

*Stewart & Murray*  
*with 10 Engrings* *(Compt)*

MANIPULATIONS IN THE SCIENTIFIC ARTS.

THE  
COLLODION PROCESS:

BEING A

SUPPLEMENT TO PART I.

OF

PHOTOGENIC MANIPULATION.

BY

ROBERT J. BINGHAM,

LATE CHEMICAL ASSISTANT IN THE LABORATORY OF THE LONDON  
INSTITUTION.

Illustrated by Woodcuts.

LONDON:

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# Acquisitions

## Photography

• MATTIE BOOM, STEVEN F. JOSEPH AND HANS ROOSEBOOM •

1 ROBERT J. BINGHAM

*The Collodion Process: being a Supplement to Part 1 of Photogenic Manipulation*  
London (George Knight and Sons) [1852];  
copy owned and signed by Robert Murray.

PROVENANCE:

Andrew Cahan, Durham US. Acquired with the support of the  
Receptuurboeken Fonds  
(inv. no. 2006/4051 Rijksmuseum Library).

- 2 CHARLES-CHEVALIER, E. BACOT,  
BAILLIEU D'AVRINCOURT, BAYARD,  
ARTHUR-CHEVALIER, A. FESTEAU,  
*Photographie sur papier sec, glaces albuminées,  
collodion, plaques métalliques*  
Paris (Palais Royal) 1857  
original volume with the spine text  
'bij de uitgevers Gebr. Kram[er]';  
copy owned and signed by J.F. Huizinga.

PROVENANCE:

Dieter Schierenberg bv., Amsterdam. Acquired with the support  
of the Receptuurboeken Fonds  
(inv. no. 2007/3631 Rijksmuseum Library).

The two books are an interesting supplement to the collection of treatises and technical manuals about early photography owned by the Rijksmuseum. There are now forty-two of them from the period before 1860, the majority published in Paris, although some were published in London or Amsterdam. Technical manuals have by no means always survived and are particularly rare. The first photographers experimented with these

preparation books close to hand. They were particularly interested in the chemical aspect of the new techniques and in turn published their own findings. The objective was to make improvements in both the taking of the picture (the negative) and the printing.

In the two decades following the introduction of photography in 1839 we saw how the Englishman William Henry Fox Talbot's negative-positive method won out over the French daguerreotype. This was followed by efforts to improve Talbot's paper negatives. However, the arrival of the glass negative – first coated with silver salts and the binding agent albumen, and then, in 1851, immersed in collodion and processed wet in accordance with a formula developed by Frederick Scott Archer – signalled a revolution in photography. A glass negative was sharper and far less delicate than a negative on paper, and many more prints could be made from a glass negative.

Photographer and printer Robert J. Bingham was one of the first people to describe this process in *The Collodion Process*. Shortly after he received the prestigious commission to print more than 15,000 photographs as illustrations for the *Reports of the Jury* of the Great Exhibition in London in 1851, he published the work as a supplement to his earlier publication *Photogenic Manipulation*. There is a large set of Bingham's prints of this world exhibition in the Rijksmuseum's photography collection, as well as an albumen glass negative from the same series.

Chevalier's book of 1857, which according to the example that the Rijksmuseum has acquired was also published in the Netherlands, is particu-



# PHOTOGRAPHIE

SUR

PAPIER SEC, GLACES ALBUMINÉES,  
COLLODION, PLAQUES MÉTALLIQUES.

DIVERS PROCÉDÉS

PAR

MM. E. BACOT, BAILLIEU D'AVRINCOURT, BAYARD,  
ARTHUR-CHEVALIER, A. FESTEAU.

DESCRIPTION D'UNE NOUVELLE CHAMBRE OBSCURE  
POUR OPÉRER EN PLEINE LUMIÈRE.

AVANTAGES DE L'OBJECTIF A VERRES COMBINÉS

Inventé par

**CHARLES-CHEVALIER**

INGÉNIEUR-OPTICIEN.

Membre de la Société d'Encouragement pour l'Industrie nationale,  
de la Société libre des Beaux-Arts, etc.,  
Lauréat, Médailles d'Or, de Platine et d'Argent.

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1857



larly interesting in that it contains a description of the various processes at that time, including the rare albumen-on-glass method for negatives. It describes processes on metal, paper and glass. This publication was marketed in the Netherlands by the Kramer brothers in a separate volume. It also bears the name of the original Dutch owner, J.F. Huizinga, about whom we know nothing as yet, but whose name can now at least be added to the list of early Dutch photographers.

## LITERATURE:

E. Bellier de La Chavignerie, *Manuel Bibliographique du Photographie Français ou Nomenclature des ouvrages publiés en France depuis la découverte du Daquerréotype jusqu'à nos jours*, Paris 1863 [reprinted Paris 1982]; Saskia Asser, 'A handsome and highly finished present'. Photographs for the jury reports of the Great Exhibition, *Bulletin van het Rijksmuseum*, 53 (2005) 2, pp. 140-177; List 'Technische handleidingen / Technical Publications' in M. Boom and H. Rooseboom (eds.), *Een Nieuwe Kunst. Fotografie in de 19de eeuw. De Nationale Fotocollectie in het Rijksmuseum / A New Art. Photography in the 19th Century. The Photo Collection of the Rijksmuseum*, Ghent 1996. nos. 358-464.

- 3 JULES GERVAIS-COURTELLEMONT (Avon [Seine-et-Marne], France, 1863-Liglet [Poitou-Charentes], France, 1931) *L'Algérie artistique et pittoresque. Revue mensuelle illustré* Algiers (J. Gervais-Courtellemont). Issue devoted to Tlemcen (1891) Photographically illustrated periodical.

## PROVENANCE:

Donated by Steven F. Joseph, Brussels (inv. no. RP-F-2007-446).

- 4 JULES GERVAIS-COURTELLEMONT (Avon [Seine-et-Marne], France, 1863-Liglet [Poitou-Charentes], France, 1931) *L'Algérie de nos jours. Alger – Boufarick – Blidah – Oran – Tlemcen – Kabylie – Constantine – Biskra*, Algiers (J. Gervais-Courtellemont) n.d. [1893] Photographically illustrated book.

## PROVENANCE:

Donated by Steven F. Joseph, Brussels (inv. no. RP-F-2007-447).

- 5 JULES GERVAIS-COURTELLEMONT (Avon [Seine-et-Marne], France, 1863-Liglet [Poitou-Charentes], France, 1931) *L'Algérie artistique et pittoresque. Revue mensuelle illustré*, Algiers (J. Gervais-Courtellemont) Volume for 1893, Photographically illustrated periodical, bound in with Ch. Lallemant, *Le Caire*, Algiers (J. Gervais-Courtellemont) 1894

## PROVENANCE:

Donated by Steven F. Joseph, Brussels (inv. no. RP-F-2008-39).

- 6 JULES GERVAIS-COURTELLEMONT (Avon [Seine-et-Marne], France, 1863-Liglet [Poitou-Charentes], France, 1931) *Mon Voyage A La Mecque*, Parijs 1896 With 34 halftones after photographs by Jules Gervais-Courtellemont (inv. no. RP-F-2007-44).

