

THE SCHOSTAL AGENCY:
A FINDING AID FOR THE SCHOSTAL AGENCY COLLECTION
AT THE ART GALLERY OF ONTARIO

by

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Rebecca Madamba

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Abstract

This thesis presents the applied project of housing, intellectually arranging and creating a finding aid for the Schostal Agency collection at the Art Gallery of Ontario (AGO). This collection includes 5,066 gelatin silver prints, 58 information sheets, and 34 photograph envelopes dating from the late 1920s to mid 1940s. The paper is structured in two parts: 1) an analytical paper, and 2) the finding aid. Part one investigates the historical context of the Schostal Agency, finding aids and collections management practices, as well as the methodology for organizing, housing, and creating the finding aid. Part two is the finding aid, which includes a descriptive summary, administrative information, scope and content of the collection, biographies and historical sketches, box lists, and a summary box list tracing the collection as a whole. This document will be made available to researchers in the Marvin Gelber Print and Drawing Study Centre at the AGO.

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PART I: ANALYTICAL PAPER

Introduction

In 1992, an unknown Austrian art dealer made an extraordinary discovery in the basement of an apartment in the ninth district of Vienna. Approximately 130,000 well preserved photographs bearing the Schostal Agency stamp came to light more than 40 years after the agency went out of business in 1948.¹ Once a major European press agency from the late 1920s to 1930s, it produced and distributed both locally and globally up to one million photographs at its head office in Vienna, Austria in a wide range of topics such as world events, fashion and advertising.²

In June 1938 Nazi troops invaded Austria. At this time, the Schostal agency, owned by Robert F. Schostal, was taken over by an Aryan director named Friedrich Gondosch, and rebranded with the stamp "Wien Bild" followed by the catch phrase "Fotos für Presse und Propaganda."³ Gondosch had close relationships with members of the National Socialist party and they began to use the agency to produce and distribute Nazi propaganda.⁴ After the war, in 1948, the agency closed and for an unknown reason some of the photos were hidden in a basement in Vienna for over 40 years.⁵

Parts of the collection that were discovered in 1992 were sold or auctioned off to various institutions. As Anne-Dorte Krause, Picture Archive Researcher at the German Historical Museum in Berlin, explained in a private correspondence, the photographs were sold and divided

¹ Milena Greif, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June

² Ibid

³ Ibid

⁴ Fold3.com, *Records of the Property Control Branch of the U.S. Allied Commission for Austria (USACA), 1945 - 1950*, (DN1929: National Archives and Records Administration, 2010), accessed August 2014, www.fold3.com/image/306841193.

⁵ Milena Greif, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

across various institutions.⁶ In the article "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück, (2002) author Milena Grief notes several of these institutions: The German Historical Museum bought 40,000 photos in 1995, The Hamburg Museum of Arts and Crafts bought 350 fashion photographs, and some were even discovered in the collection of the National Library of Vienna. Other isolated examples of prints bearing the Schostal agency stamp have surfaced at art auctions.⁷ The majority of the photographs are owned by the Austrian publisher Christian Brandstätter, the founder of IMAGNO Brandstätter Institute, a leading historical picture agency in Austria that currently has 300,000 Schostal photographs in their holdings. It is unknown how this company acquired the majority of photographs as the number in the collection surpasses the 130,000 prints discovered in 1992.⁸

A portion of this collection, 5,066 gelatin silver prints, 58 information sheets, and 34 photograph envelopes made between 1927 and 1945, was anonymously donated to the Art Gallery of Ontario (AGO) in 2008. It includes photographs by studios and photographers such as Becker & Maass (studio active in Berlin, 1902–1945), Dainko (20th century), Anton Doliwa (Austrian, 1905-1954?), Karel Hájek (Czech, 1900 –1978), Alois Sedlar (20th century), Wilhelm Sturm (Austrian, 1915–1980) and Eva Tropper (Austrian, 20th century), as well as works made for other agencies: the Associated Press, Atlantic Photo and Keystone.⁹

Since 2008, when the Schostal collection was anonymously donated to the AGO, the photographs in the collection remained housed in the original boxes and order imposed on them

⁶ Anne Dorte Krause, "Antw: Wtrlt: Schostal Agency Collection," May 20 1014.

⁷ Milena Greif, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June 2002), 30.

⁸ Imagno Brandstätter Images, "Archives and Collections: The Schostal Agency," (2014), <http://www.imagno.at/index.php?15899009221058995083.00001858274625> (accessed June 2014).

⁹ Sophie Hackett, "Schostal Agency: Outstanding Significance and National Importance," Report presented at the Photography Curatorial Committee meeting, (Art Gallery of Ontario, Toronto, November, 2008).

by the donor. The current organization, which will be described in more detail in the Methodology section of this thesis, made the photographs in this collection difficult to access.

This applied thesis project set out with two main goals: 1. To re-house this collection of 5,066 press photographs; (later discovering an additional 58 information sheets, and 34 photograph envelopes) and 2. Create a finding aid to make it accessible to researchers. This posed the following research questions: What is the best way to house this collection? What is the best method of organizing the content? And finally, what is the historical context of the Schostal Agency? With these goals in mind, this thesis will discuss how to preserve a collection of international historical significance, as well as make it more accessible to researchers through a finding aid that can be used to locate the prints in this collection by maker, date and keywords for subject matter. The first section of this thesis provides a descriptive analysis of the process and methodology for completing this project. It has been divided into four sections: 1. Literature Survey: a) Historical Context, and b) Finding Aids and Collections Management Practices, 2. Description of the Schostal Agency Collection at the AGO, 3. Housing Strategy, and 4. Creation of the Finding Aid. The literature survey establishes the rationale for each choice made in both the physical and intellectual organization of this collection. This is followed by a description of the collection both within its original context in Central Europe between late 1920s and late 1930s, and its role in the AGO collection. The final two sections describe the methodology behind the physical organization of the collection, and creation of the finding aid.

Literature Survey: Part I: Historical Context

The Schostal Agency was founded in 1929 with the aim of producing and distributing photographs both locally and globally.¹⁰ With the exception of a brief history of the agency written by Milena Grief in a journal article for *Rundbrief Fotografie* 9 (2002),¹¹ no source has dealt with the Schostal Agency specifically. However, this literature survey uses several other sources that address the history of press photography, press agencies and the social, cultural and political contexts in which they developed in Europe in the 1920s and 1930s. This survey has been divided into two sections: (a) History of Press Agencies, and (b) Photography in Europe, late 1920s to 1930s. The first section provides an overview of the history of press agencies in order to contextualize the Schostal collection's place in the history of photography. The focus is on literature written specifically about the collection's original historical and cultural context. This will shed light on the following dominant cultural influences on photography in the AGO Schostal collection: WWII Nazi propaganda, the worker photography movement, as well as modern fashion and portrait photography. The second half of this literature survey will discuss the collections management resources examined in order to develop an effective approach to the physical and intellectual organization of the finding aid.

(A) HISTORY OF PRESS AGENCIES

The Schostal Agency emerged at the height of press photography in the late 1920s and 1930s, producing up to a million photographs.¹² This raises the question: why did agencies start to proliferate at this time and place? From the literature reviewed, the answer lies in the

¹⁰ Deutsches Historisches Museum. "Collections and Research: Picture Archive." <http://www.dhm.de/en.html> (Accessed April 4 2014).

¹¹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June 2002): 30 - 33.

¹² Deutsches Historisches Museum. "Collections and Research: Picture Archive." <http://www.dhm.de/en.html> (Accessed April 4 2014).

introduction of new technology. In his book *20th Century Photography* (London: Carlton Books, 1999), Reuel Golden attributes this phenomenon to new technologies such as the 35mm Leica camera, which replaced bulky and difficult to use equipment, making the medium more accessible, and the capture of candid moments or cultural and historical events easier and more rapid. This allowed an unsurpassed growth of the medium, particularly in the field of photojournalism. Indeed, no decade prior to this had produced such a vast amount of photographs. Today, this makes it challenging to track the history of press agencies founded in the twentieth century, and the various photographers and studios that worked with them.

Examining how other photographic press agencies worked can establish a point of reference and greater understanding about how the Schostal agency may have functioned. Hendrik Neubauer's work *Black Star: 60 Years of Photojournalism*, (Köln: Könemann, 1997) describes the history of the Black Star agency and its photographers. In the introduction Neubauer offers a comprehensive overview of how press agencies worked. He asserts that modern photojournalism was developed in Germany around 1925 in the workers' illustrated magazines of the Weimar Republic and the Soviet Union and where many of Black Star's photographers came from in the early years.¹³ However, many Jewish photographers, such as the founders of Black Star, fled Europe during the mid-1930s to escape the Nazi regime.¹⁴ Black Star acts as a point of comparison and contrast for the Schostal Agency. While the Schostal Agency and its history must be understood in the context of Nazi oppression, Black Star's photographers were forced to flee this environment, establishing their agency in the United States.

¹³ Hendrik Neubauer, *Black Star: 60 Years of Photojournalism*, (Köln: Könemann, 1997), 9.

¹⁴ *Ibid*, 7.

Tim Gidal, a photographer born in Munich in 1909 who worked for several agencies, including *Life* magazine and the *Berliner Illustrierte Zeitung*, was part of this generation. In his book *Modern Photojournalism: Origin and Evolution, 1910-1933* (1973) he argues that the individual photo-reporter was the backbone of a new kind of photojournalism. He stated that, "It seems to me that I always encountered the same basic themes in my reportages: how does man live, how does he fit into society, and what is the life of this society."¹⁵ For Gidal, the photo reporter's job was to present an objective and truthful image of the "factual, tangible world."¹⁶ Photographers such as Gidal believed that true innovators from this era were able to have their aesthetic style reflected in newspapers and magazines, despite changes and manipulations that may have occurred at the hands of photo editors after photographers submitted their photographs. As Neubauer asserts, the role of the picture agency was simply to create the relationships between the photographer and the picture editors in order to make sure material is created, published and the employees are compensated.¹⁷ Gidal and Neubauer's literature draws attention to the fact that the history of press agencies need to be understood in terms of a complex network of agencies, editors and photographers.

Beaumont Newhall, in his seminal book, *The History of Photography: From 1839 to the Present*, 5th ed., (New York Museum of Modern Art, 1982) shares Gidal's view on the role of the photographer. Newhall dedicates an entire chapter to the evolution of press photography in his section titled "For the Printed Page," thus acknowledging the importance of this form of the medium. Primarily concerned with establishing aesthetic criteria, he argues that new technologies, which placed cameras in the hands of numerous amateur photographers, did not

¹⁵ Tim Gidal, *Modern Photojournalism: Origin and Evolution, 1910-1933*, (New York: Macmillan Publishing Inc., 1973), 27.

¹⁶ Ibid, 5.

¹⁷ Hendrik Neubauer, *Black Star: 60 Years of Photojournalism*, (Köln: Könemann, 1997), 19.

automatically generate a photograph of high standard. He asserts that news photography requires a unique skill set such as "boldness, strong nerves, and a mastery of his camera so complete that handling it is an automatic reflex."¹⁸ In essence, the technology of the era allowed for the medium to grow and evolve; press agencies such as Schostal and their photographers played key roles in the production and circulation of images in this new realm, thus becoming an influential and dominant part of twentieth century culture.

(B) PHOTOGRAPHY IN EUROPE: LATE 1920S TO 1930S

Founded in the late 1920s Vienna, the Schostal agency was one of the dominant agencies of that era.¹⁹ The AGO's 5,066 prints reflect the diverse subject matter, with three significant themes present in this collection: Nazi propaganda, worker photography, and fashion and portraiture. The literature in this survey discusses these themes as they relate to the photographs found in the Schostal Agency collection at the AGO.

In 1933, the National Socialist Party instituted a new policy to "Aryanise" the print media of the Weimar period and turned it into what Neubauer describes as a "one-dimensional propaganda machine,"²⁰ using it to fulfill political and social agendas. After the Nazi invasion of Vienna in 1938, the Schostal agency was "Aryanised" – handed over to a Nazi sympathizer – which allowed the Party to use the agency as a platform for their propaganda.²¹ Curator's, such as Dr. Simone Erpel, have noted the Nazi party's ability to shape public consciousness through their carefully monitored media outlets. Erpel, in collaboration with over 40 Berlin-based museums, memorials, associations, and initiatives dealing with Berlin's Nazi Germany past, curated a

¹⁸ Beaumont Newhall, "The History of Photography: From 1839 to the Present: 5th Edition," (New York: Museum of Modern Art, 1982), 178.

¹⁹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June 2002): 30 - 33.

