**Captions acc. To Hebrew book, 25.10.21**

**Chapter 1.**

p. 10. Unknown photographer. *“Photography Roshem,”* with grandfather Aharon Zylberschlak and the family dog, c. 1926. 37 Allenby Street, Tel Aviv. Silver print, 12.7 x 8.7 cms. (SPC No copyright needed.)

p. 11. *Trademark of the bucket factory Avatz*, which was probably designed at the Bezalel Academy of Art in Jerusalem, c.1924. (SPC No copyright needed.)

p. 12. *Photo Rembrandt, Kielce, Poland.* My maternal grandfather second from the left, with his sons and staff outside his studio, c. 1935.

p. 13. Unknown photographer. *The cornerstone ceremony for the house my grandfather built*. Rothschild Boulevard 38A, Tel Aviv, 1924-25. Silver print, 13.3 x 8.8 cms. (SPC No copyright needed.)

He is seen third from the left, bending down, my grandmother in white in the foreground on the right, with her head turned towards her husband. (SPC No copyright needed.)

p. 14. Leo Silver. *Arab selling singing birds in Tel Aviv*, c. 1925. Silver print, 8.1 x 13 cms. From my father’s collection. (SPC No copyright needed.)

p. 15. *Soskin Studio and Photo Roshem advertisement.* Mischar veTaasia (Commerce and Industry), p. 454, No. 14-15. **No year**.

p. 16. Vivienne Silver. *Visit of “Satchmo”, Louis Armstrong, to Bulawayo*, 1960. Silver print, 14 x 18.7 cms. (SPC No copyright needed.)

p. 17. Vivienne Silver. *Girl Guides at a jamboree outside Bulawayo*, 1958. Silver print, 15.8 x 14.9 cms. (SPC No copyright needed**.)**

p. 18. Vivienne Silver-Brody. *Silver Print* *Gallery,* Tel Hai Street, Jerusalem - a five-minute walk from my apartment - it was a beautiful room and I could hang images with good spacing between them, 1988. Digital print. (SPC No copyright needed**.)**

p. 19. Roy Brody. *Yosaif Cohain’s exhibit of Nahal Katlav*. Shown in the forest and the riverbed itself, near Jerusalem - it took place over three days and two nights, April 25-27, 2004. Digital print. No copyright needed**.)**

p. 20. Barbara Gingold. *Micha Bar Am with me at the opening of A. Himmelreich’s exhibition Mood and Movement at the Museum of Israeli Art, Ramat Gan,* 1987*.* Printed from a scanned analog negative.

Micha has always been encouraging. I think he lives photography in the fullest sense: not only as a creator of images; many of his images have become iconic markers of an event or a period. He has nurtured many younger photographers helping them to find their place, and invariably appears at their openings. He and his wife Orna can be relied upon to have the answer to questions about earlier events in the development of local photography. Scanned from a black and white negative. Copyright obtained

p. 21. Upper left.

Roy Brody and Amiram Erev, 1926-2012. *Amiram then and now*. Digital print, 24.5 x 17.2 cms., 2005. No copyright needed.

The Tel Hai Museum of Israeli Photography (since closed), situated in the north of the country, was an important venue for many years showing exhibitions of Israeli photography. (It is a blow to the community that it has ceased to exist.) For openings, the Museum organised bus transport from Tel Aviv and Haifa, picking people up on the way. On one journey I sat next to Amiram Erev and my husband Roy photographed us. When I gave a print to Amiram, he played with the image - which he liked to do; he removed me and included his alter ego, a photograph of himself as a young man in a Then and Now arrangement. He told me also that he would soon visit his photographs down in his basement, as they were certainly lonely with nobody to visit them. As he aged he felt that he had been left behind or not acknowledged sufficiently.

Upper right. p. 17. Vivienne Silver-Brody. *Silver Print Gallery* in its first stages in my tiny living room in Jerusalem, 1984. Digital print, 15 x 10 cms. (SPC No copyright needed**.)**

Middle left. Roy Brody.

I once asked David Rubinger which of his many images still touched him closely. This moment between Menachem Begin and Anwar Sadat in Aswan, 1980, is one of them. Here he is signing the portrait he made of them in conversation. David was one of the most genial of people I have known, apart from being one of Israel’s best known photographers, 2005. Digital print, 15 x 10 cms. (No copyright needed**.)**

Middle Right. Vivienne Silver-Brody.

*Tim (Gidal) and Alfi (Himmelreich) who knew one another before the 1930s from their hometown, Munich, on my balcony in Jerusalem, 1991*. Left to right: Roy Brody, Barbara Gingold, A. Himmelreich, Tim and Pia Gidal. With her back to the camera, Maya Bailey, then curator of exhibitions at the Jerusalem Theatre. Digital print, 15 x 10 cms. (SPC No copyright needed**.)**

Bottom left. Roy Brody.

*Celebration exhibit for the publication of Neil Folberg’s book, In a Desert Land, held at the Silver Print Gallery on King David Street, Jerusalem, February 1989. Also shown were prints by Avraham Soskin, “The Lure of Petra: the Gymnasia Herzliya Goes to Petra,* 1929.” Digital print, 15 x 10 cms. (SPC No copyright needed**.)**

Bottom right.

Vivienne Silver-Brody. *Marli Shamir with her archive in the retirement home where she and her husband lived in Jerusalem. She hated cooking and preferred to leave a beautifully appointed home for the convenience of being freed from the kitchen. Marli continued to be active, arranging exhibitions and photographing in her neighbourhood, using colour film and creating exhibitions for the foyer of the building until only a few years before her death. She had exquisite taste and was rather formal, in contrast to her diplomat husband Meir who loved to tell jokes*, 2000. Digital print, 15 x 10 cms. (SPC No copyright needed**.)**

**Chapter Two**

p. 22. Photographer unknown. *Group of pilgrims,* Jerusalem, c. 1900. Albumen print, 23.5 X 19 cms.

Inscription on matt, "Our Group Photographed by an Armenian Priest, Valley of Jehoshaphat." (SPC No copyright needed**.)**

p. 23. Giocomo Brogi. *Group of pilgrims at the Golden Gate,* 8.4.1869. Albumen print, 19 x 25.8 cms.

Also known as the Gate of Mercy, this site has symbolic meaning for Judaism, Christianity and Islam. Travelling in the Holy Land in 1869 was to sleep in tents, to shoot for one’s dinner, and to move around on horseback or in a sedan chair. I am fascinated by the formal attire of most pilgrims during this period. It was not a simple matter to travel around the Holy Land and to appear as though it were an everyday event. (SPC No copyright needed**.)**

p. 24. American Colony. *Bedouin tent encampment,* c. 1900.Albumen print, 13 X 10.5 cms.

During an interview with the late Prof. Mordecai Omer, the late Itzhak Danziger described the harmony between the desert landscape and the sheep which inhabited the land alongside the desert people. He explained: "A flock of sheep resembles a carpet, something which glides down the hill and covers the ground, the slope of the valley... Sheep are symbols, models. Through the sheep I reach what interests me, the soil, light and shade. Sheep resemble the tent of the Bedouin. The legs of the sheep are the poles of the tent; sheep are moving sculpture" (excerpts from an interview with Itzhak Danziger by the late Professor Mordecai Omer, in *Siman Kria* (Literary Quarterly), 8, Tel Aviv, 1977, p. 365.)  (SPC No copyright needed**.)**

p. 25. American Colony Studio. *Coptic priests*, Jerusalem, c. 1900. Albumen print, 27.3 X 21 cms. (SPC No copyright needed**.)**

p. 26. Frank Mason Good. *The English Church*, (Christ Church), *Jerusalem*, 1868-69. Albumen print, 24 X 17.1 cms.

The church is located inside the Old City of Jerusalem close to the Jaffa Gate. It was consecrated by Bishop Samuel Gobat on 21 January 1849, and is the oldest Protestant church building in the Middle East. (SPC No copyright needed.)

p. 27. American Colony. *Druse women*, c. 1900 – 1914. Albumen print, 24 X 20 cms. (SPC No copyright needed**.)**

p. 28. Photographer unknown. *Travelling pilgrim group and sedan chair*, 1890s. Faded albumen print, 12.1 x 9.7 cms. (SPC No copyright needed**.)**

p. 29. American Colony. *Circassian horseman*, c. 1910. Albumen print, 14 X 10.5 cms. (SPC No copyright needed**.)**

p. 30. Hanna Safieh. *Bedouin woman smoking*, 1940s. Silver print, 17.8 x 12.6 cms. Copyright Rafi Safieh received.

p. 31. Yaacov Ben Dov, early 1920s. *Wheat harvest*, place unknown. Unidentified colour process, 21.5 X 16.5 cms. (SPC No copyright needed**.)**

p. 32. Yaacov Ben Dov. *Orange picking at Petach Tikva*, c. 1910-12. Silver print, 14.5 X 9.8 cms. (SPC No copyright needed**.)**

This is one of the few photographs that was chosen to be hand-coloured for the Jewish National Fund lantern slide lecture series to be sent to Germany, Austria, Russia, North America and South Africa.

“It is an indescribable feeling when, after crossing a barren piece of ground, one suddenly sees the orange plantation before one with its dark green foliage hung with golden balls.” (Trager, *Pioneers in Palestine,* 154-155.) Trager, Hanna. *Pioneers in Palestine.*London: George Routledge and Sons, Ltd., 1923.

p. 33. Yaacov Ben Dov, *Fruit-packing in the Dov Ber Borochov workers neighbourhood,* east of Tel Aviv, established in 1922. Silver print, 16.3 X 11.4 cms.

For years it was run as a cooperative, a sort of urban kibbutz. (SPC No copyright needed**.)**

p. 34. Yosef Schweig. *Water tower at Cfar Yehoshua*, early 1920s. Silver print, 16.3 X 11.2 cms. (SPC No copyright needed**.)**

p. 35. Yosef Schweig. *Children of the Bat-Nesher kindergarten watching the train go by Ein haYam*, Haifa, 1925. Silver print, 16.9 x10.8 cms. (SPC No copyright needed**.)**

pp. 36-37. Avraham Soskin. *View of Kibbutz Beit Alpha*, early 1920s. Silver print, 16.5 X 10.1 cms. (SPC No copyright needed**.)**

pp. 38-39. A. Himmelreich. *Restaurant, Lydda Airport*, 1940s. Silver print, 40 x 30cms. Courtesy Presler Collection. Copyright Presler pending.

p. 40. A. Himmelreich. *The Mirror.* Twins Yehudit and Shoshana Ornstein, 1938. Silver print, 30 x 40 cms. Courtesy Presler Collection. Copyright Presler pending.

p. 41. A. Himmelreich. *Cereus Grandifloris* (Queen of the Night); one in a series devoted to the gradual opening of the cactus flower, 1952. Silver print, 18 x 24 cms. Courtesy Presler Collection. Copyright pending.Presler.

p. 42. Vivienne Silver. *Tim Gidal in his library*, late 1980s. Silver print, 18 x 24 cms. (SPC No copyright needed**.)**

p. 42. Anni Landes. *Gottex Swimsuits*, c. mid-1950s. Silver print, 20.3 x 25.3 cms. (see p. 320.)