One of the pleasures of consulting the Museum's photography library is the constant feeling of intellectual surprise, the discovery of unexpected links and threads. Such is the case of Jules Gervais-Courtellemont (1863-1931), a creative personality of some significance but one who is almost unknown by today's photographic community and who scarcely figures in the historiography of the subject. Quite undeservedly so, for Gervais-Courtellemont was one of the most published view and documentary photographers of his generation, as well as a prolific writer on exploration and ethnography.

The Rijksmuseum owns a representative collection of Gervais-Courtellemont's photographically illustrated books from all periods. These columns have previously featured a typographically interesting work, *Croquis Parisiens* (1900), containing his studies of street life in *fin-de-siècle* Paris. The Rijksmuseum has since acquired significant additions to its holdings of photographically illustrated publications by Gervais-Courtellemont dating from 1890 to 1918. They contain photographs of isolated villages in Tibet, the streets of Cairo and images in colour of First World War battle fields. The corpus also includes a novel by Pierre Loti, *Les Trois Dames de la Kasbah* (1896), illustrated with staged photographs taken by Gervais-Courtellemont.



Trop rapprochée du mausolée de Sidi Bou-Medine, la porte d'entrée de la mosquée veut être vue du haut de la première plate-forme du minaret.

Elle apparaît alors dans toute son élégance et dans tout le fini de ses détails.

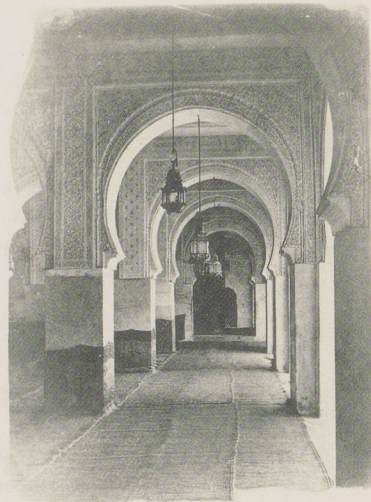
Les moulures ont conservé la netteté de leurs reliefs, les arabesques ont défîé les atteintes du temps.

On arrive à la cour intérieure par un large escalier.

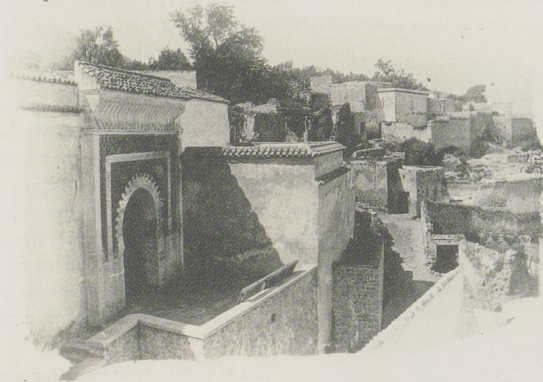
Ici, une porte encore, en cèdre massif, fermée d'un verrou de cuivre qu'un homme de force moyenne aurait de la peine à soulever.

Au milieu, un bassin de marbre qu'une source alimente.

La mosquée proprement dite se compose de huit travées d'arcades couvertes d'ornements sculptés; au fond, le mihrab apparaît si finement travaillé, si dentelé que ceux-là seuls qui ont admiré l'Alhambra pourront s'en faire exactement une idée.



INTÉRIEUR DE LA MOSQUÉE DE BOU-MEDINE



Dans le même bâtiment s'élève la medersa d'une richesse d'exécution aussi merveilleuse. La medersa et la mosquée furent construites sous le règne d'Aboul-Hacen, 1327 de l'ère chrétienne.





## TLEMCCEN

Le voyageur trouvera à Tlemcen ce qu'aucune autre ville de l'Algérie ne saurait lui montrer, une cité moderne en formation remplie d'ombrage, une cité ancienne dont les monuments sont à ce point conservés, dont la physionomie générale a si peu changé qu'on la croirait voir à l'époque de sa splendeur, quand, entre ses murailles, se mouvait une population de cent mille habitants.

Dans les quartiers arabes, l'euro péen est une exception. Les indigènes se pressent, au contraire, vont, viennent, plus vivants semble-t-il que partout ailleurs tant ils ont conscience d'être chez eux.

On ressent la même impression à Bou-Medine, cité essentiellement musulmane où pas un non croyant ne réside. Les maisons ont toutes une cour intérieure uniformément ornementée d'une treille où grimpe une vigne très ancienne au tronc noueux. On pourrait entrer là comme chez soi, pas de portes, mais seulement un rideau de cotonnade tombant jusqu'au ras du sol. Des femmes vaquent à leurs occupations domestiques, le corps pris dans une longue robe tombant droit, arrêtée seulement à la taille; la tête couverte d'un bonnet conique, du plus gracieux effet et qu'une double bride fixe sous le menton.

Il en est qui ont, sous le mince vêtement qui les couvre, la plastique raideur







DEVANT LES TENTES

A Biskra même, le marché et la rue des Ouled-Naïl.

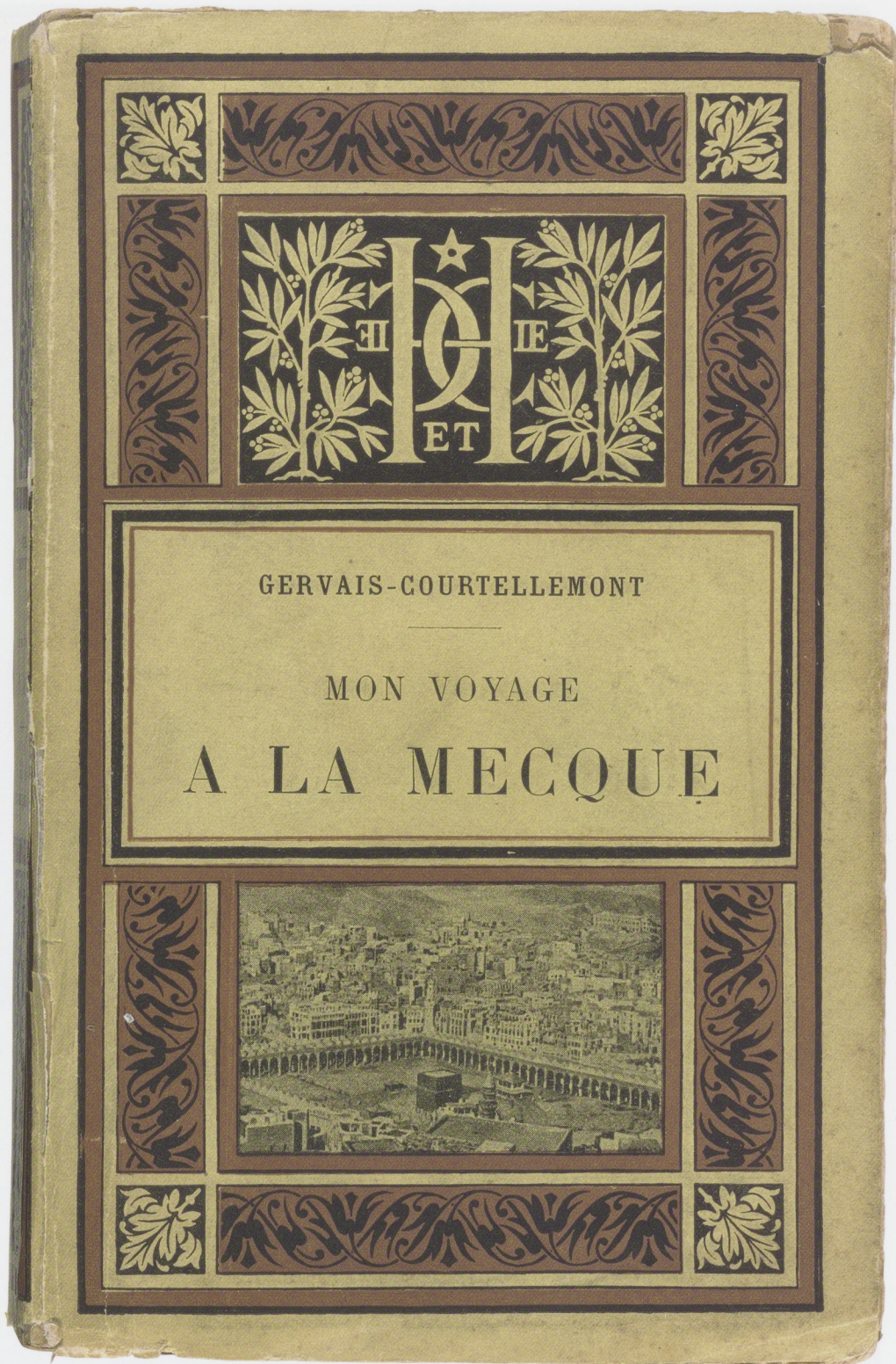
Presque hors la ville, le marché se tient sur une grande place. Au matin, des caravanes de chameaux, et aussi quelques ânes, y apportent des pains de dattes dans des outres, des sacs d'orge et de blé, des bottes d'orge coupée verte, et le peu de choses qui forment la cuisine arabe. Sous une colonnade carrée, recouverte d'un toit, sont installés des marchands de burnous, de couteaux, de tapis; des fruitiers et des revendeurs. Un indescriptible bruit de marchandage, de clients que l'on appelle, de chameaux poussant leur plainte, et flottant dans l'air, l'odeur des feux de racines de



