

SPANISH STEREOSCOPIC COMMERCIAL PHOTOGRAPHY IN THE 20TH CENTURY: “EL TURISMO PRÁCTICO” AND “RELLEV”

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Abstract

Throughout the twentieth century, the two major projects carried out in Spain to commercialize stereoscopic photography were those of the Barcelona publishing house Alberto Martín and the photographer José Codina Torrás, both projects with an obvious tourist orientation.

During the decade of 1910, the publishing house Alberto Martín launches a collection of stereoscopic views of Spanish cities and monuments entitled “El Turismo Práctico”. The views were presented in standard size card mounts, grouped by cities, usually presented in envelopes with fifteen prints.

On the other hand, José Codina Torrás starts to make stereoscopic series in 1929 on the occasion of the international fairs of Seville and Barcelona. He uses the Verascope format (45x110 mm.): positive glass plates marketed in cardboard boxes and grouped by themes. Later he published his collection of Spanish views in card mounts (6x13 mm). Along with these, and under the brand “Rellev”, he launches between 1930 and 1936 a range of side products, including various types of stereoscopes and projectors.

Keywords: Stereoscopic photography, tourism photography, 20th century Photography in Spain, commercial photography, Alberto Martín-Editor, José Codina Torrás.

1. The editor Alberto Martín

Alberto Martín Vicente was born in Valbona, Teruel, around 1870. His wife, Dolores Zamora, was the daughter of the printer José Antonio Zamora¹, from whom he probably learned the profession. From at least 1896, we found him in Barcelona as an editor, going by his first name: “Centro Editorial de Alberto Martín”². He was then domiciled in the Ronda de San Antonio 64. From the beginning, he based his editorial strategy on the publication of very popular themes and profusely illustrated them. The first titles had numerous re-issues. Around 1900, he began with the publication of different maps of all of the Spanish provinces. In a publication of 1901³, we can see that he modified his commercial address to Muntaner 24 and that his denomination was now “Establecimiento Editorial de Alberto Martín”. With this name and address he published in 1904/1905 his “Atlas geográfico de España”, in two volumes, which collected all of the maps published up until then, an edition that, despite its size and cost, became very popular.

Most of the publications did not include the year of publication, perhaps to avoid control of its numerous editions but also because, in order to maintain the validity of the maps and photographs, it is better not to indicate the year (Hernández Latas, 2009: 516) so then it is sometimes very difficult to determine the exact moment of publication. Towards 1905, he moved to Consejo de Ciento 140 (which would be his domicile until the

1) http://www.bnc.cat/esl/Media/Files/reculls_facticis/fotografies/El-Turismo-practico

2) See, for example, in the book: “Cuba Española, reseña histórica de la insurrección cubana en 1895”, whose author was Emilio Reverter Delmas, with illustrations by Francisco Pons, published in 1896. The following year he edited, with the same publishing name, another book from the same author entitled: “Filipinas por España: narración episódica de la rebelión en el archipiélago filipino”, also with illustrations by Pons.

3) Atlas geográfico de España, Manuel Escudé Bartolí, Barcelona, 1901.

1960s) and by this time he began to use his usual name: "A. Martín, Editor." During the decade of 1910, he began the publication of the "Portfolios Fotográficos", which were notebooks with maps and photographs of the different Spanish towns grouped by counties and provinces. If the previous decade based its main editorial strategy on the maps, then in 1910, it turned to the publication of the editions profusely illustrated with photographs. Among these photographic editions, Alberto Martín decided to undertake a collection of stereoscopic views that we have analyzed in the next chapter.

The few pieces of his activity that were not directly related to his publications that we have found in the press tells us about a character committed to the profession. We found him to be part of the Board of Directors of "Centro de la Propiedad Intelectual" in 1907⁴, and in 1917 and 1918, he was also

a member of the "Instituto Catalán de las Artes del Libro". He collaborated concerning the donation of the prizes granted by the "Asociación Protectora de la Enseñanza Catalana" in 1916.⁵ In the year of his death, we found there to be certain discrepancies because while the "Biblioteca de Catalunya" affirmed that he died in 1917 (see note 1), in two press releases from "La Vanguardia", we have found news from the constitution of the board of directors of "Instituto Catalán de las Artes del Libro" in February 1917 and March 1918⁶, in which Alberto Martín appears as a member. It is not a review of the composition of the board of directors, which we could doubt about its update, but instead, news about the election of the board for the current year. It can be said that in March of 1918, Alberto Martín was still alive. In any case his widow, Dolores Zamora, continued the editorial work, followed by his daughter Dolores Martín Zamora and then his granddaughter, Blanca Bonet

Martín (as shown in the data from the Library of Cataluña), who finally closed it between 1965 and 1966. The funds went to two different institutions; one part went to the photographic section of the "Archivo Histórico de la Ciudad de Barcelona" and another went to the old "Museum Photo Archive", but today it has been reunited for the first time.⁷

The stereoscopic collection "El Turismo Práctico"

Alberto Martín's stereoscopic collection is undoubtedly the most popular among those made in Spain during the twentieth century, which does not prevent us from having questions about it, such as the exact moment of its release to the market and about the authors of the photographs. Regarding the first, in our first approach of the collection, we dated them between 1910 and 1920 (Fernández Rivero, 2004: 126, 232). Later, Hernández Latas (2009), when studying the productions of Zaragoza and by taking into account the publicity included on the back of the stereoscopic cards about other works of the same publisher, dated them between 1914 and 1922. For our part, we can add an interesting document that appeared in our collection: a "póliza de venta a plazos"(installment contract) made in the name of D. Pedro Fernández de Córdoba in the Sevilian town of Constantina. The document was signed on May 22nd, and although it was not filled in, the space was reserved for writing the year. We can see that the text already printed was part of the year: "191_", which leaves no doubt about the fact that the collection started in this decade and not in the next. The document offers other interesting information, such