²⁰ Hendrik Neubauer, *Black Star: 60 Years of Photojournalism*, (Köln: Könemann, 1997), 7.

²¹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück," *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

photographic exhibition titled "Diversity destroyed: Berlin 1933 - 1938." This exhibition took place at the German Historical Museum in Berlin from January 31 to November 1, 2013, marking the 80th anniversary of the Nazi Party election in 1933. The exhibition examined how the cultural diversity of Berlin in the 1920s disappeared with Nazi censorship and repression.²² For instance, the exhibition displayed photographs taken of over 50,000 Nazis marching through the Brandenburg Gate to celebrate the appointment of Adolph Hitler as the Reich Chancellor, presenting how they were repeatedly restaged in subsequent propaganda photographs.²³ The idea was to make the event seem more "splendid" each time.²⁴ This exhibition not only underscores Berlin's need to re-examine its Nazi past, but also to learn how Nazi propaganda was used to manipulate readers. There are numerous examples of this that can be found in the Schostal collection at the AGO (see illustrations 1, 2 and 3). For example, a photograph titled "Hitler with baby" from December 1st, 1939 taken by his personal photographer Heinrich Hoffmann during the celebration of Hermann Göring's 46th birthday (see illustration 1). The photograph attempts to project an intimate and personal side of Hitler as he reaches to hold a baby. The public viewing this image of Hitler puts forward an idea of a figure the public could relate to, far-removed from the reality of World War II, which began just three months prior. This exhibition provides context for the Schostal collection, with similar examples that reflect the destruction of culture in Berlin caused by Nazi terror, and the use of the agency as a propaganda tool.

Matthew Witkovsky, in his book *Foto: Modernity in Central Europe, 1918-1945*²⁵ (2007), offers a different look at modern photography in Central Europe during the 1920s and

²² Deutsches Historisches Museum, (2013), *Diversity Destroyed: Berlin 1933-1938: An Exhibition of the German Historical Museum*, (Accessed September 2014), http://www.dhm.de/archiv/ausstellungen/zerstoerte-vielfalt/docs/1_DHM__Diversity%20Destroyed_Press%20kit.pdf.

²³ Ibid

²⁴ Ibid

²⁵ Matthew Witkovsky, *Foto: Modernity in Central Europe, 1918-1945*, (New York: Thames & Hudson: 2007), 190.

1930s. He focuses on photographers from Germany, Czechoslovakia, Hungary, Austria, and Poland. In particular, Witkovsky draws attention to two important social movements: the new role of women, and the workers photography movement. Witkovsky argues that Central Europe's role in the evolution of modern photography is often lost and obscured by the dominant topic of Nazi oppression and fascism. Robert Lebeck and Bodo Von Dewitz's book *A History of Photojournalism* (Göttingen: Steidl, 2001), point to the United State's of America's role in the evolution of modernism. The authors claim that innovations in photographic publications during the modernist movement were primarily innovated in English-speaking countries.²⁶ Witkovsky argues that the Nazi invasion in Germany in 1933, when many photographers were forced to stop working or immigrate to another country was the primary reason. For example, the Russian El Lissitzky, the Hungarian László Moholy-Nagy, and the German Hannah Höch , all well-known artists, each originally developed their photographic ideas in Germany.

Witkovsky discusses how photography was "as an ideal medium to display the issues with modernism" while "also inherently being a product of modernism."²⁷ He argues that the public discontent in the period between the two world wars, with poverty and unemployment sparked what has been termed by some as "worker photography" which "took place in Germany unlike anywhere else."²⁸ In the book "The Worker Photography Movement 1926–1939"²⁹ by Jorge Ribalta, Erika Wolf, and Mikhail Koltsov, curator Jorge Ribalta surveys the history of worker photography. The book discusses how this movement took place in countries such as Russia, Germany, Spain and the United States, recognizing the movement's importance in

²⁶ Robert Lebeck, and Dewitz von Bodo, Eds, *Kiosk: Eine Geschichte der Fotoreportage, 1839-1973; History of Photojournalism*, (Göttingen: Steidl, 2001).

²⁷ Matthew Witkovsky, *Foto: Modernity in Central Europe, 1918-1945*, (New York: Thames & Hudson: 2007), 12.

²⁸ *Ibid*, 143.

²⁹ Ribalta, Jorge, Wolf, Erika, and Koltsov, Mikhail. *The Worker Photography Movement 1926-1939*, (Spain: TF Editores, 2011).

underpinning the development of 20th century modernist photography. In an interview with Guy Lane, Ribalto explains one of the reasons why he thinks the worker photography movement (WPM) in Central Europe is ignored by photo historians: "...you have to understand that in Germany, for example, the WPM was repressed by the Nazi regime after 1933; that some photographers went into exile or to prison, and that their archives were lost or largely destroyed."³⁰ The Schostal collection includes various examples of worker photography, however, it's not clear whether these were created while the agency was under Nazi control. Illustrations 4 and 5 highlight examples from contributing agencies such as Atlantic Photo, which includes an entire series dedicated to rural workers. This body of works demonstrates how the Schostal agency reflects the social and political movements that were happening in Central Europe.

Witkovsky also discusses the new role of women in the workplace as a vivid example of modernity in central Europe. He claims that "... the sales girl, the modern typist, became clichés of this era."³¹ They also became consumers of fashion and thus targets for advertisers. In Monika Faber and Janos Frekot's book *"Portraits of an Age: Photography in Germany and Austria, 1900–1938"*³² (2005), the authors look at specific visual conventions of German and Austrian portrait photography from this 1900 to 1938. Photographic technology of the 1920s allowed for spontaneous images to be shot, developing a more natural look such as, "a turn of the head, a furtive glance, a momentary reflection in the mirror."³³ Although this demonstrated a shift in portrait photography, this was not necessarily the end of classic or formal portrait photography.

³⁰ Guy Lane, "Worker Photography Movement," Foto8, 2011, Accessed August 2014, <http://www.foto8.com/live/worker-photography-movement/>.

³¹ Matthew Witkovsky, *Foto: Modernity in Central Europe, 1918-1945*, (New York: Thames & Hudson, 2007), 60.

³² Faber, Monika and Janos Frekot. Eds. *Portraits of an Age: Photography in Germany and Austria, 1900–1938*. Ostfildern-Ruit: Hatje Cantz with the Neue Galerie, New York and Albertina, Vienna, 2005.

³³ Ibid, 63.

For example, in the 1930s, Studio Manassé was sought after by those in search of the highly dramatic photography they were known to construct. According to Witkovsky, Studio Manassé reflected the emerging Hollywood ideals of beauty for both men and women.³⁴ Both Witkovsky and Faber and Frecot examine Central Europe's involvement in the new ideas surrounding fashion, portraiture and advertising. A significant grouping of over 600 fashion and portrait photographs has been identified in the Schostal Agency collection at the AGO. These include prints from the Berlin based studio Becker and Maass (see illustration 6), the sought after Studio Manassé (see illustration 7), and the famous Studio Madame D'ora (see illustration 8).

In essence, the ideas discussed by these authors place the Schostal Agency within a regionalized context where many innovative photographers, studios, and agencies emerged within the constraints brought upon by Nazi oppression and poverty. This oppression was juxtaposed by feelings of hope and a desire for change. The Schostal collection at the AGO reflect this period of oppression with photographs of Nazi propaganda, while also including many examples of modern portraiture and fashion photography by the innovative studios or photographers mentioned in the previous paragraph.

³⁴ Matthew Witkovsky, *Foto: Modernity in Central Europe, 1918-1945*, (New York: Thames & Hudson, 2007), 84.

Literature Survey: Part II: Finding Aids and Collections Management Practices

Now that an understanding of the historical context of the Schostal Press Agency collection has been established, the following literature survey was conducted to determine the best method of physically and intellectually organizing such a diverse collection. Beginning with a broad overview of collections management, the findings in this literature survey revealed the growing push towards new and innovative practices that suit the changing needs and expectations of collections managers across institutions. To begin, an overview of collections management practices both old and new will look at the responsibilities of collections managers when dealing with a large collection of historically significant works. This is followed by an analysis of finding aids specifically focused on photography collections created within the last ten years that have influenced the structure and methodological approach to creating the finding aid for the Schostal collection.

(A) COLLECTIONS MANAGEMENT PRACTICES

The intellectual arrangement, re-housing and creation of a finding aid for the Schostal collection at the AGO is a major project that required the examination of a variety of collections management resources. First, an understanding of archival practices must be understood, such as the accepted Canadian standard *Rules for Archival Description* (RAD).³⁵

A key concept deriving in the literature is that of original order. *Rules for Archival Description* (RAD) define the creator of a collection as whoever has accumulated and made use of the materials, and the order imposed on the collection by the creator is the one that should be maintained.³⁶ This definition was derived from the earlier French concept of '*respect des fond,*'

³⁵ Planning Committee on Descriptive Standards, *Rules for Archival Description*, revised version, (Ottawa: Bureau of Canadian Archivists, 2001.), D-7.

³⁶ Ibid

and this concept has had a major influence on the methodology of archival arrangement to date.³⁷ According to H. MacNeil in an article titled "Archivalterity: Rethinking Original Order" (2008), original order is the re-arrangement or restoring of works to the original order of their maker, and the undoing of any potential damage of previous institutions or handlers.³⁸ MacNeil raises issues associated with this thinking in terms of how to define and what constitutes original order.³⁹ For instance, the photographs in the Schostal collection arrived at the AGO sorted into archival boxes in loose sleeves. They were arranged primarily by theme, however some of the photographs were also separated by maker. This arrangement was possibly established by the agency itself, potentially indicating the photographs' pattern of use; the donor could also have created it. This information is nonetheless useful and should be documented and kept. However, the physical arrangement needed to be changed to fit the AGO's standard of organizing their collection by maker. This creates a tension between the art historical arrangement and archival access.

One of the most comprehensive and practical guides available to collection managers is the book, *Museum Registration Methods 5th Edition* (2011), edited by Rebecca A. Buck and Jean Allman.⁴⁰ This book provides the basic to complete essential tasks from a museum collections management perspective. For example, the author provides step-by-step instructions on how to successfully complete an inventory of a collection in order to determine the needs of your project.⁴¹ This is an essential step for beginning an organization project for any collection.

³⁷ Ibid

³⁸ H. MacNeil, "Archivalterity: Rethinking Original Order, *Archivaria* 66 (Fall, 2008): 12.

³⁹ Ibid

⁴⁰ Rebecca A. Buck and Jean Allman, eds., *Museum Registration Methods 5th Edition*, (American Library Association, 2011).

⁴¹ Ibid

It allows you to get to know your collection, assess any potential damage and gain perspective on what your project needs.

Joan M. Benedetti's book *Art Museum Libraries and Librarianship* (Lanham, Maryland: The Scarecrow Press, UC, 2007), stresses the importance of allowing researchers and the general public to access collections while also balancing this access with security and maintenance.⁴² This concept of increasing both physical and intellectual access, while balancing the security of the objects is an important basis for this project. While Benedetti's book provided more insight into some of the issues and hot topics of collections management in an art museum, *Museum Registration Methods* provided more hands on and practical advice regarding how to see a project through from beginning to end. The value in these texts is their contribution to establishing a strong foundation in the principles, practices, and context of collections management. The next section, on finding aids, discusses the most useful resources found in developing the structure of the finding aid used for this thesis project.

(B) FINDING AIDS

Finding aids can take a great deal of time and thoughtful consideration to produce, as the unique intricacies of a collection are considered. The initial time investment can significantly improve the intellectual and physical access of the objects by providing researchers with a tool to navigate and handle the material quickly and efficiently. The finding aids gathered for this literature survey focus on recent material written and published between 2008 and 2012, produced specifically for press photographs created in the 20th century. This literature survey reveals that while the collections management standards discussed in the previous section must

⁴² Joan M. Benedetti, *Art Museum Libraries and Librarianship*, (Lanham, Maryland: The Scarecrow Press, UC, 2007).

be taken in consideration, the overall creation of a finding aid is flexible and can be adapted to fit the needs of the specific collection and institution.

