

December 17, 1959

Mr. André Jammes
30 rue des Saints Peres
Paris VII, FRANCE

Dear Mr. Jammes:

You will recollect that last March, during my brief stay in Paris, you offered us your outstanding collection of 19th century photographs, and gave me a manuscript catalogue describing the items. You offered to sell us the collection outright for \$9000.

On studying the catalogue, and on further consideration, I have come to the conclusion that the collection duplicates so much material which we already own, that I would not be justified in asking my directors for a special appropriation.

I am happy to write you, however, that the Art Institute of Chicago has recently formed a Department of Photography, and would like to purchase the entire collection, as described in the manuscript catalogue which you sent me. They are prepared to pay the price which you quoted me: \$9000.

We are delighted that the Art Institute—which, as you know, is one of the largest and finest art museums in the United States—has decided to build up an historical photograph collection, and we are assisting them by advice and duplicates. We feel that it is highly important that cities other than Rochester have collections of the masterpieces of photography, and I can not think of a finer basis for them to build upon than your excellent collection.

I have turned over the catalogue to Mr. Hugh Edwards, Curator of Photography at the Chicago Art Institute; he will write you in the near future.

I recollect with great pleasure the afternoon spent in looking at your collection and I thank you for your courtesy and interest.

With best wishes for a Merry Christmas and a Happy New Year,

Yours sincerely,



Beaumont Newhall, Director

Ret
December 23, 1959.

Mr. André Jammes,
30 rue des Saints-Pères,
Paris, VII,
France.

Dear Mr. Jammes:

Last March it was decided to add the photographs owned by The Art Institute of Chicago to the collection of prints and drawings and I was asked to become curator of photography.

Hoping to build up an historical background for this collection, I visited George Eastman House in October and took with me a list of desiderata. It was then Mr. Beaumont Newhall told me of the offer you had made of the disposal of your collection to Eastman House. He stated that about two-thirds of your material is duplicated at Eastman House and suggested a joint purchase by the Art Institute and Eastman House, the latter reserving those items of which they did not have representation. Of course this would be preferable to not owning any of this important material, but it would also mean the sacrifice of much that is of interest and significance. Mr. Newhall believes it would be of great advantage to the study of photography to have an outstanding collection in our museum which reaches such a large public and being located in the Middle West, is visited by people from all parts of the United States. I should have written you immediately after talking with Mr. Newhall except that I had to wait until I could learn if the necessary funds could be provided so that we could be in a position to make you an offer.

On December 16th, our Committee on Prints and Drawings held a meeting and Mr. John Maxon, Director of Fine Arts, recommended the purchase of your collection. The Accessions Committee approved this today and I am writing to inform you we are prepared to purchase the collection for \$ 9,000.00, the price you quoted Mr. Newhall. I have been notified by Mr. Newhall that he has also written you to explain the situation.

I should like to hear from you at an early date in regard to this matter. We are in great need here of early photographic material and I can assure you that the admirable survey you have brought together, if acquired by this museum, will bring both knowledge and pleasure to a large and interested public.

Sincerely yours,

Hugh Edwards, Curator of Photography.

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Written for Dr. Rubencheck
and Mr. Blair

ANDRE JAMMES COLLECTION

In the late summer of this year the important collection of photography formed by André Jammes, 30 Rue de Saints-Pères, Paris, VII, France, was offered for sale to George Eastman House of Photography, 900 East Avenue, Rochester, New York. As Eastman House is the largest center in the world for the collection of photographic material, both historical and esthetic, it was considered the most likely purchaser and Beaumont Newhall, Director of Eastman House, has long been familiar with the Jammes collection. However, about two-thirds of the Jammes material is duplicated at Eastman House and Mr. Newhall, realizing the great importance such a collection has for the photographic and museum field in the United States, suggested - should the collection still be available - that it might be purchased jointly by The Art Institute of Chicago and Eastman House, the latter reserving those items of which it does not already have representation. This would, of course, be preferable to losing the entire group, but hardly desirable as it would mean sacrificing much that is of the most significance and interest.

The typescript catalogue of the Jammes collection covers 34 pages and lists 86 general items, comprising 1781 original photographs. Among the entries of the greatest interest are the following:

D. O. Hill and Robert Adamson.	37 photographs
W. H. Fox Talbot.	Sun Pictures in Scotland. 1845. 23 calotypes
" " "	9 calotypes for <u>The Pencil of Nature</u>
Eugène Atget.	86 original prints of photographs. ca. 1900-1910
Blanquart-Evrard.	93 photographs and 2 albums of his personal collection containing 160 photographs. (Ca. 1855)

