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Finding aid for the
Andreas Feininger archive, 1894-2001

AG 53

Andreas Feininger, 1894-2001

AG 53

Creator

Feininger, Andreas, 1906-1999

Abstract

Papers and photographic materials, 1894 - 2001, of Andreas Feininger (1906-1999), photographer and author. Includes biographical materials; correspondence; yearbooks; exhibitions files; manuscripts; publication files; scrapbooks; tearsheets; clippings; books; and negatives, contact sheets and study prints. The bulk of the collection documents Feininger's career in Europe and the United States especially his many photo essays for Life and other magazines.

Quantity/ Extent

66.75 linear feet

Language of Materials

German, Swedish, English

Biographical Note

Andreas Feininger was born on December 27, 1906 in Paris, France to German mother Julia Berg and American father Lyonel Feininger. The Feininger family moved to Berlin in 1908 and later Weimar in 1919, where Feininger apprenticed as a cabinetmaker at the Bauhaus from 1922 to 1925. Feininger studied architecture at Staatliche Bauschule Weimar and then at Anhaltische Bauschule in Zerbst, Germany, where he graduated summa cum laude in 1928. While studying architecture, Feininger developed an interest in photography, installing a darkroom to experiment in his family's cellar in 1927. Feininger worked as an architect in Dessau and Hamburg from 1929 to 1931; he also practiced his photography during those years, selling his first photographs through the Dephot agency to German newspapers and magazines. Feininger moved to Paris in 1931 to work as an architect for Le Corbusier, but lost his work permit soon after and moved to Stockholm in 1933. Feininger married Gertrud Hägg in 1934 and they welcomed their first son, Tomas, in 1935.

Due to political interferences at the time, the family immigrated to the United States in 1939, where they settled in New York. Feininger worked as a freelance photographer for Black Star agency in 1940 and 1941, and then worked for a short time at the United States Office of War Information from 1941 to 1942; Feininger was offered a full-time photographer position with Life Magazine in 1943, where he worked until 1962. He had

his first one-man exhibition called *The Anatomy of Nature* at the American Museum of Natural History in New York in 1957, continuously featured in one-man and group exhibitions throughout his career and beyond. Throughout the 1960s and 1970s, Feininger traveled both nationally and internationally to compile photographs for multiple publications, including the books *Man and Stone* and *Trees*.

During his lifetime, Feininger produced over fifty books, wrote columns for *Popular Photography* and *Modern Photography*, and completed 346 assignments for *Life*. Feininger had a number of exhibitions throughout the United States and Germany and won several awards, including the Robert Leavitt Award from the American Society of Media Photographers in 1966 and the Infinity Lifetime Achievement Award from the International Center of Photography in 1991. Feininger retired due to health issues in 1988, and died at the age of 92 in New York City in February 1999.

Bibliography

"Andreas Feininger: Bauhaus100." *Bauhaus 100: Bauhaus100*, bauhaus100.de/en/past/people/students/andreas-feininger/index.html.

Feininger, Andreas, and Ralph Hattersley. *Andreas Feininger*. Morgan & Morgan, 1973.

"Guide to the Andreas Feininger Photograph Collection [1939]-1954, 1970-1984 PR 207." *Guide to the James W. Rhodes Collection of Villard Houses/New York Palace Hotel Project Records PR 296*, Institute for the Study of the Ancient World, New York University, dlib.nyu.edu/findingaids/html/nyhs/feininger/bioghists.html.

Scope and Content Note

The Andreas Feininger archive consists of 10 series: Biographical materials, Correspondence, Yearbooks, Writings, Exhibitions, Publication files, Scrapbooks, Publications, Photographic materials, and Small objects of nature.

