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ALBERT LEVY.

Developing the architectural photography in the XIX century (1860-1890's)

A.R.

Manuel Alonso


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To my beloved son Manuel, whose patience and knowledge made this work possible.

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1. Discovering Albert Levy

1.1. Abstract

The current section will introduce Albert Levy's photographic work. Despite this American photographer has his work in the most important museums, he is quite an unknown photographer for the specialists on the history of photography.

Levy's work is mainly focused on architectural photography and this is the reason why his work is in architectural museums or public libraries. This may explain why his work is quite hidden in the collections of these places. His magnificent photos are very detailed in albums with a specific format where architects, owners and places are described in the index. He made a big number of photos, but nowadays we have few due to the price of these photo-albums in the 1880's and because there was a reduced number of copies of them.

1.2. Albert Levy

The George Eastman House has one of the best photographic databases of the world. There we can read only little information about Albert Levy. However, this information is not completely correct, as the United States census for 1880's demonstrates that he is French.

Name: *Albert Levy*

Nationality: *United States (incorrect: French)*

Active: *c.1870's-1890's: New York 1876's & Paris, France 1880s-1890s.*

Place of birth: *New York?*

There we can also find several museums which have work by Albert Levy:

Metropolitan Museum, Boston Public Library, George Eastman House and Avery Architectural and fine arts Library.

We can read more information about Albert Levy in the book *"Photography and the American Scene. A social history (1939-1889)"* by

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Robert Taft. This book identifies Albert Levy as "Albert Levy of New York, who began the manufacture of gelatin dry plates in 1878".

The first album I found by Albert Levy was "*L'Architecture Americaine. 2eme serie*". This one has 40 albumen photos (24 x 20cm) of houses in New York, Boston, Chicago and Albany. This album belongs to a serie of three which has been deeply studied in the book "American Victorian Architecture" by Arnold Lewis and Keith Morgan. The photos are described in this book as "unusually fine photographs".

The three series of *L'Architecture Americaine* are structured as follows:

- First serie: Public Buildings
- Second serie: Private Urban Residences
- Third serie: Suburban Homes



Dr. Stewart Webb and H. McKinley Twombly residences by C.B. Atwood. New York

Each serie contains 40 albumens of 24x20 cm and an index detailing the name of the architect of each house and the owner. None of the photos has a blindstamp neither a signature with the name of the photographer in the index.

Each of the photos shows very different aspects of the buildings: front, details, inside and location in the street as if they were human beings. The photo of the building is as a portrait of a person with the disadvantage that this giant doesn't smile or pose. However, Levy is able to find the best angle to take the beauty of these "huge persons".

From the information I got reading "American Victorian Architecture", I found that this work by Levy is also in the Library of Congress, series 2nd and 3rd, and they are looking for the 1st serie.

The way Levy work with a building is similar to the way a painter draws still life. It is shown "as is". The building is the main part of the photo and people is just a small part completing the whole picture.

In his photos Levy shows the reality of the best architectural buildings of those ages. He shows the time when the houses were being built, those buildings that will last for decades. The criteria for selecting the buildings consists on choosing the best artists (architects) and richest owners (like the Twin Houses of Vanderbilt, the richest man in the world those days). This makes his work different from others who took pictures of old monuments only.

But his work is not only related to these 120 photos (40x3), but with the collection known as **"Albert Levy's Photographic Series of Modern American Architecture".** These series of albums contain 24-30 photos each. This means that there are about 1000 photos made (most of them) between 1870 and 1880 because there is documented a 36th serie in 1895. So, here we have one of the earliest and biggest photographic series in America's history. Just to compare, the Mission Heliographique had only 259 photos.

Levy's series have the main monuments of the Eastern Coast of the United States. From the late 1860's, the photographers started to take pictures of the new cities that began their growth. They paid more attention to those having a big population. George R. Fandon's album "San Francisco Album" was probably the one that started photographic commerce. This allowed us to have American cities widely documented. Lately, the stereoscopic photographs by Edward Anthony "Anthony's Instantaneous Views of New York" would show us, not only the city, but also the activity of its inhabitants.

It would be in 1870 when new photographic techniques will help the work of the photographers. It will also allow them to access places where they could only go with apparels that could reveal the pictures "instantaneously" (with coaches called "ambulances"). Albert Levy, according to Robert Taft's book on American Photographic History, he participated in the development of the gelatin dry plate at the same time of George Eastman. This was one of the main advances on the 1870's.

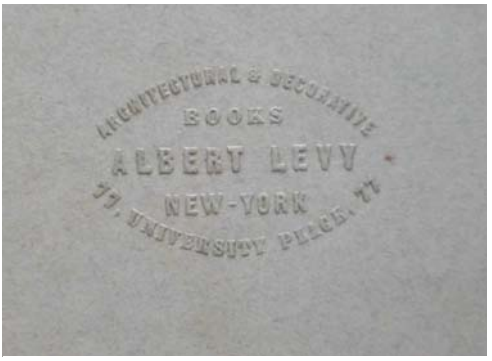
Levy's view on the city is more architectural, objective, systematic. If we were to compare it to a photographic style in the XX century it would be the documentary pictures of the German Bernd and Hilda Becher.

When Levy arrives to the United States, he still held a studio in Paris. Most of his architectural photographic series have the location os 77

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University Place, N.Y, in a blindstamp. However he also held studios in 4 Bond Street, N.Y, and 34 ½ Pine Street, New York.

The Blindstamp is shown as the one on the right.



Albert Levy's signature on his photographic series

This blindstamp allow us to be sure about the authority of Albert Levy's picture. On the other hand, this blindstamp can't be found on Albert Levy's albums edited in Europe by Andre, Daly fils & Cie, where the signature of the photographer is not on the picture or the board. It is only printed on the index of each album.

Pictures of these series can be dated in the 1870's. The albums edited in Europe can be dated in the 1880's, despite this is difficult to assure as he held studios in NY and Paris at the same time.

Technical quality on Levy's work, the way he chose the issue for each photo, the big number of cities he documented, let us state that his work belongs to "Urban Photography Style" of the 1870-1890.

Other photographers of this style are:

- Theodore Lilienthal Portfolio of New Orleans
- S.B. Frank (publisher). Chicago Art Portfolio
- Harwell and Mitchell (publisher). San Francisco, California
- William Henry Jackson (Photograph and Publishing Company, later Detroit Publishing Company). Colorado, San Francisco, Western USA.
- Carleton E. Watkins Salt Lake City
- Joshua R. Beal
- Eadwead Muybridge San Francisco

Finally, we have to say that these series are in the greatest American Museums, where, however, papers about him are quite scarce, being this work a first approximation to his biographic and artistic work, as deserved. We

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shouldn't forget that, outside the museums, his work is very rare, as we see very few samples in the market.



Illinois State Capitol. Springfield

There are identified and located the following albums of these series:

- Albert Levy's Photographic Series of Modern American Architecture: **First Series:** Private City Dwellings.
- Albert Levy's Photographic Series of Modern American Architecture: **Second Series:** Country Dwellings.
- Albert Levy's Photographic Series of Modern American Architecture: **Fifth Series:** Messrs. Vanderbilt's Mansions.
- Albert Levy's Photographic Series of Modern American Architecture: **Ninth Series**: Street Fronts.
- Albert Levy's Photographic Series of Modern American Architecture: **Tenth Series**: Sea Shore Cottages and Country Houses.
- Albert Levy's Photographic Series of Modern American Architecture: **Twelfth Series**: Modern Street Architecture of Berlin, Street Fronts and Apartment Houses.
- Albert Levy's Photographic Series of Modern American Architecture: **Sixteenth Series:** American Private City Dwellings.
- Albert Levy's Architectural Photographic Series: **Thirty-Fifth Series**, Sea Shore Cottages And Country Houses, Bar Harbor, Mount Desert, Maine : Lévy, Albert. 1895
- Albert Levy's Architectural Photographic Series: Lévy, Albert 1895
- Albert Levy's Architectural Photographic Series: **Thirty-Sixth** Series, Sea-Shore Cottages, Etc., Newport, R.I., And Long Branch, N.J : Lévy, Albert. 1895

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- Albert Levy's Architectural Photographic Series: Street Fronts, Stores, Office Buildings, Etc: Lévy, Albert c1884
- Albert Levy's Photographic Series of Modern American Architecture: Lévy, Albert 1883

The museums which own these albums are mainly the CCA (Centre Canadien d'Architecture) and the Art Institute of Chicago in its HALIC (Historic Architecture and Landscape Image Collection) archive. As we can see, the series are located in architectural museums (CCA) or in the architectural sections of big museums (Art Institute).

Here we have to highlight the fact that we can see 97 samples of Albert Levy's photos in the Art Institute in the link [http://digital-libraries.saic.edu/]

Having a deeper look into the photos of the HALIC archive we find that several photos of "L'Architecture Americaine" belong also to these series. This means that we are in the position to suppose that L'Architecture Americaine is a selection of the best of Levy's photos to present his work in Europe. This was made by Albert Levy himself or maybe the French editor Andre, Daly fils & Cie. Anyway, this demonstrates that the author of L'Architecture Americaine is Albert Levy, which is an important fact, remembering that his signature was not in the album.

Having another look into the HALIC archive we can classify these compilations the following way:

- *Public Buldings*.
    - Wall Street New York.
    - Church of the Covenant.
- *Warehouses and commerce*
    - The Casino New port.
    - Bradstreet Merchantile agency Boston
    - Store Buildings Boston.
- *Private urban residences*
    - Vanderbilt Residence.
    - Appleton Thomas G. Residence, Rhode Island.
- *Suburban residences*
    - Stables Massachusetts.

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- Residences Boston.

Levy is one of the first photographers to clearly show, in a systematic way, new commerce and skyscrapers from the incoming industrial society that was growing in the latest XIX.

His systematic photographic labour is as detailed and wide as the one done by Bernd and Hilla Becher 100 years after. They documented, in black and white, the history and development of industrial buildings in Europe and the United States, but Levy is the pioneer of these kind of photographical collections in the United States.



Bar Room by G.W Lloyd. Detroit, Michigan.

In all his photos, people are in a secondary part of the scene (despite few exceptions), and they appear in more or less 20% of the total. Normally we can see policemen or pedestrians. In those occasions where people is a key part of the scene (like in the second serie of "L'Architecture Americaine"), we can find that workers of the house are as important as the building itself. Sometimes the person is at the window looking nowhere reminding us of some pictures by Edward Hopper (nº 11 of the 2nd serie of L`Architecture Americaine). It is worth to mention, as one off, the photo the HALIC archive, "Broadway and Exchange place", which remind us of "La rue" by Balthus, where people is standing at both sides of the street waiting for something unknown to happen.

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Despite all the facts described above regarding quality and quantity of photos, L'Architecture Americaine and the Photographic series are not the only works made by Albert Levy.

Actually, he had two studies opened at the same time in the United States and Paris as it demonstrates the catalogue that we can find in the Bibliothèque Nacionale de France (BNF):

> *"Catalogue de photographies d'architecture européenne & américaine ancienne et moderne...", Albert Lévy, 19 rue de la Chaussée-d'Antin, Paris ; 34 1/ 2 Pine Street, New York, 1887.*

This catalogue has 2500 titles.

In those ages, few photographers had two studies at the same time at both sides of the Atlantic Ocean. We could mention Alphonse Liebert, but he didn't have such a big number of titles as in the catalogue described above.

Other albums by Levy that show his work in Europe are:

- "*Recueil photographique des nouveilles habitations pittoreques de France urbaines et rurales en pierre, brique, bois, ...".* (Base Joconde France)

  It has three series of 36 photos each album. The second serie has the title "Villas et Chalet pittoresques", the index describes the place and architect and also indicates "Photographies par A. Levy".

- *Levy, Albert. Monmory, Felix.: Nouvelles Maisons à Loyer et Hôtels Particuliers à Paris, Comprenant Vues d'Ensemble, Plans et Details.*

  Paris. 1895. 2 vols. Folio. pp. 1. Volume 1 contains 28 photographic images & 22 plans; volume 2 contains 26 images & 24 plans. Green morocco-backed boards, gilt titles on spine, marbled end-papers. Photographies par A. Levy written in the index.

Apart from this, the BNF also has several cyanotypes.

In Europe, the only complete copy of the three series of "L'Architecture Americaine" can be found at Architektur Sammlung of the Technische Hochshule, in Munich.

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We can also find Levy's photos with architectural buildings from England, as we see in the CCA:

- *Portfolio of views of English Cottages on the South Coast of England, at Birchington, Margate, Hastings, and various other towns. There it is written "Albert Levy photographe". Librairie de l`architecture et des arts industriels Eugene Bigot. 22 rue de La tour d`auvergne 22 Paris.*

Finally, we have to highlight one of the last findings on Albert Levy's life: his nationality is given as French by the Boston Public Library, that references this information to the New York Passenger lists (1820-1957). He arrived to New York in 1873. According to the United States census for 1880 his national origin is also given as French and listed as bookseller at 4th Bond Street in New York City.

So we can say that we are in front of a French photographer that collected the best of American architecture (New York, Boston, Chicago, Philadelphia, Baltimore…) and also Europe.

His work is not very well known and the aim of this book is to present and show part of his important photographic merits that, due to its size and quality, will surprise many people. Just the "Albert Levy's Photographic series" would deserve a deep study by historians and specialists on XIX century photography because of its rareness, quality, size and the history recorded.