4) In the general meeting held on the 6th of this year by the Center for Intellectual Property, its board of directors was constituted as follows: Chairman: Mr. Antonio J. Bastinos. Vice President: don Gustavo Gili. Secretary: don Eduardo Riera. Deputy Secretary: Mr. Alberto Martín. Treasurer: don Francisco Puig Alfonso. Vice Treasurer: Don Ramón Sopeña. Librarian: don Luis Eapasa (La Vanguardia, January 10, 1907)

5) "Last Monday, in the evening, under the chairmanship of Mr. F. Carreras y Candi, the jury of the competition opened by the Asociación Protectora de la Enseñanza Catalana, to reward a Geography of Catalonia, of elementary character, in order to decide to the appropriate verdict. The prize, consisting of 500 pesetas, generously donated for the case by the Catalan patrician doctor Don Antonio de P. Aleu, was awarded conditionally to work number 3, slogan «Catalunya». The author of said work must subject it to a review in accordance with the opinion formulated by the jury, which will be made public within a few days. The second prize, consisting of the six major volumes of the General Geography of Catalonia, donated by the publisher Mr. Alberto Martín, is awarded to work number 1, slogan 'Bon copde íalc'. (La Vanguardia, November 15, 1916) <http://hemeroteca.lavanguardia.com/preview/1916/11/15/pagina-4/33333775/pdf.html?search=%22Alberto%20Mart%C3%ADn%22>

6) "The Board of Directors of the Instituto Catalán de las Artes del Libro has been constituted for this year in the following manner: President, Mr. Juan Russell; Vice President, Mr. Augusto H. Hofer; treasurer, Mr. Rafael Torrás; accountant, Mr. Alfonso Roca Rabell; secretary, Mr. Francisco Mir; Deputy Secretary, Mr. Francisco Sintés; vowels: Mr. Alberto Martín, Mr. Miguel Picas, Mr. Cándido Ros and Mr. Mariano Solano; administrator-secretary: Mr. Rafael Coll y Remedios " (La Vanguardia, 22 febrero 1917) <http://hemeroteca.lavanguardia.com/preview/1916/11/15/pagina-4/33317879/pdf.html?search=%22Alberto%20Mart%C3%ADn%22>

"The Board of Directors of the Instituto Catalán de las Artes del Libro has been constituted for this year in the following manner: President, Mr. Gustavo Gili and Roig; Vice President, Mr. Ramón Miquel y Planas; Treasurer, Mr. José Basa and Augé; accountant, don Juan Bautista Batlle; secretary, Mr. Francisco Mir; Deputy Secretary, Mr. Cándido Ros; vowels: Mr. Alberto Martín, Mr. Mariano Solano, Mr. Miguel Picas and Mr. Rafael Cardona; secretary administrator, Mr. Rafael Coll y Remedios " (La Vanguardia, 14 marzo 1918) <http://hemeroteca.lavanguardia.com/preview/1915/08/22/pagina-5/33311494/pdf.html?search=%22Alberto%20Mart%C3%ADn%22>

7) http://ajuntament.barcelona.cat/arxiunicipal/arxiufotografic/sites/default/files/barcelona_fotografiada.pdf

as what was being sold there: "A copy of the work, THE PRACTICAL TOURISM, collection of Stereoscopic Views of Spain, composed of 210 views in _____, distributing fourteen monthly, contained in an elegant folder, for the price of seventy five pesetas". Upon their subscription, the buyer paid two monthly payments of ten pesetas and then thirteen more at a rate of 5 pesetas every month. Along with the contract, almost all of the receipts for the monthly payments were kept, without dates. On all of them, "A. Martí" as the publisher and signer of the receipt, had his handwritten signature in the form of a rubber stamp. All of these clues lead us to believe that we are not even at the end of the decade but rather in the middle or early part of, but in any case, we are still in the editor's lifetime.

The first collection that Martí launched in the market was already composed of 15 folders, numbered from 1 to 15, which contained 14 views. This first relation included the following cities (in the numerical order of the folders):

1. Palma de Mallorca [It also contains views of Deyá and Soller]	2. Barcelona	3. Barcelona - Montserrat
4. Madrid	5. Madrid - Palacio Real	6. Toledo
7. Tarragona	8. Gerona	9. Castellón de la Plana
10. Córdoba	11. Sevilla	12. Valencia
13. Málaga	14. Granada	15. Murcia

The other big question refers to the authorship of the photographs, namely the professionals who carried out the field

work in the different cities. The municipal archive of the city council of Barcelona gives us the following names (see note 8): Sala, Adolf Mas, Enric Castellá, Guixens, and Guixá, which we have identified as the following photographers; Enrique Castellá,⁸ Adolfo Mas Ginestá (1860-1936), Sala,⁹ I. Güixens from Vendrell, and J. Guixá from Manresa. Among these, only Mas appears as the author on the back of the cards of the first series, that of Palma de Mallorca, but we have not seen any other mention of photographers, and we do not know if those mentioned are the only ones that intervened or if there could have been more, as we suspect. We also do not know, to what territories each of them travelled to.

The model of this first series seems to have been inspired by the collections of the great American houses, such as Underwood or Keystone (Fernández Rivero, 2004; 93-94). Therefore, the cards are quite thick and curved from top to bottom, and also carry, like the Americans, an explanatory text on the back. In this case, the text is in Spanish, French and English. Another interesting piece of information provided by the cards on its back is the "clisé" number (so called by the editor). In the extremes and in vertical text that appears at both ends, there is advertising about the other publications of the editor, which differ in each of the card mounts of the same series. On the obverse, only the numbering and the title are present. From this series, which we will call "A", we have found specimens of different sizes that range between 170 and 177 mm. For the width, they range from 88 to 93 mm in height. Among many prints of this series, we also found another more modern version, this time on a flat card mount, on the back of which appeared (vertically at the ends) the following phrases: "Colección de Vistas Estereoscópicas de España" and "Monumentos Artísticos, Naturaleza, Costumbres", presenting the same backs as the previous one. We will call this series "B". It is also worth noting that we are not dealing with a photomechanical impression, but rather with a real photograph in silver gelatin. In this case, and unlike the American collections, it is a photograph that occupies the full size of the card that therefore includes the stereoscopic pair and all of the texts on the same plate. It is a novelty that had already been incorporated by other large companies producing stereoscopic card mounts compared to the aforementioned American series that had two gelatin silver prints pasted to the card.