(no copyright needed.) p. 43.

p. 43. Tim Gidal. *Mother and Child*, unidentified kibbutz, 1938. Silver print, 16.5 x 24.2 cms. Copyright pending. Israel Museum.

p. 44. Moshe Raviv Vorobeichic. *The Tenets of the Histadrut*, M. Bogden, *Megilat ha Histadrut* (Tel Aviv: Youth Centre of Histadrut haOvdim in Eretz Israel, 1935) [Hebrew, 234 (14-19) page 10). Courtesy of the Raviv Family, Moi Ver Archive.)

p. 45. Vivienne Silver. Moshe Raviv Vorobeichic at home in Safed, 1984. (SPC No copyright needed**.)**

p. 46. Moshe Raviv Vorobeichic. From publication, *Masada, Impressions from a Journey in the Judean Desert*, by Moshe Raviv Vorobeichic. Tel-Aviv: Yavne, 1948. Linocuts by Vorobeichic.  
[24] leaves, 31.5 X 26 cms. (Courtesy of the Raviv Family, Moi Ver Archive.)

p. 47. Moshe Raviv Vorobeichic. From publication, *Masada, Impressions from a Journey in the Judean Desert,* by Moshe Vorobeichik. Tel-Aviv: Yavne, 1948. Linocuts by Vorobeichic.  
[24] leaves, 31.5 X 26 cms. (Courtesy of the Raviv Family, Moi Ver Archive.)

p. 46-47. Moshe Raviv Vorobeichic. *Masada, 1948*. Album page size, 31.5 X 26 cms.

Lino etchings based on photographs, Printed in colour from the original Shacham lino plates, 1948. Part is the work of Avraham Goldman from Kibbutz Hatzerim in the Negev and part by Moshe Vorobeichic. One-colour plates are from the Alhadeff Press; multi- colour plates and cover made by the Furst Press, Tel Aviv, 1948. This appears to be a rare item and is the first I have seen on auction; the drawings are clearly based on photographs. (Courtesy of the Raviv Family, Moi Ver Archive.)

48.Freyberger. *Tel Litwinski*, c. 1930 – 1940*.* Water colour drawing, 29.2 x 21 cms. (SPC No copyright needed**.).**

I have not been able to find any information about this architect.

p. 49. Freyberger. *Tel Litwinski*, Silver print, 23.3 x 17.5 cms. (SPC No copyright needed**.)**

p. 50. Garabed Krikorian. *Interior of Patriarch’s Tomb, Hebron,* c. 1900. Albumen print, 27.6 x 21.5 cms. (SPC No copyright needed**.)**

p. 51. Ecole Biblique. *Interior of French Consul’s home in Jerusalem,* 1905 – 1908. Silver print, 29 x 23.5 cms. Copyright received. Archive of the Dominican Community at French Ecole Biblique, Jerusalem.

pp. 52-53. Zvi Feigin. *Jewish school orchestra*, Tiberias, 1912. Silver print, 23.2 X 17.6 cms. (SPC No copyright needed**.)**

pp. 54-55. American Colony. *Sarona*, c. 1912. Albumen print. 14.8 X 10.5 cms. (SPC No copyright needed**.)**

p. 56. Unknown photographer. *Shenkman’s Eatery*, 1920s. Silver print, 16.5 x 11 cms. (SPC No copyright needed**.)**

p. 57. Unknown photographer. *Barefoot boys and their books*. Silver print, 16.5 X 11 cms. (SPC No copyright needed**.)**

pp. 58-59. Yaacov Ben Dov. *Workers at Kibbutz Degania*, c. 1912. Silver print, 15.7 x 10 cms. Stamped by A. Soskin. (SPC No copyright needed**.)**

p. 60. Felix Bonfils. *The Pool of Siloam,* early 1870s. Albumen print, 27.4 x 21.1 cms. (SPC No copyright needed**.)**

p. 61. Felix Bonfils. *The Kings Gardens*, Valley of Gehenna (Kidron), early 1870s. Albumen print, 27.8 x 21.8 cms. (SPC No copyright needed**.)**

p. 61*.* Photographer not acknowledged. Probably Bonfils. *The Valley of Siloam, Jerusalem*, published by Palestine Exploration Fund, (PEF). Colour lithograph: page size 37.7 x 20 cms; image size 25 x 17.4 cms., 1870s. (SPC No copyright needed**.)**

p. 63. Photo Barak. *Arab Musician* in *Jerusalem Types,* c. 1940. Page 21.5 x 29 cms., images approx. 8.2 x 11.2 cms. (SPC No copyright needed**.)**

p. 64. E. M. Lilien. *Yemenite Jew,* c. 1915. Silver print, 6 x 9 cms. Not published in catalogue on Lilien’’s work. Copyright received TAMA

p. 64. E. M. Lilien. *Young Arab Man,* c. 1915. Silver print, 6 x 9 cms. Not published in catalogue on Lilien’s work. Copyright received TAMA

p. 65. Right. E. M. Lilien. *Young Samaritan (High Priest Amram Ben Itzhak)*, 1915. Silver print, 6 x 9 cms. Cat. p.203.) (Bar-Am, 1991, p. 9.) TAMA No. 136, Lilien No. 84. Parallel to Etching No. 126: “Young Samaritan from Nablus”, 1915.) (TAMA.) Copyright received. TAMA

p. 65. Left. E. M. Lilien. *Jew from Yemen. (Rabbi Shlomo Gamliel – Sliman Jamal*), 1910. Silver print, 6 x 9 cms. Cat. p. 196.) (Bar-Am, 1991, p. 9.) TAMA No. 30. Lilien No. 157. (TAMA.) Copyright pending. TAMA

p. 66. Photo Barak. *Greek Orthodox priest and umbrella in* *Jerusalem Types,* c. 1940. Page 21.5 x 29 cms., images 8.2 x 11.2 cms. (SPC No copyright needed**.)**

Arthur Bauer was the photographer of Photo Barak which opened in Jerusalem in 1935.

p. 67. Photo Barak. Cover of album, *Types in Jerusalem,* c. 1940. Page 21.5 x 29 cms., images 8.2 x 11.2 cms. (SPC No copyright needed**.)**

p. 68. Luciano Morpurgo. *White washing walls in preparation for Passover*, 1929. Silver print, 12 x 23 cms. (Rome archives permission requested, still pending)

p. 69. Chalil Raad.  *Interior of Arab home, Nazareth,* c. 1910. Digital print from a copy negative.

Photographed from the album of small prints found by an Israeli soldier in the ruins after the fighting on Jaffa Road during 1948. This album was sadly destroyed in a fire at the home of a Jerusalem book publisher. Copyright Chalil Raad.

When I started collecting, I lived in a small two-room apartment so this practical arrangement of bedding stored for the day, in a niche, has always seemed eminently practical.

pp. 70-71. Unknown photographer(s). *My Journey to the East, 1912* (SPC No copyright needed**.)**

These two images come from the same leather-bound album with an unidentified family crest embossed on the cover. Album size, 26.8 x 17.2 cms. Page size, 24 x 16.2 cms. Image size, 12.8 x 8 cms.

Two groups of pilgrims’ side by side in stark contrast. The Russian pilgrims dressed in their peasant-style clothing vis-a -vis the clearly affluent group of British travelers. The figure, third from left, is I believe, the tour guide. He appears also in an image which is printed in *Walks in Palestine, by Henry A. Harper,* The Religious Tract Society, 1888, p.24. with photographs by Cecil V. Shadbolt.

p. 72. Postcard*. St. George Monastery*, (Wadi Kelt) near Jericho, nd., 8.8 x 13.8 cms. Hand written message. “I believe this monastery is used as a reformatory for unruly priests – It is a weird building overlooking the Jordan Valley and farther on the River and Dead Sea – there's not much chance of anyone doing the Romeo act here.” (SPC No copyright needed**.)**

p. 73. Postcard. *Haifa,* 1907. Published by Struve and Beck, 12.3 x 9 cms. Hand written message. “I have found an old brass candle-stick that will be old enough to suit even yourself!!! We are having a glorious trip, love to all. This is a view of Mt. Carmel where Elijah made the test of the true God.” (Three words illegible.)” Sent from the Austrian Post Office in Jerusalem, 14th March, 1907, with the accompanying stamp of the Jerusalem Hotel, E. L. Kaminitz, an esteemed hotel for prominent visitors at the time. (SPC No copyright needed**.)**

**Chapter 3. How the Collection** w**as Built.**

p. 75. Roy Brody. *Research with Yeri Rimon in his library at his home in Haifa*, 2014. Colour print, 15 x 10 cms. (SPC No copyright needed**.)**

p. 76. Ruth Arbiv. *Influence of Climate on Building in Israel.* *Part II.* Cardboard portfolio, c.1960s, 50 x 35.8 cms.

“There are two groups of building s. a) Buildings of Arab villages. b) European methods of building brought by the New Yishuv as well as urban Arab buildings. Although this image is not identified, I believe to be in Beersheva. Perhaps a student work from the Bezalel Academy of Art? Copyright needed, person not found. (Hashpa’at Aklim al Mivneh beAretz. Chelek B.)

p. 77. Page from same album. *Arab refugee camp in Jericho. Crowded huts with internal courtyards and few openings. The buildings are constructed of adobe covered with grass.* (Hashpa’at Aklim al Mivneh beAretz. Chelek B.)

p. 78. Tancrede Dumas, Beirut. *Interior of the Temple at Rukhleh from the West*, 1875. Albumen print, 27.5 x 22 cms. (SPC No copyright needed**.)**

The caption describes the lower portion of the Apse, fallen columns, the rocky character of the Hermon.

"This wing is on a stone on the South side of the temple near the Western end, and is just perceptible in the general view No. 6. The part of the stone which contains the remainder of this sculpture is lying face down, but the other wing with the head can be traced. One other wing of this description was found at Sia, less than half an hour South-East of Kunawat. A few more of these strange but interesting objects have been found in connection with some of the most ancient ruins of the country; for instance, at Amrit, one-hour South of Tortosa, there are two. Also one at Um el Auamid, and two at Jebeil which is in sight North from Beirut. However, they may have come to be scattered thus in Western Syria, they are undoubtedly Assyrian in their origin." verso - American Palestine Exploration Society, 1875. Their photographer was Tancrede Dumas of Beirut. Purchased by John Worcester in 1891. The caption describes the image and the stylistic connection with Assyria."

Purchased by John Worcester in 1891 for the American Palestine Exploration Society, New School of Archaeology.

p. 79. Rudi Weissenstein, *Tel-Aviv fire Brigade*, 1938. Silver print, 17.8 x 20.8 cms. Copyright Ben Peter received.

p. 80. Walter Zadek. *Porter*, 1940s. Silver print, 17.9 x 13.2 cms. Copyright Ilan Roth, Herzliya. Approved.

p. 81.Cover: *Album Missionis Terrae Sanctae, Pars Prima, Judaea et Galilaea,* 1893*.* Leather bound, 31.4 x 23.8 cms.SPC No copyright needed**.)**

p. 81. Photographer unknown. *Mosquito Nets over beds at Aride* (now Sde Eliahu), 1940s. Silver print, 21.4 x 14.5 cms. (see p. 297, check.)

p. 82. Unknown photographer (possibly Bonfils). *Printing and lithography workshop, letter-casting, and book-binding at St. Saviour's Monastery*, Franciscan Order, Jerusalem, 1893. From *Album Missionis Terrae Sanctae, Pars Prima, Judaea et Galilaea*, 1893. Page size 31.4 x 23.8 cms. (SPC No copyright needed**.)**

p. 83. Unknown photographer. *Boy’s school for technical studies*, Ratisbonne Monastery, Jerusalem, probably pre-World War I. Glass plate, 13 x 18 cms. (SPC No copyright needed**.)**

Found in a box of glass plates manufactured by J. Hauff Company, Wurttemberg, Germany.

Chapter 4.

**Categories within the Collection**

p. 84. Giocomo Brogi. Embossed stamp, 1869. Fotografo-editore, Lung Arno della Grazie 15, Firenze (Florence). (SPC No copyright needed**.)**

p. 84. Ink stamp. Photography A. Baharav, and photographer Shlomo Narinsky, c. 1910. (SPC No copyright needed**.)**

Narinsky’s name appears in different partnerships during this period. *Studio Leumit (National Studio)* is a new name for his studio I found in a recent purchase.

p. 84. Chalil Raad verso of cabinet size photograph, c. 1910. 12.5 X 17.5 cms.

p. 85. Amiram Erev. *Water Pipes, Yuval Gad Factory, Ashkelon*, 1959. Silver print, 36 X 18.3 cms.