LA CUISINE EN PLEIN AIR

palmiers sur lesquels grillent des petits morceaux de viande embrochés, et cuisent des soupes de fèves. A la file, accroupies, quatre négresses chamarrées de lourds bijoux d'argent, attendent, impassibles, en plein soleil,





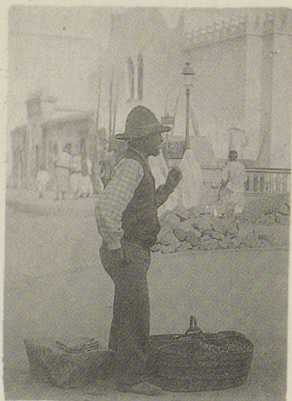


M'ZABITES. - LE MARCHAND DE POULES. - LES MARCHANDS DE COCO,  
DE BOISSONS GLACÉES, DE CAMELS ET DE CACAQUETTES



MOZARITE

marchand de tissus et l'opulent épicier, jusqu'à l'humble marchand de charbon qui débite, avec le combustible, des petits paquets de



... CACAQUETTES !!...

Je me réserve, dans ma série des types algériens, de parler plus longuement du M'zabite qui mérite une étude à part; car il est loin d'être un pauvre hère et un gagne-petit. C'est un négociant calé, patenté, ayant boutique sur rue. Mais il y a une hiérarchie dans la confrérie des enfants de la

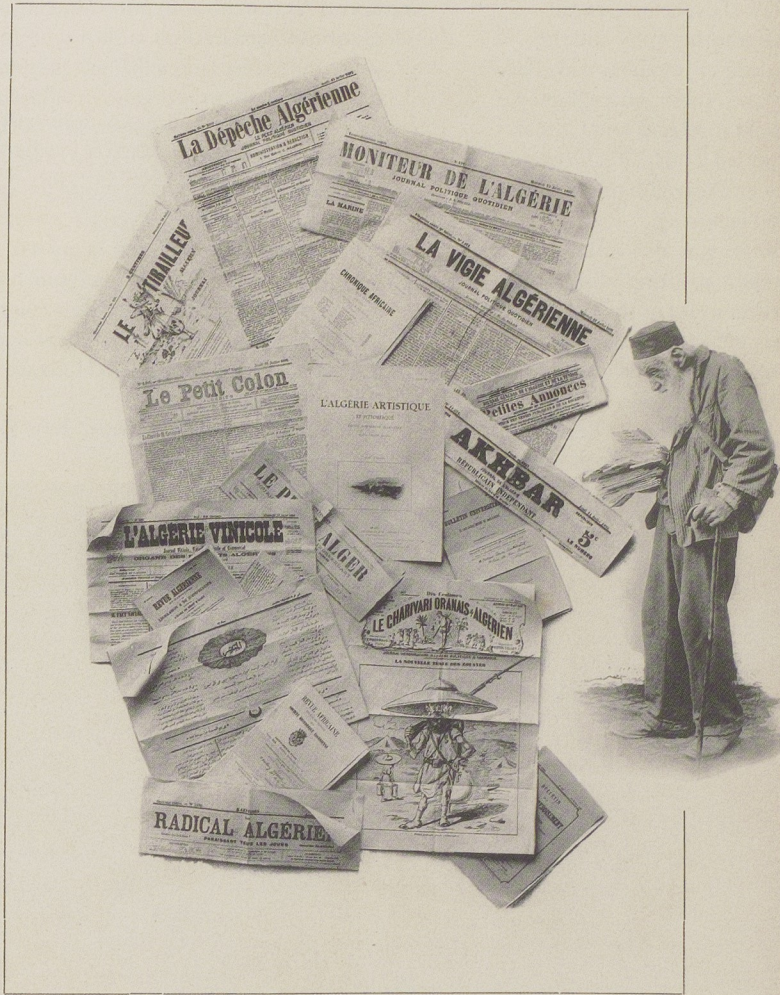
« Chebka, » depuis le gros boucher, le riche



GLACIER EN PLEIN VENT

bois pour allumer le feu. Ils sont, en général, petits, râblés, fortement musclés, graves, austères et sobres. Leur figure bistrée, entourée d'une barbe noire, assez rare, respire la finesse et l'intelligence. Ils sont revêtus d'épaisses





JOURNAUX ALGÉRIENS

*L'Algerie Artistique et Pittoresque.*



The Rijksmuseum has recently acquired a copy of the third and final year of *L'Algérie artistique et pittoresque* bound in with the first part of *Le Caire*, a travel book written by Charles Lallemand, and published by his son-in-law Jules Gervais-Courtellemont in 1894. The preface, signed by Pierre Loti (1850-1923) and addressed directly to his friend and publisher, praises him for erecting an imperishable monument to 'notre cher Alger' and for 'votre procédé un peu magique' – a fitting way to describe Gervais-Courtellemont's use of photography and the collotype. The photographer regularly travelled across the Arabic lands of North Africa, but also ranged farther afield to Mecca and China. Gervais-Courtellemont led a busy life, filled not just with photography and travelling but with writing, publishing and lecturing.