One of the most relevant finding aids referenced for this project was Rebecca Streiman's thesis "The British Press Agencies Collections at the AGO" (2008).⁴³ Similar to the Schostal Agency collection it deals with a large and diverse European press collection from the mid 1920s to late 1930s. Streiman's finding aid includes a box list, arranging the images based on the photographer or press agency to make it easy to locate prints by maker.⁴⁴ As Streiman points out, an advantage of this methodological approach is to offer researchers an opportunity to examine the visual differences between different agencies that were working in the same time period.⁴⁵ Cassie Lomore's thesis, on the other hand, "Finding Oceania: Organizing a Collection of Oceanic Photographs and Albums at the Art Gallery of Ontario,"⁴⁶ (Ryerson, 2012) deals with a much smaller collection, enabling her to complete a thorough catalogue record of each object. In Lomore's catalogue records she consults the Getty vocabularies to ensure proper use of terminology for artist names, geographic locations and medium descriptions. Lomore also makes note of the importance of referencing Canadian standard Rules for Archival Description (RAD), but asserts that the first priority of a finding aid is to ensure that it is user-friendly.⁴⁷ Both Streiman and Lomore take into account the standards used by the AGO for their photographic collections, and have therefore been a valuable resource in determining what standards are already in place, but also where there is room for flexibility.

⁴³ Rebecca Streiman, "The British Press Agencies Collection at the AGO," *Theses and Dissertations*, (Toronto: Ryerson University, 2008).

⁴⁴ Ibid, 39-58

⁴⁵ Ibid, 7

⁴⁶ Cassie Lomore, "Finding Oceania: Organizing a Collection of Oceanic Photographs and Albums at the Art Gallery of Ontario," (Toronto, 2012).

⁴⁷ Ibid, 7

In order to gain a broader view of how press photographs are organized in other institutions, I examined a finding aid produced by Sara L. Manco, "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre," 2012.⁴⁸ Both the AGO and RIC serve the public in an educational capacity, and therefore have similar needs in terms of public access. Manco's finding aid offers an archival perspective breaking the *fonds* into series and subseries, including descriptions of each series as outlined by the Canadian Standard *Rules for Archival Description* (RAD). Similar to this project, Manco's finding aid required extensive intellectual organization, arranging and describing of over 1300 files, producing a written document that explained how the fonds was organized, providing information about the photographer and his career, and finally how the objects were housed. The finding aids reviewed for this thesis all held similar intentions in terms of creating easy public access to the material, while using different rules and conventions necessary for their unique collections.

The next section of this thesis will explain the application of the research conducted in these two literature surveys. It will include an outline of the physical housing strategy, and finish with a detailed description of the creation of the finding aid. In order to understand the process of re-housing and creating a finding aid for the Schostal agency collection at the AGO, a description of how the collection was originally organized, as well as its wider contextual history, will demonstrate where this project began, and the direction that followed.

⁴⁸ Sara L. Manco, "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre," (Ryerson University and George Eastman House, 2012), 3-23.

Description of the Schostal Agency Collection at the AGO

Through correspondence with the Deutsches Historisches Museum (DHM), two sources written specifically about the Schostal Agency were obtained: Milena Grief's article "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück.", published in *Rundbrief Fotografie* 9, no. 2 on June 2002.⁴⁹ As well as a brief mention of the founders of the Schostal Agency, Robert and Walter Schostal, in Timm Starl's book *Lexikon zur Fotografie in Österreich 1839 bis 1945*, published by the University of Michigan in 2005.⁵⁰ All historical information in this section is drawn from these two articles unless otherwise noted.

Robert Schostal was born in Vienna in 1906. There, he learned about photography in his post-secondary studies.⁵¹ His interest was most likely influenced by his family, a family that was well immersed in the growing field. Robert's aunt, Regine Mattersdorf, owned the company Magazin Metropol in Vienna.⁵² From her shop, which was located in the vicinity of St. Michael's Square (Michaelerplatz, Vienna), she sold postcards and photographs of well-known singers and actors to fans, collectors, and magazines. Robert's father, Oscar Schostal, financed the company.⁵³ When his aunt could no longer handle the high demand of orders, she suggested that Robert Schostal and her son take charge of the distribution of photographs. In 1925, "Vienna Photo Kurier" was launched. Robert's father, Oscar Schostal, continued to manage the financing, and Mattersdorf continued to assist by helping them create relationships with many of the Austrian photo studios.⁵⁴ Robert soon became the sole owner of the company, and by the late

⁴⁹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück." *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

⁵⁰ Timm Starl, *Lexikon zur Fotografie in Österreich 1839 bis 1945*, (University of Michigan, 2005), 437-438.

⁵¹ Ibid

⁵² Ibid, 437.

⁵³ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück." *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

⁵⁴ Ibid

1920s he founded the Schostal Agency. His brother Walter Schostal later joined him. They set up their head office at Starhemberggasse 26, in the fourth district of Vienna.⁵⁵

It was at this time, in the late 1920s, that the Schostal Press Agency became the exclusive Austrian distributor of photographs for the Keystone Press Agency (based in New York). They were given a fixed monthly fee to distribute Keystone photos in Paris, London, and Berlin. It was this fixed income that allowed the brothers to keep their business afloat, and by 1933 they were able to expand their base. Walter and his wife moved to Paris and set up a branch office there. Soon after, they established branches in Berlin, Milan, and Stockholm.⁵⁶

The Schostal Agency thrived from 1934 to 1938, employing up to ten people in its Vienna headquarters, and boasting an inventory of over one million photographs depicting events and daily life both locally and globally. They supplied several European magazines such as *Moderne Welt*, *Die Buehne*, *Wiener Salon Blatt*, and *Wiener Magazine*, and distributed photographs in a wide range of topics such as world events, fashion and glamour.⁵⁷ A particular focus on advertising and fashion photography can be seen in the Schostal collection at the AGO, including photographs by well-known studios such as Becker and Maass (active in Berlin 1942 - 1945), and photographers such as Trude Fleischmann (1895 - 1990), Madame d'Ora (Dora Kallmus) (1881 - 1963), and Yva, aka Else Neuländer-Simon (1900-1942).⁵⁸

In March 1938 German troops invaded Austria. That month Robert Schostal attempted to flee the country and join his brother in Paris, leaving behind the Schostal Agency's archive of photographs. He was arrested out of a train in Klagenfurt after an unknown employee had reported him. Thanks to the negotiations made with Studio Madame d'Ora, Robert was released,

⁵⁵ Ibid

⁵⁶ Ibid

⁵⁷ Ibid

⁵⁸ Sophie Hackett, "Schostal Agency: Outstanding Significance and National Importance," Report presented at the Photography Curatorial Committee meeting, (Art Gallery of Ontario, Toronto, November 2008).

and the studio paid for a visa for him and his mother to come to France. Soon after, he traveled to the United States. After Robert fled the country, Walter Schostal asked all of the agency's customers outside of Germany and Austria to transfer any outstanding invoices to Paris instead of Vienna. After France's declaration of war in 1939, the Paris branch had to close. In the late summer of 1941 Walter Schostal along with his wife and children managed to immigrate to America, reuniting with the entire Schostal family in New York.⁵⁹

In June of 1938, the Vienna branch was handed over to an "Aryan" director named Friedrich Gondosch.⁶⁰ Gondosch had been living in Vienna since 1935 working as an engineer.⁶¹ He appears to have also worked as a photographer, as some of the photographs in the Schostal collection are credited to him. After he became the head of the Schostal Agency, the National Socialist Party used him as a contact for producing and distributing propaganda press photographs for the Nazi party. The agency was re-named Wien-Bild with the addition of "P.P.P. Fotos für Presse und Propaganda: vormalis Agentur Schostal"⁶² (Photographs for Press and Propaganda: formally Schostal Agency).

In the post-war period, the agency did not produce many images; the last few photographs were produced in 1948, the year the operation closed. In New York, the Schostal brothers founded a new picture agency called Shostal Inc., and later Shostal Associates. Around 1947 Robert attempted to recover the photos with the assistance of a lawyer in Vienna. The photographs were hidden in Vienna in an unknown location. Unfortunately they did not succeed

⁵⁹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück." *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

⁶⁰ Fold3.com, *Records of the Property Control Branch of the U.S. Allied Commission for Austria (USACA), 1945 - 1950*, (DN1929: National Archives and Records Administration, 2010), Accessed August 2014, www.fold3.com/image/306841193.

⁶¹ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück." *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

⁶² Fold3.com, *Records of the Property Control Branch of the U.S. Allied Commission for Austria (USACA), 1945 - 1950*, (DN1929: National Archives and Records Administration, 2010), [Accessed August 2014], www.fold3.com/image/306841193.

in reclaiming their photographs. Walter died in 1975 in New York, and 28 years later, Robert died on July 3, 2003 in Charlottesville, Virginia.⁶³

In 1992 approximately 130,000 photographs from the Schostal agency were discovered by a Swiss art dealer in the basement of an apartment in the ninth district of Vienna. In 1995 the German Historical Museum bought 40,000 photos to build their contemporary collection on the history of Berlin. The Hamburg Museum of Arts and Crafts bought 350 fashion photographs. The Austrian publisher Christian Brandstätter now owns the majority of the prints from IMAGNO picture agency.⁶⁴

A portion of this collection was anonymously donated to the AGO in 2008, comprised of 5,066 gelatin silver prints, 58 information sheets and 34 photograph envelopes dating 1927 to 1945. There are three press agencies that contributed to this collection: The Associated Press, Atlantic Photo, and Keystone Press. At the time of donation, the donor identified 48 photographers.⁶⁵ Through a visual examination of the collection 407 contributors have been identified. Some of the photographers that the agency directly worked with are: Becker & Maass, a studio from Berlin that was active between 1902 and 1945: photographer's Dainko, Anton Doliwa (1905-1954), Karel Hajek (1900-1978), Alois Sedlar, Wilhelm Sturm (1915-1980), and Eva Tropper.⁶⁶ The next section of this paper will discuss the methodological approaches taken to intellectually and physically organize this collection.

⁶³ Milena Grief, "Agentur Schostal: Mit den Fotos Kehrt die Erinnerung zurück." *Rundbrief Fotografie* 9, no. 2 (June 2002), 30 - 33.

⁶⁴ Ibid, 33.

⁶⁵ Sophie Hackett, "Schostal Agency: Outstanding Significance and National Importance," Report presented at the Photography Curatorial Committee meeting, (Art Gallery of Ontario, Toronto, November 2008).

⁶⁶ Ibid.

Organization and Housing Strategy

When the Schostal collection was anonymously donated to the AGO in 2008, the donor provided the following information on an excel spreadsheet: an identification number given by the donor labeled on the front and back of each sleeve which helped to identify the two prints it contained, a descriptive title based on the prints subject matter, medium, dates, condition, some of the photographer's names, agency's name and some brief notes for certain prints. The contents of each box and its location were not easily identifiable, as each print had not yet been labeled with its AGO accession number. These accession numbers had already been generated upon acquisition but the work had not been started to physically assign these numbers to the prints, and input them on the AGO's database: *The Museum System* (TMS). Therefore, the location of the prints were not traceable on any document except the excel spreadsheets provided by the donor which were not accessible to researchers. The creation of a finding aid and physical re-housing project for this collection was a necessary project and will benefit future users of this collection.

(A) Identification:

In the initial organization of the collection created by the donor, the only way to look up a specific photograph on the research database was to input the descriptive title and reference the ID number given by the donor. The issue with this method is some of the titles were identical, and some of the ID numbers were repeated throughout the collection. The method that was in place would require an inconvenient number of steps on the part of the researcher in order to locate the prints they were looking for. Therefore, a tremendous aspect of the physical process associated with this project was in identifying each print and matching it with its corresponding AGO accession number. After meeting with Olga Zotova, Collections Database Co-ordinator at

the AGO, a time efficient method was developed to identify each print based on its descriptive title, and searching for its TMS record. This involved the following steps: 1. First, it was necessary to input the descriptive title of each photograph onto the TMS search system in order to locate each record: 2. Next, the alternative number given by the donor, which had been input on TMS needed to be verified with the original numbers provided on the donors spreadsheet; and finally 3. Each print in the collection needed to be physically located to make sure the information was correct. This was one of the most time-consuming parts of this project, but one that has incredibly improved the ability for researchers to quickly locate the prints in this collection.

In conjunction with the identification process, object packages were created in TMS. An object package is a term used in TMS referring to a list of objects created by the user. This list identified the contents of each box in the order given by the donor. These packages were submitted to Olga Zotova, Collections Database Co-ordinator at the AGO. This allowed her to update the temporary ID numbers currently on TMS. After the prints had been identified, they could now be separated into an individual sleeve, inscribe in its AGO accession number on the physical print itself in pencil, and insert a standard AGO accession label.

(B) Physical Arrangement:

When the Schostal collection arrived at the AGO, it was arranged by the donor, either by agency, photographer, or theme. The collection included works that can be attributed to three other press agencies from this time period: Atlantic Photo, Associated Press, and Keystone Press. This order was not consistent with the AGO's established organization system: arrangement by maker. Taking into consideration that the creators of this collection are no longer alive, the agency is no longer running, and that it was no longer possible to discern something of an

original order, an imposed order was determined to be the best way to make the material accessible.

