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Fig. 1. Photograph of 16 Prince Regent Square in Munich, designed 1907–8 by Franz Popp, as it appears today. Hitler’s apartment occupied the third story.

Fig. 2. Floor plan of Hitler’s Munich apartment at 16 Prince Regent Square. The plan is dated January 1935, shortly before the Atelier Troost began its renovation. To the right is a cross section of the building as well as a site plan, indicating the corner location straddling Prince Regent Square and Grillparzer Street.

Fig. 3. Cover of Heinrich Hoffmann’s The Hitler Nobody Knows (Hitler wie ihn keiner kennt) (Berlin: Zeitgeschichte, 1932).

Fig. 4. Atelier Troost, plan of Hitler’s renovated private apartment on the second floor of the Old Chancellery at 77 Wilhelm Street in Berlin, n.d.

Fig. 5. Photograph of the library on the second floor of the Old Chancellery in Berlin before the renovation by the Atelier Troost, c. 1932.

Fig. 6. Heinrich Hoffmann, photograph of the library on the second floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, c. 1934.

Fig. 7. Atelier Troost, plan of the renovated ground floor of the Old Chancellery in Berlin, c. 1934.

Fig. 8. Heinrich Hoffmann, photograph of the Reception Hall on the ground floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, c. 1934.

Fig. 9. Heinrich Hoffmann, photograph of the Waiting Room on the ground floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, c. 1934.

Fig. 10. Heinrich Hoffmann, photograph of the Smoking Room on the ground floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, c. 1934. Guests waited here to enter the dining room.

Fig. 11. Heinrich Hoffmann, photograph of the new dining room designed by Paul Troost and completed by the Atelier Troost in the Old Chancellery in Berlin, c. 1934.

Fig. 12. Heinrich Hoffmann, photograph of Hitler’s private study on the second floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, c. 1934.

Fig. 13. Heinrich Hoffmann, photograph of the Cabinet Room (formerly the Congress Hall) on the second floor of the Old Chancellery in Berlin after the renovation by the Atelier Troost, with furniture designed by Paul Troost, photograph c. 1934. On January 30, 1933, Hitler had been sworn in as chancellor by President Hindenburg in this room.

Fig. 14. Heinrich Hoffmann, photograph of Hitler’s Ceremonial Office on the second floor of the modernist building annex to the Old Chancellery in Berlin after the renovation to the office by the Atelier Troost, c. 1934.

Fig. 15. Undated floor plan of Hitler’s apartment on 16 Prince Regent Square in Munich after the 1935 renovations by the Atelier Troost. The room immediately to the right of the library (marked “Bibliothek”) was likely Geli Raubal’s room, which, according to eyewitnesses, was preserved unchanged after her death.

Fig. 16. Photograph of a contemporary view of the foyer of the first-floor apartment, 16 Prince Regent Square in Munich, showing the original Jugendstil decoration that had also existed in Hitler’s apartment before the renovation.

Fig. 17. Atelier Troost, elevation drawing of the hallway in Hitler’s Munich apartment showing the main entrance (left), garderobe (middle), and kitchen (right), c. 1935.

Fig. 18. Atelier Troost, elevation drawing of the interior walls of Hitler’s renovated living room in his 16 Prince Regent Square apartment, showing the new fireplace (across from Hitler’s desk) and the double doors leading into the foyer, c. 1935.

Fig. 19. Heinrich Hoffmann, photograph of Neville Chamberlain, Hitler, and Paul Schmidt (Hitler’s interpreter) in Hitler’s Munich apartment, sitting in the living room niche near the library. Chamberlain visited on September 30, 1938, after the signing of the Munich Accord. Hitler’s book and art collections are prominently displayed in this published photograph, emphasizing how his domestic settings served to convey the image of a man of culture rather than a warmonger.

