

Correspondence held by the
Latrobe Library, Melbourne

Correspondence Relating to Group M

Albert Brown, July 1995
With Corrections and amendments by Philip Bentley, March 1996.

The following summarises letters relating to **Group M** and other photographic subjects. They are currently in the possession of Albert Brown, who is willing to deposit them where they can be publicly accessed.

- 18-Jul-63, To Dame Mabel Brookes inviting her to open "Urban Woman" on 26 August.
- 21-Jul-63, From Dame Mabel declining as she had another commitment.
- 20-Sep-63, W. Ellis, Director, Queen Victoria Museum and Art Gallery, Launceston, expressing an interest in exhibiting "Urban "Woman" and suggesting that it would be suitable to present overseas especially Asia.
- 20-Oct-63, Letter to the "Age" from George Bell and Albert Brown seeking work of early Australian photographers for a possible exhibition.
- 1-Dec-63, E. J. Hartung, a descendent of the early Australian photographer J.W. Lindt, discussing the destruction of his glass negatives after his death.
- 9-Jun-64, John Szarkowski, Museum of Modern Art, New York, commenting on the plan to establish a national photographic library in Canberra.
- 18-Jun-64, Kathleen Fitzpatrick commenting on the proposal put to the National Library suggesting the Council may not be prepared to commission photographs.
- 24-Jun-64, Submission to the National Library relating to a National Photographic Collection.
- 2-Jul-64, John Reed to Albert Brown agreeing to call a meeting of the Photovision Sub-Committee, providing that he withdraw the last paragraph of his letter.
- 4-Jul-64, Eugene Mobourne, of Lake Tyers, hoping to gain financial support from Albert Brown for the Campaign Club.
- 6-Jul-64, John Reed to Albert Brown objecting to the insistence contained in his letter of 4-Jul-64, but arranging a meeting of the Photovision committee.
- 8-Jul-64, Grace Mayer, Curator, Museum of Modern Art, listing the Museum's publications on photography.
- 17-Jul-64, Geoffrey Blainey supporting the concept of systematically photographing contemporary Australia.
- 25-Jul-64, Two letters from Eugene Mobourne encouraging a visit to Lake Tyers.
- 30-Jul-64, John Reed to Albert Brown congratulating him on his very fine work at "Photovision 64".

- 30-Jul-64, John Reed to Albert Brown congratulating him on his very fine work at "Photovision 64".
- 6-Aug-64, Harold White, National Librarian, thanking George Bell and Albert Brown for their thoughts on how the National Library's photographic collection could be developed.
- 14-Aug-64, Hal Missingham, Director, Art Gallery of New South Wales, indicating our proposal to establish a National Photographic Collection a first rate idea.
- 19-Aug-64 Museum of Modern Art NY querying which department a previous letter should be forwarded to.
- 1-Sept-64, John Szarkowski, Museum of Modern Art, stating that the Museum does not sponsor artists, rather it acts as a liaison between the artist and the public.
- 3-Sept-64, David Thomas, Keeper of the Pictorial Collection, National Library, offering assistance to access their collection.
- 17-Set-64 Bibliotheque Nationale writes in French.
- 16-Oct-64, P. E. Felton, Superintendent of Aborigines Welfare, granting permission to visit Lake Tyers.
- 25-Nov-64, Laurence Course, Department of Fine Arts, Melbourne University, wishing to discuss the proposal put to the National Library.
- 21~Dec-64, Norman Hall, Pictures Editor, The Times, thanking Albert Brown for photographs of Anzac Day,
- 5-Jan-65, To Helmut Gernsheim discussing efforts to persuade the National Library to commence worthwhile photographic activities.
- 28-Jan-65, To E. Heffernan, Geelong replying to his complaint that "Urban Woman" had been prematurely removed from the Geelong Gallery.
- 3-Feb-65, Athol Johnson, Assistant National Librarian, advising they are arranging their collection of photographic prints.
- 7-Feb-65, To Ray Taylor, TV interviewer, complaining about the treatment he meted out to Doug. Nichols during the previous night's TV interview.
- 25-Feb-65, Harold White, National Librarian, responding to Group M's proposals for a national photographic collection.
- 7-Apr-65, Letter to The Age from John Crook condemning "The Australian Image", a photographic exhibition.
- 9-Apr-65, Albert Brown's letter to The Age relating to "The Australian Image".
- 30-Apr-65, To Eric Westbrook advising Group M were considering an exhibition more ambitious than "Urban Woman".
- 5-May-65, To John Birman, Festival of Perth, indicating the size and weight of the nine crates containing "Urban Woman".