After visually assessing the collection, several sources were primarily consulted to determine the best method of organizing the collection. Sara Manco's thesis "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre," (2012) applied the Canadian Standard of *Rules for Archival Description* (RAD).⁶⁷ Cassie Lomore's thesis "Finding Oceania: Organizing a Collection of Oceanic Photographs and Albums at the Art Gallery of Ontario,"⁶⁸ (Ryerson, 2012) also stressed the importance of applying Canadian standard *Rules for Archival Description*, but to make sure the end results in a user-friendly document. Lomore organized her finding aid either by thematic groupings or a single maker. Rebecca Streiman's thesis "The British Press Agencies Collections at the AGO" (2008), was the most similar to Schostal collection, dealing with the arrangement and description of European press photographs.⁶⁹ While taking into account archival standards to determine what information should be included in the finding aid, Steiman's method of organizing the collection by maker was adapted to suit the specific needs of the Schostal collection. This resulted in the physical arrangement first by agency and then by photographer. If there were no maker, it would be arranged by date. This is consistent with the way the AGO currently organizes their photography collection. See below for breakdown of original arrangement:

1. **Agencies:** Schostal Agency Archive, Associated Press, Atlantic, Keystone

2. **Studio(s):** Becker and Maass

⁶⁷ Sara L. Manco, "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre," (Ryerson University and George Eastman House, 2012).

⁶⁸ Cassie Lomore, "Finding Oceania: Organizing a Collection of Oceanic Photographs and Albums at the Art Gallery of Ontario," (Toronto, 2012).

⁶⁹ Streiman, Rebecca Streiman, "The British Press Agencies Collection at the AGO" (Toronto: Ryerson University, 2008).

3. **Photographer(s):** Dainko, Doliwa, Hajek, Sedlar, Tropper, and General Photographers

4. **Subject Matter:** General Photographers, Fashion, Series boxes, Nudes, World Leaders, and Sample box

As demonstrated in the box list above, the original arrangement of the prints in the collection was not consistent, making it difficult for users to quickly reference material. The collection is now arranged alphabetically by maker: Associated Press, Atlantic, Keystone, Schostal. There is also an array of various other press agencies that make up a small percentage; the collection is arranged first by agency, and then arranged alphabetically within the boxes by photographer. If the photographer is unknown it is arranged by date. Object packages on TMS were created in order to document the original order that the collection arrived at the AGO. Other object packages were created to document the new order and also create the ability to print off box lists for each box, in the new order by maker.

See below for new organization method, arranged alphabetically in forty archival boxes, first by agency, and then by photographer or studio:

Boxes 1 - 3: Associated Press (332 gelatin silver prints)

Boxes 4 - 23: Atlantic Photo, Photographers (2638 gelatin silver prints, 50 information sheets)

Box 24: Keystone (92 gelatin silver prints, 1 information sheet)

Boxes 25 - 27: Schostal, Becker and Maass (315 gelatin silver prints)

Boxes 28 - 40: Schostal, Photographers (1,678 gelatin silver prints, 7 information sheets)

Box 40: Schostal, Miscellaneous Agencies (11 gelatin silver prints)

This new arrangement allows researchers to quickly access material related to a specific agency, studio or photographer. It also accounts for the 58 information sheets that were originally housed in the same sleeves but given no form of identification.

Creation of the Finding Aid

After careful consideration of various collections management practices, an appropriate structure for the finding aid was created. The finding aid provides researchers with the following advantage: location of photographs organized by maker and then date; lists to locate both general and specific subject matter; historical and contextual information. Also, each box contains a box list in the order of its organization that includes a descriptive title of each photograph. This allows researchers to locate specific subject matter, while also making it easier to keep organized for future users.

The finding aid includes the following seven sections. The first three are standard, administrative components providing an overview of the collection.

1. **Descriptive Summary:** Includes a basic description of the overall collection including dates, accession number, creator, description, and language of the collection material.
2. **Administrative Information:** This includes access and contact information of other institutions with parts of the collection.
3. **Scope and Content of the Collection:** This includes a brief description of what the collection contains and box lists demonstrating how the collection is physically organized and arranged.
4. **Historical Sketches and Biographical Information:** This includes information on the history of the Schostal Agency, other press agencies, studios, and photographers that were affiliated with them.
5. **Box Lists:** The box lists offer a detailed inventory of the contents of each box, organized by agency, studio or photographer in alphabetical order. The list includes an inventory of specific photographers, inclusive dates, and both general and specific subject matter contained in these boxes. The subject terms adhere to subject standards of the *Getty Art & Architecture Thesaurus*.

6. Summary Box List: The summary box list offers a breakdown of all of the photographers, dates, and subject details for the collection as a whole.

7. Bibliography

One of the issues encountered in this process of organizing this collection was the discovery of 58 information sheets and 34 photograph envelopes that were grouped with a series of photographs. The information on these sheets offered a detailed description of what the photographer was capturing at a particular event. These sheets, made with non-archival material often with adhesive, were stored in the same sleeve as the first photograph in the given series. The initial proposal was to separate these information sheets and put them in their own box. The finding aid as well as *The Museum System* (TMS) could be used to link these sheets to their original photographs. After discussing the issue with Olga Zotova, Collections Database Coordinator at the AGO, and Sophie Hackett, Associate Curator, Photography at the AGO, new plans were decided upon where the information sheets would be separated and placed into their own archival sleeve, but remain with the photographs in the series. This would also be noted in the finding aid, as well as linked in TMS. This method proved to be the best as it creates a faster method for researchers to gather information about the photographs from this series without having to examine two separate boxes. Object packages containing the order in which they were received are available in TMS at the Art Gallery of Ontario.

Another major component of this project was describing the subject matter contained in each box. This process began upon the initial inventory of the collection, where a general assessment of basic subject matter was determined. The information uncovered in the initial inventory allowed the ability to create a list of general subject terms for each print, using the

Getty Art and Architecture Thesaurus as an authority. This vocabulary was chosen because of its common use and compatibility with TMS, used at the AGO. The original intention was to use the information on the back of each print to gather information about the subject matter of each photograph. However, the text on each photograph is for the most part in German and would require a great deal of time and effort to translate, something that is beyond the scope of this thesis project. Instead, a visual assessment of the photograph along with the descriptive information that was already given by the donor allowed the creation of general groupings that will greatly improve a researcher's ability to quickly access certain subject matter. These terms have been entered into the subject terms field in each photograph's TMS record.

Conclusion

The Schostal Press Agency collection at the Art Gallery of Ontario is one that is full of diversity, character, and mystery to be explored. This finding aid is simply a starting point, with an organizational structure meant to create efficient access to the collection and the information researchers seek. The re-housing of each photograph into its own sleeve, in a straightforward and clear systematic order by maker, makes each print easy to both access and handle. The goal is to encourage intellectual study of the Schostal agency. The overall intention of this finding aid is to serve future researchers in gaining knowledge about an agency whose place in the history of photography still has many questions to be answered. Future projects could include the translation of text on the reverse side of each print, resulting in a more detailed description of the subject matter in each box. Also, the WWII period and Aryanization of the Schostal agency could lead to an interesting investigation of the Nazi press and propaganda. Without a doubt, the time and effort put into organizing this collection will prove to be a useful tool for future researchers. A copy of this finding aid will be kept with the collection as well as be available online through the AGO's web site in the section dedicated to the Photography collection.

Illustrations

Illustration 1: Heinrich Hoffmann, Atlantic Photo, *Hitler with baby*, December 1, 1939, gelatin silver print, 8.5 x 6.5 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 2: Boesig, Atlantic Photo, *Dr. Goebbels visiting patient*, 1941, gelatin silver print, 7 x 9.5 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 3: Krumme, Atlantic, *Hitler and girls looking at the book Min Kamp*, August 7, 1941, gelatin silver print, 5 x 7 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 4: Atlantic Photo, *A group of rural workers*, September 29, 1938, gelatin silver print, 6.5 x 8.5 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 5: Atlantic Photo, *Rural workers series*, gelatin silver print, 1927-1944, 6.5 x 8.75 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 6: Becker and Maass, Schostal *Woman smoking* - brown hair, white shirt, 1927 - 1938, gelatin silver print, 9.25 x 6.5 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 7: Studio Manassé, *Soft focus sepia toned headshot of woman*, 1927-1944, gelatin silver print, 8.5 x 6.5 inches. Anonymous donation, 2008. Art Gallery of Ontario.



Illustration 8: Studio Madame d'Ora, *Nude of woman*, 1927-1944, gelatin silver print, 8.5 x 4.25 inches. Anonymous donation, 2008. Art Gallery of Ontario.



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Part II: Finding Aid

THE SCHOSTAL COLLECTION (1927–1945)

AGO accession nos. 2008/_____

Finding aid prepared by Rebecca Madamba

Art Gallery of Ontario

Contact Information:

The Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
Canada
M5T 1G4

Reference Desk Phone (416) 979-6660 x 259
Email:

URL: [http://www.ago.net/_____](http://www.ago.net/)

Date Completed: September 2014

Descriptive Summary

Title:

Schostal Collection

Location:

AGO, PDC, CS04B, Bay 3, boxes 1 to 40

Inclusive Dates:

1927–1945

AGO accession numbers: 2008/_____

Author or creator:

Schostal Agency

Extent:

5,066 gelatin silver prints

58 information sheets, 34 photograph envelopes

Description:

The Schostal collection at the AGO comprises 5,066 gelatin silver prints dating from 1927 to 1945. They were originally produced by the Schostal Agency, a press agency based in Vienna, which was founded in the late 1920s and remained in operation until the late 1940s. The collection includes historically significant photographs of cultural occasions, sporting events, political events, fashion, and daily life. In the political context, a subject of particular interest are photographs stamped with the label Wien-Bild followed by P.P.P. Photos für Presse und Propaganda that were used for Nazi propaganda after the agency changed ownership during World War II. There are 58 information sheets with descriptions of or narratives pertaining to photographs connected to a series. There are three press agencies that contributed to this collection: The Associated Press, Atlantic Photo, and Keystone Press. In total there are 449 contributors, the majority are Atlantic Photo photographers. Some of the photographers that the agency directly worked with are: Becker & Maass, a studio from Berlin that was active between 1902 and 1945; photographer's Dainko, Anton Doliwa (1905-1954), Karel Hajek (1900-1978), Alois Sedlar, Wilhelm Sturm (1915-1980), and Eva Tropper.

Language:

Collection material in German and English

Provenance:

Anonymously donated in 2008.

Administrative Information

Access:

Open for use in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario.

Walk-in visits:

Wednesdays 1 pm to 8 pm

By appointment:

Thursday and Friday

To make an appointment:

Please contact AGO at least two weeks in advance.

By phone: 416 979 660 x 535

Or by email: Magdalyn_Asimakis@ago.net

Publication Rights:

Permission of the Art Gallery of Ontario is required for publication.

Preferred Citation:

Schostal Agency Collection, The Art Gallery of Ontario

Acquisition Information:

Anonymously donated in 2008.

Processing History:

Rebecca Madamba arranged and described the collection, completing this finding aid in the summer of 2014 as part of Ryerson University's Film and Photography Preservation and Collections Management Masters program thesis requirements.

Scope and Content

The Schostal Agency collection is comprised of 5,066 gelatin silver prints, 58 information sheets and 34 photograph envelopes dating 1927–1945. Other agencies that contributed to this collection are: Associated Press, Atlantic Photo, and Keystone Press agency. There are over 400 Atlantic photographers and 31 Schostal Agency photographers identified by the information on the reverse of each print. Finally, a group of 11 miscellaneous agencies completes this diverse collection. The biography section of this finding aid lists the 31 Schostal photographers and studios and 14 press agencies and companies that also supplied photographs to the agency.

Arrangement:

The collection is organized alphabetically by maker: first by agency, then arranged within the agency boxes by individual photographers or studios. For photographs for which an attribution to an individual photographer or studio could not be made, they were arranged by date. Each photograph is housed in a sleeve with a label that includes its AGO accession number, maker, title, and barcode.

There are also 58 information sheets and 34 photograph envelopes that indicate a series number. The photographs connected to each series are arranged with their corresponding information sheets and/or photograph envelopes: Keystone with 1 information sheet, Atlantic with 50 information sheets and 29 photograph envelopes, and Schostal with 7 information sheets and 5 photograph envelopes.

