

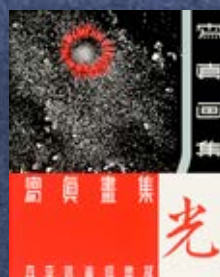
PhotoResearcher

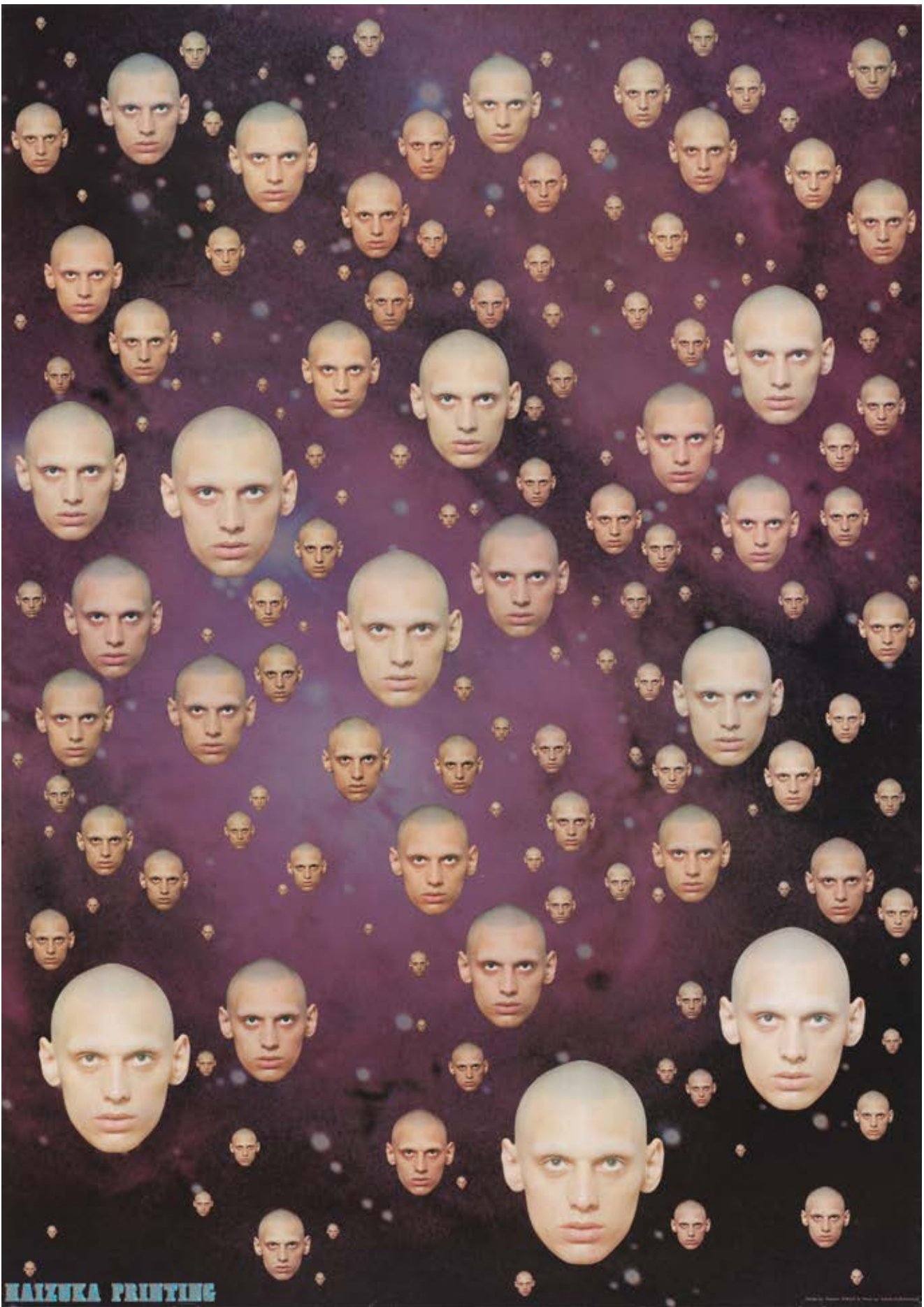
The Printed Image

From Gutenberg to Zuckerberg

From Letterpress to Digital Media

GuestEditor — Manfred Heiting





HAIZUKA PRINTING

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From the Editor

When photography was invented in 1839, both Daguerre (1787–1851) and Fox Talbot (1800–1877) could not show any printed example of their invention in their early publications. For a Daguerreotype, a drawing of the unique ‘original’ image had to be made before being used for the printing of the first two-volume publication *Excursions Daguerriennes* (1840–1842), and a print had to be made from Talbot’s original “sun picture” paper negative and then mounted on each and every page in order to be published in quantity – as was the case with *The Pencil of Nature* (1844). At the time, no direct reproduction for printing was possible.