The strength of this collection is the numerous publications and photographic materials Feininger produced since his arrival in the United States in 1940. First as a freelance photographer and later as a staff photographer for *Life*, he contributed hundreds of images on a wide range of topics to that magazine and others. The collection contains scrapbooks filled with maps and ticket stubs, which trace several of his transcontinental journeys to complete his assignments. There are tearsheets from those assignments; publications incorporating commercial contributions by Feininger; manuscripts by him relating to his writings for periodicals and monographs; and an extensive collection of books authored by Feininger about the technical, practical, and aesthetic considerations of black and white and color photography. The photographic materials, a large segment of the collection, are primarily organized according to Feininger's own subject headings.

The collection sparsely documents Feininger's personal life; his relationships with his father, Lyonel Feininger, a painter, and his brothers, Laurence, a composer, and

Theodore Lux, a painter; his early architectural studies in Europe; and his photographic firm in Sweden. The collection contains some early prints, but many of Feininger's early glass plate and black and white negatives and other materials were lost prior to his arrival in the United States in 1940.

Feininger's own organization of his materials was retained in the archive.

Arrangement

[Series 1: Biographical materials, n.d., 1906-1997, 5 boxes](#)

[Subseries 1: Other materials, n.d., 1906-1997, 4 boxes](#)

[Subseries 2: Collection Donation Administration, n.d., 1974-1996, 1 box](#)

[Series 2: Correspondence, 1922-1997, 4 boxes](#)

[Series 3: Yearbooks, 1930-1973, 2 boxes](#)

[Series 4: Writings, 1936-1998, 5 boxes](#)

[Subseries 1: Manuscripts: Monographs, 1936-1998, 4 boxes](#)

[Subseries 2: Manuscripts: Periodical articles and miscellaneous, 1939-1996, 1 box](#)

[Series 5: Exhibitions, n.d., 1948-1978, 2 boxes](#)

[Series 6: Publication files, 1934-1997, 1 box](#)

[Series 7: Scrapbooks, 1929-1960, 3 boxes](#)

[Series 8: Publications, n.d., 1920-2001, 12 boxes](#)

[Subseries 1: Tearsheets and periodicals, n.d., circa 1925-1972, 6 boxes](#)

[Subseries 2: Monographs, n.d., 1934-1995, located in library](#)

[Subseries 3: Clippings, n.d., 1929-1949, 2 boxes](#)

[Subseries 4: Miscellaneous printed materials, n.d., 1920-2001, 4 boxes](#)

[Series 9: Photographic materials, n.d., 1894-1996, 47 boxes](#)

[Subseries 1: Negatives, 1928-1970s, 6 boxes](#)

[Subseries 2: Contact sheets, 1928-1970s, 5 boxes](#)

[Subseries 3: Negatives and contact sheets, n.d., 1928-1985, 6 boxes](#)

[Subseries 4: Book project materials, n.d., 1940s-1991, 15 boxes](#)

[Subseries 5: Proof prints, study prints, and vintage prints, n.d., 1928-1984, 9 boxes](#)

[Subseries 6: Personal photographs and negatives, n.d., 1894-1996, 6 boxes](#)

[Series 10: Small objects of nature, n.d., 3 boxes](#)

[Appendix A: Books](#)

[Appendix B: Selected index to correspondence](#)

Names and Subject Terms

Feininger, Andreas, 1906-1999 [<http://vocab.getty.edu/ulan/500031430>]

Restrictions

Conditions Governing Access

Letters from Ralph Hattersley, 1973-88, are restricted. Permission of the correspondents necessary to read the letters.

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

Provenance

This collection was a gift to the Center from Andreas Feininger. The first accession arrived in 1980.

Preferred Citation

Andreas Feininger, 1894-2001. AG 53. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Initial organization was done by Stuart Alexander while preparing Feininger exhibition. Donna Bender organized the negatives in 1982. Judith Leckrone, David Peters and Roger Myers completed processing in 1985. Lisa Hodgkins processed additions to the archive in 2012-2013.