8) When they are known, we have adopted the names that the photographers themselves were called by at the time or by themselves. For example, Castellá signed his photographs on the back with a rubber stamp that read: "Enrique Castellá Reporter-Photographer"

9) We do not know if it could be a descendant or family member of the Barcelona photographer, Marcos Sala Camarasa (1844-1891).

Like the great American companies, Martin also offered a stereoscope in aluminum and wood in the style of the Holmes-Bates (see image) made expressly for the occasion and in which it could be read, engraved on the aluminum structure: "El Turismo Práctico - Barcelona". This device was offered to the buyer of the subscription to the 15 folders. The following text appeared in the aforementioned installment contract in the second condition thereof "2. With the second folder, the buyer will receive a Mexican device with an aluminum hat and with the third one, a wooden box to store the device and the views, as a gift from the house to the buyer of the fifteen folders."

The launch of this first collection should have been quite successful because the editorial delved into the project, greatly expanding the number of folders but also completely remodeling the whole collection. The first novelty was the reduction of the number of pieces in each folder down to 12 instead of 14, but at the same time, the card mounts were slightly smaller,¹⁰ flatter and lighter than the previous ones, and the edges were rounded instead of straight. This was for the best adaptation to the boxes that we will see later. We will call this series "C".

A. Martín proposed a new way of marketing his remodeled collection¹¹, which was divided into "series". The first one was composed of the first 17 folders which contained a total of 204 views. This collection sold at the global price of 125 pesetas, payable in the first installment of 15 and twenty-two monthly installments of 5. The offer included an aluminum and wood viewer, but of lower quality than the previous one (it also does

not have the trademark of the House), and it was foldable so then it could be stored in a cardboard box as an imitation of a book. The entire collection could also be stored in "box-cases", in the form of a book, which was also given to subscribers. The box-books and folding viewers being included in one of them was an idea taken from the American houses already mentioned, which had already been put into operation with remarkable success, and which had already been perfectly replicated by Martin. After this first remodeled series, the House announced that the remaining series consisted of 18 folders with 216 views in total. In the advertising brochure from which we have extracted the data, there was a relationship between all of the titles of each of the folders of the first and second series and those of folders 36 to 43 of the third, announcing that they had new titles in preparation. There was also a curious and interesting note that we have reproduced:

"NOTE. We reserve the right to replace for others some of the views announced in this index, whenever clichés have to be changed due to breakage."

At the moment, it is difficult to specify the exact moment when this important change in the collection took place but, provisionally, we will establish this as happening around 1920. We must also mention the existence of some series with the new format such as series "C", but with 14 prints instead of 12. It is without a doubt a moment of transition, when the new format has been adopted but without reducing the number of cards in each folder.

(nº 5) and Zaragoza (nº 3), but there are also cases where the substitution of the images in the successive series that was being edited was very numerous. By way of example, we can mention those of Malaga, where only three views are repeated between the editions of folders of 14 and 12 prints, and the second series of the Royal Palace of Madrid, Valencia, Seville, Castellón and Granada. There was also an illuminated version of the views, which had to have been sold very little as we have hardly seen any of Alhambra in Granada. For some places, we found collections numbered from 1 to 10, so we suspect that they could also be marketed in this way by cutting out some of the folders of twelve¹², but it also seems that some folders were created directly with ten prints only. This is the case of the folders of Gaucín-Cazorla, Valle de Arán or Monasterio de Piedra, and perhaps others.¹³ There is also the typical error in stereoscopic pairs of not inverting the positive pairs, with which we have an inverted three-dimensional vision that is difficult to interpret by our brain. We have seen this case, for example, in several of the Castellón images in the first series.

Studying the complete list of the edited folders, we can see that in the first block up to number 15, all were from the capital cities of the province, except those dedicated to Montserrat and the Royal Palace of Madrid. From the number 16 folder, the editor completed the rest of the provincial capitals.¹⁴ Bear in mind that the Canary Islands were not divided into two

The successive editions incorporate small novelties. For example, the suppression of the French language in the texts on the back, being only in Spanish and English, and also the deletion of the number of the negative used. On the other hand, and as we have seen, the editors themselves warned that the use of the plates for the manufacture of the product made some of them go unused and become replaced by other images. This was not a problem because more images were always taken for security. Thus we found cases of the isolated substitution of plates, such as, for example Mallorca (nº 10), Barcelona

10) We have found specimens with a width between 170 and 173 mm and a height as a rule between 82 and 84 mm, but some were 90 mm.

11) The data offered below has been taken from the prints of the house that advertised the collection and which were kept in the CFRivero.

12) When a series of ten images, numbered 1 to 10, is found in a collection or for sale in antique stores, but without the container envelope or further indications, it is difficult to know if the original collection was composed only of those ten or is it simply that the last two are missing, but we mention it because they are very numerous cases that lead us to suspect that they could be marketed in this way.

13) It is not always possible to know this information because for that we would need to have some copy of each of the container folders, which indicated the total number of views contained, and this has not been possible.