Jean Baptiste Camille Corot.	Original glass plate for cliché-verre, <u>Le Paysagiste en Italie</u> , hitherto supposed lost
Cliché-verre.	23 <u>early</u> proofs of cliché-verre prints by Corot, Millet, Daubigny, Dutilleux and Robert Huet.
Charles Nègre (inventor of heliogravure)	239 examples of his work
Nadar.	42 photographs including portraits of Doré, Rossini, etc.
Victor Hugo.	Album of 13 photographs of Hugo taken by François Hugo, Charles Hugo and Auguste Vacquerie, made under the direction of Victor Hugo in Jersey in 1853/54
Maxime Du Camp.	<u>Egypte, Nubie, Palestine, Syrie.</u> 1849/51. 175 photographs. The earliest photographs of Egyptian monuments, etc.
James Robertson.	81 photographs of the Crimean War 1855. (Robertson was the other photographer taken on the expedition with Roger Fenton)
William Newton.	11 calotypes, <u>The Burnham Beeches.</u> 1848/50 (?)
Thomas Keith.	99 calotypes. Before 1856
Bisson, Auguste	6 photographs
Edouard Delessert.	40 photographs of Sardinia. 1854
Man Ray.	Rayogramme.
Vallon de Villeneuve.	22 portraits from paper and glass negatives of actors and actresses. ca. 1850/60. Very important as Vallou de Villeneuve was one of the predecessors of Nadar and Carjat.

The price of the collection (which was quoted to Mr. Newhall) is \$ 9,000.00

November 19, 1959.

November 19, 1959.

January 8, 1960.

Mr. André Jammes,
30 rue des Saints-Pères,
Paris, VII,
France.

Dear Mr. Jammes:

I appreciate your prompt reply to my letter. The news it brought was a great disappointment, but I am happy to hear you are to continue collecting. Reading your catalogue was an exciting experience indeed and I am grateful for it. And I am sure you understand the great hope I had that the works described in that catalogue might come to the Art Institute where the increasing interest in photographic exhibitions has been most gratifying and where the need for works by earlier masters of the medium is so great. Of course the object of my trip to Eastman House was to learn of material which might be available and it was then Mr. Newhall told me of the offer you had made them.

You speak of your willingness to inform us of duplicates, etc. This would be of great help to us and I assure you it will be greatly appreciated. If, at the present or any time in the future, you write us of anything that is available, I shall be most interested in hearing from you. Mr. John Maxon, our Director of Fine Arts, as well as the Committee on Prints and Drawings, are much interested in broadening the scope of our collection and increasing its usefulness. When I spoke to them of approaching you, it was highly gratifying to find them so coöperative.

Thank you again for having written and I look forward to hearing from you again.

Yours sincerely,

Hugh Edwards, Curator of Photography,
Associate Curator of Prints and Drawings.

February 4, 1960.

Mr. André Jammes,
30 Rue des Saints-Pères,
Paris, VII,
France.

Dear Mr. Jammes:

Thank you very much for having written. The print you sent is a beautiful composition and I am writing to ask you to ^{send} us a complete set of the photographs. For our purpose here I should prefer them unmounted. In filing our collection we adhere to standard mat sizes in five different measurements so that for handling, exhibition, etc., it would be more practical for us to mount the prints ourselves. If the portfolio contains any textual information as to the origin of the negatives, the number of prints you have made, etc., we should like to have it as it will be of great value for cataloguing purposes.

When you send the prints will you please include an invoice made out as follows:

The Art Institute of Chicago,
Department of Prints and Drawings,
Attention: Hugh Edwards, Curator of Photography.

I am very glad you wrote and please bear in mind that we hope to hear from you again in regard to duplicates or any other photographic material.

With best regards,

Yours sincerely,

Hugh Edwards, Curator of Photography.

March 9, 1960.

Mr. André Jammes,
30 Rue des Saints Pères,
Paris, VII,
France.

Dear Mr. Jammes:

The set of thirteen prints arrived yesterday in fine condition. They are very handsome and we are happy indeed to have them. I am sending the invoice to the business office for processing and you should receive payment within a week or so.

I appreciate your having notified us of these prints. Do keep us in mind in regard to duplicates in your collection or any other photographic items which may come your way.

I was in New York week before last to serve on the jury of selection for the Photography in the Fine Arts exhibition, sponsored by the Metropolitan Museum and the Saturday Review of Literature. I had a long and delightful talk with Mr. Hyatt Mayor who spoke of you and told me that the Metropolitan Museum is also obtaining a set of the prints.

With best regards,

Sincerely yours,

Hugh Edwards, Curator of Photography.

October 17, 1963.

Mr. André Jammes,
30, Rue des Saints Pères,
Paris, VII,
France.

Dear Mr. Jammes:

I was delighted to receive the prospectus of your work on Charles Nègre and hasten to write, asking you to have a copy sent us. Will you address the package and invoice as follows:

The Art Institute of Chicago,
Department of Prints and Drawings,
Michigan Avenue and Adams Street,
Chicago, 3, Illinois.

Attention: Hugh Edwards, Curator of Photography.

As soon as the book is received, a check for payment will be sent you by our accounting department. I await with much interest the arrival of this volume and I can assure you it will be welcomed by many of the visitors to our print room.