These concrete water pipes, used in the building and development of the National Water Carrier, were moved manually by workers until the introduction of mechanized machinery the same year the photograph was made. This image has all the elements of an “Erev” composition with its drama and emphasis on contrasting dimensions. According to photographer Naomi Zur, Erev said … “Little people do big things,”. Copyright pending

p. 86-87. Yosef Schweig. *Judaean desert*, 1920s. Silver print,56 x 32.4 cms. (SPC No copyright needed**.)**

“When entering this country for the first time we find it very hard to concentrate on producing a good picture. When we see the country east of Jerusalem (for instance the roads to Mar Saba and to Jericho) with its burning hills glaring in the sun, we can hardly find a shadow which would help us to compose the outline of a good picture. But when we live in this country and study it with love and understanding, letting its landscapes soak into ourselves, these same hills will become part of our lives and even a single tree in the Kidron Valley will furnish us with the subject for a good picture.” (Schweig, “Photographing Palestine.” *Focus East, 23.)*

p. 88. Frank Mason Good. *Joseph’s Well,* 1875.Albumen print, 23 x 16.5 cms. (SPC No copyright needed**.)**

p. 89. Image probably by Bonfils. *Mary’s Well, Nazareth*, 1890s. Photoglob process, 22.2 x 16 cms. (SPC No copyright needed**.)**.

p. 90. Boris Carmi. *Habani Jeweller*, Bareket, 1957. Silver print, 30.4 x 40.6 cms. Copyright pending.

p. 91. American Colony. *Street scene in the Old City of Jerusalem*, c. 1910. Hand-coloured, 23.4 x 29.3 cms. (SPC No copyright needed**.)**

p. 92. Photographer unknown*.* “*Palestine. Camels carrying mill stones”.* Kodak snapshot, c. 1890. Paper based negatives were used to make prints then mounted on a board, 11 x 13 cms. (SPC No copyright needed**.)**

p. 93. *Lieutenant Baxer; Private Spalding; Our camp Shechem.* Kodak snapshot, c. 1890. Paper based negative used to make prints then mounted on a board, 11 x 13 cms.. (SPC No copyright needed**.)**

Probably photographed with either the first (1888), or second model, of the then revolutionary Kodak snapshot camera. It gave travelers the opportunity to photograph their daily activities, and to document small incidents without a complicated process of using large cameras with negative glass plates. Until the advent of the Kodak, visitors were dependent on repetitive views available for sale at stops throughout their journey.

p. 94. Felix Bonfils. *Assan Pasha Mosque, Ablution Fountain, Cairo*, 1890s. Albumen print, 22.8 x 27.9 cms. (SPC No copyright needed**.)**

p. 95. Itzhak Kalter. *Staircase* (unidentified building), 1940s. Silver print, 23.4 x 17.6 cms. (SPC No copyright needed**.)**

p. 96. *Dried flowers of the Holy Land*, c. 1900.

Pages of dried flowers were interspersed between pages of photographs of sites in albums of the Holy Land. Some flowers have preserved their colours; the fragility of the petals and leaves give them an aura of timelessness – they are same flowers we see on our Spring walks today. Album size, 28.5 x 21.1 cms. (SPC No copyright needed**.)**

p. 97. *Olive wood cover engraved with the Jerusalem cross*. Album, Assorted Holy Land albumen prints, American Colony. Album size 28.5 x 21.1 cms. (SPC No copyright needed**.)**

p. 97. Calligraphy. *Solel Boneh.* Album of photographs by Zecharia Kottler of building throughout the country, c. 1924. Page size, 25.3 x 30.5 cms.

p. 98. Shlomo Narinsky. *Jaffa. Fishermen throwing their nets*, before 1914. Photogravure, 13.8 x 8.8 cms. No in edition.

p. 99. Zecharia Kottler. *Stone breaker*. From album of Solel Boneh, c. 1924. Cyanotype. Image size 16.4 x 10.3 cms.

p. 100. Photo Plastika. *Stereo card of a fountain in the Old City of Jerusalem*, 1920s. Size 11.5 x 7.6 cms. Silver prints, each 4.7 x 6.7 cms. (SPC No copyright needed**.)**

It seems regressive and anachronistic to see this style when the general mood in the country, with the start of the Mandate, was so forward looking.

p. 101. *New Year Card,* 1929. Silver print, 13.7 X 8.6 cms.

The two young women are embraced by both old and new symbols, which include the Citadel in Jerusalem, Rachel’s Tomb in Bethlehem, the Western Wall and the Valley of Jehoshaphat. The new achievements include Rothschild Boulevard and Allenby Street in Tel Aviv. (SPC No copyright needed**.)**

p. 102. *Photo Folder plus Negatives*, 1920s. Hanania Brothers, Jerusalem. Folder 7.5 cms. x 10.4 cms. Negative size 4 x 4 cms. (SPC No copyright needed**.)**

The negative was found inside the folder. Judging by their attire, the couple are most likely visitors. Their plate camera needed time and patience in setting it up for photographing.

p. 103. Itzhak Kalter. *Café Noga*, Tel Aviv, 1935. Silver print 17 x 11 cms. Architect Joseph Neufeld. (SPC No copyright needed**.)**

**Chapter Five.**

p. 105. Dawid Sabunji, Jaffa. *Studio portrait*, three brothers dressed as Turkish soldiers, c. 1910. Silver gelatin print, matt 10.5 X 16.2 cms., image 10 X 14 cms. (SPC No copyright needed**.)**

I bought this cabinet size print from a dealer together with two additional cartes-de-visite of two brothers, one being by the studio of Raffalovich and Rittevsky in Jerusalem. The former owner of the photographs told me that two of them were her grandfathers and that neither had served in the Turkish Army.

p. 106. Dawid Sabunji, Jaffa. *Portrait of an unidentified couple,* c. 1910. Mount 15.9 X 22.6 cms; silver gelatin print, 8.3 X 12.4 cms. (SPC No copyright needed**.)**

p. 107. Garabed Krikorian. *Studio portrait of two unidentified women in local dress*, c. 1910. Mount 15.9 X 22.6 cms; silver gelatin print, 8.3 X 12.4 cms. (SPC No copyright needed**.)**

Both members of local society and visitors to the country dressed up for the camera. These two women are most likely visitors.

p. 108. Photographie Palestine, Caiffa (Haifa), *Outdoor portrait with dedication by Gershon Mechner to Joseph Klebner*, c. 1910. Silver gelatin print, 8.7 x 13.4 cms. (SPC No copyright needed**.)**

p. 109. Krikorian-Mitry, Jerusalem, c. 1900*. Verso of studio portrait*, cardboard matt, 9.1 X 14.9 cms. (SPC No copyright needed**.**)

p. 110. RIGHT. C. Sawides, Caiffa (Haifa). *Young woman.* Cabinet card 11x 16.5. Image 10 x 14 cms., 1908. (SPC No copyright needed**.)**

p. 110. LEFT. Garabed Krikorian. *Studio Portrait*, pre-1914. Cabinet card. Mount 15.9 X 22.6 cms. Image 8.3 X 12.4 cms. (SPC No copyright needed**.)**

p. 111. C. Sawides, Caiffa (Haifa). *Portrait of unidentified person with tarbush,* before 1918*.* Silver gelatin print. Card 6.7 x 10.8 cms., images 5.8 x 8.7 cms. (SPC No copyright needed**.)**

p. 111. S. Schur, Jaffa. *Young woman in Bedouin dress holding a water jug*, c. 1910. Silver print, 9.6 x 13.8 cms. (SPC No copyright needed**.)**

This photographer’s name is new to me.

p. 112. Yissa Sawabini, Jaffa. *Portrait of an unidentified man*, c. 1900. Silver gelatin print, matt 15 X 21.5 cms; image 10.5 X 14.8 cms. (SPC No copyright needed**.)**

p. 109. Chalil Raad. *A Bokharan Rabbi with his mother*, c. 1900. New print, 12.5 x 17.5 cms. (Print Purchased from Dr. Tim Gidal. Copyright Chalil Raad.)

p. 114-115. Unknown photographer. *Gedera,* early 1890s. Silver gelatin print, 14.5 X 9.5 cms. (SPC No copyright needed**.)**

Possibly made by Elie Schied, (inspector of the colonies for Baron Edmond de Rothschild) who travelled in Palestine with photographic equipment. (see p. 36, *Documentors of the Dream*.) As late as 1911 Zionist officials in Vienna were asking for photographs with trees, even suggesting that Bezalel art students might add them to the views so that donors in Europe could see the results of their contributions. (CZA/KKL3/8b; 8.1.1911. Letter no. A/26H from JNF head office in Cologne to Dr. Arthur Ruppin, Jaffa. German.) The local Jewish national narrative was nurtured almost in parallel with settlement from the mid-1880s on. The work of individuals in different countries, sometimes corresponding with one another, set in place a network of communication dealing with informational material on the growth and progress of the Jewish community. The founding of the Jewish National Fund in 1901 made dissemination of information to worldwide Jewish communities more accessible.

p. 116. de Verr, Berlin. *Façade of the Jewish Colonies pavilion at the 1896 Berlin trade exhibition.* Silver print, 25 X 20 cms.

Sitting, from right to left: Prof. Heinrich Loewe, and Dr. Z. H. Hildesheimer; from left to right: Dr. Etzioni and M. D. Shub (standing). Incongruously, the Jewish Pavilion, consisting of two rooms, was situated in a mosque in the Cairo section of the fair. (*Documentors of the Dream,* pp. 43-44.); Copyright Israel Museum. Already paid.)

p. 117. *Ein Seitun (in Hebrew Seitun becomes Zeitim.)* "Half an hour away from Safed we came across this small settlement, which was founded by the ‘*Agudath-Elef*' association in Russia, but it eventually came under the protectorate of Baron v. Rothschild because the founders did not have the means to maintain the colony. The land ownership is 445 hectares. 300,000 vines have already been planted and numerous olive trees thrive in the area. This colony looks forward to a bright future and the course of development suggests that it will develop into one of the best and most prosperous. " (Quoted from Raffalovich Yeshayahu Raffalovich & M. E. Sachs, *Ansichten von Palastina und den Jüdischen Colonien, 1899* (Jerusalem and Frankfurt: I. Raffalovich & M. Sachs, and Kunstanstalt Rosenblatt, 1899) [German]. p. 27. (*Views from Palestine and its Jewish Colonies*.)

(This settlement was 800 metres away from the long established Arab village of Ein al-Zeitun; Wikipedia.).

p. 118. Yaacov Ben Dov. *Girls with Donkeys at Yesod haMalah (Mei Merom*), c. 1918. Unidentified colour process, 22.4 x 15.7 cms. (SPC No copyright needed**.)**

The same scene appears in the film by Ben Dov, *Eretz Israel Liberated*, 1919. Reading his letters to the Jewish National Fund reveals how difficult it was to receive fresh material for the colour process; both for printing and filming.

