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AJR Refugee Voices Testimony Archive
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Interview Transcript Title Page

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Interviewee Surname:	Ader
Forename:	Inge
Interviewee Sex:	Female
Interviewee DOB:	12 January 1918
Interviewee POB:	Schwerin, Germany

Date of Interview:	4 June 2003
Location of Interview:	London
Name of Interviewer:	Dr. Bea Lewkowicz
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THE AJR AUDIO-VISUAL TESTIMONY ARCHIVE

INTERVIEW: 18

NAME: INGE ADER

DATE: 4 JUNE 2003

LOCATION: LONDON

INTERVIEWER: BEA LEWKOWICZ

TAPE 1

Tape 1 : 0 minutes and 18 seconds

BL: Today is the 4th of June 2003. We are conducting an interview with Mrs. Inge Ader and we my name is Bea Lewkowicz and we are in London.

BL: Mrs Ader, can you please tell me about your family background?

IA: I came from a German-Jewish family, I was born in Schwerin, and part of my mother's family, the whole family came from Lübeck, my father's family came from Schwerin and Mecklenburg, and Hamburg. My father's father lived in Hamburg that was by the time I was born. He died in 1915, and he was quite well-known as *Geheimer Kommerzienrat* Nord. In Hamburg. My grandmother was alive, Helena Nord, *geboren* Löwenthal and she lived in Hamburg, but she often visited us in Schwerin, where we had a large house. I think that's all you want to know now. The family of my mother, the parents were alive, and I loved my grandparents and their house, and they often also came to us on a holiday and when I was about 6 I was allowed to go alone to them, and they rented a house each year in Travemünde, and I spent a lovely time of my young life in Travemünde, it was in the *Herbstferien*, and I remember very well when I was in the evening allowed, when it was already dark, to go out with my cousin Klaus Hinrichsen, on the promenade, and he explained to me all the stars. I had no idea about it. And now unfortunately I have forgotten it all. I was very impressed. There were three boys, and we had a very good time, with my grandparents in Travemünde.

BL: What memories do you have of growing up in Schwerin?

IA: I think it was the ideal childhood. I was the fourth child, I had older sisters, we had lots of animals, which I loved, a big dog, always, and we had own chickens, I think we had geese as well, and the main thing is we had goats. Because during the war, there was scarcity of milk. We had such a large garden that we could have goats and they could feed themselves outside, on a specified place. And we always had maids. I loved to be in the kitchen; all my life I liked good food. And I adored seeing when the cook made dishes. And which I was allowed to try and test. And we also had a man-servant. I liked him very much. Our house was situated at a lake, *Der Faule See* and we had to skate there. I didn't like skating much, but he put on the skates, it was by hand, quite complicated, with a little key, in the house, and then he carried me down through the garden, which was very large, across the road, to the lake. Because 'the poor little child mustn't get cold'. But he had to carry me, and I remember this very well, where he

put me often, where I had to skate, and he stayed there, though he had plenty of work, so in case I was falling, the skate came off, in those days. So everything– one was very well protected, and there was no vandals, no nothing, I had a wonderful childhood, my parents didn't interfere with anything, I think having so many children, we were allowed to play. We got dirty, OK, we were dirty, we had to wash hands before a meal, I'm sure the nails weren't clean, because we played in the mud. We had always children around; we had an orchard, it was so big, that we were allowed to invite other children to come, not because I was a nice child, but because they would come and pick cherries and strawberries, and apples, and they could go home with big baskets, because we couldn't use them. On the other hand we were never allowed to eat oranges or bananas, because that was foreign fruit, and the Germans eat German fruit. That was about the education. I think at Christmas we were allowed. Then we got a plate with fruit and nuts for Christmas. Otherwise we ate our own, potatoes, it was never bought, our own apples, pears, in the basement were special allocated rooms just for fruit. It was called '*die Apfelkammer*', 'die *Birnenkammer*', all with doors and shelves. And then there was an enormous boiler, never have I seen anything like it, to heat the house. And the poor man came and went there at four o'clock, so it wouldn't go out in the mornings, and then he left at ten o'clock at night. And even as a child I found this rather awful. But that was the way it was in those days. He had a good life, he got all the food we ate, and he took even food home, he had a wife who was a, *eine Amme*, a wet-nurse, so she wasn't at home a lot. And he adored us all. I don't know why. Also my mother, he did everything he was told, but she didn't interfere much.

Tape 1: 7 minutes and 42 seconds

BL: So there were lots of people working for you.

IA: Yes it was a very large house. I have the photographs there. And also we had a lot of visitors, having grandmother Nord, grandparents Hinrichsen, the children Hinrichsen, there were children: Nord, my father's brother lived in Hamburg, and the children came to us as visitors, and other visitors, an aunt, my mother's sister, who was often there. Many other visitors. Six in the family, and usually seven or eight or nine at table, that wasn't unusual. And in those days you ate a warm lunch, my father came home from the business, he left at 7.30 in the morning, with a chauffeur-driven car, which was rare in those days, but from business, and we had to walk to school. It was not allowed. Never have I been with my father's car to school. Our neighbours would say: 'Oh, the Jews are rich, they let their children drive by car'. Never would we be allowed– rain, shine: walk to school for half an hour. And I think I can still walk. I can't do many things. But if you walk when you are young, my father was very sporty, we had gym with Schwerin German police, which was the worst police in the Nazi time. And I had to jump over things, and I cried, I couldn't do it. My sister could do it. And they were so awful to me. But eventually I did it, and I think it helped me in life.

BL: When was that?

IA: I was perhaps eight or nine, I was young. In Schwerin. And we were brought up to be hardy, and tough, and no different to all the poorer children, there were some other nice villas like ours. The next-door house was even bigger I think had a smaller garden, but the house was enormous too, but everybody lived very simple. We were allowed one good dress for parties, and otherwise just like the other children we were dressed. One or two dresses, one pair or two pairs of shoes, very simple. And 'don't cause anti-Semitism', my father said. You would if you didn't follow this. I know when we had a cold, then we were allowed to take the tram-car. It

stopped at the top of the garden, and also at the bottom, nearer to the entrance of the house, and that tram-car took us just the way to school.

BL: What was your father's business?

Tape 1: 11 minutes and 1 second

IA: It was a grain business. He had *Getreide*, grain, he had a wholesale business, and he had some branches in smaller places in Mecklenburg, and also one I think in Lübeck. Later on after the war, one or two branches were not in Mecklenburg, which was already East Germany, and therefore I know it. Because business was not discussed. Children were not allowed to read newspapers. Radio und Die Kinder. [*sic*] And I was perhaps four or five. I know we had a radio, and the other children in school they didn't have it, because first you go to the *Volksschule*, Primary School, where everybody had to go to, unless you went privately, my parents would never have done that, I don't' know even if they could do it in Schwerin, and then we went to the *Lyzeum und Studienanstalt*. And I went to the *Studienanstalt* because I wanted to go to university, like my two older sisters did, and … Is there anything else you want to know? As I said, it was a lovely childhood.

Tape 1: 12 minutes and 32 seconds

BL: Yes, you mentioned anti-Semitism. Was there a feeling, as a child, did you experience anti-Semitism?

IA: Not at that age, I would think. Later on, yes. But when I was that young, under 12, I don't think so. But you were sometimes advised you are not allowed to do certain things. But I didn't ever quite understand it. I had the children in the neighbourhood, in the street, they came to play with us, that was all fine. But then on the 30th of January 1933, Hitler took over, he wasn't officially in… the *Reichskanzlei*, but the Jewish shops on the 30th of January were all smashed in. There were several, my parents' friends, one or two of them, very nice ones, and at six in the morning, next day, the phone rang, my mother answered it (my father was dead, he died in '32, this was '33, January), a man from his former office telephoned and said: 'You must not send your children to school. Not only that, none of you can go into the street, they will just bash you down.' And it was terrible. No Jew in the street, because the damage they did was unbelievable. So for one week we stayed at home. None of us– the servants were shocked and so were we. We stayed at home. And then I come back to school, as I say, I was popular because of the garden, and not one child said good morning. I had three best friends, we kissed each other, we went arm in arm. As if I wasn't there. It was so awful. I hated it. My mother thought, of course, this was dreadful. And my other sister I think the older one, it wasn't quite so bad. Because it depends at what age you are. And I suffered really then. And I knew this was awful. And my mother, though she had always lived very protected, she decided then and there to leave Schwerin, where she had a wonderful life since 1906. So we moved in the autumn of '33, and Hitler was of course *Reichskanzler*, and many horrible experiences with anti-Semitism in the small town. We moved to Hamburg. It was a haven. I went to the school where my cousin Erika Nord went to, and everything was fine. That was a very democratic school. *Helene Lange Schule*. But after a few months the headmaster was dismissed, and a Nazi headmaster came in. And it wasn't so funny. There were three and half Jewish girls, half because she was half Jewish. Three girls had to sit together, and the next girl was a half Jewish girl, and then came the others. And I again hated it. Same thing again. But we had a lot of Jewish friends, and the life, apart from school; I liked school, it wasn't difficult for me to learn, and when I'd finished, I always

maintained, stay in the upper half, you never '*sitzenbleiben*' (stay in the same form another year), then you are sure, I could do that, it didn't cause much difficulties. So there were some very anti-Semitic teachers.