Gervais-Courtellemont was also a pioneer in exploiting photographic printing processes. He was one of the earliest users of the Lumière brothers' revolutionary colour process, the autochrome, and in 1911 he opened a business in Paris – Photo-Couleurs included a studio, projection room and exhibition space devoted to the art and practice of colour photography. But it was during his time as a publisher and literary figure in Algiers, between 1888 and 1895 that Gervais-Courtellemont made his greatest contribution to photographic printing. He founded a collotype printing works, probably the earliest on the North African littoral, from whose presses poured thousands of high-quality printed images, under the title 'Collection Courtellemont artistique et pittoresque'.

At this point in his career, Gervais-Courtellemont was at the centre of literary life in colonial Algiers and member of an Orientalist circle whose leading light was Pierre Loti, with whom he struck up a life-long friendship. The main vehicle for their shared regard of the indigenous culture was a periodical *L'Algérie artistique et pittoresque*, which appeared between 1890 and 1893 in a total of 49 issues, each containing 16 pages of text and an average of four collotype plates *hors texte*. What makes the magazine outstanding from a technical point of view are the many collotype vignettes published on the text pages, which necessitated a multiple passage through the printing press. From an aesthetic point of view, these smaller images are often as finely composed and framed as the separately printed larger illustrations. Many of

these illustrations feature the 'mœurs et coutumes indigènes' which Gervais-Courtellemont proudly announced on the title page, capturing daily life of the native population with a sociological precision and empathy quite devoid of the colonial condescension typical of that era. It should therefore come as no surprise to learn that Gervais-Courtellemont converted to Islam and made a pilgrimage to Mecca, from which he brought back an extraordinary photo reportage. This was reproduced as 34 halftone prints in his narrative *Mon voyage à la Mecque* published in 1896.

## LITERATURE:

Guy Courtellemont, 'Jules Gervais-Courtellemont (1863-1931). Autochromist', *History of Photography* 20 (1996) 3, pp. 255-257;  
B. de Pastre en E. Devos, *Les couleurs du voyage. L'oeuvre photographique de Jules Gervais-Courtellemont*, Paris 2002

## 7 LEWIS WICKES HINE

(Oshkosh 1874-Hastings on Hudson, New York 1940)

*Newspaper Seller on the Street, New York*  
1909

Gelatin silver print, 11.4 x 16 cm

Lewis Hine's photographs from the 1910s are the start of the American tradition that set the tone for modern photography. With his documentary photographic work Hine embarked on a course that left an indelible mark on American photography. A man of deep social conviction, he set himself the goal of exposing wrongs. He approached his task very systematically, in extended series across a range of fields.

Hine's fame derives primarily from his reportages and portraits of the European immigrants who arrived in the new world in huge numbers during this period. Hine made dispassionate records of all the families who came in through Ellis Island in New York. The Rijksmuseum has a portrait of an Italian immigrant woman like this and also a scene from a sweatshop; one of the small workshops in the city where the drastically underpaid workers found employment. The photographs sometimes served a specific objective. Hine would use them in instructive posters with images that graphically and systematically exposed a particular situation. These he would bring out at meetings. He did not make 'pretty' portraits like a studio photographer – his works



were documents he used in an endeavour to raise the important social questions of his time.

Child labour was another issue about which the photographer – as a former teacher and familiar with the problem – had a great deal to say. From 1908 he was attached to the National Child Labor Committee and he visited factories and went around towns and cities, talking to working children. His photographs were used for publications, conferences and exhibitions. Hine came across young girls operating the looms in mills and boys toiling down the mines. In the photograph that the Rijksmuseum acquired we can see a barefoot young boy crossing a street with bundles of newspapers under his arms. It is almost like the genre of street sellers or street types we know from prints like 'Cris de Paris'. In Hine's 'Cries of New York', however, we get the setting as well: the dark women in the background and the tram. He gives the photograph a vitality and a magnetic quality that had seldom been seen before.

## LITERATURE:

Walter Rosenblum, Alan Trachtenberg et al., *America & Lewis Hine, Photographs 1904-1940*, New York 1977; Vicki Goldberg, *Lewis W. Hine. Children at Work*, Munich, London, New York 1999, pp. 44-51.

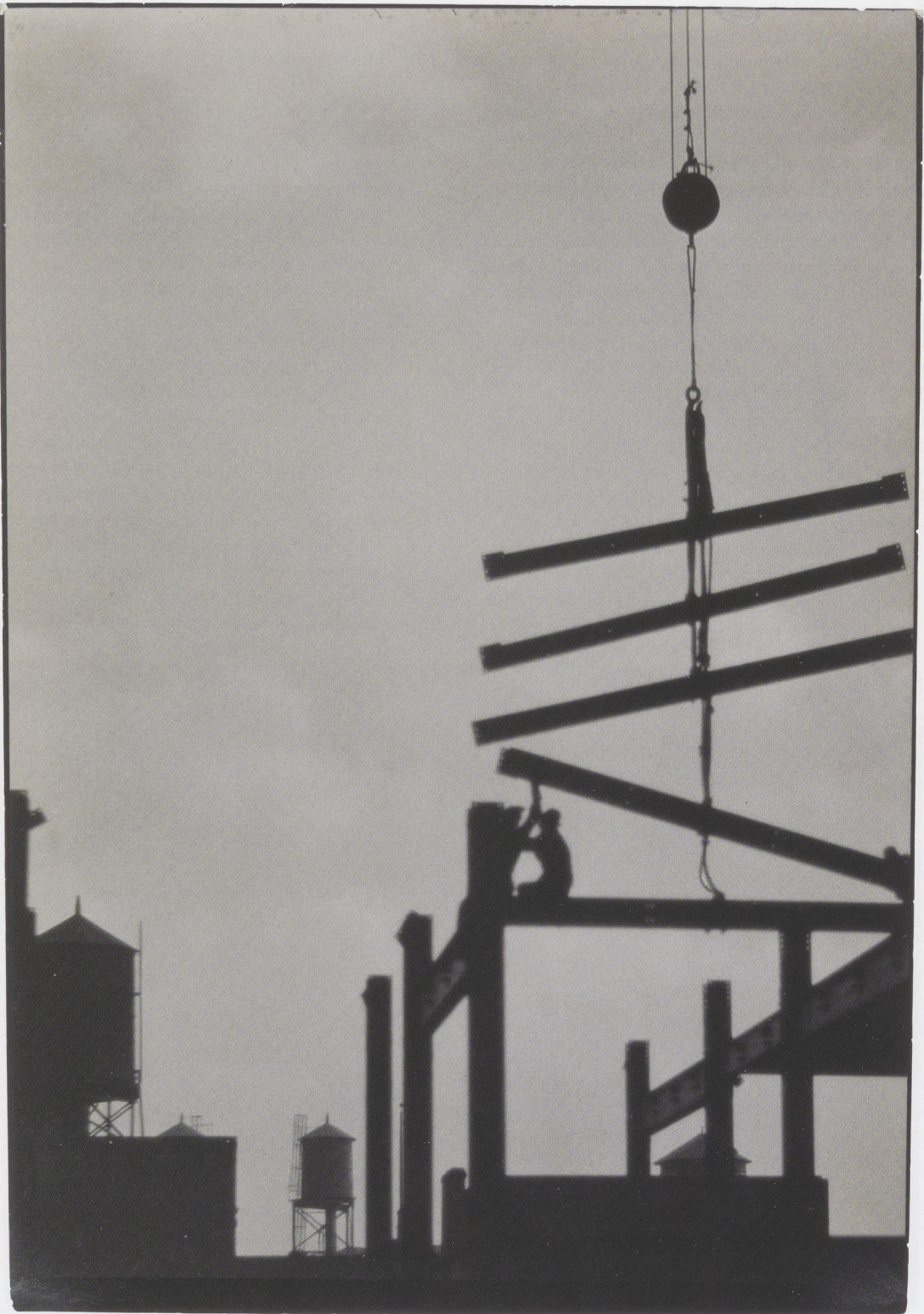
## PROVENANCE:

Bonny Benrubi Gallery, New York. Acquired with the support of Baker & McKenzie, Amsterdam  
inv. no. RP-F-2007-326.