Revised January 1988. Revised by Leslie Calmes, September 1990. Revised by Lisa Hodgkins, May 2013. The finding aid was updated by Caroline Ross in 2018, and again by Tai Huesgen in 2019.

Container List

Series 1: Biographical materials, 1906-1997

Note: Contains awards, biographies, bibliographies, certificates, chronologies, memorabilia, and resumes documenting Andreas Feininger's life and professional accomplishments. Also included is an administrative file relating to donations of his collection to various institutions including the Center for Creative Photography. Of particular interest are bibliographies of books and articles produced by him; a list of what he considered his 335 best photographs done between 1930 and 1975; a list, compiled in 1979, of museums, collections, and collectors, which have acquired photographs by him; miscellaneous birth, education, and work certificates; letters of recommendation from his employers in Sweden and Paris, including Le Corbusier; and business cards used by Feininger.

Arrangement: by record types, then chronological.

Extent: 1.5 linear feet/5 boxes

Subseries 1: Other materials, n.d., 1906-1997

Extent: 4 boxes

Box	Folder
1	Awards, 1938- List of his best photographs, 1983 Cards, ca. 1935- Certificates, 1906-73 Education, work, letters of recommendation, 1922- Lionel Feininger and family, 1906- Memorabilia, 1927- Workshops, interview transcripts, 1957-1989 Artist's Agreement with Bonni Benrubi Gallery, 1987, 1997 Feininger Estate: lists, gifts, and instructions, 1958-97
1A	International Center of Photography Award, 1991
2	Oversize Biographical Material: ICP Award certificate, family tree
3	Biographies, 1933- Chronologies, 1935- Bibliographies, 1937- Lists of stories for <u>Life</u>

Biographical information for reference books ("Who's Who," etc.),
1957

Subseries 2: Collection Donation Administration, n.d., 1974-1996

Arrangement: Predominantly in file assembled by Andreas Feininger, roughly chronological

Extent: .5 linear feet/1 box

4 Feininger's Collection Donation files ("Tucson #1", "Tucson #2") which include Donation Agreement with the Center for Creative Photography (1980); CCP correspondence; Deeds of Gift; shipping lists; inventories; and correspondence to The St. Louis Art Museum, Museum of Photographic Arts and Santa Barbara Museum of Art; as well as correspondence to the National Gallery of Canada, Amon Carter Museum and Fotografische Sammlung.

CCP Finding Aid, ca. 1985

Inventories for CCP Donations, 1974-96

International Center of Photography Donation file

Lists of Andreas Feininger's works in Museum Collections, 1979-90

Series 2: Correspondence, 1922-1997

Note: Consists largely of letters received by Feininger as well as carbon and photocopies of his outgoing correspondence. Topics discussed include museum acquisitions of his work; inquiries by readers of his books on technical points raised in the texts; letters regarding lectures, workshops, exhibitions, grants, and conferences, attended or given by him. Letters from photographer Ralph Hattersley are currently restricted. The bulk of the letters dates from 1950 to the late 1990s. Additional correspondence regarding his exhibitions, publications, and other topics are included in other series. Most of the early correspondence, 1922-39, is in German or Swedish. There is little family or personal correspondence. A selective index to the correspondence is available.

Arrangement: Chronological, then alphabetical by correspondent for General Correspondence; for other correspondence, by institution or correspondent, then chronological.

Extent: 1.75 linear feet/4 boxes

Box Folder

5 General, 1922-

6 Center for Creative Photography, 1979-90

International Center for Photography at George Eastman House, 1955-90

International Center of Photography, 1975-94

Institut für Kulturaustausch, 1997

7 Life, 1940-97

Museum of Modern Art, 1941-87

New York Historical Society, 1976-90

Nouvelles Images, 1987-90

US Office of Emergency Management, 1942-43

8 Hattersley, Ralph, 1973-88 [restricted]

Series 3: Yearbooks, 1930-1973

Note: Contains thirty-three appointment books in which Feininger made brief notes on appointments, expenses, travels, lectures, and independent assignments. There are no books for the years 1930, 1935, 1941, 1943, and 1962. The series currently terminates with the year 1973.