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2. A personal view on Albert Levy's photographs

Charles Nègre claimed that "when visiting an architectural site he would take three kinds of photographs: for the architect, a general view "with the aspect and precision of a geometric elevation"; for the sculptor, close-up views of the most interesting details; and for the painter, a picturesque view capturing the "imposing effect" and "poetic charm" of the monument".

Albert Levy's photos can be put in this third classification described by Charles Nègre. Levy's vision equals a painter's view that tries to find the best angle or the most astonishing side of the object in the picture.

A building, mainly an urban building, is one of the most difficult subjects a photographer can choose. Their lack of expressivity, without any pose, makes the "person in the portrait" very hard to be photographed.



Chalet Decan. Villers, France

There is also the disadvantage of the distance needed to take the picture which is impossible to find sometimes in urban residences. The photographer has to find the best angle to show the beauty of the building. He is trying to find a vision from the corner to get the whole picture, sometimes with a low angle, and in other occasions it is necessary to take the picture from above to capture the picture and its surroundings.

On the other hand, Levy's artwork is somehow hidden by the importance of the building being photographed which overcomes the labour done by Albert Levy, as is the picture itself. The consequence of this is that these photographers, their pictures, were included in libraries and museums of architecture. They had to wait until the XX century when their work was rescued from those collections and shown to the public in general.

Somehow, this is what happened to Albert Levy, as he "disappeared" in these places, and most of his work can be found in architecture museums where we should highlight (because of the quantity of photos), the Centre Canadien d'Architecture (CCA) and the Art Institute of Chicago. Both museums gather the labour and studies of architecture done by Albert Levy. The CCA is a museum dedicated to this, and the Art Institute keeps Levy in his HALIC (Historic Architecture and Landscape image collection) Ryerson and Burnham archives.

Architecture was chosen as the main subject, for its historic labour, by the governments. The Missions Héliographiques were assigned regions to the pioneer photographers chosen by the Historic Monuments Commission. Charles Marville was commissioned to record the huge demolition work carried out under Baron Haussmann in his urban renewal scheme for the city of Paris.

Nevertheless, some photographers of the XIX century also became editors and booksellers of their own and others work. A well know example is Louis Désiré Blanquart-Evrard, who established in 1851-1852 a printing and marketing establishment to produce books, albums, and individual prints that could be ordered from a catalogue, which tended to repress idiosyncratic approaches in order to attract a variety of buyers.

1880's United States census shows that Albert Levy's main activity was bookseller, so he sold several types of editions from his own work.

Another characteristic of Albert Levy's artwork is the way he developed his photographic albums or thematic series. These series are another reason why there is so little acknowledge of such a high quality artwork. The albums were mainly focused to a very special audience, new millionaires that could see their economic power and good taste in quite expensive photographic albums.

However, on Levy's own words, as we read at the beginning of his catalogue, his photos were supposed to be "cheap" for the big audience:

« Je réclame pour ma collection de photographies, aujourd`hui composée de plus de 2500 sujets différents, et qui s' augmentera progressivement :

1º La bon choix des sujets ;

2º La qualité et la finesse des détail ;

3º Une conservation indéfinie ;

4º L`uniformité de grandeur

5º Le prix modéré »



Villa Dolfus by Brouty. Deauville, France.

We have to keep in mind that Albert Levy rarely signed his photos. Only in his photographic series we can see, in the cardboard, a blindstamp. After these days, the Bibliothèque Nacionale de France (BNF) confirmed that he signed on the back of the photos). This means that his work became anonymous when the album is split and the photos are spread on several locations. Levy shows his name not every time, in the index of each album, where the name, location, owner and architect are usually described too.

The only way to identify each of the photos would be comparing the building in the photo and the number of the photo from the catalogue of the BnF. This would only be possible for photos earlier than 1887, but he was active until 1905.

This taste is another characteristic of the photos which show the new architects designing impressive buildings for these new rich men. Some of these buildings clearly show the influence of the École de Beaux Arts of Paris, especially on the Eastern Coast of the United States.

The Photographic Series done by Albert Levy between 1873 and 1885 are one of the first (and for sure one of the most extensive) collection of the architecture of cities in the United States, mainly New York.

Possibly, because of being born in France, Levy was the introducer of these series in the United States, as these already existed before in Europe. He completed these European series with buildings of the United States in a similar way Cesar Daly developed his architecture books.

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The labour of Levy is “hidden” behind the object in the picture. If the person looking at the photo is an architect or historian, he will see the building and he will tell us its story. But, if the person having a look is a photography collector or critic, he will realize that he is in front of a piece of art. From each photo we know, as I said before, all the important data: place, owner and architect.

It is also important to say that Levy was one of the few French photographers to have to studies opened at the same time at both sides of the Atlantic Ocean (Alphonse Liebert was one of the others).

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3. Describing the pictures

Albert Levy's photography must be studied considering his European origins and according to the growth of cities in the East coast of the United States and the developing and construction of cities in the West Coast.

When Levy arrived to New York in 1873, he had already made his major works in Europe, in his home country, France, and others like Italy, Germany, Belgium and England.

Albert Levy developed his work in the United States according to a structure of series of albums later known as "Albert Levy's Photographic Series of Modern American Architecture". He will make at least 36 series that show whole buildings or detailed parts of some.

The first album we are going to describe is titled "Habitations Urbaines" and belongs to a serie of three albums titled "L'Architecture Americaine". Firstly we realize is that the album shows no clue about the photographer of the pictures. This is probably because Albert Levy sold his pictures to Andre, Daly fils et Cie, one of the biggest publishing companies about architecture in Paris in the middle XIX's century. However we are sure that the author of all photos is Albert Levy because L'Architecture Americaine is a selection of his Photographic Series. Many can be checked individually at the web page of the HALIC collection of the Art Institute of Chicago where, for example, the "Twin Houses" picture is the same.

Finally, we will describe pictures from an album titled "Villas et Chalets pittoresques" with much beautiful buildings, but less important (because of the owner or architect), in France. This is an example of the pictures made by Albert Levy in Europe.

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3.1. Structure of Albert Levy's photographic albums

First we have the cover with the title of the work where Levy is identified as the author of the pictures.

Secondly, there is an index of the pictures where he describes the location of the building, the architect and the owner.

The pictures come next, in series of 30-40 albumens mounted on cardboard, without stamp or signature in any photo or cardboard individually neither indication of the picture. It only has the number of each photo in roman numbers in order to refer to the index.

L'ARCHITECTURE AMÉRICAINE

DEUXIÈME SÉRIE

TABLE GÉNÉRALE DES PLANCHES

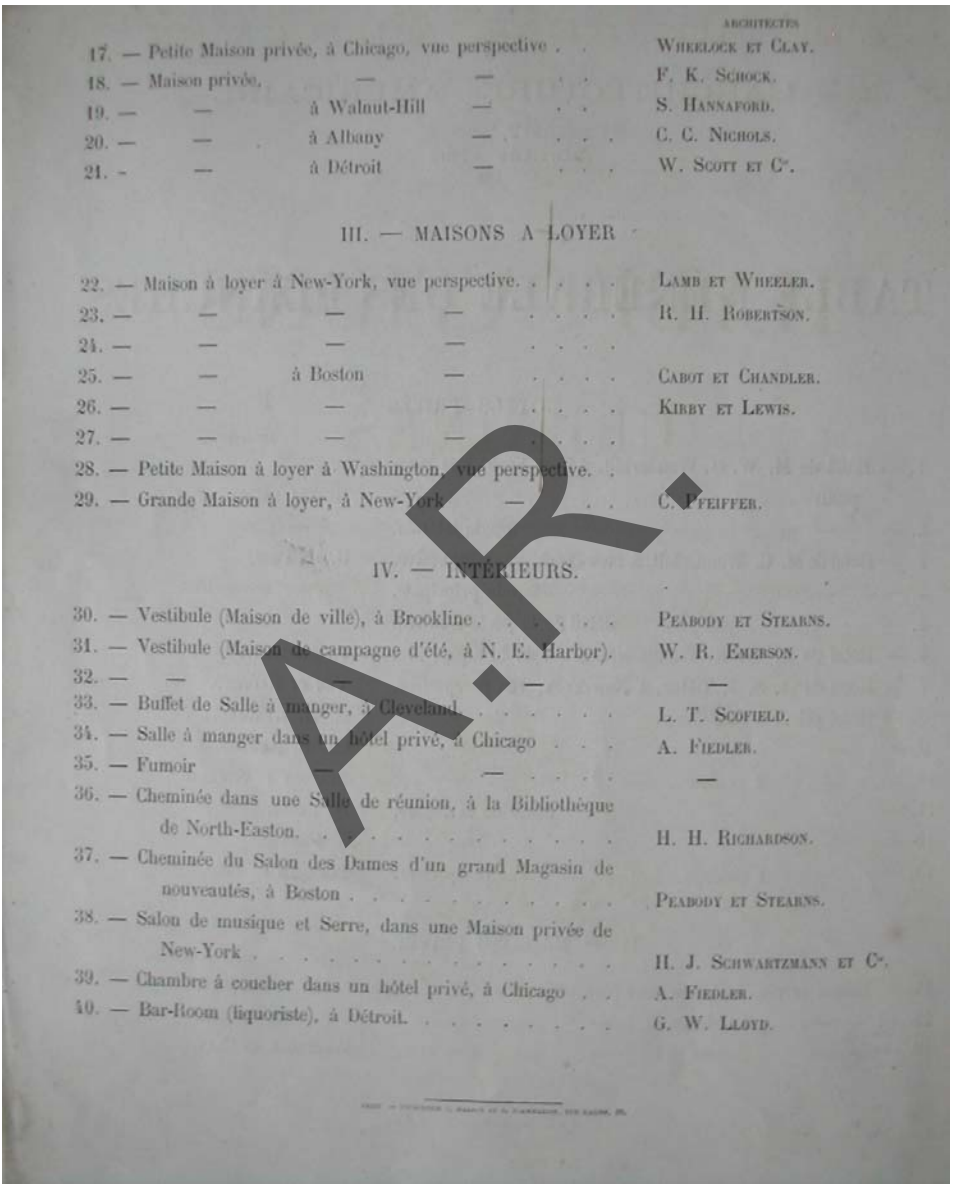
I. — HOTELS PRIVÉS

		ARCHITECTES
1. — Hôtel de M. W. H. Wanderbilt, à New-York, vue perspective		Herter frères.
2. — — — —	façade latérale.	—
3. — Hôtel de M. C. Wanderbilt, à New-York, vue perspective.		G. B. Post.
4. — — — —	façade principale.	—
5. — — —	détail de la porte d'entrée.	—
6. — Hôtel de M. W. K. Wanderbilt, détail de la façade . .		R. M. Hunt.
7. — Hôtel de M. S. J. Tilden, à New-York, vue perspective.		Vau et Radford.
8. — Hôtel privé, à New-York	—	E. H. Kendall.
9. — — —	—	Ch. B. Atwood.
10. — — à Boston	—	Peabody et Stearns.
11. — — —	détail de la façade.	H. Besarick.
12. — — —	—	C. Fehmer.
13. — — à Chicago	vue perspective.	Burnham et Root.

II. — MAISONS PRIVÉES

14. — Maison privée, à Boston, vue perspective.	Allen et Kenway.
15. — — à Chicago, —	W. L. B. Jenney.
16. — — — —	Wheelock et Clay.

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ARCHITECTES

17. — Petite Maison privée, à Chicago, vue perspective . . Wheelock et Clay.
18. — Maison privée, — — . . F. K. Schock.
19. — — à Walnut-Hill — . . S. Hannaford.
20. — — à Albany — . . . C. C. Nichols.
21. — — à Détroit — . . . W. Scott et C^e.

III. — MAISONS A LOYER

22. — Maison à loyer à New-York, vue perspective. . . . . Lamb et Wheeler.
23. — — — — . . . . R. H. Robertson.
24. — — — — . . . .
25. — — à Boston — . . . . Cabot et Chandler.
26. — — — — . . . . Kirby et Lewis.
27. — — — — . . . .
28. — Petite Maison à loyer à Washington, vue perspective. .
29. — Grande Maison à loyer, à New-York — . . C. Pfeiffer.

