

# Helmut and Alison Gernsheim:

## An Inventory of Their Papers at the Harry Ransom Center

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### Descriptive Summary

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| <b>Creator:</b>     | Gernsheim, Helmut, 1913-1995, and Gernsheim, Alison, 1911-1969  |
| <b>Title:</b>       | Helmut and Alison Gernsheim Papers  |
| <b>Dates:</b>       | 1755-1979   |
| <b>Extent:</b>      | 32 boxes (16.11 linear feet), 15 galley files (gf)  |
| <b>Abstract:</b>    | The Helmut and Alison Gernsheim Papers consist of article and book drafts, correspondence, research materials, and collected correspondence and works that document the Gernsheims' long career as collectors and photo historians. |
| <b>Call Number:</b> | Manuscript Collection MS-1587   |
| <b>Language:</b>    | English, German, French, Italian, and Spanish   |
| <b>Access:</b>      | Open for research   |

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### Administrative Information

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| <b>Acquisition:</b>  | Purchase, 1963 and Gift, 1980  |
| <b>Processed by:</b> | Nicole Davis, 2011   |
| <b>Repository:</b>   | <a href="#">Harry Ransom Center, The University of Texas at Austin</a> |

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## Biographical Sketch

Helmut Erich Robert Kuno Gernsheim was born in Munich, Germany, on 1 March 1913. His father was an historian of literature and his brothers were historians of art and economics, respectively. Helmut went to the University of Munich to study art history, but on the advice of one of his brothers he turned to photography as it offered better prospects for making a living. He entered the State School for Photography in Munich in 1934, graduated in 1936, and then worked for two months at a provincial portrait studio. From there he returned to Munich and received a commission to photograph the Munich Marionette Theatre. He also began working with color photography using Uvachrom processes. As he was half Jewish he was anxious to leave Germany under Hitler, and an exhibition of his puppet photographs at the World's Fair in Paris in 1937 allowed him the opportunity to move abroad. From Paris he went to London for a commission to photograph works at the National Gallery.

In 1938, Gernsheim took a job taking publicity photographs for P & O Cruises, but eventually war intervened. In July 1940 as a German and "friendly enemy alien" he was forced to go to an internment camp in Australia for a year. During this time he lectured other internees on the aesthetics of photography and then used his lecture notes to write *New Photo Vision*, his first of many books on photography. Upon his release from internment in 1941 he returned to London and joined the staff of the Warburg Institute at the University of London, taking photographic surveys of important and historic buildings in the London area for the National Buildings Record. Gernsheim's work was shown in exhibitions held by the British Council, the Ministry of Information, the Courtauld Institute of Art, and the Churchill Club and was well received by critics.

During the war Gernsheim had met Alison Eames (born 1911), and they married in 1946. Gernsheim continued to work as a freelance photographer, taking architectural images as well as publicity shots and portraits, but his photographic career began to wane. Around this time he met Beaumont Newhall, curator of photography at the Museum of Modern Art, who encouraged Gernsheim to research photographic history and to build a collection of 19th century photographs which were at risk of being lost to history. Gernsheim followed this advice, and Alison became his collaborator on this photohistorical work. Over the next few decades the Gernsheims built a peerless collection. One of their most significant findings was the world's first photograph, "View from the Window at Le Gras," taken by Joseph Nicéphore Niépce in France in 1826. Their collection also contained significant works by many British photographers including Julia Margaret Cameron, Alvin Langdon Coburn, Lewis Carroll (Charles Lutwidge Dodgson), Roger Fenton, David Octavius Hill and Robert Adamson, and William Henry Fox Talbot.

In addition to amassing a large collection, the Gernsheims were prolific writers. They produced dozens of books, over 200 articles, and several exhibitions, helping to establish the study of the history of photography. Their *History of Photography* became an authoritative and influential source from the time of its publication in 1955. Helmut spent many years trying to find a home for his collection in an effort to establish a national museum of photography in Britain. However, his efforts were fruitless and in

1963 he sold his collection to the University of Texas.