BL: Can I ask you to go back to Schwerin a bit. Were there any other Jewish children with you in the class?

Tape 1: 17 minutes and 19 seconds

IA: No. The whole school together, *Lyzeum und Studienanstalten*, had 1000 children. It was the only school where you got a better education. You had primary in such schools too. But in the class, or even in the school, the nearest were two or three years older or younger, so that you don't like when you are that young. So I think we were 10 Jewish children amongst 1000. And among the Nord children – we were four, my older sisters and I, but I think my oldest sister wasn't there any more, I can't remember. Anyhow, there were so few. There were one or two boys, friends of my – Jewish boys, but I hadn't much contact with them, I was too young; I think they were two or three years older. My third sister, she was friends with them.

BL: So what sort of Jewish life did you experience in Schwerin? Was there anything–

IA: Actually in my time, there was no Jewish life. Before I was born, or even when I was tiny, they had a synagogue, they had a Jewish cemetery where my father was buried, and I've visited it since, and they had a rabbi. But the rabbi was posted to Rostock, which was a university town, and we had no rabbi when I was a child, and the synagogue was probably open for services. And I can remember when I was very small that I went on a High Holy Day once with my mother, but once only. And it might be that a rabbi came for that. But I can't– I was too small to remember. My mother quite liked it. My father would never go to a synagogue. He was a non-believer, I think. But my mother did like it, I would think. But then when there was no synagogue we had no choice, we couldn't have anything, no Jewish instruction, nothing. Not Christian either, I didn't go to that. Because we still are, and were, believers, that we are Jewish, that's how we were born, our ancestors and all. But I'm not religious.

Tape 1: 20 minutes and 13 seconds

BL: But did you feel different from the other children? Did you–

IA: No. I don't think I felt different. The Germans thought I'm different. I don't think I noticed it. I looked at other things which I liked. Like my dog. Our dog.

BL: Did you keep anything Jewish in the house? Were festivals celebrated?

IA: Never. I didn't know that existed. I learned it in Hamburg, certain things from other Jewish younger people. But the main thing is when I was in London. Then I was invited to Pesach, which I hadn't known, people explained to me, and, [I] have been now once or twice again, and other things, here in London. And my father went to work every day, as far as I know, and my husband too. We're completely non-religious but Jewish. And I never denied it, I had many experiences, where we travelled. My father died in '32, Christmas '32. We had the most loveliest Christmases, with Christmas tree, with the servants with us in the same room, with grandparents, with present-giving. Everybody got one present. From one person. Not like now, when you get lots of presents. That was all different. And we were grateful. So my mother

thought, father isn't there, it won't be the same, we go to Schierke that was in the Harz, a resort, where many Jewish families and others went to, a very nice hotel and then there was a dance, and of course I had never danced. So somebody said I had dancing lessons in Schwerin. Oh that's true, I couldn't find a dancing partner, so they chose one from the year above us, and every child was absolutely jealous I had the best. But nobody wanted to dance already in '31, '32 with a Jewish girl. I didn't realise what it was. So why didn't I get one, I was very nice looking, I was tall and slim, blonde and blue-eyed, and couldn't get one. So anyhow I had the best. Then there was a man in Schierke, a young man, and he asked me to dance, and my mother said 'go and dance with him'. Ok, I could dance, and we arrive at the music starts, one step. The man said: '*Gott sei dank ist Schierke judenrein'*. I struggled myself loose and ran back to our table. So there was anti-Semitism which I felt. It meant: 'Thank goodness there are no Jews in Schierke'.

Tape 1: 23 minutes and 44 seconds

So I did experience something, and that was before Hitler came, it was at Christmas, that was in '32, he came in January.

BL: So moving from Schwerin to Hamburg must have been quite a change for you.

IA: It was a great change, and of course it was very welcome. I was like a child in the country, I took my doll and my teddy, you see them upstairs on the picture, into my arms, and my canary which was mine, because I always liked animals, and canary died after a week there, and I took that: that was a sign he didn't want to move; anyhow, I still had my doll and my teddy with me, and then I came to the *Helene Lange Schule*, in my class the girls, of 15 or whatever, yes I think I was 15, they were very sophisticated: they wore high heels, some had already nail polish on or something, lipstick, they all had boyfriends, and I didn't know what it meant. They had to tell me, because my mother never told us anything: sex didn't come in. That was the old-fashioned idea: you can't talk about it, so she didn't. And so I had to learn it the hard way, suddenly I was in a big town, and with completely different outlook. But I learned it quickly, I had to and I adapted to it. We had a lot of family, my cousin Achim[?] Nord featured, he was one year older, and until this day, we are every week in contact. He lives in Chicago. And we have the same grandparents Nord.

BL: Where did you live in Hamburg?

Tape 1: 25 minutes and 51 seconds

IA: Isestrasse, 127. And I have been outside that house, not inside. A very large flat. I think it had nine rooms. It's supposed to be fantastic now. Because one of my cousins, the Hinrichsen side, is a doctor in Hamburg. And his wife looked for a very nice home in Hamburg, and suddenly she realised Isestrasse is where we had lived. And she sent me a picture, and said this is 127, where we had lived. I don't think she realised that it was exactly that flat on the first floor. It was magnificent. But she didn't take it, they went somewhere else. But they are living now.

BL: So who lived in that flat? You and your mother –

IA: Me and my mother, and the oldest sister married in autumn '33, she went to America with her then husband, he had a little newspaper which he and his brother had in California. His

father and the whole family grew oranges. Very nice people, very good people, Quakers. And my sister, Gisela, who was studying medicine became a doctor, and Helga, who was two years older than I and is still alive, and I, we moved. Our maid came with us and stayed with us for many years there 'til she married. And we had a chauffeur there, but I don't think he came from Schwerin, who drove my mother's car. She then passed the driving test, but she didn't like driving. But of course later on he wasn't allowed to work for us, because he couldn't work in a household with all Jewish women. That was terrible - *Rassenschande*. Then when I was 18 I passed my driving test and I could drive my mother. That was lovely. So the other sisters, they were partly at home, one she was a doctor, at university and the other one and I we left school in '35, because the school also became anti-Semitic, and then my mother allowed us to leave. And Helga went to Switzerland to learn French, to Lausanne, that was the thing to do in those days, and I didn't want to do that, I wanted to get on, and have something that I could go abroad, I wanted to get out of Germany. I had some private lessons - the Jewish Circle of History of Art. The teacher was Rosa Schapiro [Schapire]. Quite well-known. Russian. And she lived in Hamburg. And we changed – there were about 10-12 people. Every time this took place in somebody's home. Rosa Schapiro [Schapire] said 'Today it will be a friend of mine, a photographer. And suddenly I saw the studio, and 'This is something I think is marvellous.' I don't even know her name anymore, the photographer, 25 or 30, she has her own studio, she must have her own living, very nice neighbourhood, Jungfernstieg, the best. 'I want to be a photographer'. So I couldn't listen to Rosa Schapiro [Schapire], I pictured out [*sic*]. What, how could I go about it? What do I do? I was in school, and not knowledgeable about such things. So I made myself knowledgeable, and I went from studio to studio, aged 16, arrived and said '-Can I be an apprentice here?' It's only by exchange where I got all these names. –'Yes, come in. Your name, your address, your religion, Jewish? Sorry, we can't help you. Goodbye. Before I even said anything. Every single studio, wouldn't have a Jewish apprentice. '35. It was dangerous for them.

Tape 1: 31 minutes and 6 seconds

[Interruption]

BL You were talking about finding an apprenticeship.

IA: So I had been to everyone on the list, and also to some which I saw. I think I visited all the studios in Hamburg. There was one left. Hof Weg. That was the wrong side of the Alster. Number seven. I arrived. I walked up five flights of stairs, I think there was a lift but I didn't dare to take it. There was a woman opening, blonde, blue-eyed, very German looking, I said, very shy: '-I'm looking for an apprenticeship'. I said: '-But I don't think you will take me, I'm Jewish. The woman said: -You are Jewish? Because I didn't look it: blond and blue-eyed too. She said: '-Are you really Jewish?' I said – Yes, I am Jewish, and of course you don't have to take me. Because she was so nice. She said: -I am taking you. I really didn't want an apprentice, but now I take you, this is what I want to do. That is why I had the most marvellous apprenticeship. She really cared, and the photographs I took then under her guidance are still really outstanding, because she was so nice that it gave me inspiration.

Tape 1: 32 minutes and 47 seconds

BL: What was her name?

IA: Gertrud Andresen. She's not alive now. But I visited her after the war, she was then retired, she was still extremely nice and interested. So there were once in a while people who really didn't mind that you were Jewish, who really wanted to help because they knew that you were disadvantaged, which I really was, but not under her care, the apprenticeship for photographers was three years. And I was in the second year, and she said 'You are staying with me for two and half years, because there's a special clause where you can refuse the apprenticeship time, and you're good enough. I learned everything, the technical things by heart. Day and night I studied it. I could not fail on one question. She rehearsed it. I had to learn it. We put it together. And I had the best portfolio anybody could really have. Because the others were in the studios, doing nothing, just developing and washing and so on. I had to do that too, there was no doubt about it, I worked hard, for her, but then, I went to the examination in Hamburg, I think it was two days, anyhow, first you gave all your written things and your photographs and so on, five men, all with big *Hakenkreuz*, swastikas, they looked at it, they said nothing. And then suddenly, I sat outside, one man stormed out and said to me: 'If they let you fail, I'm quitting this job.' And left. And I didn't know what it meant. But then in the end I passed. Because he said, I will report them. He said 'I have never seen anything like your work– he was already off in the corridor. I did pass.