- 7-May-65, W. F. Ellis, Director, Queen Victoria Museum and Art Gallery, suggesting approaches for the sponsoring of "Portrait of a Nation".
- 7-May-65, To Harold White advising Group M is planning "Portrait of a Nation" and asking for financial assistance.
- 11-May-65, John Birman, requesting "Urban Woman" for the 1966 Festival of Perth.
- 18-May-65, Harold White, National Librarian, suggesting the Festival of Perth take precedence over the National Library as a venue for "Urban Woman".
- 24-May-65, To John Birman, advising "Urban Woman" could be made available.
- 26-May-65, John Birman, anxious to hear details of dimensions of crates containing "Urban Woman".
- 31-May-65, Harold White, National Librarian, wishing Group M a successful "Portrait of a Nation".
- 5-Jun-65 To John Birman with the weights of "Urban Woman"
- 25-Jun-65, From David Thomas, Keeper of Pictorial Collections, National Library, enclosing a brief list of some early photographs.
- 28-Jun-65, From Harold White offering access to the Library's photographic collection.
- 3-Aug-65, John Birman, Festival of Perth, confirming the dates "Urban Woman" would be required in 1966.
- 9-Aug-65, W. Ellis to Gordon Thomson, Deputy Director, National Gallery of Victoria, asking for "Urban Woman."
- 10-Aug-65, David Thomas, National Library, raising the possible acquisition of "Urban Woman".
- 19-Aug-65, From Athol Johnson, Assist National Librarian, informing that he will not take up the Carnegie Grant until the following February.
- 1-Oct-65, To Mrs. Simon Warrender thanking her for her assistance in displaying Photovision.
- 4-Oct-65, To Helmut Gernsheim reporting on "A Time to Love", the notion of 'purposeful photography and the plan for a photographic collection at the National Library.
- 5-Oct-65, David Thomas, Director Newcastle City Art Gallery, advising that Group M shows would be expected to attract interest and asking whether "A Time to Love" would be available next year.
- 18-Oct-65, Helmut Gernsheim suggesting people for Athol Johnson's visit and attaching a proposal that he presented to UNESCO in 1955 for the establishment of an International Institute of Photography.
- 3-Nov-65, John Birman, confirming "Urban Woman" will be displayed in the Perth Town Hall for two weeks commencing 16-Feb-66.

- 4-Nov-65, W. Ellis, Director, Queen Victoria Museum and Art Gallery, Launceston, reporting the display of "Urban Woman".
- 4-Nov-65, John Bunting, Secretary, Prime Minister's Department, informing that funds would not be available for "Portrait of a Nation" from the Art Advisory Board, but may come through the PM's Dept.
- 9-Nov-65, To W. Ellis saying Group M is pleased that "Urban Woman" is being received enthusiastically.
- 12-Nov-65, To John Meaney discussing Photovision and "Urban Woman".
- 12-Nov-65, To John Bunting asking who may be approached in his department, concerning "Portrait of a Nation"
- 15-Nov-65, To Eugene Ostroff, Smithsonian Institute discussing "Urban Woman" and Photovision.
- 17-Nov-65, E. J. Bunting, Prime Minister's Department, politely refusing government assistance for "Portrait of a Nation".
- 18-Nov-65, Richard Woldendorp indicating "Urban Woman" is to be seen in Perth early 1966.
- 18-Nov-65, To Beaumont Newhall asking for details of their collection and discussing some of Group M's achievements. Duplicate of letter to Ostroff.
- 18-Nov-65, To Alan Fern, Library of Congress, advising of Photovision and "Urban Woman". Duplicate of letter to Ostroff
- 22-Nov-65, John Birman to Gordon Thomson requesting "Urban Woman" for the 1966 Festival of Perth.
- 22-Nov-65, From Lance Nelson reflecting on the lack of important photography being undertaken in Australia.
- 26-Nov-65, Alan Fern, Assistant Chief, Library of Congress, Photographs Division, welcoming Athol Johnson and observing the interesting activities of Group M.
- 29-Nov-65, To Helmut Gemsheim stating that Group M's existence has been mentioned to John Meaney and soliciting his support of "Portrait of a Nation".
- 3-Dec-65, Beaumont Newhall, Director, George Eastman House, welcoming the visit of Athol Johnson.
- 6-Dec-65, To Alan Fern, Library of Congress, sending catalogues of "Urban Woman" and "A Time to Love".
- 15-Dec-65, Eugene Ostroff, Curator of Photography, Smithsonian Institution, welcoming Athol Johnson.
- 17-Dec-65, John Meaney, University of Texas suggesting some sort of exchange of exhibits.