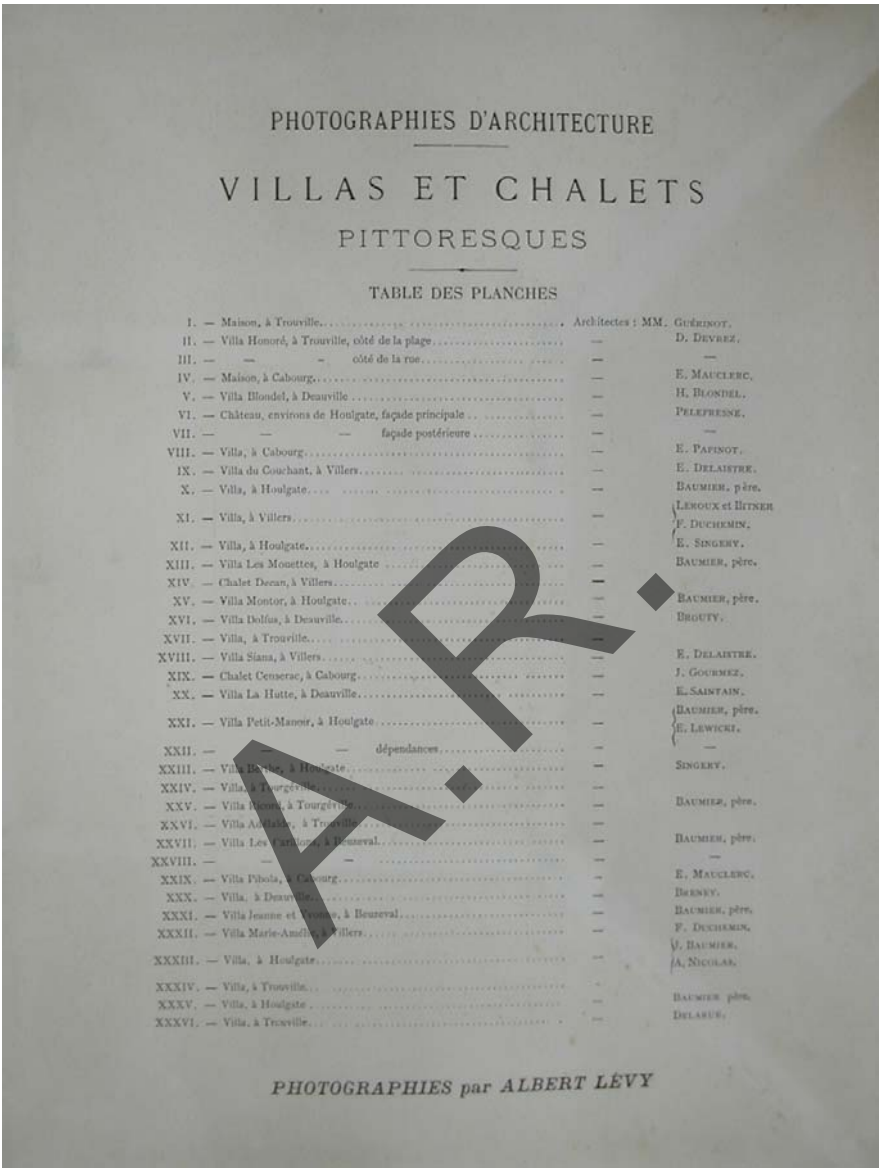
IV. — INTÉRIEURS.

30. — Vestibule (Maison de ville), à Brookline . . . . . Peabody et Stearns.
31. — Vestibule (Maison de campagne d'été, à N. E. Harbor). W. R. Emerson.
32. — — — — —
33. — Buffet de Salle à manger, à Cleveland . . . . . L. T. Scofield.
34. — Salle à manger dans un hôtel privé, à Chicago . . . A. Fiedler.
35. — Fumoir — — . . . . —
36. — Cheminée dans une Salle de réunion, à la Bibliothèque de North-Easton. . . . . H. H. Richardson.
37. — Cheminée du Salon des Dames d'un grand Magasin de nouveautés, à Boston . . . . . Peabody et Stearns.
38. — Salon de musique et Serre, dans une Maison privée de New-York . . . . . H. J. Schwartzmann et C^e.
39. — Chambre à coucher dans un hôtel privé, à Chicago . . A. Fiedler.
40. — Bar-Room (liquoriste), à Détroit. . . . . G. W. Lloyd.

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In these two pictures, we see the index of "L'Architecture Americaine" where no indication of the name of the photographer is given. However, in the following picture, we see the index of the album titled "Villas et Chalets pittoresques" where there is at the end the signature of Albert Levy: "Photographies par Albert Levy".

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PHOTOGRAPHIES D'ARCHITECTURE

VILLAS ET CHALETS

PITTORESQUES

TABLE DES PLANCHES

I.	— Maison, à Trouville	Architectes : MM. Guérinot.
II.	— Villa Honoré, à Trouville, côté de la plage	— D. Devrez.
III.	— — — côté de la rue	— —
IV.	— Maison, à Cabourg	— E. Mauclerc.
V.	— Villa Blondel, à Deauville	— H. Blondel.
VI.	— Château, environs de Houlgate, façade principale	— Pelefresne.
VII.	— — — façade postérieure	— —
VIII.	— Villa, à Cabourg	— E. Papinot.
IX.	— Villa du Couchant, à Villers	— E. Delaistre.
X.	— Villa, à Houlgate	— Baumier, père.
XI.	— Villa, à Villers	— Leroux et Ritter / F. Duchemin.
XII.	— Villa, à Houlgate	— E. Singery.
XIII.	— Villa Les Mouettes, à Houlgate	— Baumier, père.
XIV.	— Chalet Decan, à Villers	—
XV.	— Villa Montor, à Houlgate	— Baumier, père.
XVI.	— Villa Dolfus, à Deauville	— Brouty.
XVII.	— Villa, à Trouville	—
XVIII.	— Villa Siana, à Villers	— E. Delaistre.
XIX.	— Chalet Censerac, à Cabourg	— J. Gourmez.
XX.	— Villa La Hutte, à Deauville	— E. Saintain.
XXI.	— Villa Petit-Manoir, à Houlgate	— Baumier, père. / E. Lewicki.
XXII.	— — — dépendances	— —
XXIII.	— Villa Bonne, à Houlgate	— Singery.
XXIV.	— Villa, à Tourgéville	—
XXV.	— Villa Picard, à Tourgéville	— Baumier, père.
XXVI.	— Villa Adélaïde, à Trouville	—
XXVII.	— Villa Les Tamarins, à Beuzeval	— Baumier, père.
XXVIII.	— — —	— —
XXIX.	— Villa Pibola, à Cabourg	— E. Mauclerc.
XXX.	— Villa, à Deauville	— Berney.
XXXI.	— Villa Jeanne et Yvonne, à Beuzeval	— Baumier, père.
XXXII.	— Villa Marie-Amélie, à Villers	— F. Duchemin.
XXXIII.	— Villa, à Houlgate	— J. Baumier. / A. Nicolas.
XXXIV.	— Villa, à Trouville	—
XXXV.	— Villa, à Houlgate	— Baumier père.
XXXVI.	— Villa, à Trouville	— Delarue.

PHOTOGRAPHIES par ALBERT LÉVY

A.R.

3.2. Selecting the mansion

The criteria for selecting a mansion depends on the architect of the building, and that is the way it is expressed in the index of the album. Obviously, the fact of selecting a house depended on the architect. This usually meant that their owners had to be rich and powerful people living in the best locations of each city. Consequently, Albert Levy was taking pictures of the present, the present that the photographer thought that was going to last for ages according to the quality of the author.

The difference with other photographers of his time is that others wanted to show the live in the city or a complete vision of it but Levy focused of some buildings of big importance.

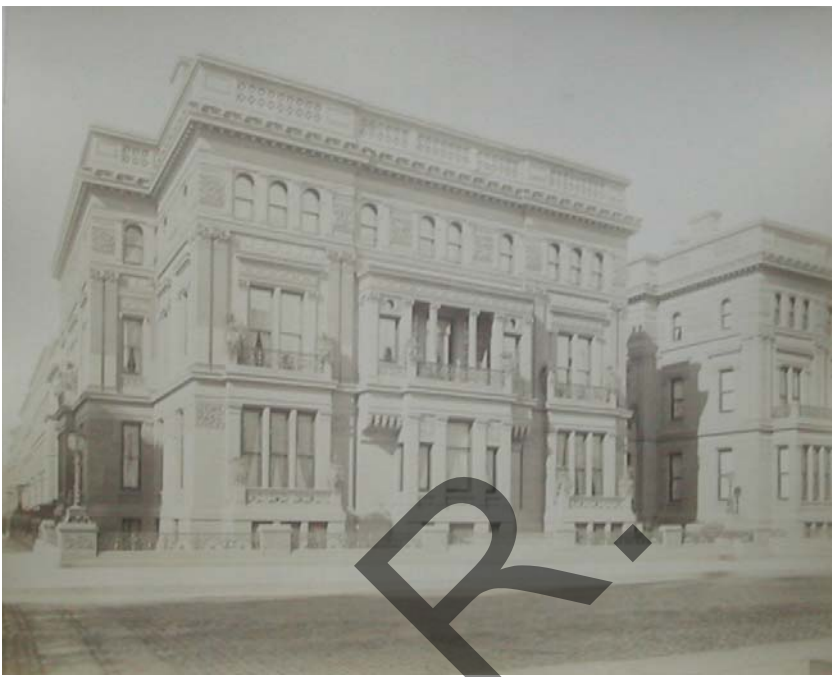
3.3. L'Architecture Americaine

"L'architecture Americaine" is a set of three albums with 40 albumen pictures each. The first album shows the public buildings, the second one private houses in the city and the last one private cities in the outskirts. This French album by the editor Andre, Daly fils et cie, is a compilation of the best pictures of "Albert Levy's Photographic Architectural Series" to be sold in Europe, probably for architects.

Here are described images from the second serie called "Habitations urbaines" which shows the best private buildings of the city.

A.R.

3.3.1. The Twin Houses. New York



The Twin Houses where two of the most important houses in the world as they were in the top 10 of the best houses in the United States according to the American Architect and Building news, 1885. Although in the index of the album we read that the architects where the Herher Brothers, we know that the architects where Charles B. Atwood and John B. Snook.

The photographer chooses a view from the lower left corner in a way to capture the magnificence of both mansions. We see no signs of human life that could deviate our attention from the building. The shadow of the building is used to split the image, giving a sense of deepness to the image. We see the complete façade of the house: its columns, sculptures and balconies. The curtains we see in the windows indicate that there are people living in the house. Some of the furniture of the building was designed by the Herther Brothes, and it is still kept in some museums of New York.

French architecture style can be seen in this building, marked by the École de Beaux Arts de Paris.

3.3.2. Cornelius Vanderbilt Residence (I). New York



This picture shows Cornelius Vanderbilt residence in the Fifth avenue with the 57th Street, built by George B. Post.

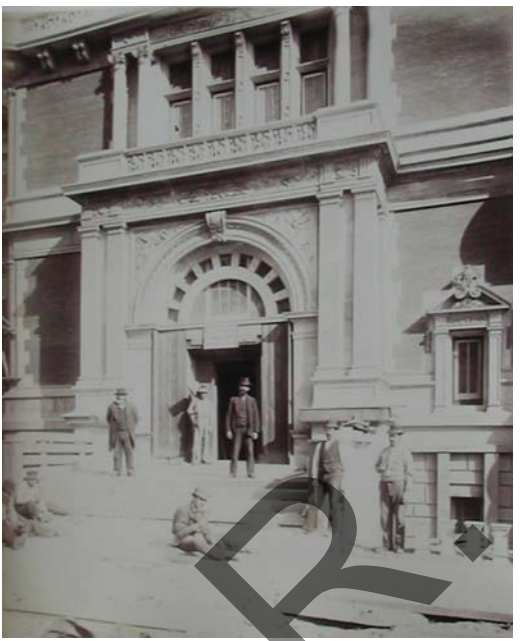
This is another building belonging to Vanderbilt's family, probably the richest of its time on those days. The house was built between 1879 and 1882. In the front of the house we see some sacks of soil which may mean that the house hadn't been finished yet, so we can accurately say that the picture is from 1882.

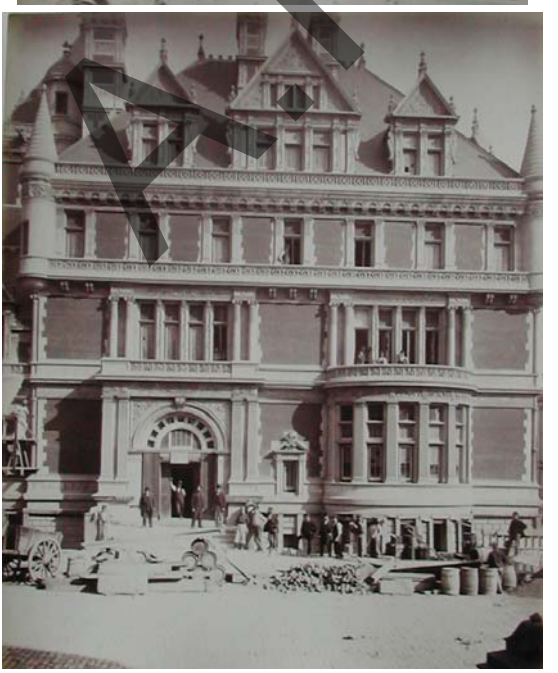
The architecture of this house is more compacted compared with the Twin Houses, as we see in the pinnacles of the corners as well as in the windows (narrower and higher). According to the experts of that time, this meant that the architecture was more beautiful and less European.

In the left low corner we see a house covered with crystal, probably a garden.

A.R.

3.3.3. Cornelius Vanderbilt Residence (II). New York





The first picture shows a frontal view of the same Cornelius Vanderbilt residence. In this occasion, Albert Levy not only takes a picture of the building but he also includes the workers, which confirms that the date of this picture is 1882, when the house was about to be finished.

The workers are posing for the picture. In the main door of the house we see the most important characters, a man with a great black beard and a hat by the side of an older man with a big white beard. According to their position in the central part of the picture (which is even more highlighted in the second picture), we can possibly assure that the man with the black beard is the architect of the building himself (George B. Post).

These photos are a rare piece on Albert Levy's artwork, as human being is hardly represented in 20% of his pictures.

What's more, the photographer wants to tell us which is the labor of each man in the picture. The first two men with the beard had nothing in their hands, but the others had tools like hammers, a shovel or a simply rule. We also see timber, barrels and a cartload to show again that the work is yet to be finished.

A.R.

3.3.4. Samuel Tilden Residence. New York.



This picture shows a mansion of the style known as Victorian Gothic Mode. The house was built by the architect Calvert Vaux for Governor Tilden. The building is still called Tilden Residence and exists nowadays. In 1905 it became property of the "Home of the National Arts Club".

In this occasion Levy gets even closer to the subject to select only Tilden's house to differentiate the building from the surroundings. We can see in one window a man paying attention to the work of the photographer.