Tape 1: 35 minutes and 21 seconds

BL: This was which year?

IA: '37. It must have been October. Because then I had a Christmas job. I saw it, advertised. You could only get jobs which were advertised, in the Labour Exchange. November and December '37, 'Erika Dammermann is looking for extra help.' Because this was a portrait studio, and they can't do it all the year. They have, let's say, one portrait a day, and at Christmas they have 5 or 10. So they have to have extra help. I came, and as always, I said: 'I'm Jewish'. 'Oh, that doesn't matter. You work in the darkroom, and you develop, you can do the retouching, you are not in contact with the customers. I'm in contact, I'm the boss. The job for you is just, you can do all those, you can pack up, you can mount the photographs, you can do all that. They won't see you.' So I said, Oh, I must look awful, but it was just– They must not be in contact with me, the Christians there. It was Am Neuen Wald, a very good address, so it started at 8 in the morning, we worked 'til seven at night.

BL: I need to stop you because I need to change tapes.

Tape 1: 36 minutes and 58 seconds

Tape 2

Tape 2: 0 minutes and 7 seconds

BL: This is tape two, we are conducting an interview with Mrs Inge Ader.

You were telling me about this Christmas job you were doing.

IA: Yes the job was at Erika Dammermann, my salary was, I think, 150 Marks a month. That was a minimum salary. I was already very friendly with my later husband. We weren't engaged. But he wanted to go out with me at night. I said I work til seven, and he came to the studio at seven, but I hardly ever could leave before 10. I never got a penny over, never. She just paid

me. I never dared to say. I worked extremely hard and learned a lot of different things. A busy studio, not a little studio, where I learned my apprenticeship.

BL: Just to go back a tiny bit. When you left school, you knew, for example, you didn't want to go to a Jewish school.

IA: I didn't know there was one, to tell you the truth. Even though I had Jewish friends, nobody was in a Jewish school. They were all Hamburg people who lived in a different district. People were snobby as here in England at that time.

BL: So a way to do an apprenticeship was a way out of the school.

IA: There were private schools where many of my friends went to. But the standard was very low. You could never go to university as far as I know. I don't think so. Private girls' schools. And then you went to finishing school in Switzerland, *Pensionat* or goodness knows what.

BL: Presumably you didn't have any friends who became photographers, it must have been quite unusual.

IA: It was perhaps unusual. But then women in Germany started working. My two older sisters were at university. I mean, there were women at university, much more than in England, much more. And I came to England, people were absolutely astounded that a person of this sort of middle class or upper class background would, you know– but my mother was very practical. She said you cannot leave school until you know and tell me what you want to do. Once I had this apprenticeship, she said OK, you do this *Einjähriges*, or O level, and you leave school. Because it was horrible, anti-Semitic.

Tape 2: 3 minutes and 6 seconds

BL: Did she support you, in becoming a photographer?

IA: Yes, my parents always said yes, if it was possible. And my other sister left the same year, who was two and a half years older, and she went to Switzerland. My mother arranged that. She stayed there for a year. And then when she came back in 1937 she and my mother travelled to America and my sister stayed there. She's there still today, and alive. And my mother went because there were relations of my elder sister, the Americans, to the farm, they had a lovely life there, and visited my eldest sister, and then my mother came back. She was just on a long holiday. At that time I was grown up, 19, that was different. And had an older sister, who now lived at home, by that time she was a doctor in a Jewish hospital, and she brought in a lot of Jewish young people, women and men, both, and actually one of my sister's friends, they came from Leipzig, and she couldn't find where to live, so my sister said 'We have plenty of rooms, you and your sister, the younger one, was a photographer, and she was a doctor, they came and stayed with us until they left. Both. The younger one for England, the other one for India. The doctor. This was '38, '39.

BL: You said you met your husband as well, at that time.

IA: I met my husband on the day my mother and sister left for America. There was a big dance, ball, whatever it was called in an international club. And we knew– and many of my friends

knew the British Consul, a young man. And he invited my cousin Achim Nord, and Achim chose me, as a girl to go with him. And I sat with another Jewish girl, there were all Jewish people at our table, and she said to me: 'I just danced with such a handsome man, I've never seen anything like it. He was gorgeous. I don't think he is German.' I said 'Show him to me'. He sat at the other side of the room, and I said 'Oh, he's very good looking. OK'. He came round and danced with me the next time. I thought, Oh, he's gorgeous. Well, whatever happened, I was there with my cousin, it didn't matter, in those days you could go from table to table and ask somebody to dance if you were in a club dinner dance. So then in the end he said 'Why don't we go to that and that nightclub. I said '-I can't, I'm here with my cousin'. He said 'Ah, leave him'. And I got up and never came back. I think my cousin still– but we are good friends, as I told you before. I just left. In those days you did little things like that– and when, at the end of the evening, he said I want to see you again.

Tape 2: 7 minutes and 14 seconds

[Interruption]

Yes, we went to a nightclub and we danced and then he said I want to meet you again, and he brought me home, and I said: No. Never. I'm busy. I can't see you again ever. I thought he's not Jewish, far too dangerous. And he said 'Why don't you want to meet me? So I said, I'll tell you: I'm Jewish. He said: So am I. I said I don't believe it. I'm sorry. There are people like that. I will not see you again. Give me your name, your address, everything, I take it home. OK. He had already, I don't know how – he knew my name, and also the address, so that was good enough, to find– not me, my mother, with the same name, in the telephone book. So the next morning, I asked these two sisters who lived with us, the doctor and the photographer: 'I had a wonderful evening, I don't know what to do with my cousin, I left him alone, without saying goodbye, terrible, but I met a gorgeous man, I really think he was marvellous but I will never meet him again, because I don't believe him, he said he was Jewish, he doesn't look it, doesn't behave it, doesn't speak like it, I think he's Austrian. And they said 'What's his name?' I said: -Max Ader. They said: 'What!? I know Max Ader, this photographer said, who was an assistant to a doctor, and she said: -he comes to dinner there. I know Max Ader, he's very good looking. I said -yes, that's him. But he's not Jewish. She said: -Of course he's Jewish.' And then when he rang up, I said: '-OK, we can meet again'. And that was the beginning of the friendship. In those days you didn't go to bed the first thing. You were just friends. And we stayed friends for a long time, and later on we got engaged. And then he said, we want to go to Austria together, and you don't have a passport. Mine was taken away by the Nazis, Austria is now German, so we have a holiday there, I didn't feel like doing that. And he said well, ask your mother, I said OK. I lived with my mother, and like a good daughter, I said: -'Can I go with Max Ader to Austria, he asked me, I don't want to do that'. She said: -'I give you an answer in the evening.' She said: 'I'm going to Lübeck to my father and discuss it with him'. (That is the grandfather Hinrichsen whom you saw on the picture). She did, [inaudible] drove her over there, only an hour,

she came back in the evening, and she said: 'Grandfather says you should go on the holiday': my grandfather, who was very strict– I said 'God, what am I to do?' So anyway, we went on the holiday, we were engaged, and then in the autumn of '38 came *Kristallnacht*, and we went abroad, tried to get a permit in England for work, which took until the end of May '39, half a year, and then he could open his own business, in sausage casings, export and import. And of course the war came, and then he couldn't work, and in 1940 we had a direct hit on Homefield Gardens [*sic*] in Belsize Grove where we lived, and he was very badly injured. He was five

months in hospital, and then an outpatient; for a year he couldn't do anything. There was 1 person dead. He was the worst casualty. And the English people who lived in that block of flats, they were fantastic to me. Unbelievable how helpful they were. The Jewish people, including Jewish friends of mine, they shrieked [*sic*] away, because I was alone and it was so dangerous here. The English people were absolutely out of this world. One woman wanted me to sleep there, and I had lunch and dinner every day. The flat was also not very nice, we were in another flat when it happened which we rented for the night, for one shilling, from other refugees who went to the underground, because there was very heavy bombing in London, we had a top flat, our flat had a roof, and a hole in the roof. But the main bomb came at the ground floor, and the entrance door, was absolutely over my husband. I had to pull him out. It was awful. The central heating, the hot water came, it was ghastly. Anyway, as I say people were wonderful, and he survived and was completely healthy after a year.

Tape 2: 13 minutes and 21 seconds

BL: Just before we speak of England, let's go back to Germany a bit. You mentioned *Kristallnacht.* What are your memories, and where were you during *Kristallnacht*?

IA: We were at home, and my then fiancé was with us. And he left and got to his own home undisturbed. But he saw what was going on. And the next morning on the telephone, he said: 'I'm leaving today, I packed all night, I'm going to England on a business trip. Which he could. He had always a visa ready, and he went and applied for the visa here, and we were at home, of course we had no passports, neither my mother, nor doctor sister, sister number two, and I.