- 17-Dec-65, Submission by Group M to Sir John Bunting, Secretary, Prime Minister's Department for assistance to produce "Portrait of a Nation".
- 17-Dec-65, To John Bunting, Prime Minister's Department, seeking financial support for the planned "Portrait of a Nation". Duplicate of above.
- 17-Dec-65, Group M's constitution used to formalise the group when seeking financial support.
- 20-Dec-65, To Helmut Gernsheim, reporting on "Portrait of a Nation", the request from John Meaney and asking how to approach the projected swap of work..
- 30-Dec-65, Helmut Gernsheim, London, finds press clippings of "A Time to Love" of great interest. "You seem to entirely agree with me that documentation is the most important function of photography today."
- 30-Dec-65, To John Meaney thanking him for the catalogue of the exhibition of the Gernsheim Collection.
- 6-Jan-66, P.J. Lawler, Acting Secretary, Prime Minister's Department, declining Government assistance to produce, "A Portrait of a Nation", although he is convinced of its value.
- 7-Jan-66, To Helmut Gernsheim stating Group M cannot play a very active role in acquiring work for Australia.
- 12-Jan-66, John Meaney, University of Texas suggesting a non-monetary exchange between Group M and the Gernsheim Collection.
- 13-Jan-66, Helmut Gernsheim, London, stating that he was greatly honoured Group M was considering a Gernsheim Award.
- 14-Jan-66, To Dr. H. C. Coombs, Governor, Reserve Bank advising of Group M's plans to produce "Portrait of a Nation".
- 20-Jan-66, A. McPherson, Reserve Bank of Australia, refusing sponsorship of "Portrait of a Nation".
- 20-Jan-66, To Athol Johnson suggesting the National Library acquire "A Time to Love".
- 21-Jan-66, Letter to Edward Steichen, informing him of "Urban Woman".
- 22-Jan-66, To Athol Johnson suggesting the National Library acquire "Urban Woman".
- 29-Jan-66, John Meaney, University of Texas, please d to receive a set of prints from Photovision '65.
- 16-Feb-66, Clipping from The West Australian, showing a photograph from "Urban Woman" together with an article on photography.
- 23-Feb-66, F. Roberts, Director, Humanities Research Center, University of Texas, sending a copy of the catalogue of the Gernsheim Collection exhibition held in Detroit. (Not included in the archives.)

- 4-Mar-66, Harold White, National Librarian stating that he would give consideration to Group M's proposal, a "Portrait of a Nation".
- 9-Mar-66, To Helmut Gernsheim, advising of Athol Johnson's visit overseas.
- 11 -Mar-66, John Birman, advising "Urban Woman" had been returned to the National Gallery of Victoria.
- 14-Mar-66, To John Meaney advising that prints from "A Time to Love" have been prepared.
- 18-Mar-66, Edward Steichen indicating that "Woman" is still a nebulous subject.
- 31-Mar-66, John Meaney eagerly awaiting photographs from "A Time to Love".
- 4-Apr-66, John Margets, S.R.C., Monash University, stating Photovision '65 was an unqualified success. (Undated, date guessed).
- 6-Apr-66, Helmut Gernsheim, discusses the possibility of a Gernsheim Award and declares that the University of Texas is the second best endowed in the U.S.A to refute their claim of lack of funds.
- 7-Apr-66, Harold White, National Librarian, requesting to view the prints Group M offered the National Library.
- 18-Apr-66, To Gordon Thomson, Deputy Director, National Gallery of Victoria, advising of Group M's efforts to exhibit work from the Gernsheim Collection.
- 20-Apr-66, John Meaney advising he will supply large format copy negatives of the photographs he selects for Group M.
- 28-Apr-66, To Helmut Gernsheim thanking him for his genuine concern for Group M's activities and keeping him abreast of the situation with the Gernsheim Collection exhibition.
- 6-May-66, John Meaney, University of Texas, reporting the visit of Athol Johnson, Assistant National Librarian, who viewed the Gernsheim Collection.
- 18-May-66, To Mrs Warrender hoping that the Museum of Modern Art will assist in the presentation of the work from the Gernsheim Collection.
- 25-May-66, Werner Severin advising that Robert Kahan is contemplating a doctoral dissertation dealing with American documentary photography in the 19th century. Also included is : "Cameras with a Purpose: The Photojournalists of F.S.A." an article by Severin published in Journalism Quarterly.
- 7-Jun-66, Pamela Warrender, Chairman, Museum of Modern Art, fixing 28th November as the opening date for the Gernsheim photographs.
- 8-Jun-66, To Eric Westbrook outlining how the Department of Photography should be established.
- 10-Jun-66, Eric Westbrook stating that he considers the National Gallery of Victoria should concentrate on documentary photography. A copy of our article is attached.