However, in the street, there is no human activity. Neither a tree nor a streetlight distracts our attention from the building.

The sense of loneliness and poetry at the same time is perfectly achieved with very few elements.

This picture is probably one of the first Levy made in New York as it can be dated in 1872.

A.R.

3.3.5. Ogden Goelet Residence. New York.



This picture shows Ogden Goelet Residence, in the corner of the Fifth Avenue and the 49th Street, made by the architect E.H. Kendall.

This is one of the best examples of the technical quality Levy had for photography.

He goes far away from the house, taking the picture from the other side of the street in order to fit the whole building in the image. On the left

side of the view, there is a small part of the house next to it, that, with the cross view of the side street, gives a big depth to the image. At the same time, because he lowers the view, the house rises as a boat in the horizon with its chimneys and pinnacles drawing the silhouette in the sky.

In the corner of the house we can see the back of a policeman, but we see him perfectly, that, according to the long exposure times of the cameras in the 1870's, Levy asked the policeman to pose in that position.

We can see the pavement of the street made by small stones and also with big ones intercalated.

A.R.

3.3.6. James Converse Residence. Edward Hopper's style. Boston



Detail of James Converse Residence in Boston, Massachusetts. This building was in number 347 of Beacon Street and was made by the architect J.H. Besarick.

In this case we have a partial view of the house, but Levy is not trying to give a full image of the building, just the corner.

But if we take a closer view of the image, we realize that the main character of the photo is neither the building, nor the architect, but the man. In a window, being in the central part of the picture, our eyes go directly to this worker who is also looking at us, knowing that we are looking at him. He wears an apron to the neck, with his hand on his waist and with two pieces of timber making an X. He is paying attention to us although there is indifference in his pose. We can think of an artistic style that later the painter Edward Hopper is going to take as own about men and their environment and rooms.

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3.3.7. Augustus Byram Residence. Chicago



This picture shows Augustus Byran Residence in Michigan near the 29th Street in Chicago. It was built by Burham and Root. The owner of this mansion, made by one of the most representative studies of architecture in Chicago, became rich with the mine "The Great Horn silver".

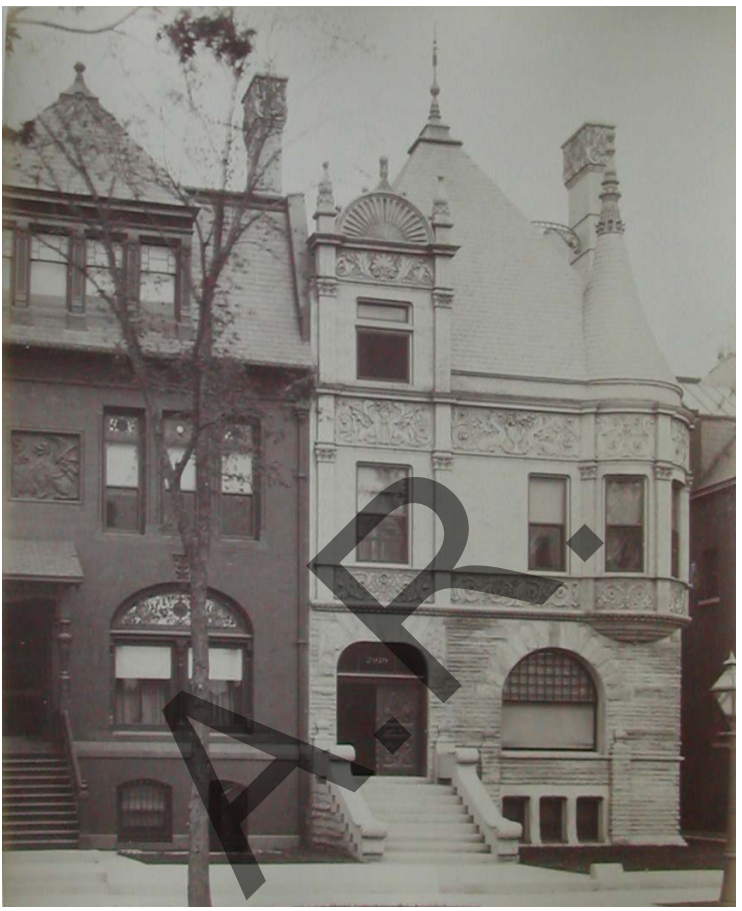
Now Levy shows this building isolated with the only presence of a tree without leaves in front of the façade. On the right a sign of James Wilder indicates the proximity of industrial and residential activity in the city of Chicago.

The view, from the downside to the upside, is again the key to give more importance to the house while the house on the back, the tree and the sign complete the image with the necessary depth.

There is no human evidence, which, along with the lack of leaves in the tree, gives a sensation of melancholy opposite to the character of an important owner, miner used to the hard work and hard life on those years.

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3.3.8. Weelock and Clay building. Chicago.



The architects Wheelock and Clay made a lot of buildings in Chicago for the richest clients in different zones of the city. In this case we have a small white building becoming the centre of the image thanks to a gas streetlight and a tree with almost no leafs.

This house has a special elegance thank to its roof, with the shape of a pyramid in the middle and a beautiful chimney and a pinnacle very fashionable those days. The house had its entrance over the street with stairs with an elegant wide banister which are also an important part of the decoration of the building.

The house on the left is partially hidden by the tree in order to concentrate our view on the house by Wheelock and Clay.

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3.3.9. John E. Bell Residence. Cincinnati.



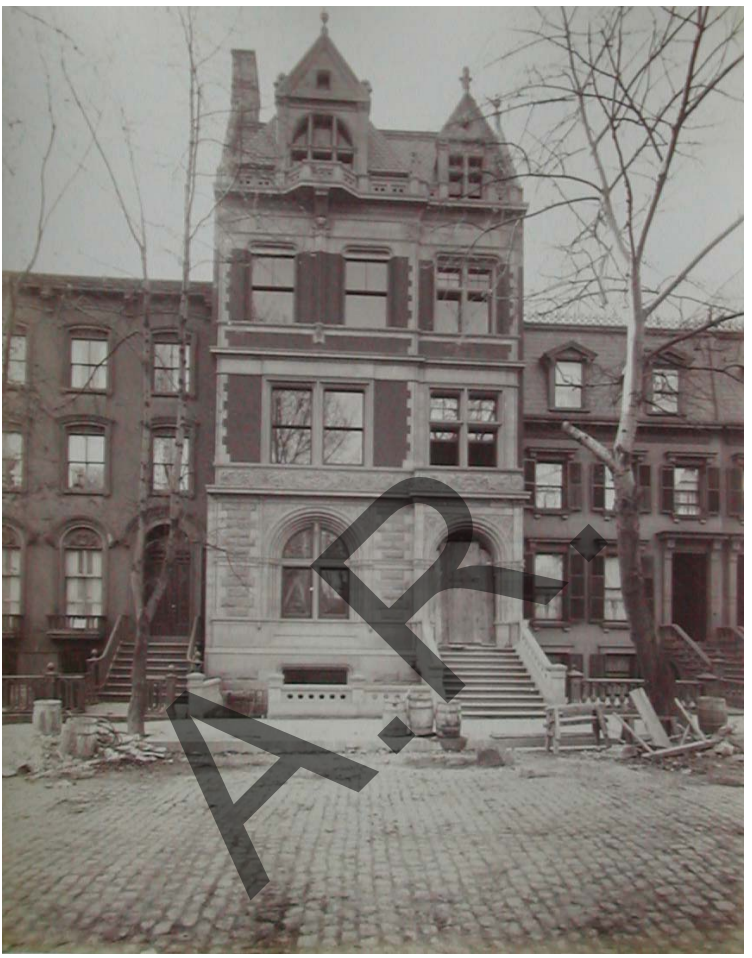
When this impressive mansion was built, it belonged to the outskirts of Cincinnati. The architect was Samuel Hannaford and it was known as John E. Bell Residence, in number 306 of McMillan Street.

The fence in the close-up view seems to be there to prevent us entering the house. However it is used by Albert Levy to measure the distance with the building and see it perfectly. According to this position the house is in the upper side of the fence. The house, despite its size, is more rural and less fine than the others showed by Levy's artwork.

On the right we can see much less important buildings so we are able to appreciate how wealthy the owner was.

Once more, the absence of human life gives melancholy to the picture transmitting us some kind of mystery about its inhabitants.

3.3.10. Robertson building. New York



Robertson was an architect that built many buildings and churches with different styles, from Gothic Revival to Richardson Romanesque, ending up with classicizing style.

In this picture, Levy focuses on a small three-story building with only three windows in its front. However, it is a stylized building that looks more important compared with the two small houses by its side.

Once more, the selection Levy made of the most important or most charming buildings can be checked here as difference between him and other photographers who were more worried about general views of the cities.

Two trees center the house, and due to their size, they fulfill the empty spaces of the sky and helps to emphasize the idea of the photographer to show the lightness and height of this building. These trees are reflected in the windows of the first floor.

We can see in the street some barrels and timber that try to explain us that some kind of work is being done in the house or that it had been finished not long ago.

We can see that the information that Levy had of these buildings was always up to date, because he focuses in buildings that are yet to be finished and so, yet to be recognized. This so updated information is probably due to the fact that the architect of the houses themselves asked Levy to take the picture of their buildings.

This residence, nowadays destroyed, was in the 28 West with the 54th Street, New York, 1881.

A.R.

3.3.11. The Berkshires. New York.



This picture shows one of the first skyscrapers of the city of New York, which name was "The Berkshires". In was located in the Northwest corner of Madison Avenue and 52nd Street. As an interesting fact, the architect, Carl Pfeizer, was a client of the builder of the skyscraper as he lived in an apartment of this house provided with very modern elevators and central heating system.

This block is shown as a solid piece, despite its 10 floors, and it is firmly installed into the ground. On the left we can the tower of a church and also on the right another small church.

Not as he used to do, in this occasion Levy needed a higher vantage point in order to include the whole building in the picture. We can say that he is probably taking the picture from a third floor.

Despite it is a place in the middle of the city, there is again a lack of people. This is probably due to the exposition time of the picture that force the photographer to put the people out unless they were posing.

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3.3.12. S. M. Nickerson Residence. New York.





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Albert Levy also got closed to the inside of the buildings to show the luxurious interior of these noble houses. In this picture we see “The dining room and the Smoking room of the Samuel M. Nickerson Residence” in 40 East Erie Street in Chicago in 1883.

The architects were Burling and Whitehouse. A. Fiedler was the decorator.

The house is decorated with a large amount of marble (giving it the nickname of "Marble Palace"), carved and inlaid wood, tile, mosaics, and hand-tooled leather.

The house is a Chicago Landmark, built in 1883, and it is listed on the National Register of Historic Places [http://en.wikipedia.org/wiki/National_Register_of_Historic_Places].

This meant that Levy was informed of the quality of the interior of this mansion, and makes it the important part of the building and not the exterior as usual.

These pictures of interiors have not as much quality as the exterior ones. In this case, the problem with the light is obvious. However they show perfectly the interior of the dining room, with the walls made of carved wood and the big joist in the ceiling. The table has some cups and a tablecloth and on the back there is the dinner set.

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3.4. Villas et Chalets pittoresques.

This is a 36 albumen album that belongs to a set of three titled "Recueil photographique des nouveilles habitations pittoresque de France urbaines et rurales en pierre, brique, bois,…"

We are in front of a selection of the houses around Paris, mainly near the coast, that were becoming famous among the wealthy people of Paris in the late XIX century.

This selection has the standard index Levy used to write, with the name of the house, the architect, but lacks the name of the owner. Some of these houses still exist today in France and all of them are known as examples of the "Architecture Balneaire".

The architects of these houses are not as famous as in "L'Architecture Americaine" album,

All the pictures can be dated between 1886 and1895.

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3.4.1. Villa Honore. Trouville.





Here we see two different views of Villa Honore in Trouville, built by the architect Devrez.

The first pictures shows the back of the mansion which is in the seashore. The photographer is taking the picture from the beach, going a little bit far to show the whole building. The fence helps Levy to give a little bit of depth to the image. The photo shows a big building but without making any difference with other mansions.

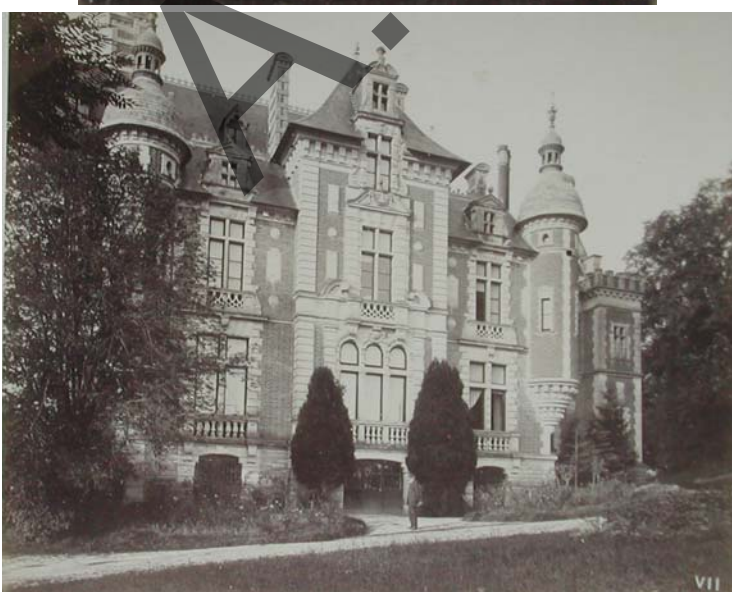
However, in the main view of the house we can see the impressing beauty of the building with rounded and pyramid pinnacles on the top. Above the entrance there is a great balcony where the owners can watch and be watch by people passing by. This balcony also protects the entrance of the building from the rain.