14) The editor himself explained it in one of his brochures: "Groups from all the provincial capitals of Spain will be published and from as many cities and counties as they deserve due to their archaeological and historical importance".

provinces until 1927, so only Tenerife appears here. In addition to this, it brings to the collection the following cities and places: the Alhambra of Granada (two folders), Cartagena, Santiago of Compostela, Tetuán (capital of the Spanish protectorate in Morocco at that time), Vigo, Monasteries of Piedra, Santa Creus, Poblet and Ripoll, a folder shared between the Malaga town of Gaucín and the Sierra de Cazorla, cathedral of Burgos, Fernando Poo (then a Spanish colony, although later in 1956, it became the capital of one of the two provinces in which the Spanish colony in Guinea was divided), Valle de Arán, the Monastery of El Escorial (two folders), Sierra of Gredos and Guadarrama and Aranjuez. Thus we have a total of 71 folders whose numbering we will detail from number 16:¹⁵

Referring to the full list, we must make some observations. For Montserrat and the Royal Palace of Madrid, there are 28 different cards, numbered from 1 to 28. We assume that they were grouped in different folders of 14 each, but there is only one folder number for them, numbers 3 and 5 respectively. In the same case is folder No. 70, Sierra of Guadarrama, but this time with a total of 24 in two series of 12 prints. Doing a count with the data offered, we have a total of 238 prints for the first edition¹⁶ and about 680 for the remaining 56 folders¹⁷, which in total is a figure of around 918 prints published. However, it was not possible to assert how many folders exactly contained only 10 prints instead of 12, nor how many new images replaced the old ones due to breakage of the plate, which we

have already commented on. These figures refer exclusively to the prints actually edited and not to the total number of photographs taken at the time.

16. Salamanca	17. Granada (Alhambra)	18. Zaragoza
19. Alicante	20. Valladolid	21. Almería
22. Ávila	23. Cádiz	24. Cartagena
25. Segovia	26. Huesca	27. Lérida
28. Albacete	29. Jaén	30. Ciudad Real
31. Teruel	32. Alhambra de Granada	33. Bilbao
34. Logroño	35. Santiago	36. Pontevedra
37. La Coruña	38. San Sebastián	39. Tetuán
40. Orense	41. Lugo	42. Vigo
43. Monasterio de Santas Creus	44. Monasterio de Poblet	45. Zamora
46. Gaucín - Cazorla	47. Monasterio de Ripoll	48. Santander
49. Oviedo	50. Pamplona	51. Badajoz
52. Cáceres	53. Huelva, [Puerto de Palos]	54. Palencia
55. León	56. Burgos	57. Burgos - Catedral
58. Fernando Póo	59. Monasterio de Piedra	60. Guadalajara
61. Soria	62. Santa Cruz de Tenerife	63. Vitoria
64. Valle de Arán	65. Cuenca	66. Monasterio del Escorial
67. Monasterio del Escorial	68. Sierra de Gredos	70. Sierra de Guadarrama
71. Aranjuez		

15) List made after the advertising brochure of A. Martín's own house and after the prints available in our collection, in other private collections and the data provided by the Biblioteca de Catalunya.

16) There would be 15 folders of 14 prints each, but we added the 28 of the "extras" folders of Montserrat and Palacio Real, which gives a total of 238.

17) The 56 folders become 57 if we add the "extra" Sierra de Guadarrama. At a rate of 12 cards per folder, we would have a total of 684, but we have eliminated 4 by calculating the possible folders that contained only 10 prints.

Fortunately, there is an extensive collection of photographs from Alberto Martín's archive, since in 1965, his granddaughter, Blanca Bonet Martín, donated 6,334 photographs to the City Council of Barcelona. Many of them were stereoscopic negatives, which are still preserved today in the Arxiu Fotogràfic de la Ciutat.¹⁸ For its part, the Biblioteca de Catalunya conserves around 20,000 photographic documents also from Blanca Bonet, divided between photographs on paper of different sizes and their corresponding negative plates in glass, as well as 150 views on stereoscopic poster board named "El Turismo Práctico".¹⁹ In addition to this, the Biblioteca de Catalunya has another set of 1,517 stereoscopic photographs with repeated prints of different series, mostly of "El Turismo Práctico".²⁰ For its part, the Institut Cartogràfic i Geològic de Catalunya conserves 203 positives from this collection that can be viewed on its website²¹. With the exception of this last archive, the rest of the institutions provide information about the titles of the images but they do not show the photographs, so for our study we have based it mainly on our own collection composed of some 700 specimens.

Finally, a global assessment of the content of the collection, its aesthetic and documentary value is risky because the authorship is diverse and we do not know exactly who made each collection. For this reason, what we can affirm is precisely the heterogeneity of the different collections and, the lack of a uniform criterion that governs the work carried out, even though it was done by different authors. However, we

18) "Barcelona fotografiada." *Guia dels fons i les col·leccions de L'arxiu fotogràfic de la ciutat*. Arxiu Municipal de Barcelona/Institut de Cultura de Barcelona, 2007. p: 36-38: ... and part of the photographs published by the Editorial Alberto Martín to illustrate their publications on towns and cities of Spain." P: "... and Editorial Alberto Martín, who have been donated to the 'City of Barcelona in two different centers (one part in the Photography Section of the AHCB and the other in the old Photographic Archive of Museums) and that the current Photographic Archive has met. "Page 89:" Some editorial companies used this technique to manufacture commercial products: an example would be the Editorial Alberto Martín, who, at the beginning of the 20th century, edited the collection "El Turismo Práctico", composed of folders with stereoscopic views of different places in Spain. A part of the negative funds that were used to do it are located in the Archive, and consists of plates of 9x18 cm, many of them cut in two negatives of 9x9. " Available in: http://ajuntament.barcelona.cat/arxiunicipal/arxiufotografic/sites/default/files/barcelona_fotografiada.pdf

19) See Biblioteca de Catalunya: <http://www.bnc.cat/Fons-i-col·leccions/Cerca-Fons-i-col·leccions/Editorial-Albert-Martin>

20) See: http://www.bnc.cat/esl/Media/Files/reculls_facticis/fotografies/El-Turismo-practico

21) It is necessary to clarify that the stereoviews of the collection "El Turismo Práctico" appear here mixed with the collection of RELLEV . <http://cartotecadigital.icc.cat/cdm/landingpage/collection/sterreo>

can affirm that the monumental character in the shots predominates in general, with less attention given to the human element and to people in their chores and crafts, which almost makes us miss the Levy collection made twenty years before. This is the case of, for example, the collections of Toledo, Gerona or Salamanca. More balanced are those of Castellón, Córdoba, Seville, Valencia, Murcia, Badajoz or Palencia. Some, like the one in Málaga, surprise us, since it captured a scene in a marginal neighborhood. Others are especially interesting because of the unusual, such as those of Fernando Poo, or extravagant, such as those of the Gaucín arrival.