BL: When were your passports taken away?

IA: Early '38, when I came back from a skiing holiday. My sister and I were going together to ski in Northern Italy, in the Italian Alps. And my sister had in the post, before we were going, a letter, to surrender her passport. She insisted that I went alone, and I went on this holiday on my own. That evening, a day too early, I arrived by train, and eventually in that resort, they said we have no room. I said I had to come early, the Nazis they take passports away. Nobody at the border took it away. So I was there, I skied, and I broke a leg, and it was in plaster, and in the evening, two days later I danced, with the plaster, in daytime skiing I couldn't do, I was lying in the sun, and then I went to Milano and to Florence where I had relations who had left Germany, it was a sister of my father, they had no children, and I stayed with them and they begged me not to go back to Germany, and they even knew a photographer who came, I could work for him illegally in Italy: it was not so important to be legal. And I said no, I have to go back. And I did. That was just after my Christmas job, and so..

BL: And what happened to your passport?

IA: I got it back on the 1st of April, and I had a very good job through the British Consul, Mrs Baden-Powell, who was the mother of the famous Baden-Powell, and I was– I should have been a companion to her, but it was domestic, help her dressing, read to her, and take her out by car since I could drive.

BL: Where was this?

IA: This was in Tunbridge Wells, in England. That was a marvellous job.

BL: This was already in England?

IA: By the time I got my passport he said 'this is not ready yet, it is not processed, you have permission to go to Manchester as a maid, you get out of here. I'm afraid the war can come any day. And he was right. Because who told you the war comes the 1st of September, it could have been 1st of April, nobody knew. So I never went to my nice job, and I went to my awful job.

Tape 2: 17 minutes and 32 seconds

BL: So hold on, so your passport was taken away after you came back from that holiday?

IA: From the holiday in '38. Early '38. And I had no passport until '39. I went over a year without a passport. My sister's were taken a bit earlier and my mother's too. We all had no passport. I got it back in '39.

BL: At that time were you already thinking of emigrating?

IA: I always wanted to leave Germany. Always. From the minute the Nazis came. But of course I was far too young. It was out of the question, that's why I wanted to get out of school, to learn something. I didn't want to go to Switzerland and learn a language. I learned language in school and it didn't matter. So I wanted to be able to earn my money to live on my own, at that time of course.

And as I say, women started working, it wasn't so unusual, specially under the– I know one woman learned – [inaudible] keep fit lessons, they didn't have to do it if the Nazis hadn't come, they probably would have had cookery lessons, and then they would have married eventually.

BL: So did you know you wanted to come to Britain because of your husband, or…

IA: No, that was a very good way– I wanted to stay in Europe, really, and England always attracted me. We had so many family members here, and there was my mother's first cousins, my grandfather's brother went to England, that was one of the many, probably at the end of 1880, or something, as a young man, he became extremely rich, like people did in those days, and I was in that house, and had fantastic times there– England always attracted me. In 1938 one daughter of these cousins of my mother, so quite a near relation really, came to visit us. She stayed almost a year. She also was a photographer, but she never worked, she learned it, it was different and she was awfully nice, and we loved each other. And that was also one reason– You have one of your generation– she was five years older, and she wasn't married, and she lived alone in a flat, and that attracted me. England always was– my mother said what a lovely time she had, when she was 20 to the age of 21, for a year in England. My mother could speak English, we could all speak it in some fashion, and there were other relations, I don't know how they are related, really, I told you I had my wedding in Church Row, I had a reception, I didn't realise how nice it was. This aunt of mine was a writer, she is in the 'Who is Who' – and her husband, a very well-known Liberal man.

BL: What are their names please?

IA: Their name was Hopman [?], was, because they are not alive now. But their son was Director of Age Concern. So there were people here, and I knew this one.

Tape 2: 21 minutes and 47 seconds

After the First World War, until the Nazis came, nobody from England wrote to my mother, they didn't want these Germans, they were enemies. And that changed with the next generation. This photographer friend, Vera, Vera Hotzen was her name then, she came and visited us, and she always said: 'I wanted to find out the mysterious German family.'

BL: So did they help you in the emigration process, or how did you go about–

IA: Not at all, but they were very nice to me. I could have had any help, but I refused it. They lived in Buxton, and I had a job in Manchester, with a Jewish family who mistreated all their servants including me, worse than you have ever heard of. And they came to the best hotel, the Midland Hotel, and I dressed up, elegant clothes, because that's all I could take, and I left, and I told them about this job, and they said: 'you are not going back there, we send somebody, a chauffeur to collect everything, you are coming with us.' I said: 'No, I'm staying there until my future husband, my fiancé, gets us permission to work here', I earn 12/6 a week. So I never had enough to eat, so I had to go to the Jewish Kosher butcher, and when I came in, he said: 'Are you working for Fausts?' And I said: 'Yes, I have the order here what I want to have. Don't–' ' Come here, have *Wurst, Wurst,* oh I understood it, sausage. And he spoke Yiddish, I spoke German and English, I could understand: first, I had to eat. I was slim, and he said: 'You must be hungry!' I said 'Yes'; 'Here, *Wurst, Wurst'. Schinken* he didn't have, but something, whatever he had. And I could eat there. Every time I went to the butcher. This was a kosher butcher. Because all the girls were hungry there.

BL: So had you managed to get a domestic visa to come to England for this particular job?

IA: Yes. This was sent to me. I never found out how.

BL: This was sent to your home?

IA: To my home, by some Jewish organisation, they had the address, but who gave them my name, I don't know. So I went there, and this was a family, Faust, they expected me, this was now all arranged, within days, because I stayed a few days in Holland with some Jewish refugees from Lübeck, a family Cohn, and then I went to London, from London to Manchester, with all my luggage, three or four suitcases, which wasn't so unusual in those days, people travelled with a lot of big things.

BL: Can you just describe the journey, can you remember the journey?

IA: Well, I think I was in Holland, they brought me to a train, and then I went to the ship, and from the ship I went on to London. And there I met my fiancé, and the next morning he took me to the station, and he went to Belgium because it was not good to wait in England for the permit he had asked for, the solicitor advised him to stay away, and he stayed in Belgium, and I arrived in Manchester.

BL: What were your first impressions of England, when you got to London.

IA: Oh, I was so glad I was out of London [She means Germany] and I would have been glad, I was just glad I was out of Germany, and nothing could disturb that. And when I had the worst time in my job, I was glad I'm out of Germany. And the last day I went to this Jewish Committee, I had obviously their address, and I said: 'How can you send me there? '-We know everything about the family, they are awful. We will give more permits to Jewish girls, why should they die in Germany? They can leave when they come over here'. Another Jewish girl came two weeks after I was there, she came from Berlin, from– and she had just a mother, no father and she was used to working, and we two always laughed about mice and rats at our feet, and I had to empty the chamber pots which they all used, and we laughed about it. But when I was alone, I did not laugh. I didn't know chamber pots existed. We all used a toilet. Anyhow, the work was terrible, and the man servant [?], he came, no key at the door, up in the roof, and it was icy cold, the washbasin which I had the water was frozen, I couldn't wash. It was so cold there, there was no heating in the attic rooms.

Tape 2 : 27 minutes and 39

BL: How many girls were working there, how many domestics?

IA: To begin with I alone, nobody else, two weeks. And then a second one. She was a cook. I didn't know how to cook. But I cooked and they were so delighted, I had to do it the next day again. I didn't know. Rice pudding, I had never heard of it. But I produced something, which I think was awful. But they loved it. I told the children: 'you sit at table, but don't put the knife in the mouth.' They said: 'Go on, educate them.' They were just very simple people, and very nasty. Children, five children. The mother was constantly in bed. The father made the most terrible artificial flowers, and then when this girl was there things improved greatly, and then suddenly we were going to the cottage at the seaside. That was marvellous. We arrived there. Near the– Filey, Filey and there were 29 garden gnomes in the garden. And I had never seen one! But they had 29. Nobody else had 29. They might have two, three, four, but here 29. I had to wash them all. And that was much easier, a modern house, no mice and rats, fantastic, and then as I say, after six weeks, my husband got his permit, I gave notice, two weeks. Now my rich relations insisted that I come to them to Buxton all the time. They met me once or twice in this elegant hotel, 'Here, have £10-'. I said: 'No'. I said 'No, not a penny'. I said if you want to help, you invite my mother. You can invite her, she will come. That is allowed. She has a passport. They didn't invite her. And she didn't get out of Germany at that time. Later on, yes. But, me they would have helped. I was young and they would have got rid of me. But my mother was almost forty years older, they didn't know how long she would stay with them. And they did not help. They were very nice to me, and when I left this ghastly job, I came to a house I had never seen anything like it. Never. That a private family lives like that. I think 18 servants. The house was appropriate. What I had never seen, and I don't think that existed in many houses: they had a room with a bathroom, like it's now: en-suite, normal. But not at time, nobody had that in the houses I knew. And I was a guest in the morning tea was brought to my bed with a servant, and in the evening, evening dresses, and the butlers stood behind your chair, and pushed your chair, and next to me sat an MP, I don't know the name, I didn't know it then, but in the conversation I said 'Oh, that's good, an MP'. I said. And he said 'Oh, you come from Germany?' I said yes. And he said: Well, what do you think in Germany? You are here as a visitor? I said yes. 'What do you think about it?' I said there will be a war very soon and that might help. My aunt heard it. She sat opposite me. And she said: Dear Inge, I know you had a headache. You are excused; you can go up to your room. I left the next morning. She did not want me to talk about a future war. They were all very conservative. And she didn't want her

dinner party to be spoiled. So that was the family. But when I married they sent me nice wedding presents.