7







## 8 EMIL OTTO HOPPÉ

(Munich 1878-1972 London)

*Steel Structure, Philadelphia*

1926

Gelatin silver print, 23.8 x 16.4 cm

© E.O. Hoppé Estate Collection, Pasadena

The London-based society photographer Emil Otto Hoppé loved America and knew the country inside out. He made a lengthy stay there in 1919, and in 1921 and 1922 he took two more long round trips. He was fascinated by what he called the 'primitive monumentality' in the urban architecture, the landscape and industry. The big city, the skyscrapers, the factories, the bridges and the highways held immense appeal for him. Hoppé photographed such things as the huge, previously unrecorded industrial centres of Michigan, Pennsylvania and Detroit (at the Ford Motor Company). Like other photographers of the period he operated at the intriguing border between traditional and modern.

It was consequently a foregone conclusion that in 1921 Ernst Wasmuth, the publisher of *Orbis Terrarum*, a major series of books about different countries, would commission Hoppé to supply more than two hundred photographs for the volume *Das Romantische Amerika*, which was to be published in 1927. This series sometimes projects a rather old-fashioned image with sepia photogravures in landscape format. The photograph acquired by the Rijksmuseum consequently cannot be found in *Das Romantische Amerika*. The portrait format picture of construction work in the industrial city of Philadelphia was probably just a little too modern for it. The silhouettes of the cranes, the water tanks on the roofs: building is in full swing against a completely empty background of sky: the effect is more graphic than photographic. In creating the image Hoppé liked to play with diagonals, framing and perspective. In his later book of photographs, *Deutsche Arbeit* (1928), he expanded still further on the theme of heavy industry. In it he actually comes quite close to his American colleague, Charles Sheeler, who took celebrated industrial photographs at the same plants soon after Hoppé took his.

## LITERATURE:

Phillip Prodger, *E.O. Hoppé's America: Modernist Photographs from the 1920s*, New York 2007, p. 78.

## PROVENANCE:

Bruce Silverstein Gallery, New York. Acquired with the support of Baker & McKenzie, Amsterdam

(inv.no. RP-F-2007-332).

## 9 BRASSAI

(pseudonym of Gyula Halász, Brassó (Austro-Hungarian Empire, present-day Romania, 1899-1984 Nice)

*Man Sleeping in the Street, Paris*

c. 1932-1934

Gelatin silver print, 23.5 x 17.7 cm

Verso stamped 'BRASSAI / 81, RUE FAUBRG St.-JACQUES / PARIS XIVE / TÉLÉPH.: PORT ROYAL 23-41' and 'BRASSAI / 81, RUE DE FAU7Bg St JACQUES / PARIS-XIVE'

© Estate Brassai RMN

When an author has published a successful first work, he faces the real test: is he able to write a second book to the same standard, or has the spring already run dry and can he do no more than repeat himself? Gyula Halász must also have asked himself what he could or should have done in the rest of his life – he still had fifty years to go – to equal or surpass his first book of photographs, *Paris de nuit* (1932). He certainly cannot be accused of resting on his laurels, but the night scenes of Paris have always remained his most famous images and they are what are most often associated with his name. In this case it was not so much the maker himself who resorted to repetition, it was the other photographers who followed Brassai's lead in photographing Paris by night.

*Paris de nuit* has become a classic: it is generally considered to be one of the most important books of photographs of the twentieth century. Brassai belonged to the first generation of photographers who used the book of photographs as the ideal platform on which to show their work. Virtually no galleries or museums showed photography – the art world did not embrace the medium until the 1970s – and when it came to publication in newspapers and magazines it was the editors, not the photographers, who decided which photographs were shown. In the eyes of the maker, of course, these were never the best; what's more they were frequently cropped or otherwise maltreated and often reduced to no more than an illustration







to a text. When a photographer created a book of photographs, in contrast, he often kept editorial control and the text was subordinated to the photographs. The rise of the photobook began in the 1920s and continues unabated to this day.

The familiarity of his Parisian night photographs might well lead one to forget that Brassai was also in the streets by day, although as we know that after his arrival in Paris in 1924 he spent a great deal of his time working at night, initially as a journalist and from 1929 as a photographer. This picture of a man resting or sleeping on a bench was taken around 1932-1934 – in the same period that Brassai published *Paris de nuit*. There is at least one other photograph of the same man, in which a woman's shoe can be seen on the ground to the right. The man appears to be turning away from it and this gives the photograph a touch of surrealism. In the print that the Rijksmuseum purchased, all the attention is focused on the figure of the man, particularly on the intriguing composition defined by the crooked right arm and the hat, which forms a circle. Because the face is not visible we can only see a body, an almost geometrical shape.

## LITERATURE:

Brassai. *The Eye of Paris. Vintage Photographs*, New York 1993 (ill. no. 37); Anne Wilkes Tucker (with Richard Howard and Avis Berman), *Brassai: The Eye of Paris*, Houston, Texas, 1998; Alain Sayag and Annick Lionel-Marie (ed.), *Brassai. The Monograph*, Boston / New York / London 2000, ill. on p. 256 (other version).

## PROVENANCE:

Edwynn Houk Gallery, New York. Acquired with the support of Baker & McKenzie, Amsterdam.  
(inv. no. RP-F-2007-226).

## IO BILL BRANDT

(1904 Hamburg-London 1983),  
*Sky Lightens over the Suburbs*  
September 1934

Gelatin silver print, 25.7 x 20.3 cm.  
With white retouches in the roofs.

Verso stamped 'BILL BRANDT/date in pencil:  
September 1934

© Bill Brandt Archive Ltd.

A gloomy London suburb: that is the image Bill Brandt invokes here. The photographer deliberately chose a high viewpoint (a bridge or viaduct) for a view from above. This places the emphasis on the pattern of the repetitive rows of houses. In the middle of the composition, white washing stands out from the mass of grey tones. The wet roofs reinforce the impression of a dreary suburb. The small strip of dark sky pressing in at the top and the framing with the vertical composition contribute to the oppressive atmosphere. The photographer must have spent many hours in the darkroom to achieve this subtle gradation of grey tones. This print must eventually have met with his approval because it has been retouched, which means that it was intended to be used for printing in a book or magazine.