In short, it is an interesting collection in the stereoscopic format of Spain prior to the great changes that would come after the civil war. It is a set that can only be compared to that made by Alois Beer almost on the same dates, although covering fewer places (Fernández Rivero, 2004: 178-180).

The case “Rellev”

José Codina Torrás (Barcelona? 1900 - after 1960) is the protagonist of another publishing project based around the stereoscopic views of Spain. We can consider him equally both a photographer and publisher. Based in Barcelona, we have not found much information about his personal biography, only the news of his recruitment in Barcelona and his exclusion from military service in 1920²², which would place the date of his birth around 1900. We have information of his professional

address in the city, which is always in relation to the edition of the views of cities and landscapes of Spain in three different places of the district of Grace: in the Paseo San Juan nº 165 1st, later called Salón García Hernández, until 1933. Then there was Calle Córcega nº 437, main 2nd and from 1936, Calle Provenza nº 323, principal 2, always in the surroundings of Paseo de San Juan and Diagonal, as confirmed by photographs from 1957 and 1960 in which he is seen of as a citizen of some importance participating in official acts²³.

When José Codina started his editorial project with stereoscopic photography, there was a gap in Spain around these productions since towards the end of the 1920s, the views

published by Alberto Martín had begun to decline. His first edition of stereoscopic views was dedicated to the Exhibitions of Seville and Barcelona in 1929, acting first as a photographer and then as publisher. From the first exhibition there were 6 series totaling 12 views each (72 in total) and the second consisted of 8 collections with 6 views each. This makes 40 images in total using the format Verascope of Jules Richard: positive glasses of size 45x110 mm, with the title printed in the free space between the two images, marketed in cardboard boxes grouped by themes. Some years later, he published the collections on card mounts, some of them with his RELLEV logo between the two images. The titles contained in both collections can be found in Annex 1²⁴.

The success obtained encouraged him to prepare a series of Spanish views. His first release appeared with envelopes entitled “Estereoscopia RELLEV” (in logo), a brand that remained

at least until 1936. Codina originally wanted to call them “Relleu” (relief in Catalan) as a commercial name, but in the turbulent Spanish decade of the 1930s, this detail could have caused political or commercial problems and he opted for a logo that nominally read “RELLEV”²⁵, a mark that introduced a great resemblance to the word “relleu”. Curiously, in 1942, he changed his brand again, rescuing the word “RELLEU”²⁶.

This series came to be titled “Stereoscopic views of Spain”, without its brand, around 1936. The views, also edited in a verascope format, assured a standard for the commercialization of stereoscopic viewers, but this time in the larger size of 6x13 cms (thus adopting the larger format of Jules Richard), a collection that appeared in silver-bromide gelatin positives, both

22) Gaceta de Madrid, 298. 24 de Octubre de 1920, p: 347-348. available in <https://www.boe.es/datos/pdfs/BOE//1920/298/A00347-00352.pdf>

23) “Official inauguration is beneficial: Councilman Santiago de Cruilles, with backs, inaugurating the charity tombola during the Festa Major, accompanied by three gentlemen, the last one on the right is José Codina.” 1957. Arxiu municipal del districte de Gracia, Barcelona. available in: <https://bit.ly/2tYZ8Rs>

24) We make a detailed description of the series of the Exhibitions of Barcelona and Seville with the data of the specimens present in the Fernández Rivero Collection, since we have not found this information in any other source. For that, some collections are missing.

25) We have found a single ad in which it is advertised with the name of RELLEN, although we think it may be a typographical error.

26) *Hoja del Lunes*, 28 de diciembre de 1942, p: 4. available in: <http://prensahistorica.mcu.es/es/consulta/registro.cmd?id=11000251364>

in crystal support (a material that was disappearing from its catalogs), and in card mounts. The latter had the title at the end of the image and they were presented in erasable bags, some yellow, with a discreet border in green, containing 15 photographs that sold at the price of 21 pesetas in glass and 3.50 pesetas in card mount, offering better conditions of sale in the case of a subscription to the collection. The prices were maintained until after the civil war when they were offered for 4.25 each envelope.

The collection was increased throughout the 1930s to a total of 150 collections, which expanded to 175 as early as 1941. Thus, the Spanish collection consisted of a total of 2,625 images²⁷. The titles of the Series can be found in Annex II.

Throughout all the years in which he commercialized the series of stereoscopic views, the appearance of his advertisements in the press took place in various cities, especially in Madrid, in newspapers such as *ABC*, *Blanco y Negro*, *Ahora* and *La Vanguardia*.

He added to these collections of Spanish views a series called "Foreigner" and another of "Art and culture", with ten collections for each of them composed sometimes alongside the images of his first collection. This was in addition to the "Academic Series" with three collections of "Artistic nudes". The latter does not always appear in their catalogs and it is certainly not found in their advertisements in the press.

José Codina commercialized other photographic products based on the images of the collection of stereoscopic views. From 1935 onward, he offered, together with the stereoscopic format, the collection titled "Projection". This time it was about monoscopic views, both in glass and in "film", titled from 1936 in the last format as "Proyec-films" with the clarification that it was made of 35 mm films for fixed projection. He also commercialized the same images in other formats such as:

- MINIATURAS. This is how we have named a few small envelopes of gray cardboard that contained a set of 15 photographs resulting from the edition of just one of the images from the stereoscopic pairs, equally grouped by cities.
- "Proyec-films de España". These were, boxes containing a roll of film in 35 mm with positive frames totalling of 15 views²⁸

Together with them and with the "Rellev" brand, it launched a whole range of associated products: stereoscopes, both of the Holmes-Bates type and the Brewster-type tabletops in several models, as well as projectors²⁹ for the monoscopic series with a mechanism for electric lighting.