Fig. 20. Heinrich Hoffmann, photograph of the House of German Art in Munich, designed by Paul Troost and completed by Gerdy Troost and Leonhard Gall, seen here on the Day of German Art, July 1937. The print was included in a stereoscopic-format photographic album by Heinrich Hoffmann and Albert Burckhard Müller entitled Day of German Art (Tag der Deutschen Kunst) (Diessen a. Ammersee: Raumbild, 1937). The original caption reads: “Front of stone and front of steel.”

Fig. 21. Josef Neumaier, plans for the expansion of Haus Wachenfeld on the Obersalzberg, dated September 8, 1932, and approved by the local building authorities on March 29, 1933. Angela Raubal and Margarete Winter signed as the owners. The relocated driveway is shown at bottom right.

Fig. 22. Alois Degano, elevation drawing of the northwest facade of the expansion of Haus Wachenfeld, dated November 16, 1935, and approved by the local building authorities on January 22, 1936.

Fig. 23. Alois Degano, ground-floor plan for the expansion of Haus Wachenfeld, dated November 16, 1935, and approved by the local building authorities on January 22, 1936.

Fig. 24. Alois Degano, second-floor plan for the expansion of Haus Wachenfeld, dated November 16, 1935, and approved by the local building authorities on January 22, 1936.

Fig. 25. Photograph of the Great Hall at the Berghof with a view toward the fireplace, c. 1936.

Fig. 26. Heinrich Hoffman, photograph of architects and patron visiting the construction site of the Berghof around Christmas 1935. From left to right: Leonhard Gall, Gerdy Troost, Hitler, and Alois Degano (?).

Fig. 27. Foto-Technik Kaminski, Munich, photograph illustrating the view into the Berghof’s Great Hall from the small living room (Stube), c. 1936.

Fig. 28. Foto-Technik Kaminski, Munich, photograph of two of the sculptured heads (depicting a boy in the Hitler Youth and an SA man) by Eugen Henke on the large cupboard in the Berghof’s Great Hall, c. 1936.

Fig. 29. Photograph of Neville Chamberlain (left of Hitler) and other guests having tea with Hitler in the Great Hall of the Berghof, as seen on the cover of the September 24, 1938, issue of Anglo-German Review. The visit occurred on September 15, 1938, when the British prime minister traveled to the Obersalzberg to discuss the international crisis brewing over Hitler’s insistence on invading Czechoslovakia.

Fig. 30. Foto-Technik Kaminski, Munich, photograph of the Berghof dining room, c. 1936.

Fig. 31. Photograph of Eva Braun’s room in the Berghof with a framed Hitler portrait. The print is pasted into one of Eva Braun’s photographic albums.

Fig. 32. Page from one of Eva Braun’s photographic albums recording Galeazzo Ciano’s arrival to the Berghof in August 1939.

Fig. 33. Unsigned elevation drawing showing one version of the proposed new northwest facade for the expanded Berghof, not built, n.d.

Fig. 34. Unsigned ground-floor plan for the expanded Berghof, not built, n.d.

Fig. 35. Unsigned second-floor plan for the expanded Berghof showing the library, not built, n.d.

Fig. 36. Photograph of Gerdy and Paul Troost, May 1933.

Fig. 37. Heinrich Hoffmann, photograph of Albert Speer (far left), Gerdy Troost, Hitler, and others inspecting the House of German Art construction site on June 29, 1935, on the occasion of the topping-out ceremony.

Fig. 38. Photograph of Gerdy Troost’s living room in her Munich apartment at 4 Himmelreich Street, where she moved after her husband’s death, photograph c. 1935.

Fig. 39. Heinrich Hoffmann, photograph of the salon designed by Gerdy Troost in the Prince Carl Palace in Munich, 1937.

Fig. 40. Cover of Welt-Spiegel, July 18, 1937. The caption reads: “The Führer in the House of German Art. Beside Adolf Hitler the widow of the creator of the new home of German Art, Frau Prof. Troost.” The photograph is by Heinrich Hoffmann.