- 15-Jun-66, To John Meaney thanking him for his offer to send copy negatives of material from the Gernsheim Collection.
- 21-Jun-66, Werner Severin, University of Wisconsin describing how the F.S.A. photographers' negatives were filed and sending a copy of his thesis.
- 24-June-66, From John Meaney, Curator Gernsheim Collection, University of Texas, thanking us for our work. George Bell and Albert Brown gave donated work from "A Time to Love".
- 30-Jun-66, Prof. Warwick, Monash University, seeking his support for the establishment of a Department of Photography. Exactly the same as the following two letters.
- 30-Jun-66, To Professor Crawford, Department of History, Melbourne University asking for his assistance in establishing a Department of Photography at the National Gallery of Victoria.
- 30-Jun-66, To Jean Martin requesting her support for the proposal to establish a Department of Photography within the National Gallery of Victoria.
- 4-Jul-66, Prof. Marwick, Anthropology & Sociology, Monash University expressing an interest in the establishment of a Department of Photography at the National Gallery of Victoria.
- 5-Jul-66, To John Meaney, thanking him for the recently arrived material.
- 6-Jul-66, Pamela Warrender advising that the Museum of Modern Art will cease activities, but that the Argus Gallery would be available.
- 16-Jul-66, To Helmut Gernsheim informing that our prints from "A Time to Love" have been delivered to the University of Texas and that the NGV is thinking of instigating a Gernsheim fellowship.
- 16-Jul-66, Anne Stock attaching a first draft of a nine page article to be published in "Lot's Wife". It covers documentary photography and "A Time to Love".
- 17-Jul-66, To John Meaney giving brief details of the photographs donated to the University of Texas. (Appears to be missing.)
- 21-Jul-66, Helmut Gernsheim, Switzerland, stating he was pleased to learn Group M was to exhibit material from the Gernsheim Collection.
- 20-Aug-66, Werner Severin, Wisconsin, suggesting sources of photographic material for the National Gallery.
- 15-Sept-66, To Helmut Gernsheim advising the progress of the Department of Photography at the Victorian Arts Centre.
- 5-Oct-66, John Birman, stating the Festival of Perth would be interested in displaying photographs from the Gernsheim Collection.
- 6-Oct-66, To The "Age", an unpublished letter supporting the residents of Lake Tyers.

- 9-Oct-66, To Allan Martin, advising him the minimum organisational requirements Group M consider necessary to make a worthwhile contribution to Australian photography.
- 26-Oct-66, John Birman, indicating that he would approach colleagues in Adelaide, Auckland and Christchurch in an effort to have the Gernsheim photographs shown in those cities.
- 3-Nov-66, E. P. Milliken, Director of Welfare, Northern Territory Administration, examining a proposal to photograph the transitional life of Aborigines.
- 5-Nov-66, Helmut Gernsheim, giving his views on the National Library's fields.
- 8-Nov-66, John Birman stating the Gernsheim photographs will be shown in the Claude Hotchin Gallery, Boans department store.
- 11-Nov-66, Eric Westbrook advising Albert Brown of his appointment as honorary photographic consultant.
- 12-Nov-66, To Helmut Gernsheim thanking him for his views on the nature of a Department of Photography and expressing an opinion on the politics of being the Head of the NOV..
- 12-Nov-66, To John Birman confirming that we would send the exhibition of the Gernsheim photographs to him by 20th January 1967.
- 12-Nov-66, To John Birman thanking him for arranging the Perth venue for the exhibition of Gernsheim photographs.
- 12-Nov-66, To Dame Mabel Brookes for her offer to open selections from the Gernsheim Collection.
- 16-Nov-66, Edick Anderson, Cultural Attache, U.S. Embassy, declining an invitation for the U.S. Ambassador to open the selection from the Gernsheim Collection at the Argus Gallery.
- 24-Nov-66, To Jean Adhemar, Bibliotheque Nationale asking for copies of the work of Atget and Nadar for the National Gallery of Victoria.
- 29-Nov-66, From Eric Westbrook, Director, National Gallery of Victoria, congratulating us on the admirable exhibition shown in the Argus Gallery. This was of historical photographs from the Gernsheim Collection.
- 3-Dec-66, To Derrick Watson thanking him for helping display the Gernsheim Photographs.
- 3-Dec-66, To Allan Martin thanking him for his assistance in exhibiting the Gernsheim photographs.
- 3-Dec-66, To Dame Mabel Brookes thanking her for opening the exhibition of Gernsheim photographs.
- 3-Dec-66, To Joan Healey thanking her and the Argus Gallery for exhibiting the selection from the Gernsheim Collection.