Description:

In the original arrangement, many of these photographs were organized in boxes by subject matter: historical figures, nudes, and fashion. Object packages have been created in the AGO's collections management system, The Museum System (TMS) to preserve a record of the order in which the photographs were found when they arrived at the AGO.

Subject keyword terms have been assigned to each photograph, using the Getty Art and Architecture Thesaurus. These have also been input into each photograph's TMS record. A list of subject terms pertinent to each box is listed at the end of each box list.

Box List:

Boxes 1 - 3

Schostal, Associated Press

Boxes 4 - 23

Schostal, Atlantic Photo, Photographers A-Z

Box 24

Schostal, Keystone

Boxes 25 - 27

Schostal, Becker and Maass

Boxes 28 - 40

Schostal, Photographers

Box 40

Schostal, Photographers, A-Z,
Miscellaneous agencies

History of the Schostal Agency

Robert Schostal was born in Vienna in 1906. There, he learned about photography in his post-secondary studies. His interest was most likely influenced by his family, a family that was well immersed in the growing field. Robert's aunt, Regine Mattersdorf, owned the company Magazin Metropol in Vienna. From her shop, which was located in the vicinity of St. Michael's Square (Michaelerplatz, Vienna), she sold postcards and photographs of well-known singers and actors to fans, collectors, and magazines. Robert's father, Oscar Schostal, financed the company. When his aunt could no longer handle the high demand of orders, she suggested that Robert Schostal and her son take charge of the distribution of photographs. In 1925, "Vienna Photo Kurier" was launched. Robert's father, Oscar Schostal, continued to manage the financing, and Mattersdorf continued to assist by helping them create relationships with many of the Austrian photo studios. Robert soon became the sole owner of the company, and by the late 1920s he founded the Schostal Agency. His brother Walter Schostal later joined him. They set up their head office at Starhemberggasse 26, in the fourth district of Vienna.

It was at this time, in the late 1920s, that the Schostal Press Agency became the exclusive Austrian distributor of photographs for the Keystone Press Agency (based in New York). They were given a fixed monthly fee to distribute Keystone photos in Paris, London, and Berlin. It was this fixed income that allowed the brothers to keep their business afloat, and by 1933 were able to expand their base. Walter and his wife moved to Paris and set up a branch office there. Soon after, they established branches in Berlin, Milan, and Stockholm.

The Schostal Agency thrived from 1934 to 1938, employing up to ten people in its Vienna headquarters, and boasting an inventory of over one million photographs depicting events and daily life both locally and globally. They supplied several European magazines such as *Moderne Welt*, *Die Buehne*, *Wiener Salon Blatt*, and *Wiener Magazine*, and distributed photographs in a wide range of topics such as world events, fashion and glamour.

A particular focus on advertising and fashion photography can be seen in the Schostal collection at the AGO, including photographs by well-known studios such as Becker and Maass (active in Berlin 1942 - 1945), and photographers such as Trude Fleischmann (1895 - 1990), Madame d'Ora (Dora Kallmus) (1881 - 1963), and Yva, aka Else Neuländer-Simon (1900-1942).

In March 1938 German troops invaded Austria. That month Robert Schostal attempted to flee the country and join his brother in Paris, leaving behind the Schostal Agency's archive of photographs. He was arrested out of a train in Klagenfurt after an unknown employee had reported him. Thanks to the negotiations made with Studio Madame d'Ora, Robert was released, and the studio paid for a visa for him and his mother to come to France. Soon after, he traveled to the United States. After Robert fled the country, Walter Schostal asked all of the agency's customers outside of Germany and Austria to transfer any outstanding invoices to Paris instead of Vienna. Apparently no one at the head office in Vienna noticed. After France's declaration of war in 1939, the Paris branch had to close. In the late summer of 1941 Walter Schostal along with his wife and children managed to immigrate to America, reuniting with the entire Schostal family in New York.

In June of 1938, the Vienna branch was handed over to an "Aryan" director named Friedrich Gondosch. Gondosch had been living in Vienna since 1935 working as an engineer. He appears to have also worked as a photographer as some of the photographs in the Schostal collection are credited to him. After he became the head of the Schostal Agency, the National

Socialist Party used him as a contact for producing and distributing propaganda press photographs for the Nazi party. The agency was re-named Wien-Bild with the addition of "P.P.P. Fotos für Presse und Propaganda: vormalis Agentur Schostal" (Photographs for Press and Propaganda: formally Schostal Agency).

In the post-war period, the agency did not produce many images; last few photographs were produced in 1948, the year the operation closed. In New York, the Schostal brothers founded a new picture agency called Shostal Inc., and later Shostal Associates. Around 1947 Robert attempted to recover the photos with the assistance of a lawyer in Vienna. The photographs were hidden in Vienna in an unknown location. Unfortunately they did not succeed in reclaiming their photographs. Walter died in 1975 in New York, and 28 years later, Robert died on July 3, 2003 in Charlottesville, Virginia.

In 1992 approximately 130,000 photographs from the Schostal agency were discovered by a Swiss art dealer in the basement of an apartment in the ninth district of Vienna. In 1995 the German Historical Museum bought 40,000 photos to build their contemporary collection on the history of Berlin. The Hamburg Museum of Arts and Crafts bought 350 fashion photographs. The Austrian publisher Christian Brandstätter now owns the majority of the prints from IMAGNO picture agency.

A portion of this collection was anonymously donated to the AGO in 2008, comprised of 5,066 gelatin silver prints, 58 information sheets and 34 photograph envelopes dating 1927 to 1944. There are three press agencies that contributed to this collection: The Associated Press, Atlantic Photo, and Keystone Press. At the time of donation, the donor identified 48 photographers. Through my examination of the collection I have been able to identify 407 contributors overall. Some of the photographers that the agency directly worked with are: Becker & Maass, a studio from Berlin that was active between 1902 and 1945; photographer's Dainko, Anton Doliwa (1905-1954), Karel Hajek (1900-1978), Alois Sedlar, Wilhelm Sturm (1915-1980), and Eva Tropper. The next section of this paper will discuss the methodological approaches taken to intellectually and physically organize this collection.

Historical Sketches and Biographical Information

The historical sketches and biographical information in this section list the agencies and photographers that contributed to this collection. The photographers highlighted are ones that were credited by the Schostal Agency, identified by the information on the reverse of each print.

There are over four hundred photographers that were credited by the Atlantic Photo. In most cases, so little is known about these photographers that they were not included in the biography section. This list of little-known makers can be found in alphabetical order in the box list for Atlantic Photo (on pages 18-32).

Numerous sources were used to compile these biographies and can be referenced in the bibliography. Each contributor was assigned a constituent record in the AGO's TMS database, and each constituent ID number is listed to the right of their name.

PRESS AGENCIES

A.B. Text & Bilder (Constituent ID: 17834)

German, est. 20th century

A.G Daimler Puch (Constituent ID: 17835)

Austrian, 1864 - 1940s

Also known as "*Steyr-Daimler Puch*," a manufacturing company based in Steyr, Austria. Founded in 1864, it was originally known as *Josef und Franz Werndl*. Their products included transportation vehicles and weapons. In 1924 the company changed its name to *Steyr-Werke AG*, and in 1934 merged with *Austro-Daimler-Puch* and formed *Steyr-Daimler Puch*. During World War II, the company was one of the first to suggest the use of slave labour from concentration camps. This was approved and prisoners were brought for facility construction, and manufacturing labour. Other German companies such as *Mercedes-Benz* and *MAN* did the same. Between 1987 and 2001 parts of the company were sold and continue to operate under different ownership and new names.

Associated Press (Constituent ID: 6369)

American, 1846

Established in New York in 1846 by an organization of newspaper publishers led by Moses Yale Beach, the Associated Press is the world's largest 24-hour news agency. In 1931 it expanded internationally: the Associated Press GmbH in Berlin and Associated Press Ltd. in London. Over the years the agency has continued to change with the times, incorporating new technology such as online social media platforms and new communication devices such as the iPhone, targeting a new generation of readers, maintaining a reputation of high standard.

Atlantic Photo (Constituent ID: 6683)

German, 1919

Atlantic Photo was founded in 1919 Berlin by the German photographer Heinrich Sanden (b. 1877).

Central Press Photos(Constituent ID: 7012)

British, est. 20th century

ČTK (Constituent ID: 7239)

Czech, est. 1918

This news agency was founded on October 18, 1918. From 1920 to 1930 the ČTK signed contracts with the world's largest agencies: Reuter, Havas and Wolff. It also participated in the organization of the first European news agency (Agences Alliées). In 1925 they formed a radio broadcast studio in the ČTK building. In September 1930, the agency moved into a new building in Prague. After the occupation of Czechoslovakia by Nazi Germany in March 1939, the agency was split in two, one remaining independent and the other occupied by the Nazis during WWII from 1939 to 1945. In 1942, the agency's editor Zdeněk Schmoranz along with other editors was executed. During the liberation of Czechoslovakia in May 1945, a fire broke out in the ČTK building, burning down their archives. From 1948 to 1989 the agency was under the control of the Communist dictatorship and became an instrument of political propaganda for the ruling party. After 1989 the agency separated from the state and formed a public institution with no specific owner, subject to the control of the ČTK council, whose seven members are elected by the Chamber of Deputies of the Czech Parliament.

Globe Photos (Constituent ID: 6453)

American, est. 20th century

This international agency was based in New York City.

Keystone (Constituent ID: 4239)

American, 1886 - 1978

Founded by Benneville Lloyd Singley in 1886 Southern Pennsylvania. This press agency was formed shortly after Singley photographed the flood damage in Meadville, selling the prints. It expanded to open offices in the United States, Canada, and London. The company became known for press photography, as well as their stereographs and lanternslides geared to educational purposes. The company's records and inventory of negatives was acquired by The California Museum of Photography in 1978 and is now known as the Keystone-Mast Collection.

Mercedes-Benz (Constituent ID: 7210)

German, 20th century

Nova-Press (Constituent ID: 6392)

est. 20th century

P.K. Bild (Constituent ID: 17836)

German, 20th century

Schostal (Constituent ID: 7173)

Austrian, 1928 to 1948

(See History of the Schostal Agency section on pages 5 - 6 for full biography)

Sport & General Press Agency (Constituent ID: 7398)

British, est. 20th century

Located on Fleet Street in London, many of this press agency's archives were destroyed by a fire in Gough Square in a 1941 German bombing raid.

Sport-Press Foto (Constituent ID: 6940)

German, est. 20th century

Underwood & Underwood (Constituent ID: 7931)

American, 1880 - 1940s

Founded in 1880 in Ottawa, Kansas by brothers Elmer and Bert Underwood. Business quickly expanded, opening up branches in Canada and England. The brothers began with door to door sales of stereographs, and soon became the exclusive agency for three prominent stereographic publishers. In 1891 they opened up a headquarters in New York City and the agency began to make their own stereographs. In 1896 they began selling news photos to newspapers and magazines and by 1904 established a sales agency. The company produced between 30,000 and 40,000 stereographic views. In 1920 stereograph production was discontinued, and the agency sold its rights and stock to the Keystone View Company. Little else is known about the company, and it closed down in the 1940s.

PHOTOGRAPHERS

Becker and Maass (Constituent ID: 7778)

German, 1902–1945

Founded in by Heinrich Maass in Berlin in 1902. Becker and Maass was a prolific twentieth century fashion and portrait studio.

Bittner, Hans (Constituent ID: 17838)

German, 20th century

Dainko (Constituent ID: 7849)

20th century

Delica (Constituent ID: 17825)

20th century

Doliwa, Anton (Constituent ID: 17829)

Austrian, 1905 - 1954?

Born in Austria 1905, Doliwa worked in press photography, mainly as a sports photographer. After the Nazi take-over of Austria in 1938, he continued to work in the field under regime change.

Fleischmann, Trude (Constituent ID: 16292)

Austrian, 1895 - 1990

Trude Fleishmann was born in Vienna in 1885. She studied painting in Paris at the age of eighteen, but soon returned to Vienna to become a photographer's apprentice. In 1920 she opened her own portrait studio where she photographed local socialites such as writers, painters, and musicians. In 1939, escaping the Holocaust, Fleishmann fled the country to the United States. She became a portrait photographer in New York, and in 1960 she settled in Lugano, Switzerland for the remainder of her days.

Gase (Constituent ID: 17806)

20th century

Gondosch, Friedrich (Constituent ID: 17832)

Austrian, 20th century

Since 1935 Gondosch had been working as an engineer in Austria. After the Nazi-invasion of Austria in 1938, Gondosch made close relations with Nazi officials of the Reichspressekammer. This allowed him to take possession of the Schostal press agency shortly after the invasion. The Nazi party sought to "aryanize" the press agency and Gondosch allowed them to use it for propaganda. The agency stopped running around the late 1940s and the Schostal archive was hidden in a basement. No information regarding what happened to Gondosch is known.