BL: So where did you go from there?

IA: From there I went immediately to London to a very nice cousin that is a different branch of the family, and she lived in a service flat, which was nice, she had arranged a room for me. And I stayed with her. In Kensington. And my husband came, he stayed in the Strand Palace Hotel: there was such a large breakfast, he didn't have to eat lunch - we were all very short of money - and he had two meals included in the price, because it was so large, and he came as late as possible, to eat as much as possible.
Then I looked for a flat, and we'd fixed the date of our marriage, which was in Caxton Hall, because he lived at a nice Registry Office, and my English relations came, his best man was Rawicz, a musician from Rawicz and Landauer, which were quite well known here in England. Because my husband was a violinist, I mean an amateur and in the school they went together in the same town, Rawicz played the piano very well, and my husband was a violinist. And they played in the school orchestra, and they stayed friends all their life, so he was the best man at the wedding, and there was somebody else from his town, there was a second one– My cousin Klaus was there. He had come to visit family, and he came now to London.

Tape 2: 34 minutes and 24 seconds

BL: And when did you get married? What was the day?

IA: I got married on the 15th of June, '39.

BL: Was your mother there?

IA: No. Nobody came from Germany. She could have come, but who would have paid? You got 10 marks if you left Germany. That was all. We had no money, I came with 10 Marks. I earned 12/6 a week and I used half of it for food. And then it would have been impossible. We couldn't help her. My sister in America, she learned a new profession, she became an Occupational Therapist, I'd never heard of it in those days, now it's well known. And my other sister, they were hard up. There was another Consul, in '39, and my sister even had a baby in February '39, in Germany, because there was money, but she couldn't take it abroad. We couldn't take our money out of the firm, because the Germans needed money for the *Getreidekammer*. That means they collected the corn for when– and if the war comes, then they can use it. So they wouldn't release the money, which was our money. So I couldn't even– if I'd stayed in Germany, let's say I married there and wanted to buy a house, I had my own money, because my father was dead, but I could never have it.

BL: So it was requisitioned– what happened to the business?

IA: The business was already *arisiert*. And then the people who got it, they were the people who had been there before. My father had already made this man a Director, before he died, because he knew that things like that– it wasn't so unusual, would happen. After the war they gave us a little bit of money from the firm which was in the West, there was still East and West, but of course so little that it was quite ridiculous. Anyhow, we are managing alright. We worked for it, and that was fine.

BL: I need to stop you. We need to change tapes.

Tape 2: 37 minutes and 5 seconds

TAPE 3

Tape 3: 0 minutes and 6 seconds

BL: This is tape 3, and we are conducting an interview with Mrs Inge Ader. We were talking about your arrival in England, the wedding.

IA: I married on the 15th of June 1939; my husband had a permission to work in England, as an England exporter of sausage casings, his business was mainly from China to Europe, any country. And we therefore looked forward to travelling a lot, to these countries on business. He first alone, later on both of us. But. The wedding was very nice, in Caxton Hall, and my English aunt, Daisy Hopman[n?], writer, lived in Church Row, and invited other family members of mine, two elderly aunts and some friends of ours, Marian Ravicz, who was also the best man, and Klaus Hinrichsen, we all had a wedding lunch in Church Row, then we moved to the flat in Homefield Court, Belsize Grove, and I received all my German furniture, I had to pay 5000 Mark as a punishment for taking them out of Germany. I also had to pay the same sum for my photographic equipment, which I specially bought for working abroad; they took that, I never saw it again. But the German packers put in one or two or three odd items of the photographic equipment, which they were not supposed to touch, as my mother told them, and they packed that as well, so when the customs, the English customs came, and said: 'Have you got anything to declare? I said: 'I wished I had. I am a photographer, I haven't got a camera, I have nothing. -Oh, yes. We know these stories, he said, we go down to the *Lift* [trunk], it gets opened, and then we will leave, we won't see you again'. Five minutes later, they come up with a wonderful Linhoff camera. Only professionals have that. I couldn't understand that. My mother is now in Germany, she will go to prison, my cameras are here, That was my first thought. I didn't even think that I had to pay so much here to have them in here. Anyway, they said: '-We stay till the last end, you didn't tell the truth'. I said I told you the truth. I was twenty years old. So I waited, all my furniture came, and about half the equipment: lens, the photographic lens, other things for the darkroom, and one or two camera lenses. Anyhow. He said: '-I take all this back. And you will hear from us. Goodbye'. Very serious. I was terribly upset. In those days you didn't use the telephone a lot, but I wrote immediately to my German non-Jewish friend who was a photographer, whom I met at my first job, and we became life-long friends, and I wrote to her: Linhoff is gone. Things like that, as if it was a person or something. And once I even phoned her. My mother had the list of the photographic equipment, for which I'd paid, but nothing officially. She gave it to her, it meant nothing to my mother, and she and her mother went to Southern Germany and replaced the missing items. That was the most dangerous thing they could have done. My mother gave them the money that was true. It was dangerous to do it. So my mother had to deliver all those photographic things, I think it was August 1st, she had everything complete. All the danger was gone.

BL: So what happened, the packers put it in and they thought they were doing you a favour?

IA: Yes. There were very many communists in Hamburg. Not in many places, but Hamburg was pro-English and anti-Nazi. In the sort of [inaudible] population. Not in the upper classes

so much, but specially in the working classes. They were not for the Nazis, they worked and they had also employment before, maybe better employment with the Nazis, I don't know. They put it in as a favour, so that I get something. Because my mother had said 'this has to be surrendered as it was'. But she had it and all was given away and nobody looked whether the camera had that number and that number. You know they had different numbers, they were always the numbers registered. So all was fine.

BL: So what happened with the English customs?

IA: The English customs said one day in a letter: you can come and collect your cameras, from there and there. So I went there. They didn't say anything in the letters. I arrive, showed the letter, and they said yes, they are here.

[Interruption. Phone rings.]

Tape 3: 6 minutes and 29 seconds

IA: So I collected it and I paid not a penny. Nothing to pay, they said. They were very generous. They saw I said the truth. That helped me later on a lot. Because in the beginning I didn't work at all. But I could have worked. Because on September 1st the war came, and now we were allies, my husband was Polish, his parents lived in Tarnow and you could vote either to be, after the First War, either Austrians or Poles. His father was a doctor, he came from Vienna, but he married a girl from Tarnow and they decided to stay there, and being a doctor, and a new Polish country I suppose that was why they voted to be Polish, because he was really from Vienna. His relations were all Viennese. I knew some of them and was in contact with them til they died. That was– Then the war came, we had a bomb in 1940. It was a very bad air raid. He was bombed, and I took a job in the beginning of '41 and I worked the whole year. And I left that studio.

BL: Where did you work?

IA: Here in London. In the West End at Karl Schenker, a person who was born in Vienna but lived in Berlin and was a very good fashion photographer, but he did other things as well, he had a magnificent studio, first in Lower Regent Street, and then in Dover Street. I was the only assistant. He had also a person who was an apprentice. I became quite friendly with her. She was older than I but she learned photography here. And I stayed there a year, and then he said he didn't need me any more as he had to pay me £3: I did everything, I learned an awful lot, he had very good connections and I opened a studio in the spring of '42 with Annely Bunyard, a woman from Germany, from Augsburg, who was also a trained photographer, very good artist, and we had a studio together. It was at Swiss Cottage opposite the Odeon on Finchley Road [at number] 170 (the house has been pulled down since).

Tape 3: 9 minutes and 42 seconds

At that time it was an art shop, 'West'. And she was Mrs West and lived on the second floor, and in the war she went to the country and let it, cheaply, but with a condition that [if] she wanted to come back, whoever was in there had to go – she gave notice. So when we got the notice in '48 or '49, I've forgotten, we tried to get another studio. It was so expensive, even in Finchley Road, it cost thousands of pounds and we could not afford that, and so we parted. And I always worked from home. In '44 my first child was born, and a neighbour of mine, a Scottish

lady, worked for me as a nanny, I was out all day at the studio. And in '46 I took him to a nursery on my bike. And I did all photographing outside the studio with a bicycle, which had a seat at the back for the child, and a basket in the front for my lamps and things, and I managed it all. With different tripods and cameras I could go out and photograph. The bike and I, together.

BL: When you had the studio in Swiss Cottage on Finchley Road, what sort of work did you do?

IA: I did everything except journalistic work, because with my partner together, this was marvellous. We both did portraits. So people came as we advertised in various places, for portraits, there were not many photographers: the war helped us. And we had immediately great success. And she liked to do theatrical work and artists, she had many artist friends, and I had some friends who were manufacturers of certain goods, and I did advertising. Through my job, I knew a woman in *Vogue*, and she liked me or my work, because sometimes smaller jobs I could do when I was employed. Now she came and I did quarter pages in *Vogue* and such magazines. And through that I got again something else, shoes, or fashion, and this was– there were not all that many photographers. So people liked the work so we were very successful, really.