On March 27, 1969, Alison Gernsheim died. Helmut continued to advocate for the study of photographic history from his home in Lugano, Switzerland. He served as a distinguished visiting professor at the University of Texas in 1979 and at the University of Arizona in 1981. Helmut Gernsheim died on July 20, 1995, in Switzerland.

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## Sources:

In addition to biographical information found within the collection, the following sources were used:

Oden, Lori. "Helmut Gernsheim (1913-1995)," *International Photography Hall of Fame*, <https://iphf.org/inductees/helmut-gernsheim/> (accessed 3 June 2011).

Ride, Peter. "Obituary: Helmut Gernsheim," *The Independent*, 5 August 1995, <http://www.independent.co.uk/news/people/obituary--helmut-gernsheim-1594867.html> (accessed 6 June 2011).

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## Scope and Contents

The Helmut and Alison Gernsheim Papers document the Gernsheims' long career dedicated to the history of photography with book and article manuscripts; correspondence; research files with clippings, notes, and ephemera; collected correspondence and manuscripts by others; and mementos from photography-related events. Items span from the late eighteenth century to the 1970s. The archive is organized into three series: I. Works, 1947-1965, undated; II. Correspondence, 1943-1967; and III. Research Materials, 1755-1979.

Series I. Works consists of notes, drafts, proofs, galleys, and related correspondence for articles and books that Helmut and Alison wrote together, individually, and with others. Items are arranged alphabetically by published title. Variant titles are indicated for some drafts. Included are drafts of some articles that were unpublished.

Series II. Correspondence contains letters to and from both Alison and Helmut Gernsheim relating primarily to their careers as photo historians but also to their personal lives. Correspondents include photographers, families and descendents of deceased photographers, photo historians, publishers, museum curators, friends, and others. Items are arranged alphabetically by correspondent and chronologically within each correspondent's set of letters.

Series III. Research Materials, the largest series, is divided into four subseries: A. Topic Files, 1755-1963, B. Collected Materials and Mementos, 1934-1962, C. Works by Others, 1830-1979, and D. Withdrawals, undated. Subseries A. Topic Files consists of research materials relating to the history of photography which are arranged alphabetically by topic. Items include newspaper and magazine clippings and printed

materials dating back to the mid-eighteenth century, Helmut's typed and handwritten notes, and related correspondence. Subseries B. Collected Materials and Mementos contains exhibition catalogs and invitations, conference papers, and other printed materials as well as personal items like press permits and notebooks. The exhibition mementos include items related to exhibitions of the Gernsheims' own collections. This subseries is arranged alphabetically by topic or event name.

Subseries C. Works by Others contains both correspondence and manuscripts by photographers and photo historians from the 1830s-1970s which the Gernsheims purchased or collected. Correspondence is arranged alphabetically by sender, except a couple of folders grouped by recipient, such as letters received by John Spiller. These files do not contain correspondence with the Gernsheims themselves and some of the letters are facsimiles, not originals. Following the correspondence are collected manuscript materials, arranged alphabetically by author, which include essays about photochemistry and photographers and some notes by photographers. The last subseries, D. Withdrawals, contains notes by Helmut Gernsheim which were originally laid into books in his library or with photographs in his collection. Original location information is noted with the items.

Indexes at the end of the finding aid list works and correspondents. Boxes 30-32 contain oversize materials. These materials were previously described in the Ransom Center's card catalog.

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## **Related Material**

The Gernsheims' vast collection of photographs is housed in the Ransom Center's Photography Collection.

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## **Separated Material**

The Gernsheims' library of over 2,700 books has been separated from the collection and is housed in the Ransom Center's Book Collection. The HRC Personal Effects Collection contains awards, medals, and miscellaneous objects belonging to the Gernsheims. Several cassette tapes with interviews of Helmut Gernsheim are housed in the Ransom Center's Sound Recordings Collection. A set of photographic Christmas cards by Angus McBean has been removed from the Correspondence series and transferred to the Ransom Center's Photography Collection.