- 3-Dec-66 To D. Lindsay of Ilford thanking him for help with the Gemsheim exhibition.
- 5-Dec-66, Allan Martin, Latrobe University, congratulating Group M on the exhibition of historical photographs.
- 5-Dec-66, From Eric Westbrook to Helmut Gemsheim advising we could not take advantage of his offer to help set up the collection for the National Gallery of Victoria.
- 5-Dec-66, To John Meaney asking for further work from the Gemsheim Collection for the National Gallery of Victoria.
- 5-Dec-66, To John Meaney thanking him for the copy negatives of work from the Gemsheim Collection.
- 5-Dec-66, To John Szarkowski asking for work which might be available to the National Gallery of Victoria in particular work by Matthew Brady of Robert Capa.
- 20-Dec-66, Werner Severin advising that he is aware of unpublished work of Margaret Bourke-White and that the exhibition of this work might be available.
- 21-Dec-66, John Meaney, offering to make copy prints of work from "Creative Photography", a cost of \$425 for 250 prints.
- 3-Jan-67, Paul Vanderbilt, The State Historical Society of Wisconsin, appreciates hearing of the exhibition of material from the Gemsheim Collection.
- 3-Jan-67, Allan Martin, saying he is willing to talk over the draft submission to the National Gallery Trustees after ANZAAS.
- 4-Jan-67, To John Szarkowski concerning Robert Capa.
- 9-Jan-67, J. Adhemar, Conservateur en Chef, Bibliotheque Nationale, offering to provide reproduction negatives from their collection.
- 18-Jan-67, Rita Meeker, Photo Librarian, Standard Oil, New Jersey, offering material to the National Gallery of Victoria.
- 20-Jan-67, John Birman, Festival of Perth, giving \$50 to Group M.
- 23-Jan-67, John Stringer, discussing the presentation of the Gallery's first exhibition of Australian photographers to include Beale, Moore, Nelson and Woldendorp.
- 1-Feb-67, Margaret Harris, Institute of Applied Economic Research discussing the poverty survey and how it might be photographed.
- 2-Feb-67, Telegram from Perth informing that captions for the Gemsheim photographs were missing.
- 7-Feb-67, To John Birman thanking him for his financial contribution towards mounting the exhibition of Gemsheim photographs and explaining the misplacement of the captions.
- 9-Feb-67, John Szarkowski, Director, Department of Photography, Museum of Modern Art, offering to make the "Photographer's Eye" available.

- 12-Feb-67, Helmut Gernsheim, Switzerland reporting he had received a letter from Eric Westbrook.
- 16-Feb-67, To Helmut Gernsheim reporting the success of the exhibition of material from the Gernsheim Collection.
- 20-Feb-67, To John Szarkowski thanking him for the catalogue of the "Photographer's Eye".
- 20-Feb-67, Eric Smith advising the equipment which might be required by the Department of Photography.
- 2-Mar-67, Rose Kolmetz, Museum of Modern Art advising when the "Photographer's Eye" could be made available.
- 9-Mar-67, John Birman, Festival of Perth stating that the exhibition of photographs from the Gernsheim Collection was successful.
- 13-Mar-67, Robert Kerns, Syracuse University, advising that the Margaret Bourke-White exhibition has been delayed.
- 17-Mar-67, Prof. Allan Martin, commenting on draft submission to the National Gallery of Victoria.
- 18-Mar-67, B. G. Dexter, Office of Aboriginal Affairs, Canberra, referring my request to visit Gove to the Northern Territory Administration.
- 23-Mar-67, Paul Vanderbilt, offering an exhibition of their material to the National Gallery of Victoria.
- 4-Apr-67, Agenda item recommending the establishment of a Department of Photography at the Victorian Arts Centre.
- 5-Apr-67, A. Chevallier, Librarian, Bibliotheque Nationale, Paris listing the work of Atget held by the library.
- 7-Apr-67, Helmut Gernsheim from Switzerland, thanking for the reviews of the display of photographs from the Gernsheim Collection.
- 8-Apr-67 To Helmut Gernsheim informing that the NGV has agreed to set up a Photographic Dept.
- 21-Apr-67, John Stringer, Exhibitions Officer, National Gallery of Victoria suggesting I meet Paul Cox, a young photographer who impressed John.
- 1-May-67, Helmut Gernsheim, receives the news of the establishment of a Department of Photography enthusiastically.
- 3-May-67, Ronald Henderson, Director, Institute of Applied Economic Research, University of Melbourne discussing photographs used for the Family Needs Survey.
- 17-May-67, Keith Allen, Manager for Victoria, Kodak deferring a planned meeting.

