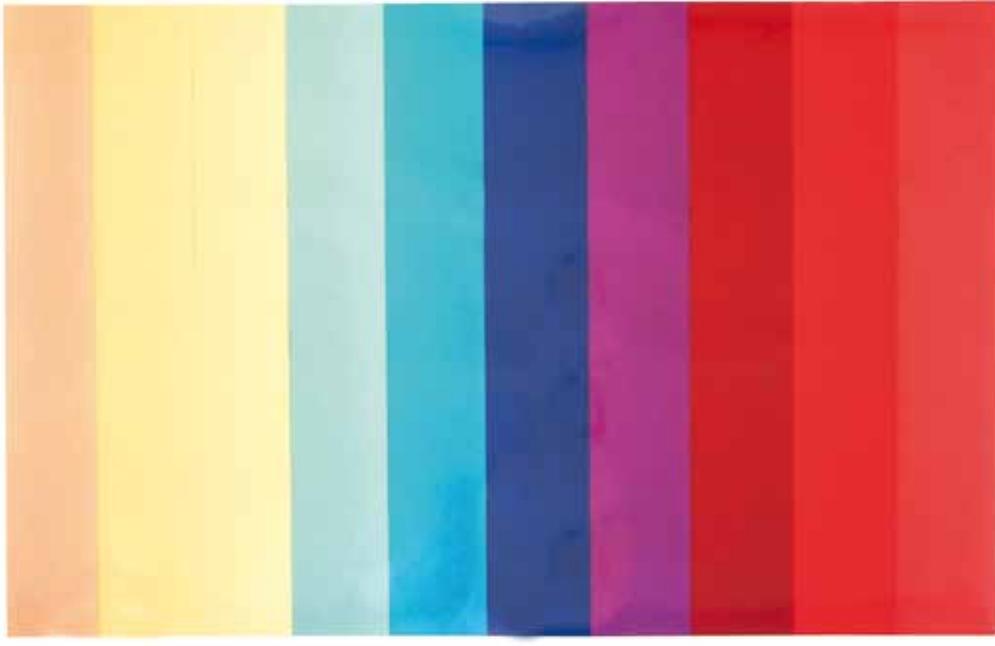


Riebesehl, Heinrich.

II. Heinrich Riebesehl, 1967-1982. 10 Photographs. (Edited by Thomas Weski). The portfolio contains 10 original photographs (gelatin silver prints on Agfa Multicontrast classic fibre-based paper) printed by Jochen Rohner under supervision of Heinrich Riebesehl. - Berlin: Galerie Kicken, 2005. Folio (500 x 400 mm) Original cloth bound portfolio. The photographs in different sizes within passe-partout. Stamped and signed backside.



Rare portfolio with 10 original photographs by the renowned German photographer; this being no. 4 of 35 copies (+ 5 artist proofs). „Agrarlandschaften (Agricultural Landscapes) is an important early example of the ‚new‘ New Objectivity in German photography.“ (Parr) Heinrich Riebesehl (1938 – 2010, Germany) photographer of the post-war era and university lecturer, began working as a photojournalist in the 1950s. He was employed by a variety of newspapers including the Hannoversche Presse, studied under Otto Steinert at the Folkwang School of Design in Essen, and documented the beginning of the Fluxus movement in Germany. The portfolio contains: Uwe, 3/1/69, 394/76; 420/77; Klein Waabs, Ronnenberg, Schillerslage, Heinem, Jeddigen, Diekmannshausen.- Koetzle,(2002), 368; Parr/Badger II, 267.



Demand, Thomas.

(Untitled). Original Lambda print (photograph) on Fujifilm, Fujicolor Crystal Archive in size: 390 x 600 mm from the Studio 1997 series (?). Signed and dated at the back by the artist: 2001. AP IV.

Thomas Demand (*1964) is known for making photographs of three-dimensional models that look like real images of rooms and other spaces, often sites loaded with social and political meanings. He thus describes himself not as a photographer, but as a conceptual artist for whom photography is an intrinsic part of his creative process. In 1993, he began to use photography to record his elaborate, life-sized paper-and-cardboard constructions of actually or formerly existing environments and interior spaces, and soon started to create constructions for the sole purpose of photographing them. The photograph he takes of this model with a

large-format-camera is the final stage of his work, and it is only this image, most often executed in an edition, of six that is exhibited unframed behind Plexiglas, not the models. On the contrary, Demand destroys his "life-size environments" after he has photographed them. The life sized models are highly detailed, yet they retain subtle but deliberate flaws and anachronisms, such as an unnaturally uniform texture; according to art critic Michael Kimmelman, „the reconstructions were meant to be close to, but never perfectly, realistic so that the gap between truth and fiction would always subtly show“.



6/II

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