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## **Index Terms**

### **People**

Gruber, L. Fritz  
Hatch, Evelyn M. (Evelyn Maud), b. 1874  
Hoppé, E. O. (Emil Otto), 1878-1972  
Man, Felix H., 1893-1985  
Newhall, Beaumont, 1908-1993  
Renger-Patzsch, Albert, 1897-1966

### **Organizations**

George Eastman House  
Museum of Modern Art (New York, N.Y.)  
Royal Photographic Society of Great Britain

### **Subjects**

Cameron, Julia Margaret, 1815-1879  
Carroll, Lewis, 1832-1898  
Coburn, Alvin Langdon, 1882-1966  
Daguerre, Louis Jacques Mandé, 1787-1851  
Fenton, Roger, 1819-1869  
Niépce, Nicéphore, 1765-1833  
Talbot, William Henry Fox, 1800-1877

### **Subjects**

Calotype  
Cameras  
Color photography  
Daguerreotype  
Photographic chemistry  
Photography, Artistic  
Photography--Equipment and supplies  
Photography--Europe--History  
Photography--Exhibitions  
Photography--Great Britain--History  
Photography--Scientific applications  
Photography--Societies, etc.  
Royal Photographic Society of Great Britain

**Document Types**

Clippings

Correspondence

Manuscripts

Photographic postcards

Research notes

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## Series I. Works, 1947-1965, undated

"110 Years of Photography--Have We Advanced?" by Helmut Gernsheim, typed draft with corrections, 7 February 1950 **Container**  
1.1

The Acquisition of Cyprus at the Congress of Berlin, 1878 [description of a photograph], typed draft with corrections, undated **Container**  
1.2

"Aesthetic Trends in Photography, Past and Present," by Helmut Gernsheim for *Motif*

Parts I and II, typed drafts with corrections, 7 June 1958 **Container** 1.3

Part III, typed draft with corrections, 14 April 1959

*Alvin Langdon Coburn, photographer: an Autobiography*, edited by Helmut and Alison Gernsheim

Correspondence, notes, and printed materials, undated **Container** 1.4

Typed draft with corrections, undated, and typed blurb, 12 October 1965 **Container**  
1.5

Typed draft with corrections, undated **Container** 1.6

"Athanasius Kircher and the Magic Lantern," by Helmut Gernsheim, typed draft for "Discovery" with corrections, 13 February 1958 **Container**  
1.7

*Beautiful London*, by Helmut Gernsheim

Typed draft with corrections and list of plates, [1950] **Container** 1.8

Proofs with corrections, 1950 **Container** 1.9

"A Beautiful Queen: the Biography of Queen Alexandra, Consort of King Edward VII," by Alison and Helmut Gernsheim for *Homes and Gardens*

"Queen Alexandra," typed draft with corrections, undated **Container**  
1.10

"A Beautiful Queen," parts I-IV, typed draft with corrections, 1 January 1960 **Container**  
1.11

Part II, partial typed draft with corrections, undated **Container** 1.12

British Council Exhibition, by Helmut Gernsheim, typed draft with corrections, May 1950 **Container**  
2.1

"Centenary of the Royal Photographic Society," by Helmut Gernsheim, typed draft for *Photorama*, February 1953 **Container** 2.2

*A Century of Photography, Niépce to Moholy-Nagy, from the Gernsheim Collection*, by Alison and Helmut Gernsheim, galley proofs and page proofs with corrections, 1956 **Container** gf

*Churchill, His Life in Photographs*, by Helmut Gernsheim with Randolph S. Churchill

Correspondence, 1954-1955 **Container** 2.3

"Churchill, His Life in Pictures," notes and introduction draft, undated **Container** 2.4

Typed draft with corrections, undated **Container** 2.5

*A Concise History of Photography*, by Alison and Helmut Gernsheim, typed draft with corrections, 18 September 1964 **Container** 2.6

*Creative Photography: 1826 to the Present, an exhibition from the Gernsheim Collection*, by Alison and Helmut Gernsheim

Typed draft with corrections and letter, March 1963 **Container** 2.7

Proofs with corrections, undated **Container** 2.8-9

Galley proofs with corrections, March 1963 **Container** gf

*Creative Photography: Aesthetic Trends 1839-1960*, by Helmut Gernsheim

"The Aesthetics of Photography," typed draft with corrections, 1960 **Container** 2.10-11