The house is at the end of a small sloop, what is used by Levy to take the picture from the lower side of it to capture the whole house, and so, easily, give more importance to it.

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3.4.2. Victor Lecesne Maison. Beuzeval.





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Here we have two different views of the same castle (Château) near Houlgate. After asking different sources, we have found that this is the mansion in the city of Beuzeval, made by the architect Michel Pelfresne in 1865 for the shipowner Victor Lecesne. It has a style known as Tudor's gothic English. During the Second World War it was seriously damaged, but some of it still stands nowadays. This architectural style is a mix of English and Normandy architecture.

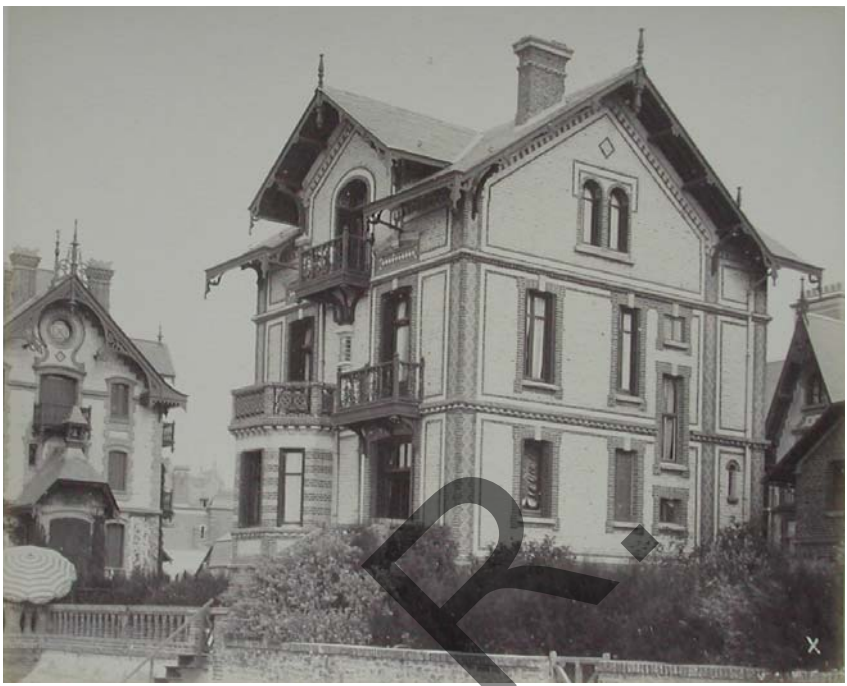
In the first image we see two people posing in front of the camera. One of them has a white beard and a sailor cap, so he may probably be the owner Victor Lecesne. The other person is a younger man with a shirt and a high top hat.

The building is surrounded by a big garden. Levy uses the white path to guide our view first to the characters and later to the entrance of the building which has a great arch. Although the people are quite far from the camera, we can perfectly recognize them, because as Levy said in this catalogue, he always took care of the quality of details.

In the back of the castle, we see less architectural details, and Levy centers the view of the picture in the two trees on both sides of the back door. The picture is taken from a further view and from up to down to show the importance of the entrance on this side.

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3.4.3. Baumier (father) building. Houlgate



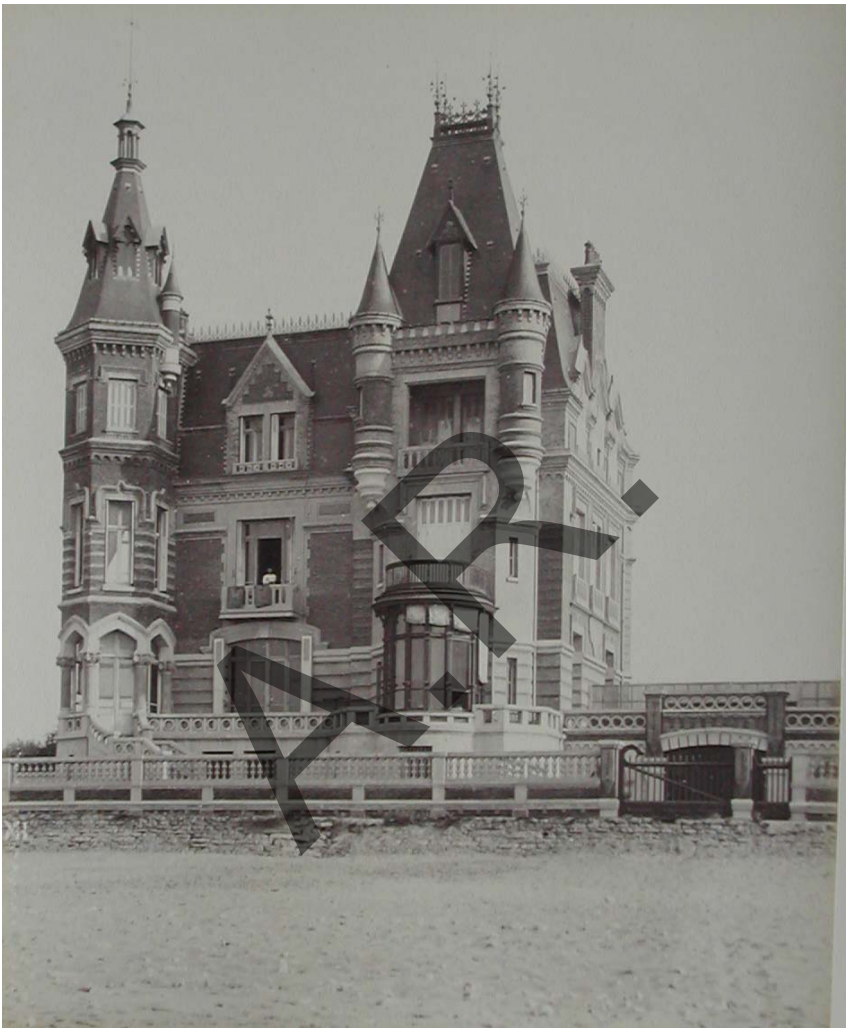
Here we have a summer residence by the sea. Simply, the sunshade on the left indicates that we are also probably on summertime.

Among the houses of this album, this is the one with the most important architect, or at least, the one from which we have more information. Baumier (father) built lots of houses in the northern part of France.

The house has a fence from which we go directly into the beach. On the left we see another house of the same architectural style. The composition of the image has more buildings than usual, which is a consequence of taking pictures of a small village by the sea.

The preservation of these pictures is perfect, as usual on Levy's work, and also has the usual roman number at the bottom.

3.4.4. Leroux et Bitner and F. Duchemin building. Villers



View from the beach of a beautiful mansion in the city of Villers. The architects were Leroux et Bitner and F. Duchemin.

In the main window of the building we see a woman posing relaxed for the picture in a balcony with carpets hanging from it.

The owners being part of the image is quite rare in Levy's work, although in might be a social custom in the late XIX century to show how rich or important somebody was.

The beach takes almost one third of the image, from which, behind the fence, the house rises.

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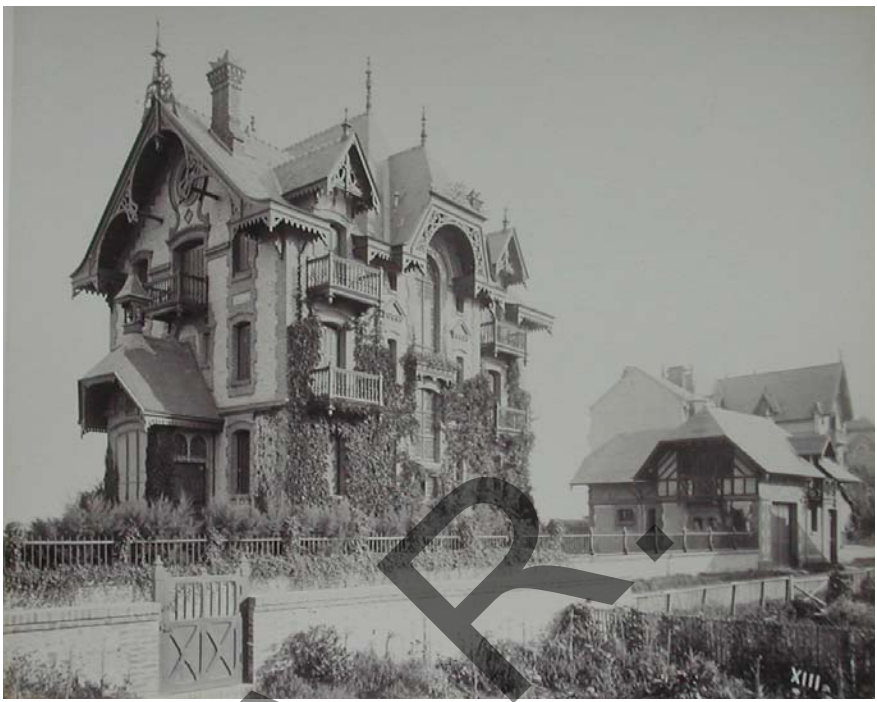
3.4.5. E. Singery building. Houlgate



This is a peculiar photo, almost surrealist, where the main point is in the ladder that goes directly to the first floor of the building. This is an absurd point that, however, Levy respects knowing that it is going to be a main part of the image becoming half of the right side of the image.

This house is in Villers and it was made by the architect E. Singery.

3.4.6. Maison Les Mouttes. Houlgate



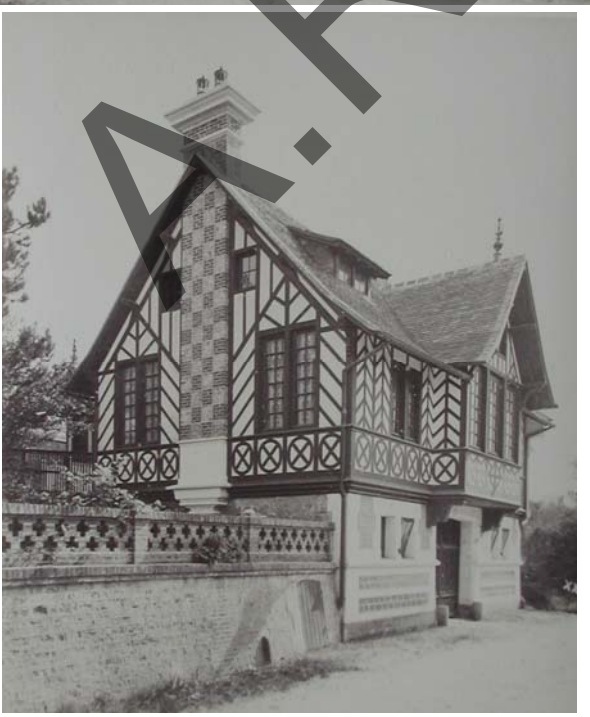
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Maison Les Mouettes, in Houlgate, made by the architect Baumier (father). This house still exists nowadays and it is part of Houlgate's patrimony. In this case we see the part of the house looking to the main street. The façade has a lot of hydra. Because Levy is taking the picture from a corner, we can see a side and the front of the building as well as a smaller house which probably belonged to the housekeepers.

All details of the house are perfectly shown. To take the picture properly, Levy had to go into the garden of the house in front, so we can see the entrance of the house but in a way we cannot see the street or the path beneath because the fence doesn't let us see it.

3.4.7. Baumier and Lewicki Building. Houlgate





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Here we see how Levy worried about the social aspect of the pictures. He is not only including the main house but also the housekeepers' one. The first photo represents the main house, and the second one is where the housekeepers lived. Both buildings were made by Baumier and E. Lewicki. The house is called "Le petit Manoir" in Houlgate.

The diagonal path gives again depth to the image, and also tells us that the house is in a rural place, almost isolated.

These buildings, despite being selected for its architecture, and despite being made by important architects, are somehow simple compare to what Levy used to include in his albums.

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3.4.8. Villa Pibola. Cabourg.



This picture shows Villa Pibola, in Cabourg, and it was made by the architect E. Mauclerc.

This is probably one of the most beautiful pictures of the album, because we can consider it almost as a portrait. Actually, although the house is supposed to be the main character in the image, the camera focused on the person posing with his arms on his waist, with a long apron, who is probably a worker of the house. It is rare that in an album to be sold for architects to highlight buildings, the main element was a person. Rarer if we say that this person is not the owner neither the architect.

It is a clear example of social photography, where the photographer, in a very easy way, tell us that behind the great buildings there are always people, simple workers, that help us with their work to keep everything in its place.

What's more, behind this man there are two women that seem to have no intention of entering in the image, although the man really wants to, in a very firmly position.

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4. Understanding the importance of Albert Levy in the history of American architectural photography.

The history of American Architectural Photography started with the daguerreotypes in 1840. There were many important photographers that took part of this history. Here we can list some of the key ones, indicating its time and its location in a chronological order, so we can understand the situation of Levy's work among them, and its importance.

- Daguerrotypes and stereocopes of Southworth and Hawes. c.1843. Boston.
- Daguerrotypes by Robert H. Vance. San Francisco.
- Fred Coombs. San Francisco
- John K. Pumble. Washington and New York.
- Victor Prevost. New York.
- G. R. Fardon. San Francisco
- Edward Anthony: "Anthony instantaneous views of New York". 1859.
- Carleton Emmons Watkins. San Francisco. Yosemite.
- Mathew Brady New York
- Theodore Lilienthal Portfolio New Orleans.