I have long had on my mind the intention to thank you for the handsome brochure containing your excellent essay, Pour un musée de la photographie, which I have read and enjoyed several times. It has caused me to think often of you and soon I shall write you a long letter. If, at any time, you have items of which you wish to dispose, please let me hear of them. We are in great need of nineteenth century material. Recently we acquired the 127 photographs of Versailles by Atget, offered by Martin Breslauer, but I should like to obtain other works by this great master to add to this specialized group. It is impossible for us to buy the large collection owned by Miss Abbott which would be a luxury indeed, in view of all the other gaps we need to fill. Do you know of any Atget prints we might obtain. But this is not our only need and any news whatever of nineteenth century photography will be gratefully received.

With congratulations and good wishes for your commendable efforts,

Sincerely yours,

Hugh Edwards, Curator of Photography.

April 25, 1964.

Mr. André Jammes,
30 Rue des Saints Pères,
Paris, VII,
France.

Dear Mr. Jammes:

I trust you received my cable for I was happy indeed to hear of the Cameron collection. I have waited for the photographs you said you were sending and I should like very much to have more information about the collection: the number of prints, etc.

Although we have no established funds for the purchase of photographs, I should like to approach a possible donor but will need a few more facts to fortify my argument.

I shall appreciate hearing from you. Your book on Nègre is a great joy to me: your style as a writer makes all you publish delightful to read and the establishment of the character of this great photographer which you accomplished, makes me very grateful.

All good wishes to you and someday I hope to meet and talk with you.

Sincerely,

Hugh Edwards, Curator of Photography.

May 5, 1964.

Mr. André Jammes,
30 Rue des Saints Pères,
Paris, VII,
France.

Dear Mr. Jammes:

The photographs of the Camerons have arrived and it has been a great pleasure to see them. Most of them were unfamiliar - or different versions of familiar subjects - and the one of the children with the umbrella is a revelation and a prophecy of much that has come since. I shall return these copies within a short time.

I am awaiting more information about the collection as there is a possible donor to whom I have shown the photographs you have sent. Do these bear the signature of Mrs. Cameron on the mounts and how many prints are there? These are questions donors always ask and I am waiting to hear from you for the answers.

Thanking you for the trouble you have already taken with this matter, and with best regards,

Yours sincerely,

Hugh Edwards, Curator of Photography.

and I am very glad to hear that you have received the prospectus. I am sure you will find it very interesting. I have had a very good time in Paris and I am sure you will find it very interesting. I have had a very good time in Paris and I am sure you will find it very interesting.

August 11, 1965

I am sure you will find it very interesting. I have had a very good time in Paris and I am sure you will find it very interesting. I have had a very good time in Paris and I am sure you will find it very interesting.

Yours sincerely,

Mr. André Jammes,
30 Rue des Saints Pères,
Paris, VII,
France.

Dear Mr. Jammes:

I was doubly delighted this morning when I received the announcement of the printing which has been made from twentyfive calotype negatives by Hippolyte Bayard. First of all, it was a pleasure to hear from you again and I was reminded once more of how long it is since I have written you. I am ashamed I did not tell you before of the pleasure your 1965 greeting card brought me and how much I have enjoyed the reproduction from Jules Marey which was on it. And, of course, I am highly pleased to have news of the portfolio of prints from subjects by Bayard. Strangely enough, only a short time ago, a copy of Lo Duca's book on Bayard was sent me by my favorite American photographer, Robert Frank, of whose work we were the first to have a one-man exhibition.

We should like very much to obtain one of the portfolios described in the prospectus. If it is not too late, would you be so kind as to have one sent? I must explain, however, that approval of a purchase of this kind for our collection must be given by the Committee on Prints and Drawings and this committee will not have another meeting until sometime in September. I am sure there will be no difficulty in this, so as soon as I obtain the decision, a check in payment will be sent you. I regret only that I cannot send it now. So, if under these circumstances, you agree to have the portfolio sent, I shall be happy.

Please address the invoice and shipment as follows:

The Art Institute of Chicago,
Department of Prints and Drawings,
Michigan Avenue and Adams Street,
Chicago,
Illinois. 60603

Attention: Hugh Edwards, Curator of Photography.

I wish to congratulate you on the text of the prospectus. No one writes so lucidly and with such density on photography as you do, and I am always

grateful when I read you. Thank you for sending the announcement of the portfolio. Someday I want to write you a concise account of some of the experiences I have had here.

If ~~possible~~ you may have duplicates in your collection or if publication of sets of photographs, such as this work on Bayard, should be undertaken, I will appreciate hearing from you. My difficulty would be to express my gratitude.

Yours sincerely,

Mr. André Jammes,
30 rue de la Harpe,
Paris, VII,
France.

Dear Mr. Jammes:

I was doubly delighted this morning when I received the announcement of the printing which has been made from twenty-five calotype negatives by Hippolyte Bayard. First of all, it was a pleasure to hear from you again and I was reminded once more of how long it is since I have written you. I am ashamed I did not tell you before of the pleasure your 1905 greeting card brought me and how much I have enjoyed the reproduction from Jules Marey which was on it. And, of course, I am highly pleased to have news of the portfolio of prints from subjects by Bayard. Strangely enough, only a short time ago, a copy of Le Duc's book on Bayard was sent me by my favorite American photographer, Robert Frank, of whose work we were the first to have a one-man exhibition.

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