The catalog of the collection of "Vistas Estereoscópicas de España" was varied because although it had a certain concentration of the views of Catalan cities and landscapes (more than 30%), it tried to compensate as the collection increased with other representative localities within the national territory, although with the absence of some capitals such as Alicante, Málaga or Badajoz. The list was not limited only to views of populations but it also included natural or monumental sites of interest, such as the enchanted city of Cuenca, the Guadarrama or Gredos mountains and a series on castles and monasteries. From his comparison with the selection of images of his predecessor series "El Turismo Práctico" edited by Alberto Martín, José Antonio Hernández Latas (2009) detected that, in the photographs of Zaragoza, there was a "certain arbitrariness, perhaps excessive haste, in the election of the urban enclaves photographed and an unjustifiable high interior number of the La Seo temple", which may indicate an inferior quality in the selection of the images. We have certainly seen that he pays great attention to the landscapes in many of his series, and that in those devoted to cities, he focuses too much on monuments, even with the great abundance of interiors, for example, as in the first series dedicated to Burgos only. It contains images of its cathedral. In the case of Córdoba, four are dedicated to the Roman bridge and the Calahorra Tower and the rest to the Mosque, while the photographs of Segovia are almost all exterior.

27) The Servei de Gestió Documental, Arxius i Publicacions of the City of Girona, preserves a collection of 2283 pieces of the "Serie de vistas estereoscópicas de España", reproduced on its website and belonging to the "Col·lecció Museu del Cinema - Tomàs Mallol". Available in: <http://www.girona.cat/sgdap/cat/consulta.php> The CFRivero conserves a collection with 1200 cards of the "Vistas estereoscópicas de España".

28) The CFRivero has a box in blue cardboard, with the inscription "Proyec-films de España de 15 vistas. Ptas. 2'50. Nº 18 Córdoba 1ª Serie" and another box in red cardboard with the RELLEV stamp whose film is topped with a title frame, in this case "Notre Dame 1ª serie" (with views of the Parisian Cathedral).

29) You can see in detail a projector on the blog of "Anna Jorba Ricart. Música y cultura. Arte": "Proyector de diapositivas RELLEV. Años 1931" available in: <http://annajorbaricartblog.blogspot.com/2018/01/proyector-de-diapositivas-rellev-anos.html>

Undoubtedly, the configuration of each of the collections was also influenced by the origin of the images, which is diverse due to the participation of several “known” authors but also without indication of their origin in most cases. Even so, there are series that, due to the tonality of the images present, have appreciable differences that would be better evidenced by a detailed study of the whole. The authorship of the photographs in the publishing world often remains anonymous, a fact that is undoubtedly fundamental to assessing the whole of the work that was due to the input of various photographers. In the case of the photographs of Rellev, we have no record in the public domain of their identities. However, in some of the first series’, we have found, in the positive ones, the name of the photographer, which curiously disappears in later editions. These are the identities that we have found:

Ávila 1ª serie: J. Nonell
 Aranjuez 1ª serie: J. Codina
 Barcelona 1ª serie: J. Codina
 Burgos 1ª serie: J. Nonell
 Camprodón-Ull de Ter (Gerona) 1ª serie: Dr. Sambola
 Costa Brava (Gerona) 1ª serie: J. Codina
 Gerona 1ª serie: J. Codina y J. Nonell
 Granada 1ª serie: J. Nonell
 Guillerías (Gerona) 1ª serie: J. Codina
 Madrid 1ª serie: J. Codina
 Madrid 2ª serie: J. M. Deulofeu
 Mallorca 1ª serie: A. Codina y J. Nonell
 Monasterio de Piedra 1ª serie: J. Codina
 Montseny 1ª serie: A. Codina y J. Codina
 Montserrat 1ª serie: J. Codina
 Parque de Montjuich 2ª serie: J. Codina
 Pirineo Lérida. Valles de Espot... 1ª serie: J. Codina
 Rivas Nuria 1ª serie: J. Codina
 Santas Creus (Tarragona) 1ª serie: J. Nonell
 Santiago de Compostela 1ª serie: J. Nonell
 Sitges 1ª serie: J. Codina y Dr. Sambola
 Toledo 1ª serie: J. Nonell
 Toledo 2ª serie: J. Codina
 Toledo 3ª serie: J. Codina
 Valle de Arán 1ª serie: J. Nonell

This information highlights that José Codina himself was a very professional photographer who had an important part to play in his first editions, especially regarding of the geographical area that was close to him, and also cities such as Madrid and Toledo, some of which were in collaboration with “A. Codina”³⁰. Joan Nonell has been identified as a professional photographer but his other two collaborators were amateur photographers who worked in other professions, such as J. M. Deulofeu, whom we could identify with the writer José María Deulofeu whose signature also appears in the collaborations in one of the many newspapers that published before the confrontation of 1936. There was also Dr. Sambola, a notable psychiatrist³¹.

The editor was distributing the packets without the old logo until the end of the 1940s.

Together with the series “El Turismo Práctico” by the Barcelona-based publisher Alberto Martín, this was the largest stereoscopic commercial project carried out in Spain throughout the 20th century.