The photograph is a good example of how the photographer plays with an almost abstract motif. But at the same time the subject has a powerful narrative. In its composition the picture is somewhat reminiscent of a 19th-century woodcut by Gustave Doré: a view from above of a smoggy London slum. In 1939 Brandt did a report for the magazine *Lilliput* in which he literally copied Doré's work. Brandt used the motif of the roofs not once, but several times. There is a variation entitled *November in the Suburb* in his very first book of photographs, *The English at Home* (1936). This is a horizontal photograph which, so it seems, is designed to emphasise the immensity and density of the area. In this book the newly-arrived young German immigrant Bill (born Wilhelm) Brandt gave his view of English society with alternating photographs of the worlds of 'upstairs' and 'downstairs'. He published his second book of photographs, *A Night in London* (1938), two years later. Once again he used the motif of the roofs in it, but this time with the vertical image of which the Rijksmuseum has acquired a print. Brandt gave the photograph a different title for this book: *Sky Lightens over the Suburbs*. And we know of even more variations.





Thirteen years later, in 1951, Bill Brandt sent a print of precisely the same variation from 1934 to the *Subjektive Fotografie* exhibition staged by the German photographer Otto Steinert in the Folkwang Museum in Essen. This exhibition spotlighted the move towards the ever more personal and self-sufficient photography of the time, with sometimes almost abstract photographs by Steinert himself and others, and hence also Bill Brandt's roof motif. This exhibition print survives in the Folkwang Museum collection.

All in all we can distinguish three 'generations' of prints in Brandt's oeuvre. The earliest, most original prints are in the Victoria & Albert Museum in London: these are the prototypes of the renowned photographs in *The English at Home*, printed as little photographs in thumbnail

size and pasted into Brandt's own photograph albums from the 1930s. This photograph of the roofs from 1934 cannot be found in these albums. It was not until much later – in the 1970s – that these photographs by Brandt, who had meanwhile become a celebrated and well-known photographer, were regarded as collectable works of art, and he made a new series of prints of his old work. He then printed a selection from his older work in large size in contrasting black and white prints, wholly in line with the coarse-grain style of the times. These late prints, which he signed with a felt-tip pen, survive in many museum collections. The print that the Rijksmuseum has acquired belongs to the 'forgotten' second generation – the prints from the 1930s and 1940s that were primarily made for the press and for use



in magazines and books. This photograph with the white retouches, designed to make the wet roofs stand out even more tellingly, once served the same purpose.

## LITERATURE:

Mark Haworth-Booth and David Mellor, *Bill Brandt. Behind the Camera*, Photographs 1928-1983, New York 1985; Nigel Warburton (ed.), *Bill Brandt. Selected Texts and Bibliography*, New York 1993.

## PROVENANCE:

Edwynn Houk Gallery, New York. Acquired with the support of Baker & McKenzie, Amsterdam  
(inv. no. RP-F-2007-225).

## II LUKE SWANK

(Johnstown, Pennsylvania, 1890-1944

Johnstown, Pennsylvania)

*Man in a Doorway. Seen through a Car Door*  
c. 1934

Gelatin silver print, 15.2 x 20.3 cm

Recto in pencil: 'LUKE SWANK'

© heirs of Luke Swank

After the death of the American photographer Luke Swank in 1944, his widow kept his negatives and prints in the house for years. As a result Swank became known far later than such contemporaries as Paul Strand or Dorothea Lange.

Swank's relative obscurity has nothing to do with a lack of quality, as is demonstrated by this intriguing photograph of a man standing in a doorway, seen only in part through a car door. Nor was Swank's choice of subject the cause: the life of 'ordinary' Americans was as a prominent a subject for him as it was for many of his fellow countrymen, contemporaries and colleagues. He also shared another subject with many a colleague: like the somewhat younger Walker Evans and the somewhat older Charles Sheeler, who had long before established their place in the history of photography, Swank had a sharp eye for material that bore witness to the young American culture and history – its domestic architecture (wooden houses and churches), shops and businesses, billboards, automobiles and the rest. Sheeler also found many of his subjects in Pennsylvania, the same state in which Swank would seek his later.





In a recent monograph by Howard Bossen, Swank is portrayed primarily as a pioneer of modernism in photography. To what extent this profile is entirely accurate remains to be seen, but in its composition and heavy shadows the photograph of his that the Rijksmuseum has purchased is certainly modern for its time. It is true that cropping like this was not entirely unusual, but in more documentary photography, to which Swank's work undeniably belongs, this stylistic device was used less frequently. More often than not the focus was on the individual, perhaps his or her setting at home or at work, too, and the subject was portrayed clearly, without a complex composition. This, if anything, is reversed here and the partially visible figure of the man is only one element of the composition.

## LITERATURE:

Howard Bossen, *Luke Swank. Modernist Photographer*, Pittsburgh 2005.

## PROVENANCE:

Serge Plantureux, Paris. Acquired with the support of the Paul Huf Fund  
(inv. no. RP-F-2006-100).

## 12 LOUIS STETTNER

(New York 1922)

*Out [Pennsylvania Station, New York]*

1958

Gelatin silver print, 16.9 x 11.4 cm

Verso in pencil 'Penn Station Louis Stettner'

© Louis Stettner

Some photographers have to wait a long time before they are discovered or rediscovered. In the arts and sciences it is no different and can actually be even worse – posthumous recognition. Louis Stettner is a photographer who did not receive attention until late in life. The first important book about his work (*Early Joys. Photographs from 1947-1972*) was published in 1987, the year Stettner reached the age when people usually retire. Then books came thick and fast and the damage was to some extent repaired.

Two cities – New York and Paris – play an important role in Stettner's photographs. The first is his home town; the second adopted him shortly after the Second World War. Stettner visited the French capital for the first time in 1946 and settled there in 1950.

In Paris he came into contact with photographers like Brassai, Édouard Boubat, Willy Ronis, Izis and Robert Doisneau. It is clear that these photographers had a major influence on Stettner: their work is dominated not so much by big issues that make the front pages of the newspapers as by subtle observations of tiny, everyday happenings and subjects. André Kertész, who moved in the opposite direction when he left Paris for New York in 1936, was probably a pioneer of this trend.

Stettner was the kind of photographer who spent a lot of time people-watching, a camera always to hand; he had a sharp eye for things that most people pass by without noticing. The power of Stettner's photographs is found above all in the combination of different elements within one picture. In 2007 the Rijksmuseum bought two photographs that are good examples of Stettner's style, method and choice of subject. One is of a door with frosted glass windows in Penn Station, New York, where the silhouettes of the people passing are thrown out of focus. Stettner played around with this motif for some time – a fairly common practice among post-war photographers.

## LITERATURE:

Barbara Einzig (intr.), *Louis Stettner's New York 1950s-1990s*, New York 1997; Louis Stettner, *Wisdom Cries Out in the Streets*, Paris 1999; Laure Beaumont-Maillet, Françoise Denoyelle and Dominique Versavel, *La photographie humaniste, 1945-1968. Autour d'Izis, Boubat, Brassai, Doisneau, Ronis ...*, Paris 2006

## PROVENANCE:

Bonny Benrubi Gallery, New York. Acquired with the support of Baker & McKenzie, Amsterdam  
(inv. no. RP-F-2007-325).

## 13 BRUCE DAVIDSON

(New York 1932)

*Brooklyn Gang, New York*

1959

Gelatin silver print, 35.7 x 27.7 cm

Verso stamped in blue ink 'BRUCE DAVIDSON MAGNUM Photos' and signature in pencil.