BL: Did you have contact with other refugees? Through your work, etc.

Tape 3: 12 minutes and 42 seconds

IA: I tried to employ refugees, but mostly they were not telling the truth when they came. And I always liked to help them. Refugees helped me and I liked to help them. But it very often didn't work out. We had right in the beginning an English retoucher. After a few months I said something like 'well, you can't judge, you're not Jewish.' Then she said she is Jewish, and she was, and we didn't know. Not a refugee, English Jewish. And I never thought she was. She knew that we were, but she never said anything. Then we had a man in the darkroom, did all the developing for us. He adored both of us. He was a single man who after the studio was finished he wrote me a letter, typed. That he had become blind, that he had learned typing, touch-typing, he had a wonderful landlady where he lived, he was a simple man, and his life wasn't too bad. That I remember. They were all lovely employees. I had a receptionist, who was English, who was very good. People came up, they've seen those photographs on the Tube, where we advertised, on the escalators, where they lived, in Hampstead. And they came and said: 'We want to see some more photographs, and the prices.' And she said, -I heard it with my own ears-: 'If you go away, and are not photographed here, that would be very stupid if you need a photograph. They have the best you can have.' She was English, and people believed her. She believed it too. And then later on, I once heard her say it, and the door, it was quite a large place, we had the top floor it was open and I saw a customer and she said 'I only came because of your receptionist, she said you were the best photographer in London, I believed her. So it was right what I had heard. So we were all very good friends and had a very good time.

BL: Did you have any contacts with other refugee businesses on Finchley Road?

IA: I photographed the Laterndl: do you know what that is? I have a photograph there. Because the whole studio was– I haven't got– but I have my own photographs from the studio times, the whole thing was destroyed after some years, somebody said you can't keep all this. It was

nonsense, I should have kept it. I photographed quite some artists who became very well-known. But I haven't got the photographs anymore. But the Laterndl I remember that somebody said the other day when I looked through the old photographs, there's one there.

BL: Did you go to the Laterndl yourself?

IA: Yes, it was in Eton Avenue. Yes, we had to go there to photograph them. I photographed for the Embassy everything. At the Embassy Theatre they had new and young actors, unknown, and they all came to us, because we photographed them, and then later on they has West End things and became famous. But one or two people were very well known already, still came to us and could see what we did. The society photographers in Bond Street, though they were very well liked by English people, they were not our style.

Tape 3: 17 minutes and 2 seconds

BL: Did you have a particular style?

IA: We took what we loved. Modern photography at the time, which Erich Kastan did, through whom you come to me, and which Karl Schenker did, but not the Bond Street style which was hazy, sepia, brown, unsharp, kind, but not really what I would call good photographs, never did. But other people did.

BL: So there was quite a difference between continental photography and British photographer –

IA: Yes, I would say, but later on you had people like Lord Snowdon. Very modern. I just tell him because everybody knows his name. All these people have very modern photography. My son every birthday gave me one book of these well known modern people, gave me a book, I could learn from them.

BL: Did you know people like Wolf Suschitzky?

IA: Yes I knew him. I knew the refugee artists, most of them. Mostly through Annely, my partner. Because she was as I told you – over there is the statue which Paul Harman did – With figures and covered. That was her boyfriend, and the father of her son. She only had one child.

BL: What other names do you remember?

IA: The names, I am terribly bad with names, I don't remember. If you say it I can tell you I have known them.

BL: Did you go at all to Cosmo or Dorice, did you…

IA: In the Cosmo we had every day lunch. Annely and I. And every day there were eight single refugee men, and we two women. And sometimes they came to sit with us. Every day we closed the door of the studio, until two, and we went to the Cosmo, and we had to do shopping, because I had a husband, and later on a child, and I did that in my lunch hour. I knew all the people who were there at the time.

BL: About the Cosmo. Why the Cosmo? Did you like the food?

IA: The Cosmo was the nearest, we liked the food. It was entertaining with the people who went there, for the same reason it was reasonable if you took the cheapest which we did, I can't remember whether it was sixpence or a shilling or what. And once a week we lashed out and took the more expensive one, the second one, and eventually in the end we could afford that every day, because we earned very well, much more than my husband did. When he got better, my husband was employed by the Polish army to do the translations for some books for their airmen. So they flew over Germany and they parachuted down, and they couldn't speak German, or English, only Polish. My husband spoke those three languages, very useful. My husband spoke those three languages, so he made books for them, with a translation. First in Polish. 'Where am I here? What is the nearest town? In Polish, in German, or English, depending on where they came down. And he enjoyed it. He had a good time. But he earned £3 a week, tax free, which I didn't. He did.

BL: And you were still in Homefield Court.

IA: Yes, we lived there until '51. And in '44 I had a baby and that was again terrible bombs. I had it in Gerrards Cross and I was away from the studio for quite some time. And my partner took over and then I came back and we lived always in Homefield Court, in a three room flat, it was the biggest they had.

Tape 3: 21 minutes and 59 seconds

BL: There was a shelter, wasn't there, opposite Homefield Court?

IA: You mean on Haverstock Hill? Yes, that was never really used, ever. People from Homefield Court who were afraid of bombs went into the Underground, Belsize Park, but that one wasn't used. But it was there for emergencies. We had no shelters. We went to the ground floor and were told that was safe and it was the most unsafe. So we moved back to the flat. It was alright, we had one child, the nanny lived in another flat, and she was a dentist's widow, and she had no pension, there were no pensions in those days and she had a child. She was very nice, the ideal person. Later on when I took him to the nursery she was there when she was needed, and then as I told you in 48 or 9 we stopped being partners because we just couldn't manage it, and I worked from Homefield Court. But my retoucher, a Jewish woman, she opened up an own studio with a friend in between Maida Vale and Bayswater, and I brought her all things to process, because in Homefield Court I had a lot of customers still, and she retouched it and developed it, and I went there, I had a car. By that time, no more bicycles.

BL: So you kept a lot of your customers from the studio.

IA: Yes, and one recommended – I took families, and I stopped all commercial work, which I really had developed in the studio, I did the commercial side. My partner had the theatrical side. But we helped each other. She wasn't very reliable. She had an appointment at ten, the customer came and she wasn't there. And I'd ring and she'd say oh I'm just waking up. So I had to say: 'I'm sorry she can't come. If you want, you can be photographed by me, if you don't like it you don't have to pay for it,' I always said. They always liked it, and there was no difficulty. If you said you get it for free, then people take it. But I don't think it ever happened that it wasn't alright.

BL: You didn't want to have another studio. You were happy to–

IA: No, because I had a child and I found that I really had to be there all the time, and I wanted more children, I had another child in '50 and then I thought that's enough, my husband was much older, so that was fine, and we decided to move, for a long time, I think in '48. So eventually we couldn't find– whatever I saw was not right. So we found something next door, beautifully converted, three bedrooms, it had everything else, but I wanted four bedrooms, and everything else was right, garden, garage, everything. I said 'beautifully done, who's the architect?' – Alfred Dinerman, I said OK thank you. Looked up in the phonebook Alfred Dinerman, rang him and said: I saw this house.. He said well, I have something very good, this plot here near my garden. I said no, I don't want to build a house, my sister did that in Germany once, and you have nothing but trouble.' Well, in the end we did do, we did buy the plot, we did build the house and we had nothing but trouble, and this is the house we are sitting in now. We had a very good architect and it was nothing but trouble for one year. And we moved in in '51 on my wedding anniversary. I said to my husband there are not many people who get a whole house for their wedding anniversary.

BL: Was it important to you to stay in this area?

IA: Yes. I liked Hampstead, so did he. We wanted to stay in Hampstead. Well, Belsize Park isn't really Hampstead, but near enough. Because when I lived with my cousin in South Kensington, I said: 'The air in summer, it was a nice hot summer in '39 before the war, I can't breathe here. And then somebody said take the tube to Hampstead, and then you see the estate agent, and so on. And I did, and when I got out of the tube, it was either Belsize Park or Hampstead; he said Belsize Park is cheaper; it's also OK, part of it. And I thought: 'Here I can breathe, here it's lovely. In those days everything was so polluted because they had open fires and so on. Anyhow, I liked it here, and then I had all my friends around here.

BL: In what sort of circles did you mix? Did you have refugee friends, or English friends?

Tape 3: 27 minutes and 41 seconds

IA: I had everything. When we moved here, we always had one-third neighbours, all the neighbours moved in after the war, it was a big house: nine flats, these were all houses, A,B,C,D, these were all houses, they were all new, because it was newly done, by Mr Dinnerman, all new people, all round our age group. And there they built a new house, it has been pulled down now because it was a bomb site, it's two houses down, they have now – they have now six flats. They were all new and they were all the same age and we all became friends. We could have invited twenty people, neighbours, which is most unusual. There was one Jewish couple, there was us, I don't think there were other Jewish people, they were English, Scottish, and that was a third of our friends. Other third of our friends were Jewish refugees. A few English friends who lived not so close, a few relations, other relations, a cousin of mine was married south of London and had also her oldest child, was the same age as my youngest child, I was very good with her, my father's side. She doesn't live any more, but I see her son quite often, he lives far away, he's a doctor. English father, but Jewish. And so we had a mixture of friends, fifty-fifty I would say. Jewish and non-Jewish. Now that I am alone, all my English friends have retired to the country, every one of them. And if they haven't, they have died anyway. And I still have very nice friends in Scotland, slightly younger, English, otherwise I am not in contact with them. One woman who lived opposite I just heard is completely senile, Alzheimer, because I rang her last year, she didn't know who I was. And she had lived here for thirty years.