"Creative Photography: Aesthetic Trends 1839-1960," typed draft with corrections, 13 January 1961 **Container** 2.12-3.1

Galley proofs with corrections, undated **Container** gf

*Edward VII and Queen Alexandra: A Biography in Word and Picture*, by Alison and Helmut Gernsheim

"Draft I," typed draft with corrections, 7 March 1961 **Container** 3.2

Typed draft with corrections and hand-drawn family trees, undated **Container** 3.3

Page proofs, notes, and draft fragments with corrections, undated **Container** 3.4-5



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| Proofs with corrections, 1962  | <b>Container 3.6</b>    |
| "The Evolution of Pictorial Photography," by Helmut Gernsheim for <i>Photography Year Book 1953</i> , ed. Harold Lewis and asst. ed. Helmut Gernsheim. Pictorial Photography, typed drafts with corrections, 25 March and 3 April 1952 | <b>Container 3.7</b>    |
| "The Evolution of the Camera in the Nineteenth Century," by Helmut Gernsheim, typed draft with corrections for <i>Photorama</i> and correspondence, December 1951  | <b>Container 3.8</b>    |
| <i>Fashion and Reality: 1840-1914</i> , by Alison Gernsheim  |                         |
| Correspondence, 1962-1963  | <b>Container 3.9</b>    |
| Typed draft with corrections, 1963   | <b>Container 3.10</b>   |
| Page and jacket proofs with corrections, 1963  | <b>Container 4.1</b>    |
| <i>Focus on Architecture and Sculpture: an original approach to the photography of architecture and sculpture</i> , by Helmut Gernsheim  |                         |
| Typed draft of introduction by Nikolaus Pevsner, with corrections and correspondence, February 1948  | <b>Container 4.2</b>    |
| Typed draft with corrections, undated  |                         |
| Galley proofs with corrections, undated  | <b>Container gf</b>     |
| <i>"G. B. S. and Photography,"</i> by Helmut Gernsheim for <i>Photographic Journal</i>   |                         |
| Typed interview with handwritten responses by George Bernard Shaw, 1949  | <b>Container 4.3</b>    |
| Typed draft with corrections, 26 November 1950   |                         |
| <i>Historic Events: 1839-1939</i> , by Alison and Helmut Gernsheim   |                         |
| Typed draft with corrections, undated  | <b>Container 4.4</b>    |
| Galley proof with corrections, undated   | <b>Container gf</b>     |
| <i>The History of Photography, from the earliest use of the camera obscura in the 11th century up to 1914</i> , by Alison and Helmut Gernsheim   |                         |
| Partial typed draft with corrections, undated  | <b>Container 4.5-6</b>  |
| Typed drafts with corrections and sample page proof, April 1954  | <b>Container 4.7-11</b> |
| Page proofs with corrections, 1954-1955  | <b>Container 5.1-3</b>  |

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| Galley proofs of index with corrections, 1954-1955   | <b>Container</b> gf    |
| Page proofs with corrections, 1955   | <b>Container</b> 5.4-5 |
| <i>Hundert Jahre Photographie, 1839-1939</i> , edited by Alison and Helmut Gernsheim, typed draft with corrections and uncut signature, March-May 1959             | <b>Container</b> 5.6   |
| "The Ideal Camera," by Helmut Gernsheim, typed draft with corrections for <i>The British Journal of Photography</i> , 25 February 1948                             | <b>Container</b> 5.7   |
| <i>Julia Margaret Cameron: Her Life and Photographic Work</i> , by Helmut Gernsheim  |                        |
| Handwritten draft of introduction by Clive Bell, with correspondence, August 1947  | <b>Container</b> 5.8   |
| Typed draft with corrections, undated  | <b>Container</b> 5.9   |
| <i>L. J. M. Daguerre: A History of the Diorama and the Daguerreotype</i> , by Alison and Helmut Gernsheim  |                        |
| Correspondence, 1948-1958  | <b>Container</b> 6.1   |
| "L. J. M. Daguerre," typed draft with corrections, undated   | <b>Container</b> 6.2   |
| "L. J. M. Daguerre: A History of the Diorama and the Daguerreotype," typed draft with corrections, 1955, with typed blurb for World Publishing Company, 1956       | <b>Container</b> 6.3-4 |
| Page proofs of illustrations, undated  | <b>Container</b> 6.5-6 |
| Laudatio für Herrn Felix H. Mann, by Helmut Gernsheim, typed transcript, 1965  | <b>Container</b> 6.7   |
| <i>Lewis Carroll--Photographer</i> , by Helmut Gernsheim   |                        |
| Typed draft with corrections, undated  | <b>Container</b> 6.8-9 |
| Proofs of photographic plates, including uncut pages, undated  | <b>Container</b> 6.10  |
| Galley proofs with corrections, [1949]   | <b>Container</b> gf    |
| "Macrophotography and Photomicrography," by Helmut Gernsheim for <i>Future</i> . The Value & Interest of Macrophotography & Photomicrography, typed draft, undated | <b>Container</b> 7.1   |
| <i>The Man Behind the Camera</i> , edited by Helmut Gernsheim  |                        |