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³⁰) We do not know if José Codina had any family relationship with A. Codina. We have found drawings of this author edited as postcards, as for example the one that appears in this address: <https://bit.ly/2tltygg>

³¹) We are not sure if this Dr. Sambola is the illustrious doctor to whom the municipality of Salt dedicated one of its streets: <https://arxiunicipaldesalt.wordpress.com/2016/11/04/carrer-de-ramon-sambola/>

Web pages with information and images of the two collections:

Institut Cartogràfic i Geològic de Catalunya (ICGC), Cartoteca Digital. Vistes estereoscòpiques (1920-1930). This file combines the collections of the "Turismo Práctico" and the "Vistas Estereoscópicas de España", with the transcriptions of the texts. Available in: <http://cartotecadigital.icc.cat/cdm/landing-page/collection/stereo>

The Servei of Gestió Documental, Arxius i Publicacions of Girona City Council, preserves a complete collection of Rellev's "Series of stereoscopic views of Spain", reproduced on its website. Available in: http://www.girona.cat/sgdap/cat/dades_obertes_catalegs.php

ANNEX I

"Stereoscopic views of the Barcelona Exhibition in 1929"

"Colección del Pueblo Español"

Serie B

Pórticos de Sangüesa	Casa de Vinuesa
Plaza de Peñaflores	Gradas de Santiago
Puerta de Porqueras	Un detalle de la Torre de Utebo

Serie C

Pórticos de Sigüenza	Calle de Mercaderes
Calle del Príncipe de Viana	Calle de Bulas
Plaza de la Hermandad	Claustro de San Benet de Bagués

Serie D

Plaza Mayor	Portada de la Iglesia Mayor
Calle de Arcos	Plaza de la Fuente
Torre de Utebo	Arco de Maya
Colección de Palacios y Jardines"	

Serie E

Entrada a la Exposición	Plaza del Universo
Vistas del Palacio Nacional	Paseo de la Fuente Mágica
Vista de las Escalinatas	Subida al Palacio Nacional
Colección de los Surtidores y Cascadas	

Serie F

Avenida de la Reina María Cristina	La Fuente Mágica
Un detalle de las Fuentes	La Gran Cascada
Paseo de las Cascadas	Una perspectiva desde lo alto
Colección de Palacios y Jardines	

Serie K

Palacio de Arte Textil	Pabellón de Barcelona
Plaza del Reloj	Monjuit-Un rincón del Parque
Teatro Griego	Desnudo (de Otero)

Serie L

Palacio de la Metalurgia	Pabellón de Italia
Pabellón de Rumanía	Limbráculo
Mirador	Jardines y Fuentes de Ambassadeurs

“Iberoamerican Exhibition. Seville. Collection of views in relief “

Selección nº 1

Palacio Central	Mayólica. Provincia de Barcelona
Palacio Central, Galerías Bajas	Pabellón de Navarra
Patio del Pabellón de Marruecos	Pabellón de Cuba
Pabellón de la República Dominicana	Glorieta de las Palomas
Pabellón de Turismo	Portada principal de la Exposición
Surtidores: Luces y Flores	Iluminaciones de la Plaza de España

Selección nº 2

Acceso al Palacio Central	Plaza de España – La Vía
Pabellón del Perú	Patio del Pabellón de Navarra
Pabellón de la Argentina	Pabellón de Colombia
Palacio de Arte Antigo	Fuente de los jazmines
Patio del Pabellón de Turismo	Estanques y flores
Grandes surtidores coloreados	Lagunas luminosas

Selección nº 3

Aspectos de la Plaza de España	Bancos de las Provincias
Pabellón de Sevilla	Pabellón de Madrid
Patio del Pabellón de la Argentina	Pabellón de Chile
Palacio de Arte Antigo – Vista de costado	Glorieta del Reloj de Sol
Pabellón de Turismo, detalle	Los jardines de noche
Sus poéticas lagunas	Perspectiva de los lagos

Selección nº 5

Artísticos puentes sobre la Ría	Mayólica – Provincia de Madrid
Pabellón de Galicia	Palacio del Aceite, un detalle artístico
Patio de una cervecería	La Virgen de los Reyes
Detalle de los jardines	Patio del Pabellón de Portugal
Pabellón de Guatemala	Detalles del Pabellón Real
Efectos de noche	Iluminaciones del Pabellón Real

Selección nº 6

Patio del Palacio Central	Un extremo del Palacio Central
Pabellón de Castilla La Vieja y León	Patio del Pabellón del Perú
Pabellón de México	Palacio de Bellas Artes
Pabellón Naval	Detalle de la Fuente Monumental
Surtidores del sector Sur	

ANNEX II

List of collections of Spain

Nº	Título	Série	Nº	Título	Série
1	Montserrat	1ª	23	Santes Creus	1ª
2	Rivas-Nuria	1ª	24	Parque de Montjuich	1ª
3	Granada	1ª	25	Gerona	1ª
4	Mallorca	1ª	26	La Granja (Segovia)	1ª
5	Costa Brava (Gerona)	1ª	27	Toledo	2ª
6	Pirineo de Lérida	1ª	28	Aranjuez	1ª
7	Santiago de Compostela	1ª	29	Escorial	1ª
8	Ribas-Nuria	2ª	30	Segovia	1ª
9	Sevilla	1ª	31	Madrid	1ª
10	Montserrat	2ª	32	Costa Brava	3ª
11	Mallorca	2ª	33	Andorra	2ª
12	Ávila	1ª	34	Toledo	3ª
13	Andorra	1ª	35	Escorial	2ª
14	Toledo	1ª	36	Camprodón-Ull Ter	1ª
15	Guillerías (Gerona)	1ª	37	Sitges	1ª
16	Burgos	1ª	38	Mallorca	4ª
17	Valle de Arán	1ª	39	Barcelona	1ª
18	Córdoba	1ª	40	Parque de Montjuich	2ª
19	Montseny	1ª	41	Monasterio de Viruela (Zaragoza)	
20	Costa Brava	2ª	42	Ripoll(Gerona)	
21	Mallorca	3ª	43	Castillos de España	1ª
22	Monasterio de Piedra	1ª	44	Valencia	1ª