Gruber (Constituent ID: 17807)

20th century

Gudenberg (Constituent ID: 17808)

Austrian

Hájek, Karel (Constituent ID: 17805)

Czech, 1900 - 1978

Hájek took up photography in 1926; joining the Czech Amateur photographers club two years later in Prague. He began working for Melantrich, an illustrated press company in Czechoslovakia in 1932, and was considered one of the countries few photojournalists at the time.

Hoffmann, Heinrich (Constituent ID: 1042)

German, 1885–1957

Hoffmann was a German photographer born September 12, 1885 in Furth, Germany. He is best known for his many published photographs of Adolf Hitler. Earlier in his career he

worked at his father's photography studio in Munich. In 1920 he joined the National Sozialistische Deutsche Arbeiter Partei (National Socialist German Workers' Party) and was chosen by its new leader Adolph Hitler to become his official photographer. On May 10, 1945, Hoffmann was arrested by the Americans and sentenced to four years for Nazi profiteering. He was released on May 31, 1950 and lived out the rest of his days in Munich. He died in Munich on December 11, 1957 at age 72.

Kallmus, Dora (Studio Madame d'Ora) (Constituent ID: 17822)

Austrian, 1881–1963

Kallmus, an Austrian photographer born in Vienna in 1881 into a distinguished Jewish family, grew up as part of the city's social elite. She attended theory classes at Vienna's Graphic institute, and after World War I became a pioneer in the field of fashion photography. In 1907 she opened the Studio Madame d'Ora. Arthur Benda, a professional photographer, came with her to Vienna to become the studio manager. Inspired by art photography, Kallmus developed a new style of portraiture through carefully styled drapery and lighting, to emphasize her sitter's personality. The Studio Madame d'Ora was a financial success, photographing designs for the emerging medium of illustrated magazines as early as 1910. Her studio was one of the first in Vienna to be run by a woman. She employed other notable female photographers such as Trude Fleishmann. Branches expanded in Paris, France, but after the German occupation she was forced to flee. Fortunately she was able to reclaim her business after World War II.

Matei, L. (Constituent ID: 17839)

20th century

Romolo del Papa (Constituent ID: 17826)

20th century

Sahm, Anton (Constituent ID: 17840)

20th century

Scherl Bilderdienst (Constituent ID: 7075)

German, 20th century

Schorupion (Constituent ID: 17827)

20th century

Schuhmann (Constituent ID: 17830)

20th century

Sedlar, Alois (Constituent ID 17828)

20th century

Steupka, R. (Constituent ID: 17841)

20th century

Studio Madame d'Ora

(Please see Dora Kallmus on page 58)

Studio Manassé (Constituent ID: 17818)

Austrian, 1924 to 1947

This photo studio was established in Vienna around 1924 by Mr. and Mrs. Adorjan and Olga Wlassics under various names including: Wlassics, WOG, and Manassé-Ricoll. In 1924 illustrations of this studio start to appear in magazines gaining a reputation in erotic and nude photographs, mainly of young women. The studio photographed starlets such as Rudolph Valentino, Christiane Delyne, Betty Bird and Lil Dagover. The studio ceased operations around 1947 after the death of Mr. and Mrs. Adorjan.

Sturm, Wilhelm (Constituent ID: 17819)

Austrian, 1915 - 1980

Swoboda (Constituent ID: 17833)

Austrian, 20th century

Titz (Constituent ID: 17831)

20th century

Tomann, Otto (Constituent ID: 17817)

Austrian, 20th century

Tropper, Eva (Constituent ID: 7605)

Austrian, 20th century

Wahlberg (Constituent ID: 17820)

20th century

Wolff, Bruno (Dr. Bruno Wolf) (Constituent ID: 17842)

German, 20th century

Wolff, Paul (Dr. Paul Wolff) (Constituent ID: 17824)

German, 1887 -1951

Wolff first worked as a full time doctor, with photography as a part time hobby. In 1926 he won a Leica camera at the *Great German Photographic* exhibition in Frankfurt am Main. The Leica had just come on the market a year earlier, when Wolff began to photograph various subjects such as people at work, landscapes and cities becoming a pioneer of small-format photography. After 1935 he organized photojournalism courses, publishing numerous textbooks on the topic. Wolff built an archive of his photography, which was destroyed in 1944 during WWII. The outsourced stock photographs became part of the Historical Image Archive of Dr. Paul Wolff & Tritschler in Offenburg.

Wollny, Phillip (Constituent ID: 17821)

20th century

Yva (Else Neuländer-Simon) (Constituent ID: 17823)

German, 1900-1942?

Else Neuländer-Simon studied photography at the Lette-Verein school for women in Berlin. She established her own studio, "Yva," in 1925, serving illustrated magazines and newspapers. Her photography included portraits, nudes, advertising, and fashion and would often create a montage by using multiple exposures. When the Nazis came to power in 1933, her Jewish heritage made it difficult to work. She married Alfred Simon in 1934 who took over the management of her studio. In 1936 she was forced to "aryanize" her studio, transferring ownership to a friend named Charlotte Weidler. Her friends encouraged her to leave the country, but she was forced to work as an x-ray technician in a Jewish hospital before she and her husband were deported around 1940 to 1941 to a concentration camp where Yva died around 1942.

Box Lists

Boxes 1 - 3:

ASSOCIATED PRESS

Accession Numbers: 2008/_____

2588	to	3027,	to	4373,	4943,	5817,
to	2834,	3043	3239,	4418,	4963,	5834,
2593,	2856	to	3270,	4431,	4964,	5836,
2650	to	3060,	3271,	4485,	4990,	5902,
to	2864,	3083	3319	4492	5035,	5903,
2660,	2883	to	to	to	5083,	6139
2701	to	3091,	3324,	4494,	5084,	to
to	2890,	3130	3354	4537,	5123,	6398,
2711,	2901	to	to	4694,	5298	6399,
2744	to	3138,	3363,	4695,	to	6405,
to	2910,	3150	3385	4789,	5300,	6407,
2750,	2933	to	to	4790,	5351,	6409,
2761	to	3159,	3394,	4810,	5373,	6434,
to	2938,	3192	3452	4811,	5525	6506,
2763,	2994	to	to	4822,	to	6507,
2800	to	3201,	3458,	4917,	5561,	6510
to	3000,	3212,	4102,	4918,	5804,	
2807,	3023	3213,	4159,	4941	5808,	
2825	to	3230	4250,	to	5816,	

Extent:

332 gelatin silver prints

Dates:

1939–1941

Description:

Comprised of 332 gelatin silver prints dating from 1939 to 1941 that bear both the Schostal Agency stamp as well as the Associated Press stamp on the reverse of each print.

The prints convey broad subject matter from all over the world: Australia, Denmark, Chile, Germany, England, Romania, Stockholm and the United States. Most of the subject matter is concentrated on the World War II period including: military photographs and political propaganda. It also includes photographs of festivals and sporting events.

Subject Terms:

Architecture

Culture (art/entertainment/religion/sports)

Event (fires)

Food

Historical figures

Landscapes

Leisure

Military (soldiers/weapons)

People (workers/groups/youth)

Places (Australia/Denmark/Chile/Germany/England/Romania/Stockholm/United States)

Political (event)

Propaganda

Transportation (aircraft/boats/cars)

World War II

Boxes 4 - 23:
Atlantic Photo

Extent:

2,638 gelatin silver prints, 50 information sheets, 29 photo envelopes

Accession Numbers: (All begin with 2008/ ____)

1449	2516,	3695	4319,	4495	4821,	5254,
to	2527	to	4330	to	4823,	5264
1469,	to	3697,	to	4501,	4824,4	to
1470	2544,	3699,	4339,	4517	848,	5266,
to	2563	3751	4346	to	4862,	5288
1476,	to	to	to	4525,	4874	to
1477	2582,	3757,	4349,	4556,	to	5290
to	2594	3959	4361	4557,	4876,4	to
1498	to	to	to	4578,	903 to	5297,
to	2602,	3962,	4372,	4626	4910,	5329
1509,	2620	4043,	4374	to	4915,	to
1520	to	4095	to	4630,	4916,	5335,
to 1631	2629,	to	4381,	4632	4962,	5345,
, 1632	2639	4105,	4401	to	4965	5346,
to	to	4015	to	4634,	to	5347,
1639	2649,	to	4408,	4693,	4967,	5348,
to	2661	4017,	4417,	4696,4	4971,	5349,
1671	to	4058	4419	734,	5004	5350,
to	2665,	to	to	4735	to	5357
1681,	2671	4064,	4427,	to	5022,	to
1682	to	4117,	4428	4742,	5062	5367,
to	2679,	4118,	to	4746,	to	5372,
2337,	2712	4155	4430,	4748	5072,	5375,
2339	to	to	4434,4	to	5076	5377,
to	2717,	4160,	456,	4753,4	to	5380
2378,	2729	4190,	4457,	785 to	5078,	to
2387	to	4191,	4460	4788,	5112	5410,
to	2739,	4247	to	4804,	to	5412
2421,	2772	to	4463,	4806	5122,	to
2436,	to	4249,	4465,	to	5128,	5473,
2437	2780,	4251	4466,	4809,	5157	4538
to	2835	to	4476	4812,	to	to
2476,	to	4256,	to	4813,	5167,	4546,
2496	2844,	4278,	4480,	4815	5206	4561
to	2891	4298,	4484,	to	to	to
2499,	to	4311,	4486	4818,	5214,	4562,
2507	2897,	4313	to	4820	5245	4564,
to	3367,	to	4491,	to	to	4565,

4567,	to	4981	5152,	5317,	5888,	6484,
4568,	4800,	to	5153,	5319,	5891	6487,
4588	4825	4983,	5155,	5322	to	6491
to	to	4985	5168	to	5897,	to
4598,	4829,	to	to	5328,	5898	6493,
4600	4833,	4989,	5181,	5341	to	6495,
to	4834,	4991,	5184	to	5901,	6497
4607,	4853,	4992	to	5344,	5910,	to
4646	4855	to	5201,	5370,	6036	6501,6
to	to	5003,	5203	5371,	to	503 to
4651,	4860,	5024,	to	5728	6084,	6505,
4655	4872,	5025,	5205,	to	6338,	6515
to	4884,	5029	5215,	5736,	6340	to
4660,	4887,	to	5216,	5793	to	6532,
4662,	4889	5031,	5218,	to	6345,	6535
4685,	to	5037	5219,	5796,	6394,	to
4686,	4892,	to	5224,	5798,	6397,	6539,
4688,	4911,	5061,	5225,	5801	6400,	6542
4691,	4913,	5073	5228	to	6401,	to
4692,	4914,	to	to	5803,	6404,	6544,
4697	4922,	5075,	5230,	5805	6406,	6546,
to	4923,	5079,	5232	to	6408,	6550,
4702,	4925,	5080,	to	5807,	6411,	6551,
4705,	4927	5085	5243,	5817	6418	6555,
4710,	to	to	5256,	to	to	6557,
4711,	4935,	5088,	5259	5820,	6428,	6558,
4726,	4937	5090	to	5822	6430	6560,
4729	to	to	5263,	to	to	6564
to	4940,	5098,	5267,	5833,	6432,	to
4731,	4951	5101	5269	5835,	6435	6568,
4754	to	to	to	5837	to	6570,
to	4955,	5109,	5272,	to	6455,	6572,
4756,	4957	5131	5275,	5859,	6461,	6577
4759	to	to	5276,	5864	6463,	to
to	4959,	5139,	5280,	to	6467,	6579,
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4784,	4976,	5147,	5309	5885	6470	6582
4793	4980,	5148,	to	to	to	

Dates:

1936–1945

Description:

These boxes comprise 2,638 gelatin silver prints dating from 1937 to 1944 that originally came from the Atlantic Press Agency in Berlin. These prints make up a significant part of the Schostal Agency collection, and demonstrate most clearly how the Schostal Agency worked and communicated with other agencies during this time. The subject matter in the Atlantic boxes is quite diverse, taking place mostly in Berlin after the Nazi takeover of the city in 1933. The photographs of daily life demonstrate the Nazi presence during this time, with swastikas on the arms of men, women and children, uniformed Nazis paroling the streets, and many Nazi flags and posters covering the city streets. Most of the subject matter deals with political subject matter. Celebrity portraits from Paramount films include: Florence George, Claudette Colbert, Hannelore Schroth, June Long, Janet Shaw, Jane Bryan, and Bette Davis

Subject terms:

Art
Advertising
Agriculture
Architecture
Fashion
World War II
Weapons
Transportation (airplanes, train)
Landscapes
Events (fires)
People (workers, youth, group, men, women)
Propaganda
Political (demonstrations/protests)
Leisure
Entertainment
Industry
Sports (Jesse Owens)
Culture (Japanese)
Technology
Military

Series Photographs:

Below is a list of photographs that were identified as belonging to an Atlantic series. Each series title was derived from the information on the information sheet or photo envelope that was included with the photographs belonging to that series.