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| Handwritten and typed draft with corrections, undated  | <b>Container</b><br>7.2-3 |
| "Helmut Gernsheim" chapter, typed draft, undated   | <b>Container</b> 7.4      |
| Page proofs, jacket proof, and correspondence, September-October 1948  | <b>Container</b><br>7.5   |
| <i>Masterpieces of Victorian Photography</i> , by Helmut Gernsheim   |                           |
| Arts Council of Great Britain exhibition catalog, typed draft with corrections, 30 January 1951  | <b>Container</b><br>7.6   |
| Phaidon Press edition, typed draft with corrections, 1951  | <b>Container</b> 7.7      |
| Page proof with corrections of list of illustrations and of illustrations, undated   | <b>Container</b><br>7.8   |
| Galley proofs, 1951  | <b>Container</b> gf       |
| Press releases, May-August 1951, undated   | <b>Container</b> 7.9      |
| "Medical Photography in the Nineteenth Century," by Alison Gernsheim, typed draft with corrections for <i>Medical &amp; Biological Illustrations XI</i> , 29 August 1960   | <b>Container</b><br>7.10  |
| "Niepce's Supposed Kew Photograph and Other Niepce Heliographs Extant in Great Britain," by Helmut Gernsheim for <i>Photographic Journal</i> . Niepce's Supposed Kew Church Photograph, and other Niepce Heliographs Extant in Great Britain, typed draft with corrections, 12 July 1950 | <b>Container</b><br>7.11  |
| The Origin of 3-D, [by Helmut Gernsheim], typed draft with corrections, undated  | <b>Container</b><br>7.12  |
| Photographische Entgleisungen, by Helmut Gernsheim, typed draft with corrections for <i>Foto Prisma</i> [unpublished], 10 May 1958   | <b>Container</b><br>7.13  |
| Photography in Chancery, by Helmut Gernsheim and Beaumont Newhall, typed drafts with corrections, 9 September 1951, undated  | <b>Container</b><br>7.14  |
| "The Photography of Cecil Beaton," by Helmut Gernsheim, for <i>Photography Year Book 1953</i> , ed. Harold Lewis and asst. ed. Helmut Gernsheim. Cecil Beaton's Scrapbook, typed draft with corrections, undated   | <b>Container</b><br>7.15  |
| "The Photography of Sculpture by Artificial Light," by Helmut Gernsheim for <i>British Journal of Photography</i> , typed draft with corrections, 24 March 1948  | <b>Container</b><br>7.16  |
| "Pioneer of Photography: L. J. M. Daguerre Centenary on July 10," by Helmut Gernsheim for the <i>Times Educational Supplement</i> . L. J. M. Daguerre, typed drafts with corrections, 10 June 1951, undated  | <b>Container</b><br>7.17  |

"Proposal for a National or International Museum and Institute of Photography," by Alison and Helmut Gernsheim for *Science and Applications of Photography. Proceedings of the international Conference held on the occasion of the Centenary of The Royal Photographic Society of Great Britain, London, 19–25 September 1953*, ed. R. S. Schultze