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In 1860, Gustave Le Gray's work and also the work from his colleagues of the Mission Heliographique's began to be known and much appreciated for the photographers. These professionals saw a new way of taking pictures of the cities and their elements isolated from the rest of the components of the city. Buildings, churches as well as partial details of them were the main part of the image.

In the beginning of the 1870's we have data that confirms that Albert Levy started working in New York. When he arrived to New York, he already was a professional photographer with a European point of view for his pictures that focused in particular views of the buildings rather than the view of the whole city. His work will lately spread throughout the United States taking pictures of New York, Chicago, Boston, Philadelphia, Detroit, Albany, Baltimore or Cincinatti.

In these cities, he developed his architectural photography in a very systematic way:

- Public Buildings
- Private residences
- Suburban homes
- Churches
- Interiors

So, in order to appreciate the size of his work, we now know that he made more than 200 photographs only of the city of New York, becoming one of the biggest photographic archives of those ages. If fact, we can suppose that his studio in Pine Street, in New York, where "Albert Levy's Architectural Photographic Series" started. It is quite probable that the price of his photos was the reason for his work to be so scarce nowadays.

If we compare Albert Levy to the important photographers listed above, the facts are that:

- Albert Levy did more architectural photographs than anyone in the 1880's or before. He made 2.500 photos, 600 of them of the United States. The Mission Heliographique made "only" 250.
- Albert Levy had a catalogue with his work made by himself in 1887. None of the above has.
- Albert Levy worked in Europe and the United States. None of the above had a bookshop at both side of the Atlantic Ocean at the same time to sell their photos.
- Albert Levy's pictures identify the owner, the architect and the location of the house. None of the above does, and he even had a catalogue to classify his work.
- Albert Levy worked in 9 different countries. None of the above did.

Albert Levy, thank to this series, will be the introducer of American Architectural Photography in Europe. In this catalogue, that is in the Biblothèque Nacional de France (BnF), we can read a list of more than 600 photographs of the United States on sale in 1880's.

Apart from this, as photographers did those ages, Levy also sold his photos to publishing companies. This is the origin of the album "L'Architecture Americaine" that is a compilation of pictures sold to the publishing company Andre, Daly fils et cie. , the most important publishing

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house about architecture in Paris. Its 120 photos are the best of Albert Levy's catalogue from the United States.

Finally we have to highlight that during the research, we have found that Albert Levy's work is in many libraries and American museums, but it is very difficult to find in Europe. We have only found the complete "L'Architecture Americaine" (the set of three albums) in Munich. Neither the BnF has a complete album, only some pictures from his last studio in Paris.

We are in front of an elusive but very important architectural photographer, perhaps a little better known now.

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5. The complete biography

(Reference in parenthesis. Check number in section 5.8.).

Albert Levy is a French photographer active in the 1870s-1890's. He was a pioneer on architectural photography in the United States and Europe.

His catalogue, with 2500 titles until 1887, can be found in the Gallica web project [http://gallica.bnf.fr/] of Bibliothèque Nationale de France. Many of his works can be checked online in the Art Institute of Chicago (HALIC) [http://digital-libraries.saic.edu/index.php]

5.1. Biography
5.2. Work
5.3. Artwork
5.4. Art Institute of Chicago pictures
5.5. Unaccurate/missing data
5.6. Albert Levy's catalogue until 1887
5.7. American Architects in Albert Levy's catalogue
5.8. References

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5.1. Biography

Complete name: Albert H. Levy (1)
Date of birth: 1844 (3)
Date of death: 1907 (3)
Nationality: French (2) and (12).
Father's birthplace: France (2)
Mother's birthplace: France (2)
Marital Status: Single (2)
Race: White (2)
Home in 1880 (when he was 33 years old): New York (Manhattan) (2)
Arrived to the United States in 1873 (12)

5.2. Work

Occupation:

- Photographer (12).
- Leading french photographer (22)
- Photographer active circa 1870's 1880's (4). In this reference he is identified as "american photographer".
- Photographer active from 1870's to 1890's. Active in New York in 1876 and in France in 1880's-1890's (1).
- The older picture I have found by Albert Levy has the date 1905: "Ancienne et nouvelle Mairie d'Asnières" (3)
- **He has a catalogue with all his work until 1887 with 2500 titles**. (3)

Studies/shops:

- He had the following studies in New York
    - A study in 77 University Place, NY in 1870-1878 (23)
    - A study in 4 Bond Street, NY in 1880 (2)
    - A study in 34 1/2 Pine Street, NY in 1887 (3).
        - At the same time he also had a study in France, 19 rue de la Chaussée-d'Antin, Paris (3).
- The Bibliothèque Nacionale de France also has another reference in 1901: "22 janvier 1901, A. Lévy, 4 av. Pinel, Asnières" (3).
  He is also referenced as bookseller (2).

A.R.

Manufacturer:

Albert Levy is referenced as the photographer who began the manufacture of the gelatin dry plates in 1878. All references can be found in the book ***Photography and the American Scene. A social history (1839-1889)*** by Robert Taft. See references (5), (6), (7) and (8) for full text.
Albert Levy is also identified as "early competitor of Eastman, NYC" (9). This reference relates also to the book by Robert Taft (10).

Editor:

The Bibliothèque Nacionale the France (2) and the Avery Architectural and Fine Arts Library (20) own a catalogue of 2500 titles by Albert Levy as editor in New York and Paris for Architectural photography.

Architect:

There are some references that describe Albert Levy as an architect (11).

5.3. Artwork

"Today photography is universally included in the roster of the fine arts, and it is in the concept of a class of images defined as "documentary" that remains unresolved. I suggest that, while some photographs may be commission their work may wish to produce documents, this intention does not suffice to differentiate their work from other photographic images; the documentary character is not intrisic to the image. It is or is not in the eye of the beholder". Reference (17)

5.3.1. L'Architecture Americaine

This album by Albert Levy is fully described in photocollection.alonsorobisco.es. It is a serie of three architectural albums of buildings in the United States. In 1975, it was published the book "American Victorian Architecture" (19) by Arnold Lewis and Keith Morgan. In this book, the three series of L'Architecture Americaine are studied in detail.

> *"In its 120 unusually fine photographs this book is a rare, contemporary look at Architecture in America in the 1870`s and 1880`s. It surveys a wide range of notable and curious examples of buildings and interiors, concentrating on the architecture and architects of New York, Boston and Chicago. Originally published in Europe in 1886, it was one of the earliest and mos diversified studies of American architecture in th nineteenh century, an d perhaps the first recognition in Europe of the new forces emerging in American Architecture"*

The photos neither have a number nor a signature to identify the photographer. However, the research done by the authors of this book demonstrates the photographer is Albert Levy. The Library of Congress of the United States also confirms this fact.

Nowadays, we can also confirm that these photos are part of the 673 photos from the United States included in "Albert Levy's Photographic Series" as we find out in Levy's Catalogue (3). In this case we have to highlight that the photos of the photographic series have a number which correspond to the one in the catalogue. These photographic series identify Albert Levy as the

photographer.

5.3.2. "Recueil photographique des nouveilles habitations pittoreques de France urbaines et rurales en pierre, brique, bois, ..."

Another architectural album by Albert Levy. It is also a three serie album with 36 photos each. The album you can see here in this web is the second serie. The only other holder of any these series (in this case the three of them) is the "Culture France" [http://www.culture.gouv.fr/public/mistral/chastel_fr]. (18)

5.3.3. Albert Levy's Photographic Series of Modern American Architecture.

Due to these series, Albert Levy is referenced as counterpart for Alinari in the United States (13).

- Albert Levy's Photographic Series of Modern American Architecture: **Second Series**, Country Dwellings. (16)
- Albert Levy's Photographic Series of Modern American Architecture: **Ninth Series**, Street Fronts. (16)
- Albert Levy's Photographic Series of Modern American Architecture: **First Series**, Private City Dwellings. (16)
- Albert Levy's Photographic Series of Modern American Architecture: **Fifth Series**, Messrs. Vanderbilt's Mansions. (16)
- Albert Levy's Photographic Series of Modern American Architecture: **Tenth Series**, Sea Shore Cottages and Country Houses. (16)
- Albert Levy's Photographic Series of Modern American Architecture: **Twelfth Series**, Modern Street Architecture of Berlin, Street Fronts and Apartment Houses. (16)
- Albert Levy's Photographic Series, the **Fourteenth Series**: Romanesque and Gothic Churches in the South of France (24)
- Albert Levy's Photographic Series of Modern American Architecture: **Sixteenth Series,** American Private City Dwellings. (16)
- Albert Levy's Architectural Photographic Series: Lévy, Albert. 1895 (16)

A.R.

- Albert Levy's Architectural Photographic Series: **Twenty-fourth series** (Berne, Lucerne, Zurich and other Swiss cities and towns) (21)
- Albert Levy's Architectural Photographic Series : **Thirty-Fifth Series**, Sea Shore Cottages And Country Houses, Bar Harbor, Mount Desert, Maine : Lévy, Albert. 1895 (16)
- Albert Levy's Architectural Photographic Series: **Thirty-First Series**, Street Fronts, Stores, Office Buildings, Etc: Lévy, Albert. c1884 (15)
- Albert Levy's Architectural Photographic Series: **Thirty-Sixth Series**, Sea-Shore Cottages, Etc., Newport, R.I., And Long Branch, N.J : Lévy, Albert. 1895 (15)
- Albert Levy's Photographic Series of Modern American Architecture. : Lévy, Albert. 1883
- Albert Levy's Architectural Photographic Series: **3rd series**, French Gothic and Renaissance, Civil and Domestic Architecture, New York: Albert Levy, 1884. (14)
- Albert Levy's Architectural Photographic Series: **33rd series**, American City and Country Residences, etc, New York: Albert Levy, 1884. (14)
- Architectural Photographic Series, city houses/Levy: 1 album, 38 leaves of plates: photographs 36x46 cm. New York, Albert Levy (between 1880-1895?). (20).

A.R.

Having a look at some of the photos of "Albert Levy's Architectural Photographic series" (see the HALIC archive of the Art Institute of Chicago in the web for more photos by Albert Levy: [http://digital-libraries.saic.edu/]. Look for "Albert Levy"). Here we can find that some of them are in "L'Architecture Americaine", which indicates that this album may be a collection of the "best of photographic series" to show his work in Europe (because the editor is French). As this album was edited in 1886 (19), some of the dates of the photographic series above could not be correct.

5.3.4. Others

- **Levy Albert. Monmory, Felix.**
  Nouvelles Maisons à Loyer et Hôtels Particuliers à Paris, Comprenant Vues d'Ensemble, Plans et Details.
  Paris. 1895. 2 vols. Folio. pp. 1. Volume 1 contains 28 photographic images & 22 plans; volume 2 contains 26 images & 24 plans. Green

morocco-backed boards, gilt titles on spine, marbled end-papers.
A superb pictorial record of distinctive Parisian architecture. The list of plates details the houses or hotels on the streets, avenues or boulevards of Paris: d'Anjou, Cour la Reine, de Rome, Dumont d'Urville, Saint-Honore, Pierre Charon, Fortuny, Danton, Vaugirard, Siam, General Foy, & c. Also present is a list of the various architects involved in the design & construction: Thomas, Mewes, Lernoux, Gaillard, Sellevier, Alinot, Fouquiau, Brisson &c.

- **English cottages**
  Portfolio of views of English Cottages on the South Coast of England, at Birchington, Margate, Hastings and various other tows.
- **Constructions nouvelles:** (20)

  1 portfolio 2 leaves of text, 50 leaves of plates, 41 cm.
  Title on leaf 1 : Constructions nouvelles: Maisons de rapport, hotels prives: album photographique.

  Albumen silver print 36 photographs.
  Title on leaf 2 Constructions nouvelles: Cyanotypes 50 photographies par Albert Levy
  Paris E. Ducher. Libraire Editeur (between 1885-1895?)
- **Petites maisons de campagne photographies par Albert Levy.** (20)
  1 portfolio
  1 leave of text 24 leaves of plates:photographes, 42 cm
  Paris s.n. (between 1885-1895?)
- **Hotels prives en Amerique.** (20)
  1 portfolio
  1 leaf of text
  36 leaves of plates:photographs, 42 cm.
  Paris Librairie de l`architecture et des arts industrielles Eugene Bigot (between 1900-1910?)
- **Habitations prives en Amerique.** (20)
  1 portfolio
  2 leaves of text
  36 leaves of plates: photograhes (cyanotypes), 41 cm
- **Various houses & villas, exteriors, Midi France.** (20)
  1 album
  Albumen silver print
  36 photographs

A.R.

5.3.5. Holders of Albert Levy photos:

- Boston Public Library
- Avery Architectural and Fine Arts Library
- Santa Barbara Museum of Art
- Metropolitan Museum of Art: [http://www.metmuseum.org/]
- Ministère de Culture France
- George Eastman House
- University of Winsconsin
- Library of Congress: They own the 2nd and 3rd serie of "L'Architecture Americaine" and they are looking for the 1st serie. [http://www.loc.gov/rr/print/catalog.html] and look for "Albert Levy".
- Centre Canadien d'Arquitecture
- Jean Paul Getty Museum
- University of Lousville
- Cornell University
- Architektur Sammlung of the Technische Hochschule in Munich: they own the three series of "L'Architecture Americaine".
- **Art institute of Chicago:** In its HALIC archive (Historical Architecture and Landscapes Image Collection), [http://digital-libraries.saic.edu/], look for "Albert Levy" and you will find 97 photos by Albert Levy.