BL: When did your husband die?

IA: In ’78. And then I had nobody at all. I didn’t want anybody. We were married for 39 years. And I lived on my own, which I hated; I still don’t like it, to tell you the truth. I’m afraid at night to come into the empty house, and things like that. But I had a burglar alarm, I still have the same burglar alarm, old-fashioned but good which helps, because they attempted to burgle. This is nice and isolated here. But that is very good, I leave the curtains open, the police advised me, always leave the curtains open: they look in and don’t see a video and all these modern things, I don’t have them. So then they go away. But they did take last week my garden chairs, which were as old as the house, old teak stools. That they took, from the terrace. So I have only plastic chairs now. That’s OK. They may take them. You get them for three pounds. The three stools were £300 in Harrods if I replace them. So I decided not to. So we lived here all the time, I like it. Nice for the children and grand-children.

Tape 3: 31 minutes and 55 seconds

BL: Did you join any synagogues?

IA: Never. I’m not religious; it would really be just a social thing. I don’t like religion as a social thing. I listened this morning to Rabbi Sachs, very interesting, very good, I like all that, but I will not join a synagogue. I don’t join anything, anyhow. Never belonged to any clubs, when I was 8 years old, I wanted to join the tennis club where all my friends went from my school, and they didn’t take Jews. The second club I could have joined, I didn’t. I decided I never join a club. I’ve kept to it. So maybe I will join in a few years’ time, but not yet. That is not my scene. Maybe because of that. I can’t tell you. I think that is about all I can say. I’m still well for my age, I would say, very forgetful. But never mind, I still have friends, and a very good friend, a man, and we see each other every day but nothing more.

BL: How would you say the refugee experience influenced your life?

IA: I don’t think it would be different whether I was a refugee or whether I would have come normally to a new country.

I don’t think that would make much difference. I was a stranger in a country, and I had no money, my husband had little money, very little, but we managed always, and that could have happened to anybody who goes to a new country, and I immediately found a lot of friends. I always liked people, that always interested me, I don’t like to be on my own, many people like it when they are older; yes, in the morning it’s nice, but then I want to see somebody and talk to them in the afternoon or evening and I still do that and I did it always and we always had lots of friends. It didn’t matter how many, and lots of guests here in the house which is really small. It might look large but it is really small. If you go in, it has four bedrooms, one bathroom. Now we have two bathrooms, three bedrooms. But they are used for something. One is my spare room, one is my own bedroom, the other is my little office. But it used to house always five people. Two children, two parents, and a girl, they weren’t au pairs in those days, they were full time. So I could work.

BL: Until when did you do photography?

IA: Until I couldn't see anymore. My son visited me and he saw me retouching. And he said what are you doing? I said 'I'm retouching. He said you are not. You are putting everything next to it. I said 'What?!' I got up and I said this is the end of my photographic career. And it was. I just finished what I had started eventually, and was told my eyesight went and I had a lot of trouble with eyes. But that's about 20 years ago. More. No, about 20. Since then I can't do it. Now I'm almost blind. I'm partially sighted. I see that somebody sits there, which is you. But the next person I know where she sits. Otherwise I wouldn't know. But in your own house you can manage. I even did gardening. I feel it, don't see it. I live quite normally as I told you. I'm quite OK.

BL: The tape is ending. I suggest we stop now, but I do want to ask you some more questions, but we can do that some other time. We can stop now. Thank you very much Mrs. Ader.

Tape 3: 36 minutes and 43 seconds

Tape 4

BL: Today is the 11th of June 2003 and we are continuing our interview with Mrs Ader and this is tape 4.

Tape 4 – 0 minutes and :24 seconds

Last time I asked you what impact it had, being a refugee on your life. And I'd like to just follow up on that, and ask how different would your life have been if you hadn't had to leave Germany.

IA: Of course it would have been quite different, because I was prepared to stay in school until I had the *Abitur*, Matric., at the age of 18 or 19 and then I would have gone to university as my two eldest sisters did, and I wasn't quite sure yet what I would study. It could have been architecture, it could have been law, but I wasn't sure, I was only thinking really at that time of having a good time. And with the Nazis, of course, everything changed. Because it was very anti-Semitic in Schwerin, and then I moved to Hamburg, and then it became difficult in Hamburg in the school so we wanted to leave, which I did when I found out that to be a photographer would be nice. Shall I go on with this, or ---

Then I looked for a studio where I took an apprenticeship, it took three years, in Germany; I couldn't find anything. because as soon as I said I'm Jewish they said sorry, we don't take Jews, we take others. pure Germans, Aryans. Sorry, we can't help you. I went to all the addresses, to all the photographers. And I had one more to go to, which was not very convenient, it was on the other side of the Alster we lived, but I went. And there was a young woman on the top floor flat, and before I even opened my mouth, so to say, she said 'what do you want?' I said what I want, I suppose, is no good at all, I want to be an apprentice in your studio, but I'm Jewish. She said 'Then I'll take you, we don't need an interview, I want to help the Jews. And that where I stayed, and she was exceedingly nice, and helpful, and had difficulties, and she registered it that she was now taking me as an apprentice, she always had difficulties because of that, and she, like that, wanted to help. And she even helped me that I could make the exam after two and a half years, which only the exceptional pupils could do. And she literally sat down, there was a lot of learning by heart, tested me whether I had learned it, and that I had a great variety of photographs ready to show them so that everything would go straightforward.

BL: You told us the story, at the beginning of the interview, so you don't have to repeat it, I was thinking more about your whole life at this point, and basically want to ask you would you have become a photographer?

IA: No, I definitely would not. It wouldn't have occurred to me, because I would have gone on an academic career.

BL: What was the most important aspect for you of being a photographer?

IA: Well, when I was working in the studio I thought this is a great profession, I always like to look at the best in my life, and I enjoyed it. So I wanted to make it a career, and I did. Because as soon as the apprenticeship was finished I found a job, somebody who didn't like Jews, but it was for Christmas only, two months, hard work, and I obviously worked long hours, for minimum wages, and I thought this is good training, and I hated it, as I had to do a lot of miserable jobs, but then I again couldn't find a job until I came to Erich Kastan , who was a Jewish photographer, and he was delighted to have the help, and I worked for several months til he left Germany. Then I couldn't find a job anymore and waited until I had a passport and could leave. It was in April '39. I came to England, I think I told you, as a domestic.

Tape 4: 5 minutes and 40 seconds

BL: So being a photographer made you independent, really.

IA: Completely independent.

Because these people all worked on their own. Single people, wherever I was.

BL: Do you think it would be very different to be a photographer in Germany than in England?

IA: Photography in England wasn't quite so advanced. The good photographers were the society photographers who took very old-fashioned pictures, which none of them where I worked did. That was done in Germany twenty years earlier. And I worked here for one year at Karl Schenker, also a refugee, and he did mainly fashion. That was again very good training and very modern for the times. And I learned really something completely new. A first class fashion photographer. He was also single-handed, and had only one apprentice who became later my friend, a refugee, and I stayed there for one year. And when he was out I could even take photographs, he didn't mind. I did everything. And then I met Annely Bunyard with whom I shared a studio for many years at Swiss Cottage, but I think I told you all that.

BL: During that time what were your favourite subjects? What subjects were you naturally drawn to?

IA: As a photographer? Well I liked portraits, I was used to that. But I branched out in advertising. And I liked it very much. Annely Bunyard specialised in actors, theatrical work. But she often didn't come, and I could take her work, and we did that together. We always had to sign the photographs, we had formed a limited company as Bunyard Ader, it didn't matter who took it. That was one of the conditions.

BL: So you had joint copyright.

IA: Yes. Joint copyright. And that was very good, because she took advertising which I usually brought in, and I could take her theatrical work, and we both enjoy it. And our daily living was portraits. It was during the war, there were very few portrait photographers. They were all called up. I tried to get war-work, which I did, for the Ministry of Information, the Ministry of War, and different things like that.

BL: What were you doing? What did you photograph?

IA: Well it depended what they wanted. There was always work. They also had the shortage of photographers. I always said, it's not that we are so good, but we are so rare, so they had to take us, if they wanted something. Other photographers in the West End charged much more, so people were very delighted to come to us.

Tape 4: 9 minutes and 25 seconds

BL: Was it mostly black and white?

IA: Only black and white. Nothing else. There was already colour, it wasn't really used commercially, not during the war.

BL: Did you switch to colour?