Arrangement: Chronological

Extent: 1 linear foot/2 boxes

Box Folder

9 Yearbooks, 1930-57

10 Yearbooks, 1958-73

Series 4: Writings, 1936-1998

Note: Contains correspondence; typescript and carbon-copies of monograph and periodical texts, some with handwritten corrections by Feininger and other editors; layouts, dummies, tearsheets, drafts; outlines, correspondence and miscellaneous writings. Most of the titles in this series were eventually published, although sometimes under variant titles. Some of the material is in German. Oversize book jackets and photographic layouts for some titles are included in Series 9: Photographic materials.

Extent: 2.5 linear feet/5 boxes

Subseries 1: Manuscripts: Monographs, 1936-1998, 4 box

Arrangement: Alphabetical by title; some oversize.

Extent: 2 linear feet/4 boxes

Box Folder

11 America [correspondence], 1998

The Anatomy of Nature [rev. text, layout], 1956, 65

Andreas Feininger [layouts, contact sheets], 1973

Andreas Feininger: Experimental Work, 1928-76, 1977

Andreas Feininger: Photographer, 1986 [layout]

The Complete Photographer=Feiningers Grosse Fotolehre [text, book jacket], 1965, 1980

Entwickeln, Kopieren, Vergrössen, 1936 [book jacket]

The Essence of Photography [81 p. typed text], 1989

- 12 Feininger's Hamburg [text], 1980
- Feininger Omnibus [corr., layout, negatives, contact sheets of layout],
1974, 78
- Function and Form [correspondence], 1990
- The Image of Woman [text, layout], 1961 (2 copies)
- 13 In a Grain of Sand: Exploring Design by Nature [contact sheets, layout,
text, correspondence], 1986
- In Retrospect [186 p. typed text], 1989
- Kamera geht eigene Wege [Controlled Camera Craft/text], 1939
- Maids, Madonnas, and Witches [work materials], 1956-57
- The Mountains of the Mind [text, layout], 1977
- My World [text], unpublished circa 1990-1993
- Nature in Miniature [correspondence, list of complimentary copies,
tearsheets], 1989
- Neuland der Foto – Grafik [text], 1937
- New York in the Eighties [layout, text], unpublished circa 1984
- New York in the Forties [correspondence, tearsheets], 1978
- Photography by Feininger [layout, negatives, contact sheets], 1961
- 14 Photography Today [outline, table of contents, work material], 1971
- Reflections of a Photographer [9p typed text], 1988
- Roots of Art [text, layout], 1973
- Successful Color Photography, [4th edition book jacket], 1966
- Successful Photography [corrections tipped in 1st ed.], 1975
- Trees [text, correspondence], 1968
- Trees [correspondence], 1991
- Warum Ich Fotografiere=Why I Photograph [text, layouts,
correspondence], 1997
- The World Through My Eyes [outline], 1963

Subseries 2: Manuscripts: Periodical articles and miscellaneous, 1939-1996

Arrangement: Chronological

Extent: .5 linear foot/1 box

Box Folder

- 15 "Zu den Bildern" [text], 1939
- "Large Camera" "Means and Meaning" and "Feininger" [for Modern Photography/texts], 1958, 64-71
- "Schauen ein Genuß" by Dr. Karl Pawek, 1974
- "Feininger's Guide to Identifying Trees" [text], 1977
- "Introduction to Portfolios: Trees, Forms of Nature, Shells" [text], 1977
- "Identifying Trees in Winter" [text], 1978
- "Creative Seeing: A Course in Visual Awareness," [lecture notes ?], 1980
- Writings, 1980-89
- "Nature, Matter, Mind, and Man [text for Breakthrough], 1990
- "Selected LIFE Assignments by Andreas Feininger" for use in tape by John Loengard, 1991
- "Introduction for the 1996 Weingarten Engagement Calendar and drafts for Municipal Art Exhibition: Why I Love New York; A Personal Style", 1992-1996