Nº	Título	Série	Nº	Título	Série	Nº	Título	Série	Nº	Título	Série
45	Tarragona	1ª	72	Segovia	2ª	99	Sevilla	5ª	126	Ávila	2ª
46	Valencia	2ª	73	Puigcerdá	1ª	100	Orense	1ª	127	Sierra de Gredos	1ª
47	Valencia	3ª	74	Pirineo Huesca	1ª	101	Orense	2ª	128	Pueblos Típicos (Huesca)	2ª
48	Poblet	1ª	75	Pirineo de Lérida	3ª	102	Pontevedra	1ª	129	Ciudad Encantada (Cuenca)	1ª
49	Poblet	2ª	76	Salamanca	1ª	103	Pontevedra	2ª	130	Lérida (Catedral Vieja)	1ª
50	Pirineo de Lérida	2ª	77	Salamanca	2ª	104	La Coruña	1ª	131	Lérida (Catedral Vieja)	2ª
51	Madrid	2ª	78	San Sebastián	1ª	105	Betanzos (La Coruña)	1ª	132	Barcelona	4ª
52	Castillos de España	1ª	79	San Sebastián	2ª	106	Santiago de Compostela	2ª	133	Madrid	5ª
53	Pueblos Típicos de España	1ª	80	Ciudad Rodrigo	1ª	107	Santiago de Compostela	3ª	134	Camprodón-Ull Ter (Gerona)	2ª
54	La Granja (Segovia)	2ª	81	Sierra de Guadarrama	1ª	108	Ibiza	1ª	135	Pueblos Típicos (Huesca)	1ª
55	Aranjuez	2ª	82	León	1ª	109	Ibiza	2ª	136	Montserrat	3ª
56	Valladolid	1ª	83	Canarias	1ª	110	Lugo	1ª	137	Costa Brava	4ª
57	Valladolid	2ª	84	Marruecos	1ª	111	Madrid	4ª	138	Guillerías (Gerona)	2ª
58	Palencia	1ª	85	Marruecos	2ª	112	Monasterio de Piedra	2ª	139	Valle de Ordesa (Huesca)	1ª
59	Logroño	1ª	86	Sevilla	2ª	113	Molina de Aragón (Guadalajara)	1ª	140	Cádiz	1ª
60	Barcelona	2ª	87	Sevilla	3ª	114	Iglesias Románicas de Tarrasa	1ª	141	Graus (Huesca)	1ª
61	Barcelona	3ª	88	Monasterio San Cugat	1ª	115	Zaragoza	2ª	142	Bilbao	2ª
62	Burgos	2ª	89	Monasterio San Cugat	1ª	116	León	2ª	143	Pueblos Típicos (Huesca)	4ª
63	Burgos	3ª	90	Oviedo	1ª	117	Bilbao	1ª	144	Mallorca	5ª
64	Granada	2ª	91	Itálica(Sevilla)	1ª	118	Sevilla	4ª	145	Mallorca	6ª
65	Granada	3ª	92	Marruecos	3ª	119	Sevilla	6ª	146	Monasterio de Pedralbes	1ª
66	Palacio Nacional de Madrid	1ª	93	Marruecos	4ª	120	Monasterio de Poblet	3ª	147	Monasterio de Pedralbes	2ª
67	Palacio Nacional de Madrid	2ª	94	Parque de Maria Luisa	1ª	121	Monasterio de Poblet	4ª	148	Monasterio de Pedralbes	3ª
68	Zaragoza	1ª	95	Parque de Maria Luisa	2ª	122	Tarragona	2ª	149	Monasterio de Pedralbes	4ª
69	Santes Creus	2ª	96	Cuenca	1ª	123	Castillos (Escornalbou, Tarragona)	3ª	150	Lérida	3ª
70	Parque de Montjuich	3ª	97	Cuenca	2ª	124	Pirineo de Gerona	4ª			
71	Madrid	3ª	98	Soria	1ª	125	Sigüenza	1ª			

COLECCIONES Y PELÍCULAS DE ESPAÑA DE NUEVA EDICION (Noviembre 1941)

151	Béjar (Salamanca)	
152	Combados (Pontevedra)	
153	Arévalo (Ávila)	
154	Castillos (Peñíscola, Castellón)	4ª
155	Monasterios (Orense)	
156	Trujillo (Cáceres)	1ª
157	Trujillo (Cáceres)	2ª
158	Nájera (Logroño)	
159	Guadix (Granada)	
160	Málaga	1ª
161	Cáceres	1ª
162	Calatayud (Zaragoza)	1ª
163	Castillos (Belmonte) (Cuenca)	5ª
164	Elche	1ª
165	Córdoba	2ª
166	Castillos (Cuellar) (Segovia)	6ª
167	Santuario de Covadonga (Asturias)	
168	Santander	1ª
169	Zamora	1ª
170	Zamora	2ª
171	Ronda (Málaga)	
172	Jaén	1ª
173	Cudillero (Asturias)	
174	Cazorla (Jaén)	
175	Cuellar (Segovia)	

Serie "ARTE Y CULTURA"

1001	Zoología	1ª
1002	Zoología	2ª
1003	Belenes	1ª
1004	Belenes	2ª
1005	Belenes	3ª
1006	Botánica (Cactus)	1ª
1007	Botánica (Cactus)	2ª
	Museo de la Necrópolis	
1008	Cristiano-Romana de Tarragona	1ª
	Museo de la Necrópolis	
1009	Cristiano-Romana de Tarragona	2ª
1010	Cerámica	1ª

Série "EXTRANJERO"

2001	El Cairo (Egipto)	1ª
2002	Batavia (Java)	1ª
2003	Batavia (Java)	2ª
2004	Notre Dame (París)	1ª
2005	Estatuas de los Jardines de París	1ª
2006	Ginebra (Suiza)	1ª
2007	Carcassone (Francia)	1ª
2008	Nimes (Francia)	1ª
2009	Catedral de Chartres (Francia)	

Serie "ACADÉMICAS"

Desnudos artísticos	
Desnudos artísticos	1ª
Desnudos artísticos	