Fig. 1. View of the apartment building at 16 Prince Regent Square in Munich today. Hitler’s apartment occupied the third story.

Fig. 2. Floor plan of Hitler’s Munich apartment on 16 Prince Regent Square. The plan is dated January 1935, shortly before the Atelier Troost began its renovation. To the right is a 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 (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, no date.

Fig. 5. The library on the second floor of the Old Chancellery in Berlin before it was renovated by the Atelier Troost, c. 1932.

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

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

Fig. 8. View of the Reception Hall on the ground floor of the Old Chancellery in Berlin following the renovations by the Atelier Troost, c. 1934.

Fig. 9. View of the Waiting Room on the ground floor of the Old Chancellery in Berlin following the Atelier Troost renovations, c. 1934.

Fig. 10.View of the Smoking Room on the ground floor of the Old Chancellery in Berlin following the Atelier Troost renovations, c. 1934. Guests waited here to enter the dining room.

Fig. 11. View 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. Adolf Hitler’s private study on the second floor of the Old Chancellery in Berlin as renovated by the Atelier Troost, c. 1934.

Fig. 13. The Cabinet Room (former Congress Hall) in the Old Chancellery in Berlin remodeled by the Atelier Troost with furniture designed by Paul Troost, c. 1934. On January 30, 1933, Hitler had been sworn in as chancellor by President Hindenburg in this room.

Fig. 14. Hitler’s Ceremonial Office in the modernist building annex of the Old Chancellery in Berlin, as remodeled 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 renovation by the Atelier Troost.

Fig. 16. Contemporary view of the foyer of the first-floor apartment, 16 Prince Regent Square in Munich, showing original Jugendstil decoration that 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 door leading into the foyer, c. 1935.

Fig. 19. 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. 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, 1937. The 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, 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 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 local building authorities on January 22, 1936.

Fig. 25. Great Hall with view toward the fireplace, c. 1936.

Fig. 26. Architects and patron visit the construction site of the Berghof around Christmas 1935. From left to right: Gall, Troost, Hitler, and Degano(?). Photograph by Heinrich Hoffmann.

Fig. 27. View into the Great Hall from the small living room (Stube), c. 1936. The photograph is credited to Foto-Technik Kaminski, Munich

Fig. 28. Sculptured heads by Eugen Henke on the large cupboard in the Berghof’s Great Hall, c. 1936. The photograph is credited to Foto-Technik Kaminski, Munich.

Fig. 29. Neville Chamberlain and other guests at tea in the Great Hall with Hitler on the cover of Anglo-German Review. The visit occurred on September 15, 1938, when the British Prime Minister travelled to the Obersalzberg to discuss the international crisis brewing over Hitler’s insistence on invading Czechoslovakia.

Fig. 30. Berghof dining room, c. 1936. The photograph is credited to Foto-Technik Kaminski, Munich.

Fig. 31. View of Eva Braun’s room in the Berghof with framed Hitler portrait.

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

Fig. 33. An undated and unsigned drawing showing one version of the facade for the expanded Berghof, not built.

Fig. 34. An undated and unsigned ground-floor plan for the expanded Berghof, not built.

Fig. 35. An undated and unsigned second-floor plan for the expanded Berghof showing the library, not built.

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

Fig. 37. Albert Speer (far left), Gerdy Troost, Adolf 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. Gerdy Troost’s living room in her Munich apartment at 4 Himmelreich Street (c. 1935), where she moved after her husband’s death.

Fig. 39. Gerdy Troost, salon of the Prinz Carl Palais 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.” Image credited to Heinrich Hoffmann.

Fig. 41. Cover of Heinrich Hoffmann’s Hitler in His Mountains (1935).

Fig. 42. Cover of Heinrich Hoffmann’s Hitler Away From it All (1937).

Fig. 43. “The Führer as animal lover.” Postcard by Heinrich Hoffmann.

Fig. 44. Karl Schuster-Winkelhof’s drawing of the view from Hitler’s bedroom window at Haus Wachenfeld, from Adolf Hitler’s Adopted Homeland, 1933.

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

Fig. 46. Schuster-Winkelhof’s drawing of Hitler’s Wohnstube, from Adolf Hitler’s Adopted Homeland, 1933.

Fig. 47. Schuster-Winkelhof’s drawing of Hitler’s dogs, from Adolf Hitler’s Adopted Homeland, 1933.

Fig. 48. Schuster-Winkelhof’s drawing of Hitler’s neighbors, from Adolf Hitler’s Adopted Homeland, 1933.

Fig. 49. Hitler escorting the “favored birthday girl” to his house, from Heinrich Hoffmann’s Youth Around Hitler, 1934.

Fig. 50. 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.

Fig. 51. Hitler by the Obersee near Berchtesgaden, from Heinrich Hoffmann’s Hitler in His Mountains, 1935.

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

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

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

Fig. 55. Vogue’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 1939 feature on Hitler as artist and designer.

Fig. 58. Ernest Howard Shepard, “The White Paper Hanger,” Punch.

Fig. 59. George Butterworth, “Inferior Decoration,” Daily Dispatch, 1941.

Fig. 60. Vaughn Shoemaker for the Chicago Daily News, “The Ever-Busy Paper Hanger,” reprinted in 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.),” 1943.

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

Fig. 63. Lee Miller, the Berghof in flames, published in the July 1945 issue of Vogue (UK).

Fig. 64. The bombed and burned Berghof 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.”

Fig. 66. Postcard of the Berghof’s Great Hall window after the Allied bombing. The photo is credited to L. Ammon.

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

Fig. 68. Lee Miller with David E. Scherman, 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. Gertrude Stein and GIs doing “Hitler’s pose on Hitler’s balcony at Berchtesgaden,” Life 19, no. 6 (1945): 56.

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

Fig. 71. “The Fall of the House of Hitler.” From the article “Blowup At Berchtesgaden.” Life 32, no. 22 (1952): 42.

Plate 1. Postcard of Adolf 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 after the Atelier Troost renovation, c. 1936.

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

Plate 5. Heinrich Hoffmann, view of the window in the Great Hall, c. 1936.

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

Plate 7. Atelier Troost, drawing of globe for the Great Hall of the Berghof, 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, small living room, guest rooms, and the adjutant and caretaker’s rooms.

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

Plate 10. Gerdy Troost speaking with Hitler and surrounded by a crowd of Nazi bigwigs at the House of German Art on the Day of German Art, July 16, 1939. Photograph by Heinrich Hoffmann.

Plate 11. Postcard of the Berghof, c.1936

Plate 12. Chief Superintendent Manfred Albert in Hitler’s former library, the shelves now occupied by the trophies won by the police soccer team, the Bogenhauser Cops. Photograph from 2007.

Plate 13. Sergeant Ursula Lechner in Hitler’s former bedroom, now used as a locker room for the police officers who work in the building. A poster of the singer Milla Jovovich hangs on a locker. Photograph from 2007.