Series 5: Exhibitions, n.d., 1948-1978

Contains chronologies of exhibitions; catalogs; press releases; correspondence; announcements; installations views; reviews; and checklists relating to his one-person and group exhibitions in the United States and Europe. Most extensively documented are "Anatomy of Nature" (1957-63), "The World Through My Eyes" (1972), and "Andreas Feininger Retrospective (1978). Not all exhibitions are represented in this series. Several folders contain only clippings or announcements.

Arrangement: One-person and group exhibitions, then chronological.

Extent: 2 linear feet/2 boxes

Box Folder

- 16 One-person exhibitions, 1957-
Group exhibitions, 1948-63
- 17 Group exhibitions, 1965-

Series 6: Publication files, 1934-1997

Note: Contains advertisements for Feininger's books, especially those published by his German publisher; awards certificates for select titles; contracts and correspondence with several of his American and European publishers; information on book copies sold and complimentary copies distributed, and letters granting permission both for Feininger to use his own photographs and for others to use Feininger photos in other publications, and information about Feininger's copyright.

Arrangement: Alphabetical by record types.

Extent: .25 linear feet/1 box

Box Folder

- | | |
|----|---|
| 18 | Advertisements for books, calendars and posters, 1935-93 |
| | Awards for books and calendars, 1968-95 |
| | Contracts, 1934-97 |
| | Information on book copies sold and complimentary copies, 1987 |
| | Permission to use photographs and information on copyright, 1941-97 |

Series 7: Scrapbooks, 1929-1960

Note: Consists largely of tearsheets from Life and other magazines, including some early work in German and Swedish periodicals; memorabilia such as maps, matchbook covers, and ticket stubs documenting trips made through the United States while on assignment; certificates awarded to Feininger by the Art Directors Club (1957) and the American Society of Magazine Photographers (1966); letters and telegrams from Wilson Hicks, a Life editor, and others on work done for United States Steel Corporation, Bemidji Pioneer Publishing Company, and Corning Glass Works. Also included are photographs of Feininger on location, and lists of assignments completed for Life and Fortune, 1940-1944 (located in Scrapbook Four). There is some duplication of material in this and the following series Publications).

Arrangement: Chronological

Extent: 3.5 linear feet/3 boxes

Box Folder

- | | |
|----|--------------------------------------|
| 19 | Black-and-White, 1929-42 |
| 20 | Black-and-White, 1938-47 |
| 21 | Black-and-White, 1941-55 |
| | Black-and-White, 1942-46 |
| | Color, trip memorabilia, 1944-55 |
| | Black-and-White, 1945-52 |
| | Color, 2 award certificates, 1950-60 |
| | Color, 1952-60 |

Series 8: Publications, n.d., 1920-2001

Extent: 12 boxes

Subseries 1: Tearsheets and periodicals, n.d., circa 1925-1972

Note: Contains many of his 346 Life assignments which appeared between 1940 and 1961. Of interest are columns "Large Camera" (1957-69), and "Feininger" (1970-72) written for Modern Photography; a serialization of The Complete Photographer, in the Japanese periodical Camera Mainichi (1967-68); issues of rare photography periodicals (Photo Arts, 2:1 (Spring 1941) and U.S. Camera Magazine; 1:10 (June/July 1940); 1:14 (Feb. 1941)); and examples of his commercial work (Print in New York (1940), and Mechanized Mules of Victory (1942)). Also included are articles on photography, architecture, and nature.

Arrangement: Alphabetical by title, then chronological.

Extent: 4 linear feet/6 boxes

Box	Folder
22	A-Fo
23	Fo-Pa
24	Ph-Z
25	<u>Life</u>
26	<u>Life</u>
27	Oversize publications

Subseries 2: Monographs, n.d., 1934-1995

Monographs, domestic and foreign editions, with text and images by Feininger. An alphabetical list of titles is in Appendix A.