"Draft Suggestion for the Foundation of a National Museum of Photography,"  
typed drafts with corrections, May-July 1951 **Container** 7.18

"Proposal for the Foundation of a National Collection of Photography," typed  
draft with corrections, September 1951 **Container** 7.17

*Queen Victoria: A Biography in Word and Picture*, by Alison and Helmut Gernsheim

Notes, hand-drawn family trees, and typed draft with corrections of foreword and  
jacket flaps, undated **Container** 8.1

Incomplete typed drafts with corrections, undated **Container** 8.2

Typed draft with corrections, undated **Container** 8.3-4

Typed draft with corrections, 1958 **Container** 8.5-6

Title page proof with correspondence, March 1959 **Container** 8.7

Galley proofs with corrections, 10 June 1957, 27 January 1959, and 1959 **Container**  
gf

"Recovery of Silver from Photographic Solutions," by Helmut Gernsheim for  
*Photography*, typed drafts with corrections, undated **Container** 8.8

"Rediscovery of the World's First Photograph," by Alison and Helmut Gernsheim

Correspondence, 1951-1954 **Container** 8.9

Typed draft with corrections, undated **Container** 9.1

Typed drafts for *Photographic Journal*, with corrections, 16 and 19 March 1952

Typed draft for *Life*, with corrections, 24 March 1952

Typed drafts for the *Times*, with corrections, 24 March 1952, undated

Typed draft for *Photorama*, with corrections, undated [published August 1952]

"Roger Fenton, Photographer of the Crimean War," [print version of the broadcast by Helmut Gernsheim on the BBC Third Programme published in *The Listener*, 1952]

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| Typed drafts with corrections, undated   | <b>Container 9.2</b>  |
| Galley proofs with corrections, undated  | <b>Container gf</b>   |
| <i>Roger Fenton, Photographer of the Crimean War: His Photographs and His Letters from The Crimea</i> , by Alison and Helmut Gernsheim                                   |                       |
| Correspondence, 1946-1958  | <b>Container 9.3</b>  |
| Partial typed draft with corrections, 31 March 1954  | <b>Container 9.4</b>  |
| Typed drafts with corrections, undated   | <b>Container 9.5</b>  |
| Page proofs with corrections, 1954   | <b>Container 9.6</b>  |
| "The 'Royal' One Hundred Years Old," by Helmut Gernsheim for <i>Photography</i> , typed draft with corrections, 4 December 1952  | <b>Container 9.7</b>  |
| <i>"Royal Photographic Society. The Centenary of Its Foundation,"</i> by Helmut Gernsheim for the <i>Manchester Guardian</i>   |                       |
| "The Royal Photographic Society Celebrates its Centenary," typed draft with corrections, undated [published 20 January 1953]   | <b>Container 9.8</b>  |
| "Royal Photographic Society Centenary," broadcast by Helmut Gernsheim for Austrian Youth Programme, typescript with corrections, 11 January 1953                         | <b>Container 9.9</b>  |
| Some Comments on a Recent Article [by George Wakefield], by Helmut Gernsheim, typed draft with corrections, 19 March 1944  | <b>Container 9.10</b> |
| "Some Common Misconceptions About Early Photography in Scotland," by Helmut Gernsheim for <i>Functional Photography</i> , typed draft, with corrections, 15 August 1952  | <b>Container 9.11</b> |
| "Some Early Applications of Photography to Science," by Alison and Helmut Gernsheim for <i>The Physician's Panorama</i> , typed draft with corrections, 3 September 1962 | <b>Container 9.12</b> |
| St. Martin's-in-the-Fields, by Helmut Gernsheim, typed draft, undated  | <b>Container 9.13</b> |
| "Subjective Photography," by Helmut Gernsheim for <i>Art Photography</i> , typed draft with corrections, 22 February 1956  | <b>Container 9.14</b> |
| "Summer Holiday," by Helmut Gernsheim for <i>Photography</i> . Holidays, typed draft, 15 May 1946  | <b>Container 9.15</b> |