- 18-May-67, To Helmut Gernsheim listing some of the items the Trustees have agreed to provide.
- 23-May-67, John Meaney advising he is accepting a faculty appointment in Indiana, but arrangements to supply copy prints of the Gernsheim Collection will be handled by Rod Whitaker.
- 23-May-67, Waldo Rasmussen, Museum of Modern Art with a copy of a letter to Eric Westbrook offering "The Photographer's Eye" after New Zealand.
- 29-May-67, Beaumont Newhall, George Eastman House, offering to cooperate with the National Gallery of Victoria.
- 8-Jun-67, Helmut Gernsheim, is pleased to learn that the selection from the Gernsheim Collection was a success in Adelaide.
- 19-Jun-67, Elizabeth Lloyd, Treasurer, Aborigines Advancement League, to Albert Brown stating that the students of Caulfield Technical College greeted his photographs with enthusiasm.
- 6-Jul-67, John Birman, Festival of Perth, accepting the "Photographer's Eye" for the 1968 Festival.
- 14-Jul-67, Waldo Rasmussen, Museum of Modern Art, offering the "Photographer's Eye" for an extended period.
- 14-Jul-67, John Birman, Festival of Perth, advising he will shortly be in Melbourne to tie up details of "The Photographer's Eye".
- 19-Jul-67, John Szarkowski, saying he may visit Melbourne next December and if so, would be keen to see local work, even though acquisition funds were low.
- 20-Jul-67 Keith Allen, Kodak, in regard to establishing a collection of contemporary Australian photographers.
- 24-Jul-67, Thomas McCullough, Director, Mildura Arts Centre sending a press clipping with a letter from C. E. Neville, President, Save the Children Fund, Mildura.
- 25-Jul-67, Paul Vanderbilt, The State Historical Society of Wisconsin, willing to offer an exhibition, perhaps of rural and small town life of the American Middle West.
- 26-Jul-67, To Tom McCullough, Director, Mildura Arts Centre, advising that "A Time to Love" would soon leave the National Gallery of Victoria for Mildura.
- 30-Jul-67, Letter from Albert Brown to Lorrey Mitchell sending him photographs of his daughters, Jennifer and Loretta.
- 30-Jul-67, To Father Clayton thanking him for his hospitality and offering some photographs for the subjects taken during a recent visit to Swan Hill by Albert Brown.
- 30-Jul-67, To Marie Chapman, Save the Children Centre, Dareton thanking her for her help during a recent visit.

- 1-Aug-67, Keith Allen, Manager for Victoria, Kodak, asking to reschedule a meeting with Eric Westbrook.
- 3-Aug-67, Father Clayton, Swan Hill thanking Albert Brown for photographs to be distributed to the subjects and asking for a selection for his own collection.
- 7-Aug-67, Spike Milligan returning autographed prints.
- 11-Aug-67, H. C. Giese, Director of Social Welfare, Darwin advising that although they were interested in making a photographic record of Aborigines, they used local photographers to conserve funds.
- 15-Aug-67, T. McCullough, Director Mildura Arts Centre stating that "A Time to Love" had arrived.
- 17-Aug-67, John Birman, accepting the "Photographer's Eye" to be exhibited with a Sydney Nolan exhibition.
- 17-Aug-67, Malcolm Muggeridge returning autographed prints. 5-Sep-67
To John Birman giving him details of "Photographers Eye".
- 18-Sep-67 From Eric Westbrook to Secretary, Department of External Affairs asking if they can sponsor John Szarkowski's visit to Australia.
- 20-Sept-67, Hal Missingham, requesting that the "photographer's Eye" be exhibited at the Art Gallery of New South Wales before Christmas.
- 20-Sep-67, Telegram from Tom McCullough wanting confirmation of the dates "The Photographer's Eye" will be available for the seven Victorian Regional Galleries.
- 21-Sep-67, Max Lamshed, Administrator, Adelaide Festival of Arts, indicating that "The Photographer's Eye" would be shown in Elder Hall during the festival.
- 21-Sep-67, Frank Norton, Organising Director, Western Australian Art Gallery, indicating a wish to participate in exhibiting "The Photographer's Eye"
- 3-Oct-67, John Birman, requesting some details of the "Photographer's Eye".
- 3-Oct-67, To Tom McCullough advising that "A Time to Love" had been returned safely.
- 6-Oct-67, John Bailey, director, National Gallery of South Australia, anxious that the "Photographer's Eye" be seen in Adelaide.
- 6-Oct-67, Max Lamshed telling that the venue for "The Photographer's Eye" had been changed to the State Library.
- 10-Oct-67, P. A. Tomory, Arts council of New Zealand advising of alternative shipping arrangements for "The Photographer's Eye".
- 12-Oct-67, To David Thomas, Director, Newcastle City Art Gallery, providing details of "The Photographer's Eye".