Location: Bookshelves

Subseries 3: Clippings, n.d., 1929-1949

Contains newspaper and periodical clippings, and copies of clippings, from the United States and Europe which contain reviews of Feininger's books. Some of the clippings appear to have been collected by a clipping service, which was probably engaged by Feininger's publisher. The majority of the reviews are short and attest to the popularity and coverage that Feininger's books received in daily newspapers.

Arrangement: Alphabetical by publication title.

Extent: 1.5 linear feet/2 boxes

28	General, 1929-
29	Book reviews, 1949-

Subseries 4: Miscellaneous printed materials, n.d., 1920-2001

Arrangement: Chronological

Extent: 6.25 linear feet/4 boxes

30	Card and Postcards, 1978-90
	Pocket diary "Foto Taschenkalender", 1992

- “America” Calendar [tearsheet], 1997
- 31 Oversize Publications: wall and desk calendars, 1991-2001
- 32 Oversize Publications: posters
- 33 Oversize Publications: Mounted tearsheets, 1920-1973; Installation views, Museum of Natural History

Series 9: Photographic materials, n.d., 1894-1996

Consists of negatives; contact sheets; layouts, contact sheets and negatives for photographic book projects; proof prints; study prints, and personal photographs. The material represents Feininger’s own selection from his work from the mid-1920s-1990s.

The bulk of material in this series is negatives (1928-98?) and contact sheets (1928-?). Negative format is primarily 4x5 in., 2 ¼ in., and 35 mm.; glass plate negatives (1920s-39) are 4x5 in. and 2 ½ x 3 ½ in. Most of the negatives and contact sheets are in black-and-white. A comprehensive negative list which thoroughly annotates subjects contained in the negatives was created by the Center in 1981. This information was culled from Feininger’s original negative sleeves. The list is in the control file.

Extent: 47 boxes

Subseries 1: Negatives, 1928-1970s

Arrangement: Negatives and contact sheets are arranged according to Feininger’s system, which was divided by subject (with the exception of glass plates). The categories have been ordered chronologically. Feininger’s numbering system was retained to allow precise identification of a particular negative and corresponding image on a contact sheet.

E.g., AF-45-IND-5/3 translates to:

Andreas Feininger-

4x5 in. negative-industrial classification-contact sheet number 5/image number 3.

Extent: 5.5 linear feet/6 boxes

Box Folder

- 34 Glass plates, AF-GP-1/1 to 47/3, 1928-39
- 35 Personal, 45-AF-1/1 to 9/4, 1928-6?
 Personal, AF-45-A-1/1 to 46/4, 1928-6?
 Personal, AF-45-G-1/1 to 34/4, 1928-6/
 Personal, AF-GN-1/1 to 17/4, 1928-6?
 Industrial, AF-45-IND-1/1 to 78/4, 1937-5?
 Chicago 1941, AF-CHI-41-1/1 to 26/4, 1941
 New York, AF-45-NYC-1/1 to 56/1, ca.1940-6?
 New York, AF-45-NYC-1D/1 to 29D/4, ca.1940-6?
 New York, AF-66-NYC-1/1 to 110/4, ca.1940-6?