© Bruce Davidson

Like the Dutch photographer Ed van der Elsken, who recorded a group of boys to which he himself belonged in 1956 in the Paris district of St. Germain des Prés, and Johan van der Keuken, who portrayed his school friends in Amsterdam in the series *Wij zijn zeventien* (1957), the young American photographer Bruce Davidson hung out with teenagers











from the New York borough of Brooklyn for a month in 1959. He followed the boys and girls who made up a gang day and night and photographed them whatever they were doing, whether it was in the café, on the street or in school. It is interesting to see how – as with Van der Elksen and Van der Keuken – he was recording a youth culture that was already bursting at the seams in the run-up to the 1960s, a liberating decade in many respects. Photography sometimes paints a raw picture of the inner world and gets very close to the young. Robert Frank started this tradition in American photography with his 1958 book of photographs *The Americans*, and Davidson would have seen that. Frank's photography was serious, and melancholic in tone, and he recorded his observations with comments rather than leaving them neutral. Davidson's results with the Brooklyn Gang were published as a reportage for the first time in 1960 in the Swiss photography magazine *Du*. A couple of years later Davidson made another landmark series in the poor area of Harlem and published it in *East 100th Street* (1967). He went into the homes in this poor district and took poignant, insightful portraits of the black families in their surroundings. Outside in the street he made even more caustic cityscapes of run-down streets and tenement blocks.

## LITERATURE:

Bruce Davidson, Die 'Jokers'. Ein 'gang' Jugendlicher in New York, *Du*, September 1960; Bruce Davidson, *Brooklyn Gang*, New Mexico 1998.

## PROVENANCE:

Howard Greenberg Gallery New York. Acquired with the support of Baker & McKenzie, Amsterdam (inv. no. RP-F-2007-336).

## 14 SANNE SANNES

(Groningen 1937-1967 Bergen)

Dummy for the photo book

*Dagboek van een erotomaan*

c. 1965-1966

of 182 gelatin silver prints

© Heirs of Sanne Sannes

The 1960s are corroding badly: many of the decade's achievements have lost their lustre, a lot of works of art that were made with modern synthetic materials have decayed beyond salvation, and countless photographs taken in those years look hopelessly dated now. A significant

part of the work of Sanne Sannes (1937-1967) has largely escaped this last fate. Many of his sensual and intimate images of women have proved to be timeless and universal.

For a long time Sannes has been one of the best known Dutch exponents of photography in the 1960s. In spite of this, his work is poorly represented in public collections: until recently the University of Leiden's Library Print Room, the Stedelijk Museum and the Rijksmuseum had only a limited number of his works. These tiny groups are not enough for a good overview of his work. The bulk of the work by this photographer, who died in a car accident in 1967, is with his descendants. Many of the existing individual photographs were in danger of disappearing abroad, and this prompted the Rijksmuseum to add to its own holding of sixteen items (seven of which were not acquired until 2005, when they came as part of the Diepraam-Kempadoo Collection). The knowledge that 20th-century photography will play a prominent role in *The New Rijksmuseum* only strengthened this aim.

Sannes used photography to create a world of his own – a world that is populated almost exclusively by women. His photographs are evidence of a consistent vision and an almost obsessive relationship with the subject. He experimented extensively with photographic imaging: for example, he made a lot of coarse-grained photographs that suggest movement and dynamism.

The pièce de resistance in the recent purchase of photographs by Sannes is a dummy for *Dagboek van een erotomaan*, a book of photographs that was never published. Like architects who have their scale models and painters who make preliminary studies before they start a canvas, photographers sometimes work with a dummy. The word is borrowed from the book trade, where unpublished books were offered to booksellers by means of a demonstration model that had to give an impression of the book. The word is used by photographers to indicate a design for a book of photographs in which all sorts of changes can be made to the choice of photographs, the layout of the pages and ratio between image and text.

Precisely because photographers had the most freedom in the books that they designed themselves – the way their photographs were often cropped and otherwise mistreated when they fell





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into the hands of magazine and newspaper editors is notorious – photo books should be regarded as more than a collection of individual photographs. At a time when photography was rarely exhibited or collected by museums and galleries – this did not start to happen on a serious scale until the 1970s – photo books were the principal showcase and the most important outlet for many photographers.

## LITERATURE:

Cécile van der Harten and Gerard van Westerloo (text), *Sanne Sannes (1937-1967)*, Amsterdam 1993.

## PROVENANCE:

Heirs of Sanne Sannes

(inv. no. RP-F-2007-191 – 194 incl. and 469)  
and HUP Gallery, Amsterdam

(RP-F-2007-187 – 190 incl.).

Acquired with the support of the Titus Circle of the Rembrandt Society.





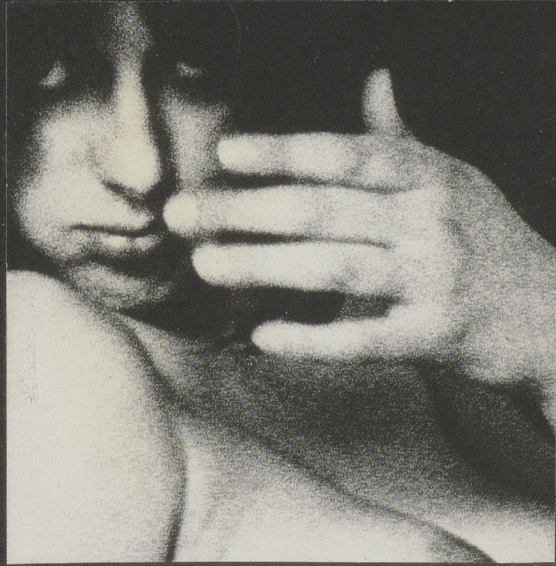




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*unruhig unruhig unruhig / wit unruhig*





## 15 GORDON PARKS

(1912 Fort Scott-New York 2006)  
*Bessie Fontenelle and Little Richard in Bed,*  
*Harlem New York*  
 1968  
 Gelatin silver print, 35 x 50 cm (image),  
 37.8 x 50.8 cm (paper)  
 Recto lower left in ink 'artist proof'  
 Gordon Parks'

© The Gordon Parks Center, Fort Scott

Until the 1960s magazines like *Life* were the important showcases for photographers who primarily saw themselves as photo-journalists. In the magazine they related what they came across on their travels, usually with considerable political engagement and in extended picture stories. This was certainly true of Gordon Parks, one of the few black photographers on the *Life* team.

In March 1968 the magazine devoted a separate issue to the grinding poverty suffered by the black population with the arresting title 'The Cry That Will Be Heard'. The report fitted into the widespread emancipation movement among black Americans, Martin Luther King's civil rights movement and later the militant Black Power movement that had the country in its grasp at that time. *Life* wanted to focus attention on the poverty and hopelessness in the poor neighbourhoods of the big cities. Like W. Eugene Smith, Parks was one of the photographers who took the description photo-journalist literally and preferred to spend a long time close to his subject. In his autobiography *A Hungry Heart* he described how the photo series came about and what he lived through with Bessie Fontenelle, the woman who was the main character in his report.