This shows that the methods for reproducing images in publications had hardly changed from the time that Johannes Gutenberg (c. 1400–1468) published his most famous 42-line Bible in 1454–55 until about 1886. Although several technical improvements had since been made for high-quality printing of illustrations (with copper plates, steel plates, lithography, chromolithography), wood engravings remained the most used technical device for reproducing illustrations – in particular in the early newspapers.

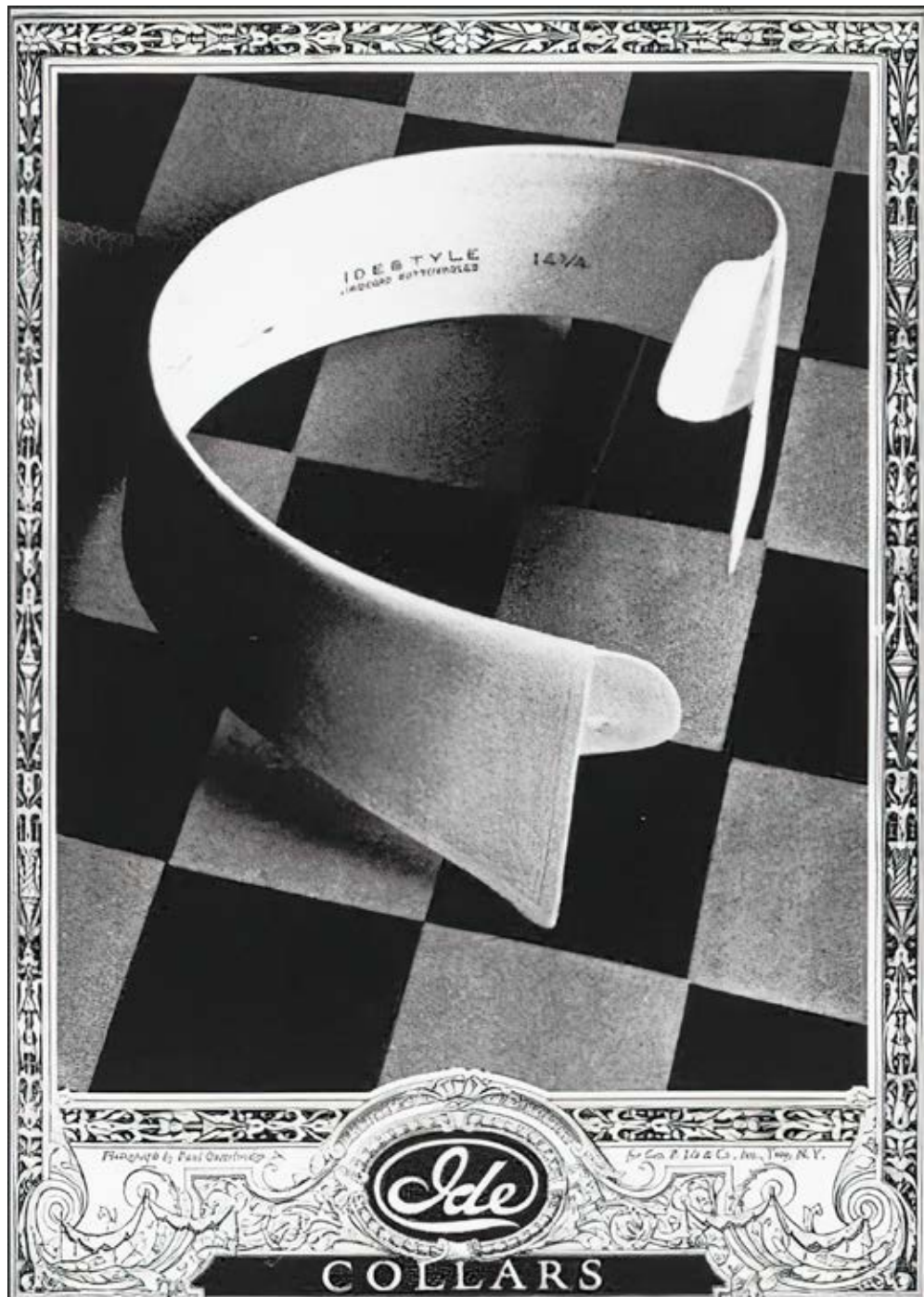
This all changed when Georg Meisenbach (1841–1912) invented a method that made it possible to make half-tone printing blocks from photographs for high-quality printing in publications (1883), and the vast and diverse use of printed images that followed – in ever increasing quantities – would also change our understanding and knowledge of history, events, and what is around us, in much the same way as it still does today.