Series Title	Description	Accession No.
A glass bottle factory	Photo envelope and information sheet	6544
A surgical procedure	Photo envelope and information sheet	6543
Airmen at work series	Information sheet	6556
Astronomy - telescopes	Photo envelope and information sheet	6532
"Aus Europas Vergangenheit - Ein Gang durch die Bretagne"	Photo envelope and information sheet	6539
Bahia, Brazil	Photo envelope	6517
Blind children	Photo envelope and information sheet	6540
Boys in chicken hats	Information sheet	6581
Brasil	Photo envelope and information sheet	6516
China	Information sheet	6545
Chinese Street Scenes	Photo envelope and information sheet	6531
Construction of the dams in Holland	Photo envelope and information sheet	6515
Flowers	Photo envelope	6526
"Fremde Lander - fremde koche"	Photo envelope and information sheet	6548
Gold in the Philippines	Photo envelope and information sheet	6523
Hawaii - Waikiki series	Information sheet	6566
Japanese Soldiers	Photo envelope and information sheet	6536
"Jugoslawein"	Photo envelope and information sheet	6533
Kids on a cycle track in Belgium series	Information sheet	6555
Kyoto	Photo envelope and information sheet	6521
"Life in the Balkan States series"	Photo envelope and information sheet	6549
Miniature ship building	Photo envelope and information sheet	6535
Modes of transport in France series	Information sheet	6552
Monks	Photo envelope	6538
Musical instruments	Photo envelope and information sheet	6514
Museum exhibits	Information sheet	6546
Nairobi	Photo envelope and information sheet	6522
Nazi officers at work series	Information sheet	6551
Newborn babies series	Information sheet	6566
People and typewriters	Photo envelope and information sheet	6534
Pigeon Racing	Photo envelope and information sheet	6524
Pisa, Italy series	Information sheet	6560
"Raupen spinnen Ballonseide"	Photo envelope and information sheet	6529
River	Photo envelope and information sheet	6527
Roosevelt	Information sheet	6579
Ruck Road, India series	Information sheet	6568
Rural workers series	Information sheet	6563
Sardinia series	Information sheet	6557
School girls getting taught how to make models series	Information sheet	6558

Seaside series	Information sheet	6562
Selling salted fish series	Information sheet	6565
Shanghai series	Information sheet	6564
"Sohrankenwarter-dienst" series	Information sheet	6582
Street series	Information sheet	6570
Tobacco leaves and cigars	Information sheet	6542
Town celebrations/kids playing series	Information sheet	6561
"Valeria" at the theatre	Photo envelope and information sheet	6518
"Was der Reisende an Bord nur selten sieht"	Photo envelope and information sheet	6537
Wigman - Dance School in Dresdon	Photo envelope and information sheet	6520
Women growing vegetables	Photo envelope	6528
"Working on a ship series"	Information sheet	6550
Women shoot arrows series	Information sheet	6578
"Wuchernde Pflazen und gesfrassige Tiere"	Information sheet	6530
Zoo Animals	Photo envelope and information sheet	6525

Contributors:

Please note that contributors with "*" in the left column identify photographs that had "Kriegsbericht" printed on the information sheet attached on the reverse side of the photograph, which can be translated as "War Photographer."

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Box 24:
KEYSTONE

Extent:

92 gelatin silver prints
1 information sheet

Accession Numbers: (All begin with 2008/ ____)

2764	2980	3100,	3297,	4192,	4747,	5562,
to	to	3214	3335	4299,	4870,	5815,
2771,	2983,	to	to	4312	4871,	5904,
2808,	3028	3221,	3337,	4432,	4920,	6179
2809,	to	3272	3459,	4433,	4994,	to
2939	3030,	to	3490	4481,	5391,	6187
to	3092	3276,	to	4483,	5557	
2942,	to	3296,	3497,	4554,	to	

Dates:

1930–1938

Description:

Comprised of 92 gelatin silver prints dating from 1930 to 1938, these prints bear both the Schostal Agency stamp as well as the Keystone Agency stamp on the reverse of each print. Many of the prints have either a German or English caption on the back. These photographs are arranged by date as there is only one identified photographer: Doliwa (2008/4312). Instead, this agency identified other agencies through codes such as "TOK/HHS/S." There is a variety of subject matter from all over the world: Alaska, Austria, England, France, Germany, Romania, and the United States.

Subject Terms:

Arts
Architecture
Entertainment
Education
Fashion
Film
Historical figures
Infrastructure
Places (Alaska, Austria, China, England, France, Germany, Romania, United States)
People (groups/workers)
Sports
Transportation

Series Photographs:

Series Title	Description	Accession no.
People looking at a sign	Information sheet	6583

Boxes 29 - 40:

SCHOSTAL, BECKER & MAASS STUDIO

Extent:

315 gelatin silver prints

Accession Numbers: 2008/

3758	to	4225	4437	4550,	4645,	4949,
to	4025,	to	to	4569	4714	5034,
3760,	4085	4230,	4447,	to	to	5378,
3809	to	4236	4458,	4577,	4723,	5399,
to	4094,	4246,	4467	4579	4775	5909,
3817,	4119	4300	to	to	to	5737
3867	to	to	4474,	4587,	4783,	to
to	4125,	4310,	4506	4608	4835,	5773,
3876,	4137	4350,	to	to	4850,	6346
3935	to	4351,	4516,	4614,	4863,	to
to	4146,	4390	4526	4619	4868,	6379,
3944,	4173	to	to	to	4869,	6412,
3974,	to	4400,	4536,	4623,	4878,	6513
3975,	4183,	4409,	4548	4635	4879,	
4018	4188,	4410,	to	to	4919,	

Dates:

1937–1944

Description:

These boxes comprises 315 gelatin silver prints, all created by the Becker & Maass Studio based in Berlin (see biography on page 35) , of their fashion, portrait and advertising photographs.

Subject terms:

Fashion

Portraits

People (Male/Female/Youth)

Boxes 32 - 40**SCHOSTAL, PHOTOGRAPHERS B - Z****Extent:**

1,678 gelatin silver prints, 7 information sheets

Accession Numbers: (All begin with 2008/ ____)

The following accession numbers indicate photographs that do not have an accredited photographer. All other accession numbers are listed in the following list of photographers in the order that they are arranged in the boxes.

2810	to	3295,	to	to	4832,4	5799,
to	3112,	3298	3480,	3734,	865,	5800,
2816,	3114	to	3498	3736	4873,	5811,
2865	to	3303,	to	to	4877,	5812,
to	3116,	3325,	3509,	3741,	4881,	5883,
2872,	3118,	3338	3542	3828	4882,	5889,5
2922	3120	to	to	to	4912,	890,
to	to	3353,	3558,	3837,	4968,	5905,
2924,	3129,	3364	3560	3886	4969,	6410,
2926	3160	to	to	to	5019,	6414,
to	to	3366,	3570,	3890,	5023,	6415,
2932,	3169,	3368	3600	4706,	5027,	6188
2973	3171	to	to	4707,	5141,	to
to	to	3373,	3630,	5221,	5221,	6216,
2978,	3181,	3395	3660,	5339,	5257,	6218
2984	3222	to	3661,	5340,	5339,	to
to	to	3407,	3666	5574,	5340,	6232,
2990,	3229,	3409,	to	4185,	5368,5	6237
3001	3240	3410,	3671,	4231,4	392,	to
to	to	3412	3673	435,	5393,	6242,
3019,	3248,	to	to	4552,	5775	6502,
3061	3259	3421,	3681,	4559,	to	6573
to	to	3444,	3685	4624,	5609,	
3070,	3265,	3445,	to	4706,	5611	
3073	3268,	3460	3689,	4707,	to	
to	3269,	to	3720,	4732,	5632,	
3076,	3287	3463,	3721,	4733,	5634,	
3110	to	3465	3730	4814,	5635,	

Dates:

1937–1944

Description:

These boxes comprise 934 gelatin silver prints dating from 1937 to 1944 that bear both the Schostal Agency stamp on the reverse of each print as well as a stamp or inscription crediting a specific photographer or studio that worked for the Schostal Agency. It includes a significant number of fashion photographs by photographers including: Gase, Guber, Gudenberg, Studio Manassé, Otto Tomann, Sturm, Wahlberg, Wollny and Yva.

Subjects:

Agriculture

Architecture

Culture

Arts

Entertainment

Events

Fashion

Leisure

Portraits

Religion

Sports and games

Technology

Industry

Infrastructure

Landscapes

Medical

People

People by gender (men/women/children/youth)

People by occupation (workers/ military)

Historical figures

Transportation

WWII

Military

Propaganda

Weapons

Series Photographs:

Series Title	Description	Accession no.
A fashion series	Information sheet	6573
Craftsman series	Photo envelope and information sheet	6576
Girls getting lessons in domestic duties series	Photo envelope	6575
Girl on bike	Information sheet	6580
Kids at a fun fair series	Photo envelope	6574
Masks	Photo envelope and information sheet	6547
Plants	Information sheet	6541
Skiing resort series	Photo envelope and information sheet	6554
Woman and New car series	Photo envelope	6553
Working at the telephone exchange series	Photo envelope and information sheet	6569

Contributors:

	Contributors	Accession Number
B		
	Bittner, Hans	3408, 3559
D		
	Dainko	3512, 3513, 3514, 3516, 3517, 3518, 3571, 3572, 3684, 3765, 3766, 3767, 3768, 3769, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3925, 3926, 4129, 4130, 4131, 4132, 4133, 4134, 4135, 4136, 4147, 4148, 4149, 4150, 4151, 4152, 4153, 4154, 4193, 4204, 4205, 4206, 4262, 4263, 4264, 4265, 4266, 4267, 4321, 4322, 4323, 4324, 4325, 4652, 4924, 4631, 4652, 4936, 5082, 5182, 5268, 5702, 5703, 5704, 5705, 5706, 5707, 5708, 5860, 6311, 6312, 6313, 6314, 6315, 6316, 6317, 6318, 6319, 6469, 6553
	Delica	4849
	Doliwa	3072, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3631, 3632, 3664, 3665, 3845, 3846, 3847, 3895, 3896, 3927, 3928, 3929, 3930, 3931, 3932, 3933, 3934, 3994, 3995, 3996, 4194, 4195, 4196, 4197, 4198, 4199, 4200, 4201, 4202, 4203, 4207, 4208, 4209, 4210, 4211, 4212, 4213, 4268, 4279, 4280, 4281, 4282, 4326, 4327, 4328, 4329, 4382, 4383, 4384, 4385, 4712, 4713, 4724, 4727,

		4728, 4852, 5028, 5086, 5089, 5255, 5258, 5282, 5283, 5284, 5285, 5320, 5321, 5369, 5709, 5710, 5711, 5712, 5713, 5714, 5715, 5716, 5718, 5719, 5720, 6320, 6321, 6322, 6323, 6324, 6325, 6326, 6327, 6496, 6511, 6575
F		
	Fleischmann, Trude	5353, 5303, 4845, 5355, 6509, 5126, 5304, 4947, 5908
G		
	Gase	4547, 4551, 4864, 4880, 6413
	Gondosch, Friedrich	3693, 4002, 4003, 4055, 4343, 4344, 4454, 4455, 5726, 5727
	Gruber	2979, 3481, 3541, 3566, 4352
	Gudenberg	3977 to 3984, 4035 to 4042, 4189, 4232 to 4235, 4289 to 4297, 4353 to 4360, 4411 to 4416, 4615 to 4618, 4625, 4663 to 4681, 4743 to 4745, 4836 to 4839, 4840 to 4843, 4893 to 4902, 4961, 5776 to 5792, 6382 to 6393, 6417 5400, 5129, 5307, 5308, 4950, 5411, 6514, 5130, 5336, 5379
H		
	Hajek	3170, 3633 to 3639, 3897 to 3900, 3997 to 3999, 4269 to 4273, 4283 to 4287, 4386 to 4389, 4448 to 4451, 5721, 5722, 6328 to 6331
	Hoffmann, Heinrich	3901, 3902, 4000, 4288, 4464, 5723, 5724
M		
	Manassé	4184, 4186, 4187, 4436, 4553, 4866, 4867, 4883, 5032, 5033, 5810, 5813, 5814, 6416
	Matei, L.	3119
P		
	Papa, Romolo Del	5376
S		
	Sahm, Anton	6414
	Scherl Bilderdienst (Scherl Picture Service)	3464, 3672, 3735
	Schorupion	5306
	Schuhmann	4703, 4704, 4974, 4975, 5220, 5278, 5279, 5882, 6486