IA: Never. Because I only took – later on, when we dissolved in the end of the forties, I came to this house, first I lived in a flat then to this house, I took my photographs here in this room, by doing the curtains like that, and the artificial light, and I had backgrounds as well, and I did only portraits. I never did any commercial work after that. I had children, and this was very good for me, and one of my employees from the studio opened her own studios; in my studio she worked as a retoucher, and I gave her all my work, her partner did the developing and she did the retouching, it was very important in those days, and only black and white, and they knew exactly what I wanted, so it was very easy, I had a car by then.

BL: So the client would come here.

IA: Here. Or I went to them. By that time I had a car. In the studio I did it on a bicycle. But then I had a car and that was easier. And of course by then in the fifties I had two children. And then I had a girl, and in those days, what is now au pair, they were full-time. The girls were full-time, and they were usually very keen workers and wanted to get on. And I was very lucky, I could leave the children, they'd collect them from school, but in those days by the age of six they could go to school alone. Walk. That was different.

BL: Your clients, were they mostly refugees, or were they…

IA: In the studio no, but there were a lot of refugees. I once was invited, I remember, at somebody I hardly knew, and then there was a woman who said: 'I knew somebody once by the name of Ader, lovely girl, so young and fresh, she was a photographer.' I said I'm sorry that's me, now old and ugly. So, things like that. You meet other people and they said, 'are you the person– my child's picture on my bedside table, and signed Bunyard Ader, was it taken by you? Or even later. All long ago. And I did work until I was unable to because of my eyesight. That was about twenty years ago.

BL: So you don't have any regrets about becoming a photographer?

IA: Never. I was very happy all the time when I worked as a photographer. I think it was the right profession for me in the end. Maybe something else would have satisfied me too. But that was fine.

Tape 4: 13 minutes and 7 seconds

BL: Can I ask you in terms of your identity, -you've lived in Germany, in England-, how would you define yourself?

IA: Certainly not German, but I don't think the English think that I'm English. I'm British perhaps, and when I come to Germany, which I did after the war on several occasions, I had family there, I felt always like a stranger. So I could speak German, and I didn't find anything anti-Semitic. In the beginning, the first time was in 1950. And everybody said: 'I never was a Nazi'. Not asked by me: that's how they started a conversation. Except for one man, whom I met when my closest German girlfriend with whom I was in the studio together, and this man said: 'I did something terrible. I will regret it all my life. I was a Nazi. I was 14 when they came and I joined like all and I was a convinced Nazi. And I will never ever forget that, what terrible things happened. One single man. Nobody else. And I met a number of people.

BL: Did you go back to Schwerin?

IA: To Schwerin I went once, and it was a great disappointment because it was a beautiful house where we lived, and during the war it was a school for children with disabilities, and after the war it became East Germany, and Schwerin is near Hamburg but just in Eastern Germany, Mecklenburg, and then it became a government office, and that is when I went in and viewed the house, they let me in, and it was very disappointing. I heard now that it is in private hands. I haven't gone back yet.

BL: So you could probably now reclaim the property.

IA: Well we did get some compensation. But very little. My mother sold it in '33. The man had a high mortgage, and paid it. But he didn't pay the last mortgage. That money we got. It was ridiculous. Well we sold it of our own free will. But it's not quite right. She would have lived there all her life. So anyhow, that I don't think many people got all they had, if they had it. That is not to be expected. And the firm where all our money was, my father's firm, that was in East Germany. We had a tiny amount back. But nothing at all what originally was left.

BL: But you are entitled to a pension.

IA: I have a German pension. The German pension as a photographer which is due to me, but my German friend, also a photographer, had twice that pension and she was very angry about it and we went together to the Labour Exchange years ago, and they said: 'Yes, this– I didn't live in Germany, and I wasn't German. They gave me the right pension for living abroad and not being German. 'If you want to become German, any day, and your pension will be increased. If you come back to Germany it will be increased even more. A German abroad also doesn't get the full pension'. And I said 'Thank you very much. I'm sorry, I won't live in Germany and I won't become a German.' And left. And I'm happy I have a pension, it's not

that high, but it's a help, to live. 'Specially now as I get so old, I can't work myself, it's a good thing I have it.

Tape 4: 18 minutes and 11 seconds

BL: You've discussed many aspects of your life. Is there anything you've thought about I haven't asked you and you would like to add?

IA: Not really, I think I've told you far too much. It makes it too long. Nothing was important, really.

BL: Any message for anyone who might watch this video?

IA: Well it's very nice that you do all this. And I hope that somebody might have a look at it and see it and enjoy it I think my family will enjoy it– I'm not so sure. I've got two children and five grandchildren, so maybe they like it. I don't know.

BL: Was the past discussed much with your children?

IA: No, I think they know very little about it. Here and there of course, something, but I think very little. I think this might be interesting. And might raise [*sic*] my two eldest grandsons, they are at end of twenty in age, and live in Canada and so they may be interested. And I think for them this will be quite interesting. They have asked me once or twice about the past. But otherwise I don't know.

BL: Ok, Mrs Ader, thank you very much for the interview.

IA: Thank you for interviewing me. I think you have been great.

BL: We're going to look at your photographs now.

Tape 4: 20 minutes and 9 seconds.

Wide-shot.

Photos:

1.Grandmother Hinrichsen, who lived in Lübeck. She was quite old, well over 80 when she died. I liked to go there in my holidays

2.Grandfather Hinrichsen, Ernst. Very kind man. Specially liked him because Grandfather Nord had died in 1915, before I was born. Also in Lübeck they had an old-fashioned house, old-fashioned maid. I liked it there.

3. My parents, Max and Vera Nord. Lived in Schwerin. Taken just after the wedding to send to all the relations. In 1906.

4. Grandparents' Golden Wedding in 1927. I am the youngest girl, sitting at the front on the floor. One boy, even younger, that was Johann Hinrichsen. Probably taken at home, but not sure.

5. Photograph of my sisters and myself, taken in 1921 when I was 3. Oldest sister was 12, no, 11,14? In Schwerin. My sisters are Marie-Louise (Bika), Gisela, Helga, and myself, called Inge.

6. The first day in school and I had a *Schultüte* (with sweets).I was very proud. I was six years old.

Tape 4: 24 minutes and 4 seconds

7. My father, my sister Helga and myself in our garden. I loved my father very much. I admired him. It must be in 1929.

8. Our house in Schwerin, which was very large and comfortable. I spent a lovely childhood there, with a large garden and animals.

9. Salon of our house in Schwerin, and later same thing in Hamburg. This photo was taken in Hamburg. The furniture was taken to Hamburg. Mother sits in her own room. Some of the portraits are here in my house, some my sister Helga has.

10. On a holiday in 1938 in Austria. I had no passport, couldn't travel abroad. Hitler just annexed Austria. Spent a nice holiday there with my future husband. He had lived in Austria so he liked it.

11. In Filey, when I was a maid in Manchester. The people owned a villa at seaside. They owned a bike and I was allowed to use it. In 1939 when I came to England.

12. As far as I remember, photo taken by Erich Kastan in 1938 when I was working in his studio. I was 19 and a half. In Hamburg.

13. Our wedding day, the reception in Church Row, but this was probably outside Caxton Hall where we got married . Guests: Best man Marian Rawicz, pianist, on the left, and my English relations born here already, and were very English. The aunt Daisy Hopman, well known writer, lived in Church Row. At reception we had cold meats, chicken and ham and you ate that together, I never ate it like that [before]. 15 June 1939.

14. In Laterndl, refugee cabaret, photograph of a production.

15. Proud mother with her first son, born in '44, taken in '45, I think.

16. Taken in Toronto in a store. We were there in October '78. A week later he had a heart-attack and died, so I always treasure that, with him and the two grandchildren.

17. A family photograph from Canada. Chris (mother) daughter-in-law, Nigel, Timothy (the children).

18. Son Peter, Maggie his wife, with Caroline, David, Catherine.

19. Herbert and I in Leukerbad where we've been many times. Walking in the mountains about five years ago.

Tape 4: 32 minutes and 7 seconds

Inge Ader photographs:

20. During year as photographic apprentice. I tried to take photos outside work too and this is one: Old man (beggar?), I offered him one Mark and asked him if I could take his photograph.

21. Early '37, 4.00a.m., fishmarket. 2 fish women. Was bought by a newspaper (Hamburger Fremdenblatt), and to my horror, it was signed 'Inge Nord', which was not allowed in Nazi times. I had taken a photograph, but nothing happened.

22. In 1942 until end of '40s Annely Bunyard and I had a studio. Photographed many people. This is one portrait we took. [shot includes Bunyard Ader business card]

23. Soldier in uniform. Ordinary person had 2 negatives, if Uniform picture, you could get extra negatives. My husband had just recovered from his serious injuries and went round shops buying any negatives and any paper and this was like gold for us.

24. Mother and child. We did lots of such portraits.

One day, I saw downstairs written 'Jews' by Bunyard Ader: I rubbed it off and it never appeared again.

25. Actor's portrait. We did lots of pictures of artists, musicians and actors. Here, Martin Miller. I think also a refugee, not sure.

26. Commercial photograph. [DDT bottle, Pure Glycerine bottle etc.]

27. Advertising photo. [Powder-boxescases] Got it through Franz Kenter [?], don't recall name of firm. We took many such things.

BL: Thank you very much.

IA: Thank you very much for interviewing me.

Tape 4: 38 minutes and 8 seconds

END OF INTERVIEW