However, dramatic transformations in the way photographic images were published occurred once again in the 1990s with digital imaging, followed by the increased use of the internet, social media, Instagram and the like in the early 2000s.

The aim of this issue of PhotoResearcher is to weave together – to bridge – the development of image printing during this period, highlighting some interesting themes, subjects, and the use of photographic images in print. The accompanying essays, each authored by experts in their fields, present the cornerstones of this period and this issue (the beginning and end), and will show important examples of photography used in publishing.

Roger Fenton and the *Illustrated London News* – Essay by **Oliver Wood**. The art dealer Thomas Agnew & Sons, London (active 1835–2008) organized an exhibition of the photographs of the Crimean War (fought from October 1853 to February 1856) by Roger Fenton (1819–1869) at the Royal Watercolour Society Gallery in London in 1855 (the first of several exhibitions),¹ which received wide public attention. Though the *Illustrated London News* had sent their own photographers to the war, they were keen

1 — <https://www.rct.uk/collection/1083377/roger-fenton-photographer-of-the-crimean-war-his-photographs-and-his-letters-from> (20.02.23).



Paul Outerbridge, Jr., *Ide Collar*,
advertisement made for Geo. P. Ide & Co.,
New York, published in *Vanity Fair*,
November 1922, 5.

to publish Fenton's photographs as well. Wood's essay details the events around the publication of Fenton's war photographs in the *Illustrated London News*. Strangely enough, most of his images published in the journal were portraits of officers and general views of Balaklava and none of those he is most famous for. However, in the one identified as "Photographic Van", we can compare his original photographic print with the reproduction of the same in the newspaper (which still had to make interpretations in wood cuts, the same way as in Gutenberg's time): what a stunning difference.

Cultures of the World: A Book Series as the Birthplace of New Objectivity in Photography – Essay by **Rainer Stamm**. In this essay, Stamm describes how Albert Renger-Patzsch (1897–1966) started his first job at the legendary Folkwang Verlag in 1920 and remained its lead photographer until 1933. The Folkwang Publishing House was founded by the collector Karl Ernst Osthaus (1874–1921) who made the writer Ernst Fuhrmann (1886–1956) its editor-in-chief, and appointed the young art historian Karl With (1891–1980) to be in charge of one of the most inclusive and longest running publication series on the artifacts, architecture, and environments of ethnic cultures in Africa, Asia and South America. Renger-Patzsch was responsible for most of the reproductions of sculptures and architectural objects, which were photographed in German collections (he did not actually travel to any of these foreign countries).

Photography in Advertising – Essay by **Roland Jaeger**. The image of the "Ide Collars" Paul Outerbridge (1896–1958) made for an advertisement for George P. Ide & Company, New York, which was published in *Vanity Fair* in 1922, is also one of the rarest original photographic prints in the history of the medium. It was striking and unique and immediately became 'iconic' when Marcel Duchamp (1887–1968) hung the advertisement on his studio wall.

Though advertising had been 'invented' and predominantly used in the United States since about 1886 (and consequently also in the United Kingdom), it flourished tremendously in the Weimar Republic as well. Certainly, technical invention and manufacturing the necessary paper and printing machines (for high-quality magazine publishing) in Germany was essential for this development, but the International Press Exhibition, "Pressa", held in Cologne in 1928 and the International Advertising Association's 25th Anniversary Convention that took place in Berlin in 1928 also made a significant impact. This essay is focused on the highlights of the most famous example of photographs used in – mostly German – advertising, featuring all the photographic household names.

Photo Posters – Essay by **Martijn Le Coultre**. Although it had been possible to print photographic half-tones since 1883, this technology was initially used primarily for newspapers, magazines, and other relevant publications with mass distributions. At that time, printing larger-sized posters was still a problem: paper surfaces and constraints in the size of printing blocks limited the use of more 'delicate' illustrations. It would take nearly 40 years to see outdoor posters with the use of photographic illustrations. Even photographic exhibitions had to wait until 1926 when a photogram by Hugo Erfurth (1874–1948) was used for the International Photo Exhibition in



Hugo Erfurth, *Deutsche Photographische Ausstellung Frankfurt 1926*, im Haus der Moden, published by Zentralverband (Reichsverband) Deutscher Photographenvereine und Innungen e.V., Frankfurt a. Main. Poster designed by Willy Petzold, printed by Hellerdruck A-G, Frankfurt a. Main.

Frankfurt (earlier annual photo exhibitions still used traditional lithography for the exhibition posters).² This essay covers the dawn of photo posters from the time when original photographic prints were mounted directly on the posters as early as in 1897.