This photograph was chosen by the late Yaacov Gross (1949-2017) as his text for the section of guest writers. I wish he might have written, as he was so knowledgeable about Ben Dov. Yaacov was a documentary filmmaker and film archivist who worked to write about, preserve and restore, the earliest known footage of Israel and Palestine.

p. 121. Tsadok Bassan. *Composite view of the Talmud Torah School, Shaarei Torah, for the learning of crafts in Jaffa.* Inserted is a portrait of Rabbi Abraham Isaac Kook, c. 1905. Silver print, 24 X 29.7 cms. (CZA/Bassan/22075 find details.)

p. 122-123. Avraham Soskin, pre-1914. *Workers with trolley to move sand in preparation for building in Tel Aviv*, c. 1912. Silver print, 27.9 x 15 cms. (SPC No copyright needed)

124. *Un-identified event with Ahmed Jamal Pasha, the commander of the Ottoman Fourth Army and Minister of the Navy.* Silver print, 20.4 x 12.2 cms. (SPC No copyright needed**.)**

The print is uncaptioned but was possibly taken at some form of reception in the gardens of Mikve Israel. Both Jewish and Arab men are wearing the fez. In 1914 Tel Aviv was evacuated by the Turks for the duration of World War I.

p. 125. Yaacov Ben Dov. *Rishon le Zion Orchestra at Rehovot Agricultural Fair,* 1912*.* New silver print, 39.2 x 28 cms. (CZA) Silver print from glass plate 15618, CZA. Copyright pending. Need image details in the archive.

p. 126. Tsadok Bassan. *Shaarei Zedek Hospital*, *Childrens’ Ward,* Jerusalem, mid- 1930s. Silver print, 20 x 15.5 cms.

Among the decorations on the walls is a silhouette by Bezalel artist Gur Arieh. (No copyright needed. Silver Print Collection.

p. 127. Yaacov Ben Dov. *Packing oranges, Petach Tikva*, c. 1918. (CZA/Ben Dov/15339.) Copyright pending. Need image details in the archive.

p. 128. Frank Scholten. *And All the Watermelons Were Gathered in a Heap*, 1921-22.

*“The little port of Sidni Ali is the important centre for the export of melons - watermelons which love sandy soil, are exported in many shiploads from here to Egypt, and are famous all over Syria.”*

*Plate no. 341, p. 157*. (Scholten, Francois. *La Palestine Illustree: tableau complet de la terre sainte par la photographie, évoquant les souvenirs de la Bible, du Talmud et du Coran, et se rapportant au passé comme au présent. Vol. I: La porte d’entrée. Jaffa; Vol. II. Jaffa la belle.* Editions Jean Budry and Co., 1929 (French.) Paris: Copyright Courtesy Netherlands Institute for the Near East. Email permission received.

p. 129. Frank Scholten. “*Piercing a barrel with an awl. Customs, to whom customs are due,”* 1921-22.

Plate no. 31, p. 18. (Scholten, Francois. *La Palestine Illustree: tableau complet de la terre sainte par la photographie, évoquant les souvenirs de la Bible, du Talmud et du Coran, et se rapportant au passé comme au présent. Vol. I: La porte d’entrée. Jaffa; Vol. II. Jaffa la belle.* Editions Jean Budry and Co., 1929 (French.) Paris: Éditions Jean Budry & Co. [1929]. Copyright Courtesy Netherlands Institute for the Near East. (SPC No copyright needed**.)** Email permission received.

p. 130. Zoltan Kluger. *Separating the wheat from the chaff*, c. 1936. Silver print, 16 x 22.5 cms. No copyright needed. Silver Print Collection.

131. Rozov*. Unidentified winery,* 1920s. Silver print, 13.5 X 8.7 cms. (SPC No copyright needed.)

p. 132. Chana Degani. *First impressions of Tel Aviv, 1936-37.* Silver print, 6 x 8.5 cms. From the collection of Ephraim and Chana Degani. Courtesy Edna Guggenheimer. Copyright in email.

p. 133. Beno Rothenberg. *Women in Nazareth*, 1940s. Silver print, 11.5 x 17.3 cms. Copyright Check Meitar.

p. 134. Zoltan Kluger. *Loading a camel with hay*, 1936. Silver print, 16 x 22.3 cms. “The farmer of the Orient does not use the wagen. Bundles of hay are loaded on the back of the desert ship.” (SPC No copyright needed**.)**

p. 135**.** Helmar Lerski. *Portrait*, 1940s. Silver print. 23.2 x 29.2 cms. (SPC No copyright needed**.)**

p. 136. Zvi Orushkes. *Obstacle race for cars at Jerusalem’s first gymkhana – slalom between soda water bottles*, 31.8.1934; new silver print, 17.5 X 12.5 cms. CZA/Oron: 657. Copyright CZA plus internet details.

“A most enjoyable afternoon was spent by the many competitors and some 1,000 enthusiastic spectators at the first Palestine Motor Gymkhana and Concours d’Élegance, organized by the Automobile Club and Touring Association of Palestine, held on Mount Scopus on Friday afternoon… The programme got off to a flying start with an amusing test of driving skill, the competitors having to race between rows of soda water bottles without knocking them over. Dr. Krikorian, driving a green open Morris Minor Sports Tourer, won the event in the small car class, and Mr. Shapiro was victorious in the large car group.” (*Palestine Post* (2.9.1934, vol. X, no. 2843); front page.)

p. 137. Zvi Orushkes. *Sir Herbert Samuel, First British High Commissioner and entourage during a gymkhana race meeting*, 1922 (?). Copyright CZA/Oron/88/. CZA plus internet details.

p. 138. Yosef Schweig. *View of Gifna*, 1930s. Silver print, 40 x 28 cms. (SPC No copyright needed**.)**

p. 139. Karimeh Abbud. *Bridge at Degania,* c. late 1920s. Postcard. Silver print, 13.5 X 8.7 cms. (SPC No copyright needed**.)**

p. 140-141. Charlotte and Gerda Meyer. *Infrastructure for the ATA textile factory*, 1930s. Silver print, 23.7 X 17.6 cms. (SPC No copyright needed**.)**

ATA Textile CompanyLtd. ([Hebrew](https://en.wikipedia.org/wiki/Hebrew_language): "אתא חברה לטקסטיל בע"מ") was one of the first industrial enterprises founded in Israel in 1934 by the Moller family, Jewish industrialists from Czechoslovakia. It was the first company in Israel to manufacture and design textiles locally. The factory continued to grow until the 1970s, and closed in 1985. ATA was re-established as a fashion brand in 2016 and is now based in Tel Aviv. (Wikipedia.)

p. 138. Rolf Kneller. *Illegal immigrants in moonlight helped ashore at Sidni Ali*, 1940. Silver print, 23.8 x 18 cms. Copyright in email.

p.143. *Palestine Trade Journal*. March, 1944. Part III. Medical, Hospital and Household Supplies, p.112.

*Haj Mohammed Taher Karaman. Eastern Gate, Bawabeh Charkie, Haifa.*

3,000 Dunam Farm with Cattle (Dutch cows), Sheep, Poultry, Rabbits, Pigeons, Bees: a variety of fruits, vegetables, tobacco and *tombac*. Also two tanneries, an electric two-stone flour mill, manufacture of halva and jams and daily bulk deliveries of vegetables to Haifa Market. Haj M. T. Karaman’s vegetables are noted for quality and obtain higher prices. *Palestine Trade Journal, Part I.* Food, Drink, Tobacco Section, January, 1943, p. 49.

*The Jewish Farmers Co. in Palestine Ltd., 108 Allenby Road, Tel Aviv, Box 209.*

The Company was founded in 1941 to serve the farming community organized in the Jewish Farmers’ Federation. Established by the latter in times critical for the citrus industry which was hit by the suspension of exports during the war… The production of hand-pressed essential oils was therefore promoted by the Company for export... the Company also acts as suppliers of farmers’ requirements in fertilizers, seeds, bran and other fodder. *Palestine Trade Journal, Part I.* Food, Drink, Tobacco Section, January, 1943, p. 48.

p. 144. Elia Kahvedjian. *Photo Elia*. *View from Jaffa Road to the west, showing the destruction during the fighting of 1948.* On the right is the continuation of Jaffa Road and on the left Mamilla Road. Silver print, 13.7 X 8.8 cms. זה מבט מרחוב יפו מערבה. מימין המשך רחוב יפו ומשמאל רחוב ממילא. Copyright to be queried. Check location, I think it is incorrect. I believe it is Yanai and Koresh.

p. 145. Efrem Ilani. *Convoy to Jerusalem*, 1948. Silver print, 24.7 X 19.3 cms. (Copyright Viterbi Collection**.)**

p. 146. *George Debbas and Fils.* Olive oil soap manufacturers, 64 Ajami St., Jaffa. Established 1830. Debbas High Quality Olive Oil Soap is made from pure olive oil. The product of over one hundred years’ experience in the manufacture of soap, it ensures the highest standard of hygiene and cleanliness. *Palestine Trade Catalogue, Part III, Medical, Hospital and Household Supplies.* March 1944, p. 112.

p. 147. Hans Pinn. *Exodus*, 18.7.47. Silver print, 12 X 17.5 cms. (SPC No copyright needed**.)**

As described by a refugee Noah Klieger… “we were determined not to surrender the ship to the British without a fight. It was an unequal battle, and eventually the Royal Navy boarding party, using truncheons and light firearms, succeeded in bringing the Exodus” under its control. The clash had lasted several hours and resulted in three deaths –- Second Officer William (Bill) Bernstein, an American Aliyah Bet volunteer crew member was found clubbed to death, a 15-year-old refugee Zvi Jakubowitz, and one other died of bullet wounds. Some 150 were injured, including other American volunteer crew members.” After reaching Haifa, British soldiers transferred the 1,947 passengers, exhausted from the sea journey and the battle, to three freighters converted into caged prison ships. It was named “Operation Oasis.” (Jewish Press Blog.com; by  [Jeff Dunetz](https://www.jewishpress.com/author/jeffdunetz/), July 18, 2017. Internet.)

p. 147. Israel Netach. *An armored truck going up in flames after being attacked by Arab forces on its way from Atarot to Jerusalem (apparently, one of the two armored vehicles of the “Atarot Convoy,” which was attacked on March 24, 1948 resulting in the death of 14 Jewish soldiers.*

Netach was a Jewish photographer who operated in disguise amidst Arab gangs during Israel's War of Independence, 1948.

**Chapter 6.**

148. Alfons Himmelreich. *Inbal Dance Company, Shepherds’ Dance*, 1951. Moshe Ariel (l) and Hadassah Bedock (r). Silver print, 30 X 40 cms. Courtesy Presler Collection. Pending

149. Alfons Himmelreich. Naomi Aleskovsky, *The Bird*, 1950. Silver print, 30 x 40 cms. Courtesy Presler Collection. Pending

150. Alfons Himmelreich. Right. Naomi Aleskovsky. *The Bird,* 1950. Silver print, 10 x 15 cms. . Courtesy Presler Collection. Pending

150. A. Himmelreich. Unidentified dancer, 1950s. Silver print, 10 x 15 cms. . Courtesy Presler Collection. Pending

151. Right. Unidentified dancer, 1950s. Silver print, 10 x 15 cms. . Courtesy Presler Collection. Pending

151. Left. Alfons Himmelreich. Right. Naomi Aleskovsky. 1950s. Silver print, 10 x 15 cms. Courtesy Presler Collection. Pending

152. Reuven Milon. *Sunrise*, *Sonol petrol station near Yotvata*, north of Eilat, 1960. Digital print, 29 x 19 cms. Copyright permission exists

“I was working for the hydrology service (השירות ההידרולוגי) of the Ministry of Agriculture on a project to map water distribution by placing lysimeters in the area. We set out for work at the break of day with the sunrise, and on the way I saw this Sonol petrol station; the place and the appearance were surrealistic and I stopped to photograph. In my camera was Agfa colour film.” Copyright permission exists.

153. Eliahu Kagan. *Cfar Tabor*, digital copy print of hand-coloured photograph, oil crayons, early 1960s. Original 34.5 x 24 cms. (Courtesy Oren Kagan.) Copyright permission exists.

154. Shlomo Ben-David. *Puddle,* early 1950s. Reproduction from catalogue. (Shlomo Ben-David, Arnon Ben-David, TAMA cat. 14/96.) Copyright exists.

155. Shlomo Ben-David. *Destroyed building*, Jaffa, early 1950s. Reproduction from catalogue. (Shlomo Ben-David, Arnon Ben-David, TAMA cat. 14/96.) Copyright exists.