After the intervention of the Harlem Poverty Board, Parks was put in touch with Bessie and her family and was allowed to visit them regularly. Parks followed Bessie, her alcoholic husband and her children from day to day, just as winter was setting in. He recorded in great detail what they did and did not do, how they went hungry and how they kept warm in the cold house. Parks's photograph of one of Bessie's crying children graces the front cover of the magazine. Inside, under the title 'What I want. What I am. What you force me to be is what you are', there is a depressing reportage in twenty-two photographs with text and captions. We see Bessie and her family at the counter of the social services and in their damp, unheated apartment. Bessie's

husband is often drunk; he hits his wife and children and frequently there is literally nothing to eat. There is a photograph of the children doing their homework in bed under the blankets. We see another son wandering in the street looking for drugs. One evening it all became too much for Bessie, and after years of ill-treatment she threw boiling syrup over her husband: 'just another one of the thousands of violences that explode in a ghetto every week', writes Parks. The report concludes with the photograph which the Rijksmuseum purchased, splashed over two full pages: Bessie and her young son – 'little Richard' – lying on the bed in all their misery. Parks met them on the day after the confrontation with her husband, who had landed in hospital with severe burns. The misery was complete.

This photograph, in which much is made of human sorrow, is typical of the humanity and empathy of post-war photo-journalism, dominated by the hope that things can only get better. But Parks later described how things turned out for Bessie. After the publication of *Life*'s 'Cry That Will Be Heard', so much money was raised that Bessie's family was able to get a house in a better area. Coming home drunk after a night out, her husband fell asleep with a cigarette burning and the whole house went up in smoke. Bessie's husband and one of her children died in the fire. It was one of Parks's most important and most widely published photographs: time after time he sent it to exhibitions like *The Concerned Photographer 2* in 1973.

## LITERATURE:

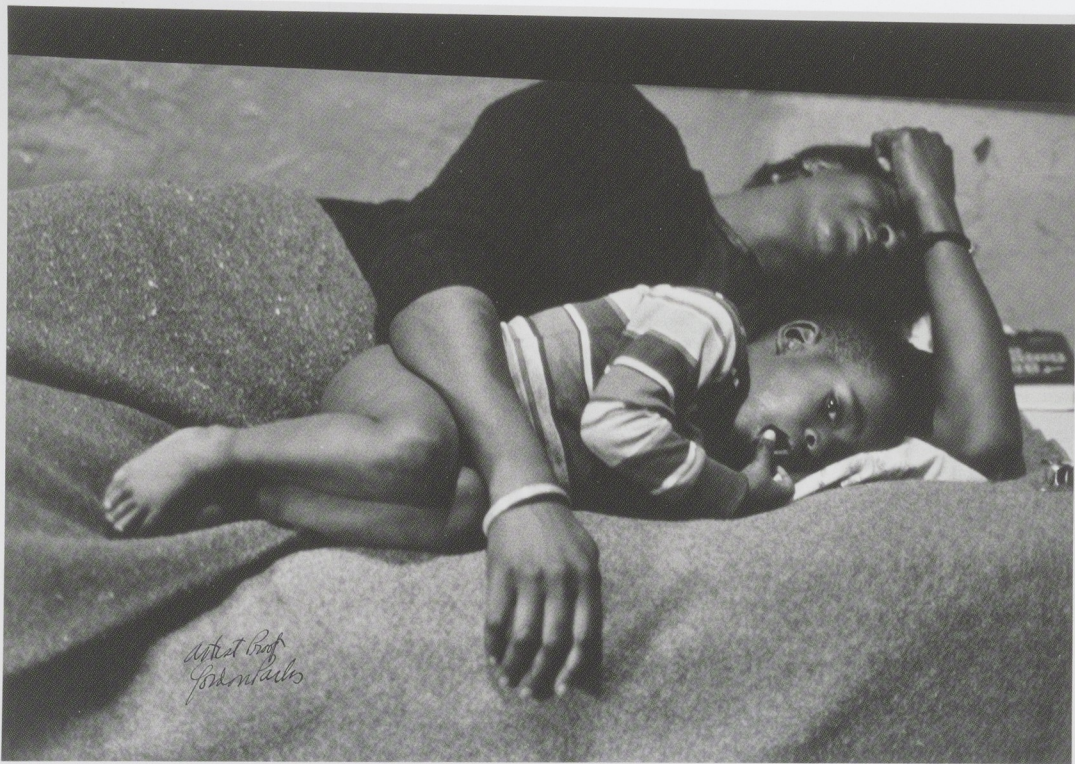
Gordon Parks, *A Hungry Heart*, New York 2005, pp. 258 - 270;  
 Cornell Capa (ed.), *The Concerned Photographer 2*, London 1972.

## PROVENANCE:

Charles Schwartz Ltd., New York, purchased with the relevant issue of *Life*. Acquired with the support of Baker & McKenzie, Amsterdam

(RP-F-2007-322-1 1 and 2).





## 16 W. EUGENE SMITH

(Wichita, Kansas, 1918-1978 Tucson, Arizona)

*Tomoko Uemura in her Mother's Arms*

Minamata, Japan

c. 1972-1975

Gelatin silver print, 24.5 x 35.8 cm

Verso in pen 'Tomoko with Mother, Brother, & Sister / Copyright Photograph W. Eugene Smith / Print must be returned in good condition'

© Aileen Archive, Osaka, Japan

William Eugene Smith is a classic example of a photographer who was able to sink his teeth into a subject for a long time. When he was in Japan in 1971 in connection with an exhibition of his work, it came to his attention that the inhabitants of Minamata had been struck by a mysterious complaint. After some time it became clear that pollution of the water by a local factory – over a period of around thirty-five years – must have been the cause of the congenital defects and the deaths. The poison (mercury) had entered the

food chain and reached the people. The neurological complaint is now known as the Chisso-Minamata Disease, named after the perpetrator and the place where it happened.

For four years Smith followed the fight to get recognition and redress, which the manufacturer concerned only finally agreed to reluctantly. After publishing photographs in various magazines, Smith and his Japanese-American wife Aileen Mioko Smith put together the photograph book *Minamata*, which appeared in 1975. In words and images the book tried to depict how the population had been affected, and had decided to take action against the manufacturer, initially achieving little success, but finally winning the case before the book was published. The best-known photograph in the series is that of Tomoko Uemura in her bath, lying in the arms of her mother, on whom she was totally dependent: the girl had been affected during the pregnancy. In 1997, twenty years after the death of Tomoko Uemura, her family requested that this photo-





graph, published in *Life* for the first time in 1972, should no longer be circulated. The Rijksmuseum recently acquired a somewhat similar photograph from the series of the same girl in her mother's arms, a photograph that is equally reminiscent of the image of the Pièta.

LITERATURE:

Minamata. *Words and Photographs by W. Eugene Smith and Aileen M. Smith*, New York 1975; William S. Johnson (ed.), *W. Eugene Smith. Master of the Photographic Essay*, New York 1981, ill. on p. 217; Ben Maddow, *Let Truth Be the Prejudice. W. Eugene Smith. His Life and Photographs*, New York 1985, ill. on p. 229.

PROVENANCE:

Charles Schwartz Ltd., New York. Acquired with the support of Baker & McKenzie, Amsterdam  
(RP-F-2007-320).