	Sedlar	3082, 3117, 3139 to 3149, 3202 to 3207, 3422 to 3431, 3482 to 3488, 3530 to 3540, 3590 to 3598, 3727 to 3729, 3750, 3778 to 3798, 3818 to 3825, 3848 to 3854, 3920 to 3924, 3985 to 3993, 4044 to 4045, 4566, 4689, 4690, 4708, 4709, 4801 to 4803, 4846, 4851, 4977, 4978, 4979, 5146, 5156, 5222, 5223, 5281, 5396, 5397, 5127, 5633, 5639 to 5654, 5884, 6256 to 6267, 6464 to 6466, 6488 to 6490
	Steupka, R.	3113
	Studio Madame d'Ora	5398
	Sturm, Wilhelm	3022, 3208 to 3211, 3249 to 3258, 3267, 3304 to 3314, 3374 to 3384, 3432 to 3442, 3446, 3489, 3510, 3511, 3519 to 3529, 3581 to 3589, 3599, 3640 to 3659, 3683, 3700 to 3719, 3761 to 3764, 3770 to 3777, 3799 to 3808, 3826, 3827, 3855 to 3858, 3877 to 3885, 3904 to 3913, 3945 to 3951, 3963 to 3973, 4004 to 4014, 4026 to 4034, 4047 to 4054, 4065 to 4084, 4106 to 4116, 4126 to 4128, 4162 to 4172, 4214 to 4224, 4257 to 4261, 4502 to 4505, 4558, 4560, 4599, 4663, 4664, 4682, 4683, 4684, 4888, 4725, 4757, 4758, 4805, 4830, 4831, 4854, 4921, 4956, 5026, 5099, 5100, 5110, 5111, 5140, 5142, 5149 to 5151, 5183, 5202, 5217, 5226, 5227, 5244, 5273, 5274, 5286, 5318, 5655 to 5701, 5821, 5830, 5861 to 5863, 5356, 4847, 5374, 4948, 5305, 5797, 6268 to 6310, 6456 to 6460, 6494, 6569, 4320
	Swoboda	3071, 3690 to 3692, 3903, 3952 to 3954, 4001, 4274 to 4277, 4340 to 4342, 4452, 4453, 5725, 6332, 6333
	Swoboda/Gondosch, Friedrich	6334
T		
	Titz	4661, 4960, 4972, 5277, 5337, 5338, 5881, 6485
	Tomann, Otto	5774, 6380
	Tropper	3077 to 3081, 3326 to 3334, 3447 to 3451, 3722 to 3726, 3742 to 3749, 3891 to 3894, 3914 to 3919, 5124, 5636 to 5638, 5906, 6243 to 6255
W		
	Wahlberg	3976, 4161, 4819, 5809, 6381, 6403, 6415,

		5377, 3698, 4332, 6339
	Wolf, Dr. Bruno	4882
	Wolff, Dr. Paul	3694, 4277, 4345, 4056, 6335, 4057, 5394, 5125, 5301, 5352, 4791, 5907, 4945, 5395, 4946, 5302, 4792, 6508, 4844
	Wollny, Philipp	4970, 4563, 4687, 4861, 5144, 5145, 5154, 5231, 6462
Y		
	Yva	6512

Box 40:

SCHOSTAL, MISCELLANEOUS AGENCIES/COMPANIES

Extent:

11 gelatin silver prints

Accession Numbers: (All begin with 2008/ ____)

2925,	3021,	3443,	3682,	6217,	6235,
2972,	3266,	3662,	5354,	6233,	6236
3020,	3411,	3663,	5610,	6234,	

Dates:

1937–1944

Description:

Other various agency stamps that were identified on the reverse side of each print: A.B. Text & Bilder, A.G Daimler Puch, Central-Braemer u. Gull, CTK Praha, Globe Photos, Mercedes-Benz, Nova-Press, P.K. Bild, Sport & General Press Agency, Sport-Press Foto and Underwood & Underwood.

Subject Terms:

Agriculture
Fashion
Landscape
Portrait
Sports

Contributors:

	Agencies	Photographers	Accession Number
A			
	A.B. Text & Bilder/Schostal		2925
	A.G. Steyr Daimler Puch/Schostal		6217
C			
	Central-Braemer u. Gull/Schostal		3021, 3266, 3411, 3663, 6234, 6235
	CTK Praha/Schostal		6236
G			
	Globe Photos	Trude Fleishmann	5354
M			
	Mercedes-Benz/Schostal	Korfer	3020
N			
	Nova-Press/Schostal		3682
P			

	P.K. -Bild/Schostal	Scherl Bilderdienst	2972
S			
	Sport & General Press Agency Ltd./Schostal		3662
	Sport-Press Foto/Schostal	Franz Blaha	3443
U			
	Underwood &Underwood/Schostal		6233
W			
	Wiener Foto Kurier		5610

Summary Box List

This section provides a summary of all of the contributors in each box, listed alphabetically.

Boxes 1 - 3

Schostal, Associated Press

Boxes 4 - 23

Schostal, Atlantic Photo, Photographers A-Z

Ahrens	Böhmer	Dick	Ferson
Ahrweiler	Bohlscheid	Die.	Finke
Andres	Dr. Bohne	Dietrich	Fischer
Antonowitz	Bolken	Doelfs	Focke-Wulf
Archiv	Böltz	Doege	Folkorts
Aschnebroich	Borchert	Doff	Frass
Augst	Böttger	Doliwa	Freckmann
Ba	Br.	Drehse	Fremke
Baas	Brase	Dreyer	Friedrich
Baje, Martin	Brietzke, v.	Ebert	Fröhlich
Bangemann	Bro.	Eck.	Funkbild
Bankhardt	Brosius	Eger	Gawe
Bathold	Brüning	Ehlert	Gds.
Bauer	Brütting	Ehrig	Gebauer
Becke, von der	Buber	Elle	Genzler
Beer	Büt	Ende, von	Gervais
Behrens		Engel	Gö
Beissel	Calvache	Engelmann	Goer
Bergmann	Carstensen	Eschenburg	Göricke
Beilstein	Chlemacher	Esselborn	Gorny
Berndt	Clemens		Götzenberger
Betz	Co.	Fasshauer	Gotz, Hugo
Beutler	Col.	Falk	Grä
Bi.	Colsman	Faltinek	Grandegger
Biehler		Faupel	Grathoff
Bill	Defner	Feichtenberger	Gregor
Blaschka	Deman	Fenske	Greiner
Blumenthal	Den		
Bö			
Boecker			
Boesig			

Grö	Hilscher	Kohner	Manthey
Grobbel	Hiltner	Koster	Markwarat
Gross and Talmon	Hinkelmann	Koltzenburg	Marten
Growe	Hirche	Kraayvanger	Martin
Grosse	Hoffmann	Krack	Maurer
Grosso	Hoffmann, Kitty	Krajewsky, M.	Meerkamper
Gumz	Höppner	Kreu.	Mehl
Güntze	Horster	Kreutzer	Mein.
Gutjahr	Hülsbusch	Krimmel	Meinhold
	Huschke	Krönke	Meletzki
		Kropf	Metzen
Ha.	Jä	Ku.	Meyer
Haas	Jac.	Krueger	Mitte, von
Haenchen	Jacob	Krumme	Mittelstaedt
Hahnen	Jacobi	Kuge	Moser
Han.	Jacobs	Kuhn	Mossdorf
Hannay	Jacobson	Kull	Müller
Hansen	Jacques	Kussin	
Hanssmann	Jäger, Sepp		Neubauer
Hapag	Janke	Lange	Neumann
Harren	Janssen	Langenbach	Niquille
Harrme	Janz	Langhans	Noack
Hartmann	Järisch	Langner	Nolte
Hau.	Jarolom	Lautamatti	
Hausmann	Jo.	Lengwenings	Obschankel
Hausen	Jütte	Leoban	Obshonka
Hauseu, V.		Leuenburger, Hans	Ochsner
He.	Kelch	Leuenberg/Gondosch	Oppitz
Heiner	Kempe	Limberg	Or.
Heinkel	Ketelhohn	Linden	Osterkamp
Helfritz	Ki.	Löchterfeld	
Hentschel	Kietzmann	Lohmann	Paeselt
Henn	Kintscher	Lorenzen	Paramount
Heuberger	Kipper	Lowy, Franz	Pat
Hi.	Kl.	Luben	Paul
Hil.	Kliem	Luce	Pauli (aka: Dr. Pauli)
Hildebrandt	Knirsh	Lucke	Pebal, V.
	Ko.	Lutz	Pechtsch
	Kock	Lysiak	Pestkow
	Kofler		
	Kohlr	Maier	
	Koll	Maltrx	

Peter	Schipke	Sperrfrish	Valtingujer
Pfülb	Schlaudraff	Sprotte	Vater
Piel	Schleck	Stachelscheid	Vielmetti
Pieper	Schlegelmilch	Stieglitz	Vil
Pink	Schlickum	Steinmetz	Voigt
Plenik	Schmidt	Stempka	Vorländer
Porsche	Schmidt - Sheeder	Stift	Vorpahl
	Schneider	Stoess	
Rauer	Scho.	Stöpfgeshoff	Wanderer
Rauchwetter	Schröder	Storff, V. E.	Waske
Re.	Schödl	Storz (aka Dr. Storz)	We.
Rebhahn	Schot.	Sturm	Weber
Redlich	Schöter	Su.	Weg.
Rehe	Schotlch	Sun.	Wegener
Reichsnährstand	Schotten		Wehlau (aka Dr. Wehlau
Reiwinkel (aka Rosenhain)	Schreiber	Terra	or Wehl)
Rekl	Schröter	Teschendorf	Weinbach
Reng	Schubert	Thaler	Weinkauf
Ritler	Schuhmann	Thiel	Welte
Rö	Schürer	Ti.	Wes.
Roaner	Schwarz	Tiö	Wetterau
Römmer	Sedlacek	Titz	Wie
Rose	Seeges	Tobis	Willinger
Rosenhain	Segers	Tölle	Wimmer
Rosner	Sen.	Tomaschek	Windzenty
Rothkopf	Senn	Tr.	Winkelmann
Rou	Sennecke	Tra.	Wittke
Rumbucher, Dr.	Sesemann	Tram	Wolf
Rümmeler	Seuffert	Tramp	Wöhr
	Si.	Trapp	Wolkenstörfer
S.	Siemens	Trihbes	Wollny
Sa.	Sierstorpff, Graf	Tritschler	Wörner
Sandau	Silbermann		
Sämisch	Soho	Ulrich	Zimmerman
Scha	Soltmann	Urbahns	Zölnner
Schade, K.W.	Sommer		Zwilling
Scheerer	Speck	Vack	Zwirner

Box 24

Schostal, Keystone

Boxes 25 - 28

Schostal

Boxes 29 - 30

Schostal, Becker and Maass

Boxes 32 - 40

Schostal, Photographers B - Y

Bittner, Hans

Dainko

Delica

Doliwa

Fleischmann, Trude

Gase

Gondos, Friedrich

Gruber

Gutenberg

Hajek

Hoffmann, Heinrich

Manassé

Matei, L.

Papa, Romolo Del

Sahm, Anton

Scherl Bilderdienst

Schorupion

Schuhmann

Sedlar

Steupka, R.

Studio Madame d'Ora

Sturm, Wilhelm

Swoboda

Swoboda/Gondos, Friedrich

Titz

Tomann, Otto

Tropper

Wahlberg

Wolf, Dr. Bruno

Wolff, Dr. Paul

Wollny, Philipp

Yva

Box 40

Schostal, Miscellaneous agencies

A.B. Text & Bilder/Schostal

A.G. Steyr Daimler Puch/Schostal

Central-Braemer u. Gull/Schostal

CTK Praha/Schostal

Globe Photos

Mercedes-Benz/Schostal

Nova-Press/Schostal

P.K. -Bild/Schostal

Sport & General Press Agency Ltd./Schostal

Sport-Press Foto/Schostal

Underwood & Underwood/Schostal

Wiener Foto Kurier

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