

HIEFEL

COLLMANN

The Darmstadt photographer Hermann Collmann has become known to fame through his excellent theatrical photos. In No. 2, Vol. 9, we reproduced his views of the work of the theatrical decorator Wilhelm Reinking. These photographs of a subject very difficult to treat were remarkable for the simple exactitude, the broad and precise reproduction, the correct conception of the object treated. The pictures reproduced here are designed to give an extract from the work of this photographer as a whole. Hermann Collmann

began as a student of landscapes. His method is based upon a broad conception of the landscape value of the whole, as we see in the photos "A Waterway" and "Country Road". Although he takes in every detail, although he draws everything of importance to the pictorial effect into the composition, yet each of these pictures forms a landscape entity. Yet the object is so reproduced in all its dynamic energy that it appears in every aspect as a "way" to be journeyed upon. The same might be said of the portrait and the stage decoration. Their quality is not conditioned by any "interesting point of view" of the photographic model. The face is viewed as if it were a landscape. It becomes the expression of a whole personality. The fortuitous moment, so indigenous to photography, is done away with and that which is humanly significant becomes a picture. In his theatrical pictures, too, Collmann moves as in a landscape arranged by Nature herself. The two pictures reproduced here—from the opera "Butterfly" and the drama "The Portuguese Battle" (stage settings by Wilhelm Reinking)—serve to show that even in a partial view it is possible



Landstraße
Country Road

(Continued on Page 56)