156. Dvora Kagan. *Mishmar haYam*, 1961. Digital print, 18 x 24 cms. Copyright permission exists.

157. Amiram Erev. *Housing projects in Nazareth*, 1962. Silver print, 24 x 12.7 cms.

158. Hanna Safieh. *The Ice-cream Seller*, 1950s. Digital print, 19.9 cms. X 30.3 cms. Copyright Rafi Safieh. Exists.

159. Efraim Degani. *Beggars*, Jaffa Road, Jerusalem, 1950s. Digital print, 18 x 24 cms. From the collection of Chana and Ephraim Degani. Courtesy Edna Guggenheimer. Copyright in email

160. Marli Shamir. *Shepherd and flocks*, Negev, prob. 1960s. Silver print, 39.5 x 29.7 cms. Copyright pending TAMA

161. Marli Shamir. *Ein Kerem roofs and surrounding hills*, 1964. Silver print, 40.4 x 30.3 cms. Copyright pending TAMA

Marli’s works stand apart with her enigmatic way of “seeing.” Her compositions are invariably based on strong design principles and almost always include dramatic use of black shadows and lines – thus moving the composition towards abstraction. Here, the domes of the buildings and the hills echo one another.

162. Naomi Zur. *Breaking Through*, 1962. Silver print, 24 x 18 cms. לפרוצ מסגרת. Copyright exists.

162. Marli Shamir. *Jaffa,* 1940s. Silver print, 18 x 24 cms. TAMA pending.

163. Amiram Erev*. First Child born in Eilat,* 1958*.* Silver print, 17.3 x 47.4 cms. (Two prints joined.) Copyright pending

164-165. Amiram Erev. *Hadar, Haifa, composite street panorama,* 1960s. Silver print, 70 x 30 cms. Copyright pending

166-167. Amiram Erev. *Campfire*, late 1950s. Silver prints; panorama of 5 assembled images, 90 x 30.5 cms. Copyright pending

168-169. Amiram Erev*. Steel industry*, Acre, 1960s. Silver print, 23.2 X 14.9 cms. Copyright pending.

One of Israel’s most promising exports – electric resistance welded and seamless steel pipes made at Acre’s new Steel Town.

170. David Rubinger. *Ajur. Farmer killed by infiltrators*, 1955. Silver print, 34.3 x 24.3 cms. Copyright Yediot Achronot pending.

171. David Rubinger. *Blind boy and map of Israel*, 1960. Silver print, 31.6 x 40 cms. Copyright Yediot Achronot pending.

Rubinger, “I used to cover events at the Jerusalem School for the Blind. One day I saw this little boy, during a geography lesson, “seeing” the relief map of Israel with his fingers. Some 30 years later, during the filming of a documentary of my work, we succeeded in locating the now grown Michael Ben Ami in Jerusalem who became one of Israel’s leading piano tuners.” Copyright

171. A. Himmelreich. *Mishmar Ayalon built on the site of the de-populated Arab village of Al-Qubab in the Ayalon Valley,* 1950s. Silver print, 18 x 13 cms. Copyright pending.

172-173. Micha Bar-Am. *Funeral, Kibbutz Masada*, Jordan Valley, 1968. Silver print, 40 x 30 cms. Copyright exists.

Bar-Am, “Three members of this kibbutz, near the Jordanian and Syrian borders, were killed when their tractor hit a mine on the kibbutz banana plantation. Hundreds of people from neighbouring kibbutzim joined the mourners.“ (Bar-Am, Micha. *Israel – A Photobiography; the First Fifty Years.* Simon and Shuster Editions, New York, 1998. Copyright exists.

174. Boris Carmi. *Traditional dance by Yemenite Habani group,* Moshav Bareket, 1954. C-22 colour print, 17.7 x 12.5 cms. Copyright pending.

I believe this series in colour has not yet been seen as Boris printed them for his own pleasure in later years. Colour prints were seldom made during the first years of the State.

175. Efrem Ilani. *Sorting Peanuts*, Kiryat Gat, late 1950s. Silver print, 19.8 x 22.8 cms. (Viterbi Collection. Copyright received.)

176. Amiram Erev. *Beersheba; North African immigrants*, 1950s. Silver print, 23.3 x 15.2 cms. Copyright pending.

177. *Album. “Israel's Hardest Problems are the burden of the Keren HaYesod United Israel Campaign,” 1951-1952.* Album size 25.5 x 23.2 cms. Copyright to be checked.

Albums made for individual donors were beautifully presented, often with texts hand-written by graphic artists. They included photographs and graphs representing the wide range of problems as well as current achievements.

178. Ephrem Ilani. *Arab children drawing water at a well with donkeys*, 1950s. Place not identified. Silver print, 23.5 X 18.5 cms. (Copyright Viterbi Collection.)

180-181. James M. Long. *Yehudia, former Arab village, houses Israel's new immigrants*, 20.4.1949. Silver print, 12.5 x 17.7 cms. Associated Press. Copyright already purchased.

182. Unidentified photographer. “*Das zersto (umlaut) rte Zemach*,” July, 1949. (*Destroyed Zemach*.) Silver print, 18 x 13.4 cms. From Album, *Vom Zwei Tage – Ausflug ins Galil, 4-5 April, 1949.* (*From A Two Day –Excursion to the Galilee, 4-5 April, 1949.*) Silver Print Collection.

183. Efrem Ilani. *Photographing for the Census - probably Yemenite women*, mid-1950s. Place unknown. Silver print, 24.7 X 19.3 cms. Copyright Viterbi Collection

184. Boris Carmi. *Cinema Zlil*, 1953. Silver print, 21.5 x 15.8 cms.

This building on Jerusalem Boulevard no. 10, Jaffa, was designed by architect G. Rashid in 1947. Copyright pending

185. Amiram Erev. *Kiryat Eliezer,* Haifa, 1960s. Silver print, 22.9 x 17.2 cms. Copyright pending

186. Boris Carmi. *Habani Yemenite woman*, 1954. C-22 colour print, 12.5 x 17.7 cms. Copyright pending.

187. *Israel, Photographies.*  Cover of book, Arielli(no other name), (Paris: Editions Ides et Calendes, Neuchatel et Paris, 1957).

188. Yosef Schweig. *Sinai Expedition,* Professor Mazar and colleagues at Wadi Muktab, 1956. Silver print, 25.3 x 20.7 cms. No copyright needed.

189. Unidentified photographer. *Archaeological Dig at* *Cave of the Letters*, Nahal Hever, Judaean desert, 1961. Silver print, 25 X 20.3 cms. Copyright unknown.

190. Efrem Ilani. *Road planning for the Eshkol regional council, in the north-western Negev, Israel's Southern District - which lies midway between Ashkelon and Beersheba*, early 1960s. Silver print, 23.5 X 19.5 cms. Copyright Viterbi Collection.

191. *Made in Israel,* Diary, 1960. *Constructing a road in Istanbul. Israeli builders’ experience and know-how has earned them contracts in many lands.* Published by the Ministry of Commerce and Industry, Division of Economic Publications, Jerusalem, p. 80.

**Chapter 7.**

**Continuity and Innovation: The 1960s to the end of the 1970s.**

193. Drora Spitz. *Mid-day*, *Sinai*, 1967 – 1973. Silver print, 49.6 x 49.3 cms. Copyright exists.

194. Henry Schlesnayak. *Untitled*, 1967. Photomontage tinted with coloured ink, 27.8 x 37.8 cms. Copyright exists.

195. Bettina Oppenheimer. *Coloured Ph*o*togram*, 1973. From portfolio, *Bettina Oppenheimer*. Colour offset, 30 x 40 cms. Page size 33.7 x 43 cms. Copyright problem.

196. Yoram Lehmann. *Bokharan woman*, 1972. Silver print, 26.8 x 31.7 cms. Copyright exists.

198. Yehoshua Zamir. *Cradle*, probably Bedouin child, Sinai, early 1970s. Silver print, 25.3 x 16.9 cms. Courtesy Yad Yaari, Research and Documentation Center, Givat Haviva. Copyright exists and paid.

199. Avraham Eilat. *Untitled*. Silver print, two images combined, 1982, 31.5 x 24.5 cms. Copyright exists.

199. Avraham Eilat. *Regeneration.* Graphite drawing on paper*, 1977,* 70.2 x 50 cms. Copyright exists.

200-201. Roy Brody. *Self-portrait, Sinai*, 1973. Digital print. SIZe . Copyright exists.

202. Roy Brody. *Untitled,* 19.5.1970. Silver print, 40 x 30 cms. Copyright exists.

203. Gideon Sella, *Philodendron.* *Portrait*, 1968. Moab Entrada Ultra smooth, 12 x 9-inch print on 19 x 13-inch sheet. Digital print. Copyright exists.

**Chapter 8**

**End of Century Diversity**

206-207. Yosaif Cohain. *Yuval,* (named for his son who appears in the images), created after the Yom Kippur War, 1976-79. Digital print, 24 x 30 cms. Copyright exists.

209. P. K. Hoenich. *Sun Painting,* 1980s. Sun projection picture - generated by employing a reflective projector and color filters. Digital image Copyright exists. פ.ק.הניך

Hoenich: “My Solar Art, using sun robots is one of many possible uses of sunlight in art. It is a means to unite two worlds - high-tech art, painting and sculpture. I started this research years ago in the faculty of architecture of the Technion, the Israel Institute of Technology.”

210. Yitzhak Ben-Arieh. *Multiple Portrait*, 1980s. Silver print, 20.3 x 16.8 cms. Copyright still to get. Problem.

211. Aliza Auerbach. *First Steps*, *Operation Solomon*, 1999. Silver print, 30.5 x 40. 3 cms. Copyright exists.

212. Alex Levac. *Tel Aviv*, 1988. Silver print, 39.2 x29.2 cms. Copyright exists.

213. Yosaif Cohain*. Alon Shvut from the East,* *near the Gush Etzion junction,* 1981. Selenium toned silver print, 42.6 x 33 cms. Copyright exists.

214. Micha Kirschner. ”*The Truth I Did Speak;*” self-portrait, 2007. Fine art quality 100% cotton, acid free, 30 x 30 cms. Copyright exists.

215. Micha Kirschner. *Yeshayahu Leibovich, Philosopher,* 1992. Fine art quality 100% cotton, acid free, 30 x 34.5 cms. Copyright exists.

216. Pesi Girsch. *Exposed at Death,* 2006. Ink jet print, 1metre x 70 cms. Copyright exists.

Pesi. I first saw this image displayed in large format at an exhibition in Tel Hai at the sorely missed Museum of Israeli Photography. Its impact was visceral. Before even beginning to think or analyse, I felt something obsessive, perhaps even reflective, of both the photographer and the soul of the room, and for the feeling it conveys of a love of books. Pesi told me that this was … “the apartment of a Polish woman… a Holocaust survivor and later an underground fighter. She had studied throughout her life, always appearing well turned out, with tailored blue suits and her long blond hair in the “beehive” style from the sixties. She visited other people although nobody ever visited her in her own home. After her death, her son asked my mother to clear everything out and sell the apartment. He did not want to take any of her personal artifacts; through a third party we convinced him to take the personal photographs and other valuables.”