Artistic Food for the Masses – Essay by **Patrick Rössler**. This essay is dedicated to photography in special thematic magazine issues, which exploded at the end of the 1920s in Germany. Rössler shows us the – often-stunning – examples of the use of photography in selected avantgarde magazines, and lists all the renowned photographers who participated with their most characteristic images. Contrary to what we see today (in those magazines that are still published), the publishers, editors and designers had a mission to show their readers the best available images to make their case – regardless of whether those readers were fascinated or convinced by the high-quality of the images or not.

That's Halle! Photographically Illustrated Books on the City of Halle as a Reflection of the Zeitgeist – Essay by **Thomas Wiegand**. The German city of *Halle an der Saale* is certainly not very well known outside Germany – except for being the city of Luther (and this is most likely also true in Germany) – and there is little awareness of its long tradition of photobooks. This essay makes a profound study of these publications that were often published by the city authorities (or with their support) to promote the city as a tourist and commercial attraction. This started as early as in the early 1930s and continued until well after WWII into the 1990s (then as part of the German Democratic Republic – the DDR). Interestingly enough, the world's oldest, and most 'all-inclusive', publisher of photography, the Wilhelm Knapp Verlag, which specialised in photographic art and techniques (amateur and professional), photographic annuals, photo calendars, photo magazines, anniversary photo books and promotional periodicals, was also founded in this city in 1838! It continues to publish photobooks (under a different name) in Düsseldorf today. In his essay, Wiegand provides an overview of most of the known, and some of the unknown, but diverse, publications (all well designed and printed), and demonstrates the 'uniqueness' of this city, which is far removed from Berlin, Paris, Rome, London, New York, Moscow, Tokyo, Cairo and all the other famous cities we usually associate with photographic publications by many of the most famous photographers.

Masterpieces of Japanese Photography – Essays by **Kōtarō Iizawa** and **Ryūichi Kaneko**. Though reprints of rare, and important photo publications still do not have the status that similar publications enjoy in Europe and the United States, extensive facsimile reprints of significant pre-war Japanese photobooks are closing the gap. In his introductory essay, Iizawa-san describes the purpose of this most important and unique series of 111 facsimile reprints and, in the follow-up essay, Kaneko-san provides the contents and textural notes of two of this reprint series: **Shoka Shinkei** (Early Summer Nerves), published by the Naniwa Shashin Club in 1933, and **Hikari** (Light), published by the Tampei Photography Club in 1940. Facsimile reprints of

² ____ Deutsche Photographische Ausstellung Frankfurt am Main 1926
<<https://www.plakatkontor.de/plakatkatalog-13/nr-86---89/index.html>>
(20.02.23).

many important masterpieces of European photography have been released during the last 60 years by a number of publishers; notably, *The Decisive Moment* by Henri Cartier-Bresson, *Fabrik*, by Jacob Tuggerner, *Photographs of British Algae* by Anna Atkins, and *Le Prélude a l'après-midi d'un Faune* by Baron Adolf de Meyer, all by Steidl during the last five years.

As a result of the destruction of most major cities in Japan during WWII, and with the absence of public institutions at the time (who would cater for their collection?) much was lost, and very few copies of these books have survived. However, with a total of 111 of these Japanese books, published by Kokusho Kankokai in Tokyo, this must be considered the most inclusive and unique effort by any publisher to make all of these important Japanese photo books that were published in the 1920s and 1930s available for study today.

Unfortunately, the untimely death of Kaneko-san prevented him from writing the textual notes for the other photo books from this reprint series as planned and, therefore, we have used these two essays, which were previously published in Japan, for this issue.

From PHOTO Magazine to The Eye of Photography – Essay by **Jean-Jacques Naudet**. This is the personal story by the most eminent editor-at-large for the photo magazines *French PHOTO* and *American PHOTO*. In his autobiographical account, Jean-Jacques shares with us what happened to his world at the end of a long history and tradition of publishing photo magazines – when personal relationships with the photographers still mattered, and offices where the place to meet – until they were gradually replaced by photo agencies and Instagram and finally closed (or a printed version discontinued). But soon – as a result of our dependence on social media, the iPhone, and the computer – his vision and selection of images reappeared in the daily blog **The Eye of Photography** he runs from home.

For most of us, from the older generation, who loved photography, the loss of photo magazines is a sad ‘farewell’ to a most wonderful, visually appealing, exciting, inspiring pleasure and unique source of information (often following our own memory lanes). But for the now-generation, the internet, social media and the daily blogs will also become their most wonderful, visually appealing, exciting, inspiring pleasure and unique source of information, that will drive them to new boundaries of their life – as we were once driven by photo magazines.

However, we must all ensure that the new sources of information and opinions available on the internet are indeed selected wisely, and the uncontrolled imagery, norms and human values, the dismantling of our cultural heritage and civilized behaviour evidenced – even promoted – there, does not become the only remaining source of information for our future generations. It would be devastating.

Manfred Heiting
Los Angeles, April 2023