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| "Texture and Form, Essentials of Good Photography," by Helmut Gernsheim for <i>Photography Year Book (1952)</i> . Form and Texture in Photography, typed draft with corrections, 21 May 1951  | <b>Container</b><br>9.16 |
| "A Tribute to E. O. Hoppé," by Helmut Gernsheim for <i>Photography</i> , typed draft with corrections, undated [published April 1953]   | <b>Container</b><br>9.17 |
| "Valentine & Sons, Ltd., Dundee," by Helmut Gernsheim for <i>Functional Photography</i> , typed drafts with corrections and inserts, 22 August 1952, undated  | <b>Container</b><br>9.18 |
| "The Value and Interest of Macrophotography," by Helmut Gernsheim for <i>Photography</i> , typed drafts with corrections, undated   | <b>Container</b><br>9.19 |
| W. H. Fox Talbot, 1800-1877, by Alison and Helmut Gernsheim for <i>Foto-Prisma</i> , typed draft with corrections [unpublished], March 1958   | <b>Container</b><br>9.20 |
| "What is Wrong with our Exhibitions?" by Helmut Gernsheim for <i>British Journal of Photography</i> , typed draft with corrections, September 1947, and correspondence, 1948  | <b>Container</b><br>10.1 |
| "Which is the Oldest Photographic Society?" by Helmut Gernsheim for <i>British Journal of Photography</i> , typed draft with corrections, 13 September 1951   | <b>Container</b><br>10.2 |
| "Wilson's of Aberdeen," by Helmut Gernsheim for <i>Functional Photography</i> , typed drafts with corrections, 7 August 1952  | <b>Container</b><br>10.3 |
| "The World Exhibitions of Photography at Lucerne," by Alison and Helmut Gernsheim for <i>Process Engraver's Monthly</i> , typed draft with corrections, 22 June 1952  | <b>Container</b><br>10.4 |
| "World Photographic Exhibition At Lucerne. Work from Fifty Countries," by Alison and Helmut Gernsheim for the <i>Manchester Guardian</i> . The World Exhibition of Photography at Lucerne, typed drafts with corrections, undated, and correspondence, 1952 | <b>Container</b><br>10.5 |
| "The World's First Photographic Manual and the English Editions of Daguerre's Manual," by Helmut Gernsheim for <i>Photographic Journal</i> , typed draft with corrections, 19 June 1950   | <b>Container</b><br>10.6 |

## **Series II. Correspondence, 1943-1967**

|  |                        |
|--|------------------------|
| A-Al                                       | <b>Container 10.7</b>  |
| Am-Au                                      | <b>Container 10.8</b>  |
| Ba-Bl                                      | <b>Container 10.9</b>  |
| Bo-Bri                                     | <b>Container 10.10</b> |
| Boyer, Alden Scott                         | <b>Container 10.11</b> |
| Braive, Michel Francois                    | <b>Container 11.1</b>  |
| Bro-Cha                                    | <b>Container 11.2</b>  |
| Che-Cu                                     | <b>Container 11.3</b>  |
| Coburn, Alvin Langdon                      | <b>Container 11.4</b>  |
| Da-Du                                      | <b>Container 11.5</b>  |
| Dodgson, F. Menella, Lucy, and Violet      | <b>Container 11.6</b>  |
| Ea-Ex                                      | <b>Container 11.7</b>  |
| Erfurth, Annemarie                         | <b>Container 12.1</b>  |
| Fa-Go                                      | <b>Container 12.2</b>  |
| Faber and Faber                            | <b>Container 12.3</b>  |
| Fountain Press re: publications, 1942-1956 | <b>Container 12.4</b>  |
| Gr-Gu                                      | <b>Container 12.5</b>  |
| Gruber, L. Fritz                           | <b>Container 12.6</b>  |
| Ha-Haw                                     | <b>Container 13.1</b>  |
| He-How                                     | <b>Container 13.2</b>  |
| Hu-Ja                                      | <b>Container 13.3</b>  |
| Jo-Lam                                     | <b>Container 13.4</b>  |
| Lan-Ler                                    | <b>Container 13.5</b>  |

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| Longmans, Green, and Co.                    | <b>Container 14.1</b>      |
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