217. Joel Kantor. *Kibbutz Kfar Menachem*, 1984. Digital print on archival paper, 18.5 x 30 cms. Copyright exists.

217. Simcha Shirman. *Self-portrait as soldier,* 1987. Digital print, 40.5 x 50.8 cms. See p. 345. Copyright exists

218. Hannah Shaviv. *Manshiyya,* Tel Aviv, 1984. Kentmere art document paper, with the addition of sepia-toning, water colours and pencils, 37.4 x 15.5 cms. Copyright exists

219. Gerard Allon. *Postcard*. Gelatin silver print, 30 cm X 40 cm; image 9.7 cm X 15 cms. Copyright exists

219. Gerard Allon. *Postcards*. Part of the series hanging in Gerard’s home. Digital print.

220. Neil Folberg. *Gush Halav*, 1997. Toned silver gelatin print, 20.5 x 27.0 cms. Copyright exists.

I have long wanted this image on my walls. The site reveals a magical encounter between nature and the remains of a synagogue at Gush Halav in the Galilee. If I ever renewed my marriage vows, it would be in this ruined synagogue.

221. Ronit Shany. *Embroidery threads and pen knives,* from *23 Moriah Boulevard,* 2009. Colour prints, 24 x 18 cms each. Copyright exists

222. Boaz Tal. *Zehava with Fog - Portugal*, 2005. Digital print, archival paper, 24 x 30 cms. Courtesy of the artist's Estate. Copyright exists

223. Shuka Glotman. *at second glance; journey –* *israel 1984.* Exhibition announcement*;* 5.4.13 -7.5.13 Copyright exists

223. Michal Heiman. *Photographer unknown – from the series Public/Private 1996 – 2000*;based on Jewish citizens crowding the emigration office, Tripoli, Libya, 1949.Hand-engraved on silver print, 49.7 x 29.9 cms. Copyright exists

224. Morel Derfler. *Scream*, 1988 – 1991. Manipulated silver print, 8.8 x 8.9 cms. Copyright exists

From a powerful series of heads in which the image, either black and white or colour is manipulated. Derfler was killed in a terrorist attack in 2001. His students continue to mark their loss by creating exhibitions in his memory.

225. Ilan Wolff. *Water Source*, *Gaza*, 1984. Silver print, baryta paper, sepia toned, 59.5 x 49.5 cms.Copyright exists

226. Shai Zakai. *Dejeuner a l’herbe, Homage to Manet*, 1988. Ink jet, 45 x 59 cms. Copyright exists

227. Didier Ben Loulou*. From the Jaffa series*, 1985. Fresson print, 21.4 x 20.8 cms. Copyright exists

227. Shimon Lev. Detail from *Between Stubborn and Rebellious, 1999.* All these portraits are part of the artist’s family murdered during the Holocaust. Digital print made from an image of the installation, 24 x 18 cms. Copyright exists

בין סורר ומורה, שרשרת הדורות, 1999, טכניקה מעורבת והדפסות כסף

228. Lee Yanor. *Hanging Man*, 1994. Emulsion on canvas, 148 x76 cms. Hand-coated emulsion on canvas. Copyright exists

229. Guy Raz. *Wadi Sider* (details), 1995. Digital prints, archival paper, 24 x 30 cms. Copyright exists

**גיא רז, ואדי סידר (פרט), 1995**

230. Samira Wehbe. *My mother in the fields collecting za’atar (hyssop*), 2000. Silver print, 15 x 22.2 cms. Copyright exists.

231. Naomi Zur. *Venus of Haifa,* 2000. Silver print, 18 x 24 cms. Copyright exists

232. Adi Nes. *Untitled*, (Last Supper) 1999. Type C print, 17.6 x 13.1 cms. Courtesy Jack Shainman Gallery, NY and the artist. Copyright exists

I chose this image for the exhibition “One Hundred Years of Photography” in the year 2000. Since then it has been shown numerous times and written about extensively. Yigal Zalmona explains that … “they (the soldiers) are emissaries of a power and an idea greater than themselves. They are victims of a complex political and national reality over which they have no control.” (*A Century of Israeli Art,* Yigal Zalmona, The Israel Museum, 2013, p. 430.)

233. Jana Boulus. *Self-portrait*, *מש אדרי אקון / Mesh 2adre Akun*, 2010. Digital print, 30 x 24 cms. Copyright exists (Please use the whole title as above both in the English and Hebrew editions.)

234. **Commentary**

234. Unknown photographer. Stiff upper lip, keeping up tradition, this cup of tea in the middle of nowhere has to be British. Silver print, page size 29.7 x 17.4 cms; image size 10.5. x 6.4 cms. No copyright needed.

Snapshots have always had an irresistible charm for me. This particular image comes from an album which belonged to an unnamed British soldier during the Mandate. The image fits the words of Noel Coward’s … “*Mad dogs and Englishmen, Go out in the midday sun, The Japanese don't care to.  
The Chinese wouldn't dare to, Hindoos and Argentines sleep firmly from twelve to one....”* (Internet.)

234. Unknown photographer. This person appears in several unrelated circumstances in the collection and I also found him in Ilan Roth’s collection. I believe he is the same person who appears in the “*Yablit*” photograph which appears on p. 276, sixth from the left, holding the hoe.

235. Werner Braun. Celebration of *Shavuot* (the Festival of First Fruits) at the buildings of the Jewish Agency, (Kranot) in Jerusalem, c. 1960s. Silver print, 17.8 X 20.4 cms. Copyright received.

235. Unknown photographer. *Jewish Orthodox community digging trenches*. Place unknown. Silver print, 18 X 11.9 cms. Perhaps 1967. (Copyright unknown.)

236. David Serry. David Serry, Fiances Esther Nadav and Yaacov Ziniuk (centre) with Esther’s mother Rumia, and Yaacov’s sister Malka. Copyright exists

236. De Sherell. *Young Arab couple in traditional dress,* 1930s-40s. Silver print, 6 X 8.5 cms. No copyright Could not trace him.

236. De Sherell. *Street vendor with scales*, 1930s-40s. Silver print, 6 X 8.5 cms. No copyright Could not trace him.

237.David Serry. *Gymnastic exercises at the Maccabi club, Tel Aviv.* 2.7.1933*.* Copyright received.

237. De Sherell. *Druse farmer ploughing with oxen*, 1930s-1940s. Silver print, 8.5 X 6 cms. Could not trace him.

238. Michael Gottesman. *Girls farm Nachlath Jehuda*, (*die Ma (umlaut)dchen –Kolonie)*. Facing page 47. From typewritten diary, 1924.

238. American Colony. *Bedouin warriors,* c. 1910. On the other side of the matt are two further images - one of a group of people getting ready to set out with their hounds on a hunt; and a view of what is probably a Court of Justice. In the absence of written evidence, I am placing these images as being in England. Albumen print, 27.6 X 21.3 cms. No copyright needed.

239. *Carrying the Sacred Fire in a Holy Lantern*, published in *With the Russians to Jerusalem* by Steven Graham. (p.290. *With the Russians*…)

“The pilgrims try to keep the fire alight till they get back to their villages in Russia. Then they light candles with it before the ikons in their houses and in the churches.” (p.290).

239. Unknown photographer. *Mrs. Kent at Palmyra*, 1872. Albumen print, 9.6 x 11.9 cms.

This is the only image in the book *From Gath to the* *Cedars* by Mrs. S. H. Kent (Kent, 1874). No copyright needed.

240. Leo Silver. *An event on Rehov Bialik, Tel Aviv*, c. 1927. Occasion unknown. A predominance of white clothing. Silver print, 8.1 x 13 cms. No copyright needed.

241. Unknown photographer. *Bedouin soldiers on camel back*, Independence Day celebrations, 1951. Snapshot, silver print, 8.8 X 13.8 cms. Photographer unknown.

241. Gideon Sella. *Arab woman near her home at caves in the south Hebron hills*. 17.8 x 10cms., paper size 29.7 x 25.4 cms. Hahnemuehle rag. Copyright received.

**First Decade**

1900s

p. 242. Unknown photographer. *Nuns, camels and mud ovens*, Haifa, 1908. Copy print 15 x 10 cms. Courtesy Italian Carmelite School. Copyright received.

p. 242. Avraham Soskin. *Achuzat Bait lottery of housing plots*, 1909. Silver print, 18 x13 cms. No copyright needed

p. 242. Unknown photographer. *Completion of building the Haifa Railway Station, 1906*. From left to right: Mr. Andreas Majdelani (Abu Naif), Mr. Hana Shalach, Mr. Abraham Shalach next to his brother, the child Schadeh Shalach. Copy print. Courtesy the Shalach family, Haifa. Copyright received.

p. 243. Great grandmother, grandmother and family of Jeanette Matar, Haifa, c. 1907. Courtesy Jeannette Matar. Copy print. Copyright received

p. 243. American Colony. Camels for transporting necessary equipment of travel group 1910. Albumen print, 25.3 x 17 cms. No copyright needed

p. 243. Stereoscope by unknown photographer. *Russian pilgrims on their pilgrimage towards Jerusalem*, before 1914. Albumen prints, 17.4 x 8.7 cms. No copyright needed.

p. 243. Dawid Sabunji. Portrait of child. 6 x 9.8 cms. Albumen print. No copyright needed

**2nd Decade commentary**

p. 244.

American Colony. *The Surrender of Jerusalem to the British; Lt. Col Bailie, Brigadier General Watson and the Mayor at the Jaffa Gate, Jerusalem*. December 9, 1917. Gelatin silver print, 16.3 x 11.1 cms. No copyright needed.

Unacknowledged photographer. Perhaps Chalil Raad. *Turkish officials and railway engineers with the first Turkish military train, Beersheva*, 1915. New silver print., 16.2 x 11.3 cms. No copyright needed

Unacknowledged photographer. *Sewing class with Mother Superior Leontina*, Haifa, 1912. Courtesy Italian Carmelite School. Copy print. Copyright received.

p. 245.

Unacknowledged photographer. “*Eternal Shmita*:” Silver print, 12.5 x 7.5 cms. No copyright needed.

I date this studio photograph to c. 1913-14, when debates and discussions concerning the Sabbath year (*shmita*; [Hebrew](https://en.wikipedia.org/wiki/Hebrew_language):  *שמיט*) took place. The sabbatical year is the seventh year of the seven-year agricultural cycle mandated in the Bible during which the land is left to lie fallow and all agricultural activity, including ploughing, planting, pruning and harvesting, is forbidden.

Rabbi Abraham Isaac Kook was accepted by the secular *Yishuv* as he had managed to secure its sympathy when he supported the “Approval of Sale” during the *shmita* by giving a theological seal of approval to its Zionist activities.He also cultivated his connection with the secular *Yishuv* during his famous journey through the settlements in the Galilee and Samaria (1913). (fn. M. Eliav, “The Journal of the Rabbis to the Settlements in the Galilee in 1914 (fn. An Attempt at Communication and its Moral), in E. Etkes and Y. Salomon, eds, *Chapters in the History of Jewish Society during the Modern Period Dedicated to Prof. Jacob Katz) (*Jerusalem, 1980), pp. 379-91 (Heb.) (need footnote because so long.)

Tzadok Bassan. *The Houminer family, Jerusalem*, c. 1912. Courtesy the Houminer family, Haifa. Copy print. Copyright received.

Unknown British photographer. Moslem mother and her son in Jerusalem, c. 1918-1920. SPC. Gelatin silver print, 7.5 x 12.5 cms. Copyright unknown.

*Downed German plane*, *World War I,* 1914-18. From the album of a British soldier who served both in Egypt and Palestine. The album includes photographs of his private life; playing tennis for example. Silver print, 18 X 11.9 cms. Copyright unknown

**p. 246.Third Decade**

Unknown photographer. “*My father, extreme right, and his workers, during construction of the Haifa port*,” early 1930s. Copy print. (Courtesy Jeanette Matar, Haifa.) Copyright received.

Unknown photographer*. Beached ship, the Byron*, 1927. Silver print, 13.6 x 8.8 cms. Copyright unknown

The curious onlookers reflect the diversity of the population, 1922. SPC. Unknown.

Unknown photographer. Arab porters waiting for work, Jaffa, August, 1926. Silver print, 22.8 X 17.4 cms. p. 247.