Fig. 41. Cover of Heinrich Hoffmann’s Hitler in His Mountains (Hitler in seinen Bergen) (Berlin: Zeitgeschichte, 1935).

Fig. 42. Cover of Heinrich Hoffmann’s Hitler Away from It All (Hitler abseits vom Alltag) (Berlin: Zeitgeschichte, 1937).

Fig. 43. Heinrich Hoffmann, postcard entitled “The Führer as animal lover.”

Fig. 44. Karl Schuster-Winkelhof, drawing of the view from Hitler’s bedroom window at Haus Wachenfeld, from Adolf Hitler’s Adopted Homeland (Adolf Hitlers Wahlheimat) (Munich: Münchner, 1933), fig. 10.

Fig. 45. Karl Schuster-Winkelhof, “The bedroom of the People’s Chancellor,” drawing of Hitler’s bedroom at Haus Wachenfeld, from Adolf Hitler’s Adopted Homeland (1933), fig. 11.

Fig. 46. Karl Schuster-Winkelhof, drawing of Hitler’s Wohnstube at Haus Wachenfeld, from Adolf Hitler’s Adopted Homeland (1933), fig. 14.

Fig. 47. Karl Schuster-Winkelhof, drawing of Hitler’s dogs outside Haus Wachenfeld resting by a sign reading “Attack dogs! No entry!,” from Adolf Hitler’s Adopted Homeland (1933), fig. 4.

Fig. 48. Karl Schuster-Winkelhof, drawing labeled “The neighbors and how they view the house of the ‘Great Neighbor,’” from Adolf Hitler’s Adopted Homeland (1933), fig. 13.

Fig. 49. Heinrich Hoffmann, photograph of Hitler escorting the “favored birthday girl” to his house on the Obersalzberg, from Heinrich Hoffmann’s Youth around Hitler (Jugend um Hitler) (Berlin: Zeitgeschichte, 1934).

Fig. 50. Heinrich Hoffmann, photograph of Hitler signing an autograph on the terrace of Haus Wachenfeld (a box of Bahlsen cookies in the foreground), from Heinrich Hoffmann’s Hitler in His Mountains (1935), XXXX.

Fig. 51. Heinrich Hoffmann, photograph of Hitler by the Obersee near Berchtesgaden, from Heinrich Hoffmann’s Hitler in His Mountains (1935), XXXX.

Fig. 52. Heinrich Hoffmann, photograph of Hitler looking at pilgrims from the balcony of Haus Wachenfeld, from Heinrich Hoffmann’s Hitler in His Mountains (1935), XXXX.

Fig. 53. Heinrich Hoffmann, photograph of Gerdy Troost’s design of the Führer’s table setting, on display at the 1938 German Architecture and Applied Arts Exhibition in the House of German Art, Munich.

Fig. 54. Title page of Ignatius Phayre’s November 1938 article in Homes and Gardens.

Fig. 55. Vogue (U.S.) magazine’s August 1936 feature on the homes of Hitler, Mussolini, and Eden.

Fig. 56. May 30, 1937, cover of the New York Times Magazine.

Fig. 57. Title page of Life magazine’s October 30, 1939, feature on Hitler as an artist and designer. The magazine’s content page bears a somewhat different, extended article title: “Paintings by Adolf Hitler: The Statesman Longs to Be an Artist and Helps Design His Mountain Home.”

Fig. 58. Ernest Howard Shepard, “The White Paper Hanger,” editorial cartoon, Punch, April 10, 1940, 391.

Fig. 59. George Butterworth, “Inferior Decoration,” editorial cartoon, Daily Dispatch, August 6, 1941.

Fig. 60. Vaughn Shoemaker, “The Ever-Busy Paper Hanger,” editorial cartoon, Chicago Daily News, reprinted in the New York Times, May 10, 1942.

Fig. 61. David Low, “Faces at the Window. (It is strictly verboten for refugees from bombed areas to go near Berchtesgaden—German news.),” editorial cartoon, published August 27, 1943.