A.R.

5.4. Art Institute of Chicago pictures:

The art institute of Chicago has 97 photos of the Albert Levy's Architectural photographic series available online at [http://digital-libraries.saic.edu/]

See below the complete list of vintage houses of the United States by Albert Levy in the Art Institute of Chicago:

Residence	City	State	Architect	Albert Levy' data
Appleton, Thomas G., Residence	Newport	Rhode Island	Hunt, Richard Morris	Albert Levy's Architectural Photographic Series, Series 2, No. 209

Residence	City	State	Architect	Albert Levy' data
Baldwin, C.H., Residence	Newport	Rhode Island	Potter and Robinson	Albert Levy's Architectural Photographic Series, Series 2, No. 154
Bishop, H.R., Residence	New York City	New York	Clinton, Charles W.	Albert Levy's Architectural Photographic Series, Series 16, No. 72
Boylston Block	Boston	Massachusetts	Wight, P.B. (Peter Bonnett)	Albert Levy, photographer
Bradstreet Merchantile Agency	Boston	Massachusetts	Unknown	Albert Levy, photographer
Broadway and Exchange Place	New York City	New York	Unknown	Albert Levy, photographer
Bryant and Stratton School	Boston	Massachusetts	Unknown	Albert Levy, photographer
Casino, The	Newport	Rhode Island	McKim, Mead & White	Albert Levy's Architectural Photographic Series, Series 2, No. 201
Casino, The	Newport	Rhode Island	McKim, Mead & White	Albert Levy's Architectural Photographic Series, Series 2, No. 168
Baldwin, C.C., Residence,Chateau Nooga	Newport	Rhode Island	Post, George Browne	Albert Levy's Architectural Photographic Series, Series 2, No. 156
Church of the Covenant	Boston	Massachusetts	Upjohn, Richard	Albert Levy, photographer
Collegiate Dutch Reformed Church	New York City	New York	Smith, W. Wheeler	Albert Levy, photographer
Drayton, J. Coleman, Residence	New York City	New York	McKim, Mead & White	Albert Levy's Architectural Photographic Series, Series 16, No. 73
Girard Life Insurance Annuity and Trust Company	Philadelphia	Pennsylvania	Unknown	Albert Levy, photographer
Guernsey Building	New York City	New York	Hunt, Richard Morris	Albert Levy, photographer

A.R.

Residence	City	State	Architect	Albert Levy' data
Higginson, Francis Lee, Residence	Boston	Massachusetts	Richardson, Henry Hobson	Albert Levy's Architectural Photographic Series, Series 33, No. 744
Hutchinson, William J., Residence	New York City	New York	Post, George Browne	Albert Levy's Architectural Photographic Series, Series 16, No. 273
Kent, Sidney A., Residence	Chicago	Illinois	Burnham and Root	Albert Levy, photographer
Montgomery Building	Boston	Massachusetts	Cummings and Sears	Albert Levy, photographer
Office Building	Troy	New York	Post, George Browne	Albert Levy, photographer
Country House No.1	Beverly	Massachusetts	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 200
Residence	Unidentified	Unidentified	J.W. Taylor	Albert Levy, photographer
Residence 38th St. near Madison Ave.	New York City	New York	Ware and Van Brunt	Albert Levy's Architectural Photographic Series, Series 1, No. 147
Residence 55th St. near Fifth Ave.	New York City	New York	Haight, Charles Coolidge	Albert Levy's Architectural Photographic Series, Series 1, No. 133
Residence House No. 4 12 Fairfield St.	Boston	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 1, No. 162
Residence 68th St. and Park Ave.	New York City	New York	Harney, George E.	Albert Levy's Architectural Photographic Series, Series 1, No. 146
Residence House No. 3	Boston [Back Bay]	Massachusetts	Lewis, W. Whitney	Albert Levy's Architectural Photographic Series, Series 1, No. 172
Residence Country House No. 1 76 High St.	Brookline	Massachusetts	Luce, Clarence S.	Albert Levy's Architectural Photographic Series, Series 2, No. 175
Residence Country House No. 1	Boston [Jamaica Plain]	Massachusetts	Stephenson, H.M.	Albert Levy's Architectural Photographic Series, Series 2, No. 192 or 194

A.R.

Residence	City	State	Architect	Albert Levy' data
Residence No. 9	Boston [Dorchester]	Massachusetts	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 178
Residence Country House No. 1 76 High St.	Brookline	Massachusetts	Luce, Clarence S.	Albert Levy's Architectural Photographic Series, Series 2, No. 176
Residence Country House No. 3 101 Forest Hill St.	Boston [Jamaica Plain]	Massachusetts	Emerson, William Ralph	Albert Levy's Architectural Photographic Series, Series 2, No. 184
Residence House No. 4 135 St.	Boston [Back Bay]	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 16, No. 61
Residence No. 7 1 Melville Ave.	Boston [Dorchester]	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 2, No. 204
Residence Country House No. 4	Boston [Jamaica Plain]	Massachusetts	Stephenson, H.M.	Albert Levy's Architectural Photographic Series, Series 2, No. 189
Residence House No. 1	Boston [Back Bay]	Massachusetts	Peabody & Stearns	Albert Levy's Architectural Photographic Series, Series 16, image 56
Residence Country House No. 2	Boston [Jamaica Plain]	Massachusetts	Stephenson, H.M.	Albert Levy's Architectural Photographic Series, Series 2, No. 182
Residence Country House No. 2	Boston [Jamaica Plain]	Massachusetts	Stephenson, H.M.	Albert Levy's Architectural Photographic Series, Series 2, No. 183
Residence 340 [next door to]	Boston	Massachusetts	Allen and Kenway	Albert Levy's Architectural Photographic Series, Series 16, No. 62
Residence House No. 2	Boston [Back Bay]	Massachusetts	Cummings and Sears	Albert Levy's Architectural Photographic Series, Series 16, No. 58
Residence No. 7 1 Melville Ave.	Boston [Dorchester]	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 2, No. 203

A.R.

Residence	City	State	Architect	Albert Levy' data
Residence 311 Saint Paul St.	Baltimore	Maryland	Cassel, Charles E.	Albert Levy's Architectural Photographic Series, Series 16, No. 60
Country Residence	Beverly	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 2, No. 206
Residence	Newport	Rhode Island	Luce, Clarence S.	Albert Levy's Architectural Photographic Series, Series 2, No. 202
Residence 912 St.	Washington	District of Columbia	Gray and Page	Albert Levy's Architectural Photographic Series, Series 16, No. 64
Residence 487 St. ?	Unidentified	Unidentified	Unknown	Albert Levy, photographer
Residence	Cleveland	Ohio	Peabody & Stearns	Albert Levy's Architectural Photographic Series, Series 33, No. 768
Residence Madison Avenue	New York City	New York	Kendall, Edward Hale	Albert Levy's Architectural Photographic Series, Series 16, No. 68
Residence 724 Fifth Ave.	New York City	New York	McKim, Mead & White	Albert Levy, photographer
Residence House nº 2	Newport	Rhode Island	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 191
Residence Fifth Avenue	New York City	New York	Kendall, Edward Hale	Albert Levy's Architectural Photographic Series, Series 16, No. 71
Residence	Chicago	Illinois	Unknown	Albert Levy, photographer
Residence 724 Fifth Ave.	New York City	New York	McKim, Mead & White	Albert Levy, photographer
Residence Country House nº 2 Pride's Crossing	Beverly	Massachusetts	Cabot and Chandler	Albert Levy's Architectural Photographic Series, Series 2, No. 180
Residence Country House No.1 Pride's	Beverly	Massachusetts	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 199

A.R.

Residence	City	State	Architect	Albert Levy' data
Crossing				
Residence Country House No.1 Pride's Crossing	Beverly	Massachusetts	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 198
Residence with store on ground floor	Boston [Dorchester]	Massachusetts	Lewis, W. Whitney	Albert Levy, photographer
Residences Walnut St.	Philadelphia	Pennsylvania	Chandler, Theophilus Parsons, Jr.	Albert Levy's Architectural Photographic Series, Series 16, No. 63
Residences Fifth Avenue	New York City	New York	Lamb & Rich	Albert Levy's Architectural Photographic Series, Series 16, No. 66
Residences 10 W. 54th St.	New York City	New York	Robertson, R.H.	Albert Levy's Architectural Photographic Series, Series 16, No. 271
Residences 32 75th St.	New York City	New York	Kendall, Edward Hale	Albert Levy's Architectural Photographic Series, Series 16, No. 276
Residences 68th St.	New York City	New York	Unknown	Albert Levy's Architectural Photographic Series, Series 16, No. 79
Residences Madison Ave. [possibly at E. 67th St.]	New York City	New York	Lamb & Wheeler	Albert Levy's Architectural Photographic Series, Series 16, No. 70
Residences 69th St.	New York City	New York	Ware, James E.	Albert Levy's Architectural Photographic Series, Series 16, No. 59
Residences Fifth Avenue	New York City	New York	Lamb & Rich	Albert Levy's Architectural Photographic Series, Series 16, No. 67
Residences 10 W. 54th St.	New York City	New York	Robertson, R.H.	Albert Levy, photographer

A.R.

Residence	City	State	Architect	Albert Levy' data
Residence Goelet, Robert and Ogden, Residences	New York City	New York	Kendall, Edward Hale	Albert Levy's Architectural Photographic Series, Series 16, No. 275
Residences Fifth Avenue	New York City	New York	Robertson, R.H.	Albert Levy's Architectural Photographic Series, Series 16, No. 69
Residences 50 54th St.	New York City	New York	Robertson, R.H.	Albert Levy's Architectural Photographic Series, Series 16, No. 272
Roosevelt, Theodore, Sr., Residence 6 W. 57th St.	New York City	New York	Sturgis, Russell	Albert Levy, photographer
Rowhouses State St. or Hudson Ave.	Albany	New York	Fuller and Wheeler	Albert Levy's Architectural Photographic Series, Series 16, No. 57
Sard, Grange, Jr., Residence 397 State St.	Albany	New York	Richardson, Henry Hobson	Albert Levy's Architectural Photographic Series, Series 33, No. 759
Stables	Newport	Rhode Island	Hunt, Richard Morris	Albert Levy's Architectural Photographic Series, Series 2, No. 208
Stables Country House No.1 Pride's Crossing	Beverly	Massachusetts	Unknown	Albert Levy's Architectural Photographic Series, Series 2, No. 197
Store Building Babcock, John B., and Co. Building	Boston	Massachusetts	Thayer, S.J.F.	Albert Levy, photographer
Store buildings 39-47	Boston	Massachusetts	Unknown	Albert Levy, photographer
Temple Court 119-129 Nassau St. and 5 Beekman St.	New York City	New York	Sillman and Farnsworth	Albert Levy, photographer
Tilden, Samuel J., Residence 15 Gramercy Park	New York City	New York	Vaux & Radford	Albert Levy's Architectural Photographic Series, Series 16, No. 274

A.R.

Residence	City	State	Architect	Albert Levy' data
Trinity Church, Rectory 233 Clarendon St.	Boston	Massachusetts	Richardson, Henry Hobson	Albert Levy's Architectural Photographic Series, Series 1, No. 166
Trinity Church, Rectory 233 Clarendon St.	Boston	Massachusetts	Richardson, Henry Hobson	Albert Levy's Architectural Photographic Series, Series 1, No. 157
Vanderbilt, Cornelius, II, Residence	New York City	New York	Post, George Browne	Albert Levy's Architectural Photographic Series, Series 16, No. 77
Vanderbilt, Cornelius, II, Residence f Fifth Ave. and 57th St	New York City	New York	Post, George Browne	Albert Levy's Architectural Photographic Series, Series 16, No. 7
Vanderbilt, William Henry, Residence Vanderbilt Twins	New York City	New York	Trench & Snook,Atwood, Charles B.	Albert Levy's Architectural Photographic Series, Series 16, No. 65
Vanderbilt, William Henry, Residence Vanderbilt Twins	New York City	New York	Trench & Snook,Atwood, Charles B.	Albert Levy's Architectural Photographic Series, Series 16, No. 74
Vanderbilt, William K., Residence,660 Fifth Ave. at 52nd St.	New York City	New York		Albert Levy's Architectural Photographic Series, Series 16, No. 75
Vanderbilt, William K., Residence,660 Fifth Ave. at 52nd St.	New York City	New York	Hunt, Richard Morris	Albert Levy's Architectural Photographic Series, Series 16, No. 76
Wall Street Orient Insurance Company Building	New York City	New York	Thorp, Alfred,Clinton and Pirsson	Albert Levy, photographer
Wall Street Queens Insurance Company	New York City	New York	Clinton and Pirsson, Post, George B.	Albert Levy, photographer

A.P.

Residence	City	State	Architect	Albert Levy' data
Building				
Winans, Ross R., Residence 1217 Saint Paul St.	Baltimore	Maryland	McKim, Mead & White	Albert Levy's Architectural Photographic Series, Series 33, No. 757

5.5. Unaccurate/missing data:

George Eastman House estimates that his place of birth is New York and his Nationality is American. Reference (2) confirms this is not correct.