Wide World Pictures. *Jews leaving Jerusalem*, 1929. Verso – “’First Authentic Pictures of the Palestine Riots. Jerusalem, Palestine. Photo shows Orthodox Jews leaving the Old City with their families to seek refuge elsewhere…" Silver print, 25 X 20 cms. Did not find contact for Wide World Pictures.

Remove Shenkman

Add Yosef Schweig. Students at the Slobodka Yeshiva, Hebron, 1925. Silver print, 13 x 18 cms. No copyright required.

Add. Yosef Schweig. Child dressed as an orange tree for Purim, 1928. No copyright required.

**p. 248. Fourth Decade** Commentary Captions

Unknown photographer. Jewish hikers with tour guide outside Abu Hurayra Maqam Bashshit, five kilometres north of Hebron (al-Khalil). Silver print, 11 X 8.5 cms. Copyright unknown

Unknown photographer End of school year performance, 1935-36. Italian Carmelite School. Permisssion received.

p. 249.

Tel Aviv Purim Parade, 1933. The transport cooperative HaMaávir bus. Copyright Ilan Roth, Herzliya.

Unknown photographer. *Arab leader Fawzi al-Qawuqji, an Arab military commander, who was particularly well known for his fighting against the Yishuv during the 1937-1939 riots and the* [*War of Independence.*](https://www.translatoruser-int.com/translate?&from=he&to=en&csId=3a2d32cc-ca29-49cc-ad65-d7410c520969&usId=25b7ab10-38d3-4b11-92a1-0b4ffffbc8ac&dl=en&ref=SERP_ct&ac=true&dt=2021%2f4%2f22%2014%3a7&h=pMhls1fO1RMG1XfR3Znb7BWfU284bH7d&a=https%3a%2f%2fhe.wikipedia.org%2fwiki%2f%25D7%259E%25D7%259C%25D7%2597%25D7%259E%25D7%25AA_%25D7%2594%25D7%25A2%25D7%25A6%25D7%259E%25D7%2590%25D7%2595%25D7%25AA) Silver print , 9 X 6.5 cms. Copyright unknown.

Y. Cohen. Laying drainage pipes, Tel Aviv, 1934. Silver print, 16 X 12 cms. (Could not find trace of photographer.)

**p. 250. Commentary, 5th Decade**

Photographer unknown. A reception at the Haifa Municipality to mark the Saint Day of the founder of the Maronite Community, Mar Maroum. From right to left: Mr. Avraham Jamasi, Mr. Emile Shakinian, Mr. Schadeh Shalach, Vice-Mayor and Acting Mayor of Haifa, Mr. Rashid Al-Houri, Assistant to the First Secretary of the City, and Mr. Namatalla Salame. 9.2.1947. Copy print. (Courtesy the Shalach Family, Haifa.) copyright approved

Photographer unknown. Tennis match between the Haifa Country Club and the YMCA, Jerusalem, which took place in Haifa, 1942. (Courtesy Shalach family, Haifa.) copyright approved

Photographer unknown. (perhaps Peter Merom.) *The Horowitz Wedding*. Silver print, 12 x 11.5 cms. Copyright received.

Unknown photographer. *Covering citrus trees,* c. 1940s. The reason for this practice is probably to protect the trees against frost.

Daoud Besiss, a Palestinian Druse soldier from Daliat al Carmel, was awarded the Africa Star medal for service in Africa during the Second World War. In 2010 the Israeli Army recognized his services, and presented him with the awards of *Fighting Against the Nazis* and *Volunteering*. He fought in Libya, was captured by the Germans in Greece, smuggled food to the Jewish prisioners, and was finally released at the end of the war.

p. 251.

Rolf Kneller. *Slik* (hidden arms cache), 1940s. Silver print, 23.3 x17.1 cms. copyright pending,

Photographer unknown. British soldiers at road block, 1940s. Silver print, 13.8 X 8.6 cms. Unknown copyright.

Unknown photographer. Group of British soldiers in front of Dome of the Rock, 1930s – 40s. Silver print, 10 x 8 cms. Copyright unknown

**Captions Commentary, 6th Decade**

p. 252. Unknown photographer. *Refresher course for Income Tax workers*, both Jews and Arabs,1955. Copy print. (Courtesy Said Boulus, Cfar Yasif.) Copyright pending.

Unknown photographer. Haifa, *Independence Day Celebrations*, 1956. Deputy-Mayor Schadeh Shalach is in attendance. Copy print. (Courtesy Shalach family, Haifa.) Copyright received.

Photographer unknown. *Children with their pet in the ma’abara* (transit camp). Place not listed; the Negev, 1950s. Silver print, 18 x24 cms. Copyright unknown.

Unknown photographer. *Italian consul, Mr. Zanefretti and his family, visit the Italian Carmelite School*, Haifa, 28.5.1956. Copy print. (Courtesy Italian Carmelite School.) Copyright received.

p. 253.

Kurt Trieste. *Artur Rubinstein at a concert in Palestine*, 1940s. Silver print, 24.8 x 19.3 cms. (Copyright Ilan Roth, Herzliya.) Copyright received.

p.253. Unknown photographer. *Young immigrant from Casablanca*, 1950s. Silver print, 17.5 X 12 cms. Copyright unknown

p. 253. Yosef Schweig. *Waiting for food at the Monastery of Santa Catarina*. Silver print, 24 x 18 cms.

Reportage made in the Sinai after the 1956 Sinai Campaign. I was intrigued by the two-tone shoes and wondered about the nationality of the person who gave him the *spectator* shoes, which are also known as *co-respondent* shoes (a style of low-heeled, brogue constructed from two contrasting colours, typically having the toe and heel cap and sometimes the lace panels in a darker colour than the main body of the shoe. This style of shoe dates from the nineteenth century but reached the height of popularity during the 1920s and 1930s.) (Wikipedia.) No copyright needed

p. 253. Unknown photographer. *Baptism in Haifa*, 1950s. Copy print. (Courtesy Shalach family, Haifa.) Copyright received.

**1960s**

p. 254. Sami Goren. *Visitors from Jenin at Afula Agricultural Fair*, 1969. Copy print. Courtesy the Goren family, Kibbutz Bet haEmek. Copyright received.

Dr. Khalim Mahouli. *Balata refugee camp*, 1968. Copy print. Courtesy Family of the late Dr. Khalim Mahouli, Cfar Yasif. Copyright received.

Sami Goren. *Shavuot celebrations at Kibbutz Beit haEmek*, 1960s. Copy print. Courtesy the Goren family. Copyright received.

Photo Shwartz. *Boys laying tefillin.* Place unknown,1960-70.Silver print, 17.7 x 12 cms. Courtesy Ohad Avny.

p. 255. The Zreik Family. *Celebration of Palm Sunday in Nazareth*, 1966. Copy print. Courtesy the Zreik family, Haifa. Copyright received

Unknown photographer. *Traditional sword dance at the wedding of Said and Maha Boulus*, Cfar Yasif, 1964. Copy print. Courtesy Maha Boulus. Copyright needed.

Majd el-Krum Musical Band led by Salim Salameh, 1963. Wedding of Ruslan Sobh. Copyright Salam Mounir Diab. Copyright received

Women work in tomato fields near Tamra, Lower Galilee, November 1966. Copyright Moshe Pridan, GPO. Copyright not needed.

**Eight Decade. 1970s.**

p. 256. Roy Brody. *Laying out a meal on the half-track, Yom Kippur War,* 1973*.* Digital print from a negative. Copyright received

p. 256. Unknown photographer. *Street-naming ceremony for Mayor Schadeh Shalach,* Haifa, 30.10.1977. Copy print. Courtesy the Shalach family, Haifa. Copyright received.

p. 256. Unknown photographer. *Violet Khoury, Head of the Local Council, Cfar Yasif*, 1971. Copy print. (Courtesy Said Boulos, Cfar Yasif.) Copyright pending

p. 256. The Boulus family. *Said with the children and the Christmas tree*, Cfar Yasif, 1971. (Courtesy Said Boulos, Cfar Yasif.) Copyright pending.

p. 257. Unknown photographer. My sister Audrey in Sinai with her family, 1970s. Scanned from a slide. Courtesy Audrey Gil. Copyright received

p. 257. Roy Brody. *Purim celebrations, Ein Karem, Agricultural School*, 1974. Digital print from a negative. Copyright received

p. 257. Audrey Gil. *Onlookers at a Black Panthers demonstration*, Jerusalem, Menora Square, corner Bezalel St. 1971. Digital print. (In Hebrew, perhaps add הם יושבים על הברזלים") Copyright received

**9th Decade**

p. 258. Audrey Gil. *Admiring the new Lamborghini,* 1980s. Copy print. Courtesy Audrey Gil. Copyright received

p. 258. Vivienne Silver-Brody. *My visit to Idna, near Hebron*, 1985-86. Digital print. Copyright received

p. 259. The Zreik Family. *A nursery school in Nazareth with their Christmas Nativity crib,* 1989.

Mary is played by the little daughter of the Zreik family (dressed in white) and the infant Jesus is in his crib. Copyright received.

Unknown photographer. *Mimi Zreik with her father on her wedding day,* 1985. Copy print. Copyright the Zreik family. Copyright received

Unknown photographer. *Roy Brody and his tourists trying out the Dead Sea mud,* 1980s. Digital print. Copyright received

Roy Brody. *Christian group at the Yardenit baptism site on the Jordan River, near Tiberias*, 1980s. Scanned from a slide. Courtesy Roy Brody. Copyright received

**Tenth Decade,** 1990s

p. 260. Vivienne Silver-Brody. *My mother at her lawn bowls club in Ramat Gan*, 1994. Printed from a scanned negative. No copyright needed

p. 260. Vivienne Silver-Brody. *Ethiopian immigrants learning Hebrew at an ulpan*, 1991. Printed from a scanned negative. No copyright needed.

p. 260. Vivienne Silver-Brody. *Ethiopian immigrant with her hand-woven basket at an absorption centre in Jerusalem*, 1991. Printed from a scanned negative. V- 416, V-417 No copyright needed.

p. 260. The Zreik family. *Christmas tree in Nazareth,* 1991*.* Copyright received.

p. 261. Ben Gad family, Haifa. *Using a gas mask during the Gulf War in 1991*. (Copyright received.)

p. 261. Ben Gad family, Haifa. *Lighting Hannukah candles*, 1990s. (Copyright received.)

p. 261. The Zreik family, Haifa. *Baptism held at the Orthodox Church of St. Elias, Haifa. The priest dips the child in water and his godfather holds him after baptism*, 1998. Copy print. Copyright received.

p. 261. Vivienne Silver-Brody. *Ein Hod childrens’ event - decorating a village wall,* 1990s. Digital print. No copyright needed

**Guest Texts**

266-267. Frank Mason Good. *The Village of Cana*, 1875. Albumen print, 23 X 16.7 cms. No copyright needed.

268-269.Frank Mason Good. *Capitals*, 1875. Albumen print, paper 20.6 X 16.2 cms; each image 7.8 X 11.4 cms. No copyright needed.

270-271. Tsadok Bassan. Photo title: “*No. 7. Ebene mit dem Wadi es Samt vom Wad Hischach aus gesehen" (The Plain with Wadi es Samt as seen from Wadi Hischach),* c. 1900. Albumen print, 16.5 x 11.8 cms. No copyright needed.

n.b. I am indebted to Shai Lavy who took upon himself primary research in order to write about this image. The expedition revealed that Wadi a-Samet is part of the Elah River that runs through the center of the Elah Valley in the Judean lowlands.

272-273. Leo Kann. *Strassenbild in Haifa,* (Street scene in Haifa), 1912. Photogravure, image 8.3 x 11.7 cms;  
paper size, 20 x 17 cms. No copyright.

