

# ELSBETH HEDDENHAUSEN

It sounds almost incredible and yet it is true: seven or eight years ago practically the only specialized photographers in Berlin were portrait photographers and those specializing on interiors and there was scarcely anyone who understood how to take a picture of any common object which should be both technically and artistically perfect. The "new objectivity", a phrase which has so soon worn threadbare, was not yet invented, and everyone gazed admiringly upon America, where a photograph of a glass plate and an ice or something of the kind, with its cross-curves, was celebrated as a triumph of high art.

It is an ancient law of nature: opportunity makes the man, new problems create the men who can solve them.

Just at this time, seven or eight years ago, the publishing house of Ullstein began to issue its special series of booklets for which large numbers of objective photographs, which at the same time must satisfy all artistic demands, were needed. Since there was no-one at hand to take such photographs, someone must be sought for. A young woman photographer aroused attention by the strictness and simple honesty of her work. She was given a miniature studio, fitted only with the most indispensable apparatus, told just what was wanted and left to do her best. The results were astonishing. The photographs which issued from the little studio were masterly work. They were strictly adapted to the purpose and at the same time artistically fascinating. This one example formed as it were, a kind of primary cell for the growth of a new kind of photography.