- 17-Oct-67, Max Lamshed stating that the State Librarian had been advised that catalogues would be on sale during the exhibition.
- 25-Oct-67, P. A. Tomory, Arts Council of New Zealand advising "The Photographer's Eye" will be sent to Sydney.
- 30-Oct-67, Bertram Whittle, Acting Director, The Western Australian Art Gallery, informing of arrangements to display the "Photographer's Eye" during the Festival of Perth.
- 30-Oct-67, Thomas McCulloch, Mildura Arts Centre, confirming dates for the "Photographer's Eye" for Shepparton, Ballarat, Bendigo, Mildura, Castlemaine and Geelong.
- 2-Nov-67, A. Fergusson, Assistant Director, Newcastle City Art Gallery, agreeing to accept "The Photographer's Eye" in January 1968.
- 3-Nov-67, John Szarkowski briefly describing how the Museum of Modern Art makes its photographic collection accessible.
- 8-Nov-67, Hal Missingham suggesting Newcastle take "The Photographer's Eye" as they were unable to exhibit it.
- 9-Nov-67, B. Andrew, Bendigo Art Gallery, confirming dates for exhibiting the "Photographer's Eye".
- 9-Nov-67, Thomas McCullough, Director, Mildura Arts Centre advising the proposed dates for the "Photographer's Eye" would be acceptable.
- 13-Nov-67, B. Clayton, Swan Hill Anglican Church advising against a visit to Swan Hill, "because of the temper of things here".
- 13-Nov-67, Father Clayton, Anglican Church, Swan Hill advising Albert Brown against an immediate visit to the district because of the temper of things relating to Aborigines.
- 15-Nov-67, City of Shepparton, indicating they were willing to display the "Photographer's Eye", from 30th April to 20th May, 1968.
- 16-Nov-67, Marjorie Hancock, Deputy Mitchell Librarian, offering to assist with material from their collection.
- 16-Nov-67, Bertram Whittle, Acting Director, Western Australian Art Gallery, advising that
"The Photographer's Eye" will be exhibited in the new Government Office Building.
- 27-Nov-67, D. King, Registrar, Art Gallery of New South Wales advising that arrangements were in hand to clear "The Photographer's Eye" through Customs.
- 5-Dec-67, Hal Missingham, Director, Art Gallery of New South Wales, advising that they are unable to take the "Photographer's Eye".
- 5-Dec-67, F. D. McCarthy, Australian Institute of Aboriginal Studies stating that the photographs submitted of Aborigines were convincing and honest.

- 9-Dec-67, Helmut Gernsheim reporting a revised and enlarged "History of Photography" and of "Julia Margaret Cameron" are to be published shortly.
- 12-Dec-67, A. Fergusson, Assistant Director, Newcastle City Art Gallery reporting on the safe arrival of the "Photographer's Eye".
- 20-Dec-67, State Librarian, South Australia, stating the "Photographer's Eye" would be displayed as part of the Adelaide Festival, 1968.
- 27-Dec-67, Helmut Gernsheim to Prof. Joseph Burke supporting Albert Brown's application for a position with Melbourne University's Department of Audio Visual Aids.
- 15-Jan-68, Lance Nelson noting that twenty of his prints had been selected and agreeing with the proposed title, "The Selective Eye".
- 5-Feb-68, Offering "Urban Woman" as an Australian contribution to the cultural exhibition to be held concurrently with the Olympic Games.
- 19-Feb-68, Ambassador of Mexico thanking us for the offer of "Urban Woman".
- 18-Mar-68, Ambassador of Mexico asking for help in ascertaining the shipping costs of "Urban Woman".
- 18-Jun-68, Emajada de Mexico, stating that the Organising Committee of the XIX Olympiad will receive "Urban Woman" with great interest.
- 20-Aug-68, Advertisement in Sun & Age informing of Kodak's support of the move to recognise the work of Australian photographers. (Missing)
- 3-Sep-68, James Mollison, Director, Ballarat Art Gallery sending newspaper clippings on "The Photographer's Eye".
- 3-Sep-68, D. I. Gray, Premier's Department, indicating Sir Henry Bolte is agreeable to being photographed in his office.
- 13-Jan-69, Helmut Gritscher adding another two prints to his selection. 23-Jan-69 J. Stringer (NGV) giving details for the "Selective Eye".
- 5-Feb-69, To Helmut Gritscher returning all of his prints and identifying those selected for the exhibition.
- 7-Feb-69, To Lance Nelson advising the size of prints for exhibition.
- 19-Feb-69, From Eric Westbrook to J. D. Rogers, Chief Executive Officer, National Gallery Building Committee asking that storage facilities be provided for the Department of Photography.
- 24-Feb-69, Lance Nelson advising that he, himself is making the exhibition prints.
- 8-Mar-69, Helmut Gritscher sending fourteen exhibition prints to the National Gallery of Victoria.
- 26-Mar-69 Lance Nelson listing the subject details of his twenty prints.

7-Apr-69, Alison Gernsheim's obituary notice from The Times.

5-Jun-69, David Moore, providing biographical details as well as those of his twenty prints.