274-275. Leo Kann. *Die Kolonie Kinereth am Tiberiassee*, (The Settlement of Kinneret on the Lake of Galilee), 1912. Photogravure, image 39.7 x 28.5 cms; paper size, 58 x 48 cms. No copyright.

276-277. Unknown photographer. *Inquisition*, 1920s and 1952. Silver prints, 8.6 x 13.9 cms. (2) . No copyright needed.

278-279. Yosef Schweig. *Workers - Lunch Break at Swamp Drainage Site*, 1920s. Silver print, 23.8 x 17.8 cms. No copyright needed.

280-281. Sonia Kolodny. *Workers Clearing Couch Grass (Yablit*), 1927. Silver print, 17 x 12 cms. Check. Museum EI.

282-283. Frank Scholten. *Annual celebration after the harvest, held by Palestinian Templers from Jerusalem, Jaffa, Sarona, and Wilhelma. Plate 228, La Palestine Illustree, Jaffa.* Vol. I. p. 110. Email permission received.

283. Frank Scholten. *Moslem Children strolling on a donkey during religious holidays; it is the custom of Christians, Moslems, and local Jews. Plate 192, La Palestine Illustree, Jaffa.* Vol. I. p. 92. Email permission received

283. Frank Scholten. *The Day of Atonement*. *On leaving the synagogue, the words exchanged are: ‘’This year in servitude, Next year in Jerusalem.’’ Plate 399, La Palestine Illustree, Jaffa.* Vol. I. p. 182. Email permission received

283. Frank Scholten. *A young Greek-Orthodox woman, Palm Sunday.* Plate 103, *La Palestine Illustree, Jaffa.* Vol. I. p. 55. Email permission received

285. Yosef Schweig. *First Deep Ploughing, Jezreel Valley*, 1928. Silver print, 26.4 x 19.7 cms. No copyright needed.

287. Unknown photographer. *Group Visit to Excavations at Jericho*, 21.3.1930. Silver print, 13.8 x 8.7 cms. No copyright.

289. Zoltan Kluger. *Jaffa Port Commerce*, 1934. Silver print, 11.8 x 16.1 cms. Check

291. Yosef Schweig. *Jordan Valley, Orchards,* 1934. Silver print, 26.5 x 19.7 cms. No copyright needed.

293. Itzhak Kalter. *Soskin’s Home*, 1935. Silver print, 24.8 x 17.8 cms. No copyright.

293. Itzhak Kalter. *Katz House*, 1935. Silver print, 16 x 11 cms. No copyright.

295. Tim Gidal*. Lag ba'Omer, Tomb of Rabbi Shimon Bar Yochai, Meron*, 1935. Silver print, 23.7 x 25.8 cms. Copyright received and paid. Israel Museum

297. Zoltan Kluger. *Riots in Jaffa*, 1936. Silver print, 22.9 x 16 cms. Copyright Government Press Office. Check

299. Tim Gidal. *Yesod haMa'alah*, Galilee, 1936. Silver print, 18.8 x 17.8 cms. Paid Israel Museum

301. Photographer unknown. *Mosquito Nets over beds at Aride* (now Sde Eliahu), 1940s. Silver print, 21.4 x 14.5 cms. Copyright Unknown.

303. Alfons Himmelreich. *Untitled,* Gertrud Kraus, August, 1941. Silver print, 23.9 x 30 cms. Copyright pending

305. Associated Press. *Arabs Evacuate Port of Haifa,* April 23rd, 1948. Silver print, 19.2 x 14 cms. Copyright received and paid.

307. Boris Carmi. *Givati Cavalry Division during the War of Independence*, near Gadera, 1948. Silver print, 30.2 x 23.7 cms. Copyright pending Meitar

307. Boris Carmi. *Palestinian refugees in Six-Day War,* 1967*.* Silver print, 30.4 x 40.4 cms. Copyright pending Meitar

309. Boris Carmi. *Palmach Briefing in the Ben-Shemen forest*, 1948. Silver print, 30.4 x 40.5 cms. Copyright pending Meitar

311. Efrem Ilani. *Last Price*. Remnants of War, Commercial Centre Jerusalem, perhaps 1949. Silver print, 12 x 18.8 cms. Copyright Viterbi Collection

313. Efrem Ilani. *Ma'abarah Luzim* (near Sattaf), 1950s. Silver print, 16.2 x 17.3 cms. Copyright Viterbi Collection

314. Ettell and Dan Bibro. *Snapshots of Horshim, new kibbutz*, early 1950s. Silver prints two sizes; 5 x 5.5 cms. and 11.5 x 7.6 cms. Copyright received

317. Yosef Schweig. *Tel Hatzor*, 1950s. Silver print, 23.8 x 17.8 cms. No copyright needed.

320. Anni Landes. *Gottex Swimsuits*, 1950’s. Silver print, 20.3 x 25.3 cms. No Copyright

321. David Rubinger. *Farod*, 1964. Silver print, 49.6 x 38.5 cms. Copyright pending

“A later stage of immigrant absorption. In the early days of the 50s immigrants were just dumped on hillsides where they were given tents or, in some luckier cases, asbestos huts. Ten years later the government could already allow itself to enter a new stage: “From ship to settlement” it was called. Houses were built prior to the arrival of the newcomers. Disembarking from the ships they were led to buildings waiting for them. This village, at the time called “Farod”, grew into what is now known as the foremost health food spa, “Amirim”. In recent photographs some of these little white houses are still visible – serving as storage rooms.” (David Rubinger).

323. Efrem Ilani. *Bedouin Welcoming Procession,* 1954. Silver print, 40.5 x 50.8 cms. Copyright Viterbi Collection

325. Efrem Ilani. *Doctor Asa with Mobile Clinic visits Bedouin Encampment*, early 1950s. Silver print, 24.4 x 18.3 cms. Copyright Viterbi Collection

327. Dvora Kagan. *Portrait of Sonia Narinsky*, 1958. Silver print, 33 x 29.8 cms. Copyright received

329. Boris Carmi. *Ben Gurion receiving a blessing during an Election Campaign.* Unknown location. Prob. 1950s. Silver print, 40 x 29.8 cms. (published in *To Live With The Dream*, Tel Aviv Museum of Art, Dvir Publishers, Tel Aviv, 1989.) Copyright pending

330. Avraham Eilat. *Composition*, 1982. Silver print, 19.1 x 15.6 cms. Copyright received

331. David Harris. *Military Training, New Immigrants*, Moshav Charuvit, 1955. Silver print, 29.4 x 24 cms. Copyright received

333. Reuven Milon. *Rina,* 1960s. Silver print, 20.3 x 25.3 cms. Copyright received

335. Marli Shamir. Mount Zion, 1960. Silver print, 18 x 24 cms. Copyright pending.

337. Marli Shamir. *Nahal Nativ,* 1962. Silver print, 30.3 x 20 cms. Copyright pending

337. Neil Folberg. *Nahal Nativ,* 1997. Archival pigment print, 20 x 24 in. Copyright received

339. David Harris. *Hebrew University* *Library*, 1961. Silver print, 40 x 29.1 cms. Copyright received

341. Micha Bar-Am. *Mr. Rubin, Metulla*, 1966. Silver print, 30.5 x 40.5 cms. Copyright received

343. Micha Bar-Am. *Palestinian Informers, West Bank, 1967*. Silver print, 30.5 x 20.1 cms. Copyright received

The Hebrew sticker on the windshield is a security warning to soldiers, like the World War II slogan “Loose lips sink ships.” Literally: “The price of chatter is blood.”

344. Boris Carmi. *HaGashashim haChiver* (the Pale Scouts), on the Yarkon River, Tel Aviv, 1960s. Silver print, 23.8 x 30.6 cms. Copyright pending

347. David Maestro. From the *“Triptych Series,”*1968. Silver print, 38 x 11 cms. Copyright received

It appears in the catalogue *The Birth of Now: Sixty Years of Art in Israel - The Second Decade: 1958-1968.*  Ashdod Art Museum – Monart Center, 2008. Editors: Yona Fischer and Tamar Manor-Friedman. David’s silver prints are exquisite; this particular print is made up of three negatives each exposed separately on the same piece of paper.

348. Amiram Erev. *Market in Nazareth*, 1960s. Composite print, 92.5 x 29.2 cms. Copyright pending.

349. Simcha Shirman. *Self-portrait as soldier,* 1987. Digital print, 40.5 x 50.8 cms. See p. 345. Copyright exists

351. Roy Brody. *Shavuot, Festival of First Fruits, Kibbutz Beit haEmek*, late 1960s. Silver print, 20.5 x 14 cms. Copyright received

353. Amiram Erev. *Road, Sinai*, 1970. Silver print, 23.7 X 17.9 cms. Copyright pending

355. Amiram Erev. *Haifa Traffic*, 1970s. Silver print, 35 X 18 cms. Copyright pending.

357. Yigal Chavilio. *Soldiers in the Rain*, Winter 1972-73. Silver print, 50.5 x 40.7 cms. Copyright received

359. Dalia Amotz. *Bedouin Women, Sinai,* photographed September 1979; print probably from 1980. Silver print, 60.5 x 36 cms. Copyright received

361. Micha Bar-Am. *Beehives,* Mount Tabor, Lower Galilee, 1981. Silver print, 40.5 x 30.4 cms. Copyright received

362. Yosaif Cohain. *Herodian from Tekoa*, 1981. Selenium toned silver print, 40 x 30 cms. Copyright received

365. Gérard Allon. *Twelve Tribes* from the series *Genesis, a Visual Exegesis Essay,* 1982-1984. Staged photography. Digital print on archival paper. Size: 24” X 36“. Copyright received

367. Gérard Allon. *Shabat*from the series *Genesis, a Visual Exegesis Essay,*1982-1984. Staged photography. Digital print on archival paper. Size: 24” X 36“. Copyright received

369. Shuka Glotman. *Sabra Mask*, 1980s, silver print, 52 x 35.1 cms. Copyright received הוצאת קמרה אובסקורה, 1988. הדפס כסף. מתוך **אלבום ישראלי,**

371. France leBe Nadav. *Purim at Sheinkin*, Tel-Aviv 1984. Archival pigment digital print from an analog negative, 35.2 x 23.7 cms. (need French accent on name, Copyright received

*פורים בשינקין*, תל אביב, 1984 פיגמנט ארכיוני מנגטיב אנלוגי         הזקרת דיו פיגמנט ארכיוני מנגטיב אנלוגי בשינקין, תל אביב, 1984      פורים

373. Naomi Zur. *The Feminist -* *Picking Garlic,* Jatt, 1985. Silver print, 40.3 x 26.6 cms. (Jatt, Arab village in the area of the triangle.) Copyright received

375. Ronit Shani. *This is Where I Grew Up*, 1986. Mixed media, 14.6 x 10 cms. Copyright received

376. Oded Yedaya. “*Eliyahu, the Mortar Man,*” 1986-90. Silver print, 35.4 x 27.6 cms. Copyright received

379. Uzi Keren. *March of the Red Berets*.  *Endurance?? March,* 29.4.1987. Silver print, 32.5 x 24.5 cms. Copyright received.

Paratroopers on a march to Ammunition Hill, Jerusalem, before receiving their red berets - one of the rituals of young soldiers ending their training period.

. צנחנים במסע לגבעת התחמושת לפני קבלת כומתה אדומה

381. Joel Kantor. *The Trees Still Bloom,* Safed, 1987. Silver print, 23 x 15.1 cms. Copyright received

383. Shai Zakai. *Purim* – Staged photograph produced for the magazine *Monitin*, 1988, for the March edition, before Purim. Ink jet print, 45.3 x 59 cms. Copyright received.

385. Gaby Salzberger. *Rusting pioneers,* 1990. Etched steel, 36 x 45.4 cms. Copyright received.

**Add. Before p. 305 Alfons Himmelreich, *Untitled,* 1940s. Silver print, 23.9 x 30 cms. Copyright pending.**