The following sources have no data regarding Albert Levy's life and work (14):

- Auer, Michèle and Michel. Encyclopédie Internationale des Photographes de 1839: Nos Jours, Hermance, Switzerland: Editions Camera Obscura, 1985.
- Bajac, Quentin. The Abrams Encyclopedia of Photography, New York: Abrams, 2004.
- Bann, Stephen. Parallel Lines: Printmakers, Painters and Photographers in 19th Century France, New Haven, CT: Yale University Press, 2001.
- Naggar, Carole. Dictionnaire des Photographs, Paris: Seuil, 1982
- Steele, Chris and Ronald Polito. A Directory of Massachusetts Photographers, 1839-1900, Camden, ME: Picton Press, 1993.
- Witkin, Lee D. The Photograph Collector's Guide, Boston: New York Graphic Society, 1979.

A.R.

5.6. Albert Levy's catalogue until 1887

The Bibliotheque Nacional de France (BNF) owns the whole Catalogue of Albert Levy photography until 1887.

- You can see full scans of the catalogue in the BNF (Gallica project) [http://gallica.bnf.fr/]

In this catalogue, **with 2500 titles**, we can find the following information:

Catalogue de Photographies D`Architecture
Européenne & Américaine

Ancienne et Moderne
Extérieurs
Intérieurs
Sculptures
Meubles
Décorations
Etc., Etc

Albert Levy
19,rue de la Chausee-d`Antin 19
Paris
34 ½ Pine Street
New York

Janvier 1887.

Je réclame pour ma collection de photographies, aujourd`hui composée de plus de 2500 sujets différents, et qui s`augmentera progressivement :
1º La bon choix des sujets ;
2º La qualité et la finesse des détail ;
3º Une conservation indéfinie ;
4º L`uniformité de grandeur
5º Le prix modéré

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****

Reproductions de toutes sortes de commande :
extérieurs, intérieurs,
meubles, sculptures, etc., etc., dessins d'architectes, etc.,
reproductions au papier Ferro- Prussiate

Prix modérés et sur demande

D`un format uniforme 20cent. Sur 25 cent.

Composition

France, Architecture Ancienne

Elne, Montmajour, Arles, Toulouse ,Narbonne,, Angoulême, Albi, Avignon, Bordeaux, Tarascon, Poitiers, Ruffec, St. Gilles, Villeneuve-les-Avignons, Beaucaire, Azay-le Rideau, Saumur, Mont-St.- Michel, St. Brienne, Angers, Rennes, Vitré, Tours, Plessis-les-Tours, Amboise, Le Mans, Beaugeney, Loches, Orleans, Beaulieu, Langeais, Chenonceaux, St. Antonin, Périgueux, Angoulême, Senlis, Chars, Laon, Crépy-en Valois, Soissons, Amiens, Abbeville, Nîmes, Perpignan, Paris.

264 photos

Versailles Vues d`Intérieurs et d`Extérieurs des Palais de Trianon

227 photos

Blois Vues d`Intérieurs et d`Extérieurs de Château de Blois

133 photos

Chateau de Chaumont

12 photos

Château de Chambord

23 photos

Angoulême

9 photos

Château D`Azay-le Rideau

7 photos

Château de Chenonceaux

8 photos

Amboise

16 photos

Angers

16 photos

Tours

28 photos

Poitiers

25 photos

A.R.

Moisacc
84 photos
Montmajour
12 photos
Elne
24 photos
Arles
35 photos
Carcasonne
27 photos
France Architecture moderne
42 photos
Italie
Rome
105 photos
Florence
95 photos
Orvieto
4 photos
Pise
33 photos
Sienne
46 photos
Belgique
121 photos
Anglaterre
42 photos
Allemagne
172 photos
Hollande
41 photos
Autriche
78 photos

A.R.

Amerique du Nord

Maisons prives

Washigton,Baltimore, Boston,New York, Philadelphia,Albany,Chicago, Cleveland, Brooklyn N.Y.,Rochester, Buffalo,Detroit.Cincinatti.

207 photos

Maisons de campagne

Elberon, Long Branch,Orange,Hartford,Newport, Dorcester, Pride Crossing, Jamaica Plain, Beverly fram, Cincinatti,North Easton, Milwaukee, Cleveland,Bar Harbor,Monmouth Beach, Stokem`s N.J., Manchester Mss., Longwood Mass,Cambridge Mass., Mount Auburn, o, Walnut hills, Avondale. Buffalo, Lafayette, Pittsburgh, Chicago, Mount Desert.

231 photos

Maisons de commerce et a loyer

Boston, Albany, Chicago, New York, Baltimore,Cincinatti, Pittsburg,

40 photos

Maisons de banque et de bureaux

New York, Albany, Boston, Chicago, Baltimore, Philadelphia, Cambridge mass,

43 photos

Edifices publics divers

Baltimore, New York, Washigton, North easton, Nouevelle Orleans, Boston, Topeka, St. Louis, Woburn, Little Rock,Providence, Avondale, Haartford

72 photos

Interieurs divers

North Easton, Albany, New York, Washington,Detroit, Cleveland, Detroit, Chicago

36 photos

Eglises etc

Boston, Philadelphia. New York, Detroit, ST. Louis, Chicago, Hartford.

44 photos

Suisse

25 photos

A.R.

5.7. American Architects in Albert Levy's catalogue

This is the list of architects that can be found in Albert Levy's catalogue when describing the buildings in the United States:

Maisons prives	**Maisons de comerce et loyer**	**Maisons de campagne**
Allen et Kenway	C. Peiffer	Arthur Little
Bruce Price	C.L. Carson	Bruce Price
Burham et Root	C.W. Romeyn	Burham et Root
C. Fehmer	Cook et Babb	C.a. Wallingford
C.E. Cassell	D. Adler	C.s. Luce
C.M. Palmer	H. Fernbach	Cabot et Chandler
C.S. Luce	H. Kafka	Cobb et Frost
Cabot et Chandler	H.H. Richardson	Coburn et Barnum
Cobb et Frost	J.F. Steen	E.A.P. Newcomb
Cudell et Richardson	J.M. Slade	E.P. Treadwell
Chas. B. Atwood	Peabody and Stearns	F.C. Withers
D. Adler	Potter et Robertson	G. Keller
E.H. Kendall	S.Hannaford	G.B. Post
E.T. Potter	S.J.F. Thayer	G.H. Smith
F.K. Schock	W. Schickel	G.W. Lloyd
G.B. Post	W.W. Smith	H.E. Ficken
G.E. Harney-Mckim	**Maisons de Banque et de Bureaux**	H.H. Richardson
Geo. Edbrook	Bradlee, Winslow et Wetherell	H.M. Stephenson
Herter freres	Burham et Root	J. Douglas
J.C. Cady	Cabot et Chandler	J.A Schweinfurth
J.G. Hill	Cook et Babb	J.A. Fox
J.H. Besarick	D. Adler	J.F. Steen
J.H. Moore	E.H. Chandler	J.G. Cutler
J.J. Flanders	E.H. Kendall	J.H. Besarick
J.L. Silsbee	F. H. Kimball	J.L. Silsbee
J.M. Van Osdel	G.B. Post	J.W.Mclaughlin
J.W. McLaughlin	G.E. Harney	Kimball et Wisedell

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L.T. Scofield	G.R. Et R.G. Shaw	Lamb et Wheeler
Lamb et Wheeler	Geo. Edbrook	Mason et Rice
Mckim, Mead et White	Hartwell et Richardson	McKim, Mead et White
Mead et Bigelow	J.C. Cady	P.J.Boticher
Peabody et Stearns	J.J. Flanders	Peabody and Stearns
R.H. Robertson	J.W.McLaughlin	Potter et Robertson
R.M. Hunt	Peabody and Stearns	R.M. Hunt
S. Hannaford	R.M. Hunt	S. Hannaford
S.S. Godley	Russell Sturgis	S.Edwin Toby
Scwarzmann et Buchman	Silliman et Farnsworth	V.C. Taylor
Sturgis et Brigham	Th. P Chandler	W. Scott et Cie
Th.P. Chandler	W.H. Dennis	W.A. Bates
Treat et Foltz	W.L.B. Jenney	W.A. Potter
Vaux et Radford	W.W. Boyington	W.R. Emerson
-W. Scott et Cie	Wheeler et Clay	W.R. Emerson
W. Schickel	Wm. G. Preston	W.Whitney lewis
W.L.B. Jenney	**Edifices Publics Divers**	**Eglises etc**
W.R. Emerson	Burham et Root	C.H. Marsh
W.W. Lewis	F. U. Walter	Fernbach et Eidlitz
Ware et Van Brunt	F.H. Kimball	G.W.Lloyd
Wheelock et clay	Fuller et Laver	Geo. F. Meacham
Wyatt et Sperry	G.a. Clough	H.A. Sims
	G.B. Post	H.H. Richardson
	G.J. Metzger	Hartwell et Richardson
	H.H. Richardson	J. Notman
	J. C. Cady	J.W. McLaughlin
	J.G. Hill	P.C. Keely
	J.J. Flanders	Peabody and Stearns
	J.W. McLaughlin	R.H. Robertson
	JH. Wolters	R.M. Upjohn
	Kimball et Wisedel	Th. P. Chandler
	L.J. O`Connor	W.A. Potter

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	McKim, Mead et White	W.W. Smith
	Peabody and Stearns	**Interieurs divers**
	R.M. Upjohn	A.Fiedler
	S.J.F. Thayer	G.W. Lloyd
	Sturgis et Brigham	G.W. Lloyd
	W.A. Potter	H.H. Richardson
	W.M. Poindexter	H.J. Schwarzmann & Co
	W.w. Boyington	J.H. Duncan
	Ware et Van Brunt	L. Eidlitz
	Wheelock et Clay	L.T. Scofield
	Wilson Freres	Peabody and Stearns

5.8. References:

(1) - **George Eastman House**
(2) - **1880's United States Federal Census**
(3) - **Bibliothèque Nacionale de France**
(4) - **"International guide to the nineteenth century photographers and their works"**, by Gary Edward. (Boston: G.K. Hall, 1988)
(5) - "**Photography and the American Scene. A social history (1839-1889)"** by Robert Taft. New York, Dover, 1964. *'He (John Carbutt) was preceded in this effort, as far as I can definitely ascertain, only by Albert Levy of New York, who began the manufacture of gelatin dry plates in 1878'.* Page 371.
(6) - **"Photography and the American Scene. A social history (1839-1889)"** by Robert Taft. New York, Dover, 1964. *'Mention of the Levy dry plates and cameras can be found in Philadelphia Photographer v.16, p. 95 (1879). As the notice appears early in 1879 and states that Levy is well known for his dry plates, it is quite evident that he was making them as early as 1878 and possibly sooner.'* Here is described where Taft found the reference. Page 503.
(7) - **"Photography and the American Scene. A social history (1839-1889)"** by Robert Taft. New York, Dover, 1964. *'In fact the earliest manufacturers of dry plates (Levy and Carbutt) sold their products rather largely to amateurs. Early in 1879, Levy followed up his plates with a small camera designed for amateurs trade. This was described as "a unique little camera for dry plates- and he (Levy) offers camera and lens for $12.00 for plates 4x5 inches: For this sum a half a dozen plates, developer, pyro, and hypo are included, with full*

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instructions for working the same". The following year T.H Blair of Chicago place on the market a camera for "amateurs photographers, college boys and artists " which became well known.'. Page 375.

(8) - **"Photography and the American Scene. A social history (1839-1889)"** by Robert Taft. New York, Dover, 1964. *'The Levy and Blair cameras brought in a host of others, and E. and H. T. Anthony, and the Scovill Manufacturing Company, among the largest or the American photographic houses, were quick to follow with similar device.'* Page 375.

(9) - **Eastman-Butterfield Collection**

(10) - **"Photography and the American Scene. A social history (1839-1889)"** by Robert Taft. New York, Dover, 1964. *'[...] credits him with making first dry plates in U.S., for amateur and personal use. Also put out #12 camera in 1879'.* Page 371.

(11) - **Ministère de Culture de France**

(12) - **New York Passengers list 1820-1957.**

(13) - **"Photographic Documentation and Buildings: Relationships Past and Present"** by Phyllis Lambert. At the beginning you can read: *'There seems little doubt that the centennial encouraged a flowering of pride in American architecture, of which the most interesting example is provided by the American counterpart to Alinari, Albert Levy, who published a photographic series on architecture in the 1880...'.*

(14) - **Boston Public Library.**

(15) - **Art Institute of Chicago** (HALIC archive). [http://digital-libraries.saic.edu/index.php]

(16) - **Centre Canadien d'Architecture**

(17) - **"On the Origins of Architectural photography"**, by James S. Ackerman (Centre Canadien d'Architecture).

(18) - **Culture France**. Joconde archive.

(19) - **"American Victorian Architecture"**, by Arnold Lewis. Dover publications, 1975

(20) - **Avery Architectural and Fine Arts Library**.

(21) - Kansas State Library [http://www.lib.k-state.edu/branches/arch/biblio.htm]

(22) - **"Contestating images (Photography and the World's Columbian Exposition)"**, by Julie K. Brown (The University of Arizona Press. Tucson & London). Pag. 153. (notes to pages 93-96). *'The response by the Ways and Means Committee of the Chicago Board to Sir Henry Trueman Wood, British Commissioner to the Fair, was reproduced along with a letter by Albert Levy, a leading french photographer, protestating the imposition of such regulations. "Photographing at the Chicago Exhibition" American*

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Photographer 5 (March 1893): 135; see also A. N., "The Possibilities of the World's Fair" Photo Beacon 5 (Feb 1893): 47-49'

(23) - **New York City directories** (Levy, Albert, photographer. Books).

(24) - Division of Rare and Manuscript Collections. 2B Carl A. Kroch Library, Cornell University. Ithaca, NY 14853

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