4-Jul-69, Ursula Hoff, Deputy Director, stating that the Trustees had approved the acquisition of the Atget negatives to be financed from a donation from Kodak.

9-Jul-69 Charles Irby, Univ Texas, over missing mail.

28-Jul-69, Gordon Richardson, Principal Librarian, Library of New South Wales, thanking Albert Brown for his photographic portrait.

7-Aug-69 Spike Milligan returns a signed print.

25-Sept-69, Joe Coltharp, Curator, Photography Collection, University of Texas, asking whether photographs from "A Time to Love" may be published and acknowledging the receipt of "Time to Love" 18 months on.

13-Jan-70, To John Szarkowski thanking him for his helpful advise on how to make the collection accessible.

20-Jan-70, John Szarkowski commenting on the plan being pursued to collect work was sound. Their exhibition of Atget's retrospective would not be available overseas.

22-Jul-70, Minutes of NGV Photographic Committee.

18-Aug-70, Report on the progress of Department of Photography, NGV.

19-Aug-70, Minutes of NGV Photographic Committee.

5-Sep-70, Dacre Stubbs informing of the progress being made by the Department of Photography at the National Gallery of Victoria.

16-Sep-70, Minutes of NGV Photographic Committee.

8-Oct-70, L. E. Phillips, for Secretary, Department of External Affairs informing us that "Urban Woman" had outlived its usefulness and asked whether it could be destroyed.

20-Oct-70, Minutes of NGV Photographic Committee.

17-Nov-70, Minutes of NGV Photographic Committee.

23-Nov-70, George Bell to Department of Foreign Affairs requesting an urgent return of "Urban Woman".

8-Dec-70, Gordon Bryant informing that he had taken the matter of "Urban Woman" up with the Minister of Foreign Affairs.

8-Dec-70, To Department of Foreign Affairs requesting that insurance be paid if "Urban Woman" proved to be damaged.

8-Dec-70 To ABC TV re proposed documentary of J.W. Lindt.

- 11-Dec-70, To George Bell from Secretary of Department of Foreign Affairs saying the costs of returning "Urban Woman" would be borne by that Department.
- 14-Jan-71, Minister of Foreign Affairs to Gordon Bryant informing that arrangements for the return of "Urban Woman" are in hand.
- 21-Jan-71, Department of Foreign Affairs, addressed to George Bell, stating that "Urban Woman" had been exhibited in Mexico at the time of the Olympic Games.
- 21-Jan-71, Department of Foreign Affairs have arranged with the Australian Embassy in Mexico City to return "Urban Woman". Duplicate of the above.
- 26-Jan-71, To Secretary of Department of Foreign Affairs thanking him for arranging the return of "Urban Woman".
- 15-Feb-71, From George Bell commenting on his interest in the Wimmera and his concern that small-farm and small-town life is disappearing.
- 15-Jun-71, Minutes meeting photographic sub-committee, National Gallery of Victoria.
- 6-Jul -71 W.M. McCall, Secretary of NGV sending minutes of the Photographic Sub-Committee.
- 20-Jul-71, Minutes of photographic sub-committee meeting, National Gallery of Victoria, including a list of photographs donated by C. Stuart Tompkins.
- 17-Aug-71, Minutes of photographic sub-committee meeting, National Gallery of Victoria.
- 30-Aug-71, Geoffrey Barnes, ABC Producer thanking for the cooperation in helping make the film entitled, "The Great Lindt".
- 31-Aug-71, Dacre Stubbs, Chairman of photographic sub-committee, National Gallery of Victoria, reporting "Urban Woman" as been returned, but not opened to the National Gallery.
- 19-Oct-71, Minutes of NGV Photographic Committee.
- 22-Oct-71 National Gallery of Victoria, Dacre Stubbs indicating that "Urban Woman" had been returned damaged. They would not, however include any undamaged prints in their collection, "as we have an over abundance of this type of social appraisal and as a total exhibition it is now somewhat out-dated."
- 31-May-72, From George Bell discussing ways to deal in antiques and old photos.
- 27-6-72 George Bell on Matcham Skipper, antiques and the search for a studio in the country.
- 27-Jul-72, Richard Woldendorp thanking for assistance in the return of his camera left at Windy Point.
- 9-Sept-72 George Bell detailing his trip to SA and search for a studio in the Barossa

- 2-NOV-72, From George Bell enclosing a copy of his letter to the "Age".
- 14-Nov-90, Carey Thornton, University of Texas requesting biographical details of the photographers whose work they hold.
- 26-Mar-91, John Higley, Director, Center for Australian Studies, University of Texas, advising that funds were not available for Group M, but members would be welcomed when in Austin.
- 26-Mar-91, Carey Thornton, Assistant Curator, Photography Collection, University of Texas, thanking us for supplying details of the work sent to them some years ago.