Fig. 62. Reg Manning, “The Most Haunted House,” editorial cartoon, Arizona Republic, 1943.

Fig. 63. Lee Miller, “End of a Myth,” photograph of the Berghof in flames, published in the July 1945 issue of Vogue (UK).

Fig. 64. Photo Marburg, photograph of the bombed and burned Berghof at the end of October 1946, with a view of the main stairs and eastern wing (in the distance to the left is the Türken Inn).

Fig. 65. “Third Division men drink liberated wine at the Berghof, Hitler’s halfway house on the mountain above Berchtesgaden, in May, 1945.” This caption and image were published in David Kenyon Webster’s 1952 memoir essay, “We Drank Hitler’s Champagne,” for the Saturday Evening Post, May 3, 1952, 25.

Fig. 66. L. Ammon, postcard of the Berghof’s Great Hall window with a view of Mount Untersberg, as the hall looked after the Allied bombing.

Fig. 67. Lee Miller, photograph of Sergeant Arthur Peters reading Mein Kampf on Hitler’s bed in his Munich apartment bedroom, 1945. The photograph was published in the July 1945 issue of Vogue (UK).

Fig. 68. Lee Miller with David E. Scherman, photograph of Lee Miller in Hitler’s bathtub in his Munich apartment, 1945. The photograph was published in the July 1945 issue of Vogue (UK).

Fig. 69. Troop Carrier Command, photograph of Gertrude Stein and G. I.’s doing “Hitler’s pose on Hitler’s balcony at Berchtesgaden,” Life, August 6, 1945, 56.

Fig. 70. Page from “Souvenir of Berchtesgaden,” a souvenir album sold in Berchtesgaden in the postwar period.

Fig. 71. “The Fall of the House of Hitler,” photographs from the article “Blowup at Berchtesgaden,” Life, June 2, 1952, 42.

Plate 1. Postcard of Hitler’s home on the Obersalzberg, c. 1934.

Plate 2. Heinrich Hoffmann, postcard of the original rustic Stube, or living room, in Haus Wachenfeld, c. 1934.

Plate 3. Heinrich Hoffmann, postcard of the Stube, or living room, in the Berghof after the renovation by the Atelier Troost, c. 1936.

Plate 4. Heinrich Hoffmann, postcard of the Great Hall in the Berghof, c. 1936.

Plate 5. Heinrich Hoffmann, photograph of the window in the Berghof’s Great Hall, c. 1936.

Plate 6. Atelier Troost, sketched elevation and floor plan of the Berghof’s Great Hall, c. 1935.

Plate 7. Atelier Troost, drawing of the globe placed in the Berghof’s Great Hall, c. 1936.

Plate 8. Gerdy Troost’s Berghof fabric book, showing the first page of samples for the Great Hall. Subsequent pages contain more samples for the Great Hall as well as for the small living room, guest rooms, and staff rooms.

Plate 9. Heinrich Hoffmann, postcard of Hitler’s study on the second floor of the Berghof, c. 1936.

Plate 10. Heinrich Hoffman, photograph of Gerdy Troost speaking with Hitler and surrounded by a crowd of Nazi bigwigs (including Joseph Goebbels, to the left of Hitler, and Heinrich Himmler, in black with his back to the viewer) at the House of German Art on the Day of German Art, July 16, 1939.

Plate 11. Heinrich Hoffmann, postcard of the Berghof, c. 1936.

Plate 12. Martin Ley, photograph of Chief Superintendent Manfred Albert in Hitler’s former library (16 Prince Regent Square, Munich), the shelves now occupied by the trophies won by the police soccer team, the Bogenhauser Cops, 2007.

Plate 13. Martin Ley, photograph of Sergeant Ursula Lechner in Hitler’s former bedroom (16 Prince Regent Square, Munich), now used as a locker room for the police officers who work in the building, 2007. A poster of the singer Milla Jovovich hangs on a locker.