- 36 New York, AF-NYC-X-1/1 to 18/2, ca.1940-6? Nature, AF-66-N-1/a to 74/c, ca.1943-7? Nature, AF-45-N-1/1 to 329/4, ca.1943-7?
- 37 Nude Sculpture, AF-NS-1/1 to 227/4, ca.195?-6?
Trees, T-1 to T-150, 195?-6?
- 38 Trees, T-151 to T-313, 195?-6?
Shells, AF-S-Cat 1/1 to 22/4, 195?-7?
Shells, AF-Book-S-1/1 to 58/2, 195?-7?
Shells, AF-45-S-59/1 to 190/4, 195?-7?
- 39 Shells, AF-45-S-191/1 to 282/2, 195?-7?
- Subseries 2: Contact sheets, 1928-1970s
Arrangement: See description under Subseries 1: Negatives.
Extent: 2.25 linear feet/5 boxes
- 40 Glass Plates, AF-GP-1 to 47, 1928-39
Personal, 45-AF-1 to 9, 1928-6?
Personal, AF-45-A-1 to 46, 1928-6?
Personal, AF-GN-1 to 17, 1928-6?
Industrial, AF-45-IND-1 to 78, 1937-5?
Chicago 1941, AF-CHI-41-1 to 26, 1941
New York, AF-45-NYC-1 to 56, ca.1940-6?
New York, AF-45-NYC-1D to 29D, ca.1940-6?
New York, AF-66-NYC-1 to 67, ca.1940-6?
New York, AF-66-NYC-68 to 110, ca.1940-6?
New York, AF-NYC-X-1 to 18, ca.1940-6?
- 41 New York Obsolete Contacts, 1940-43
New York Obsolete Contacts, 1940-43
Nature, AF-66-N-1 to 74, ca.1943-7?
Nature, AF-45-N-1 to 75, ca.1943-7?
- 42 Nature, AF-45-N-76 to 150, ca.1943-7?

- Nature, AF-45-N-151 to 240, ca.1943-7?
Nature, AF-45-N-241 to 329, ca.1943-7?
Nude Sculpture, AF-NS-1 to 113, 195?-6?
Nude Sculpture, AF-NS-114 to 225, 195?-6?
- 43 Trees, T-1 to 100, 195?-6?
Trees, T-101 to 200, 195?-6?
Trees, T-201 to 312, 195?-6?
Shells, AF-S-CAT-1 to 32, 195?-7?
Shells, AF-Book-S-1 to 58, 195?-7?
- 44 Shells, AF-45-S 59 to 133, 195?-7?
Shells, AF-45-S 134 to 207, 195?-7?
Shells, AF-45-S 208 to 281, 195?-7?

Subseries 3: Negatives and contact sheets, n.d., 1928-1985

Note: Black-and-white negatives and contact sheets of various sizes.

Arrangement: Mostly chronological, although some is Feininger's original arrangement, presumably based on specific projects. Negatives and the corresponding contact sheets are together.

Extent: 4 linear feet/6 boxes

- 45 Technical negatives and contact sheets
AF45 TECH 1-71
66TECH 1a-34
- 46 Duplicate negatives and contact sheets, 1928-1977 [1 8x10 negative; 2 2 ¼ in. negatives; 2 7x9 negatives; 420 5x7 negatives; 95 contact sheets; 1 8x10 print]
Negatives for unknown exhibition [26 strips 35mm negatives]
- 47 AF-Hamburg 1930-31, 1-5 [35mm negatives and contact sheets]
AF-Paris, 1932-33, 1-3 [35mm negatives and contact sheets]
AF-Sweden, 1933-39, 6-34 [medium format negatives and contact sheets]
AF-Sweden telephoto, 1933-39, 31-32 [2 ¼ in. negatives and contact sheets]

- AF-Sweden, 1933-39, 1-5 (Stockholm Book) [2 ¼ in. negatives and contact sheets]
- AF-Stockholm, 1936 [35mm negatives and contact sheets]
- AF16-Trip to Europe, 1959 Roll 1-90, Roll FF1-41 [contact sheets]
- 48 Negatives and contact sheets, Leaves, Shells, Trees
- 45-AF-1976, N1-N99 [negatives and contact sheets]
- 45-AF-1977, 1-67 [negatives and contact sheets]
- 66-AF-1977, 1-15 [negatives and contact sheets]
- AF1977-1978, D1-10 [negatives and contact sheets]
- 49 Negatives and contact sheets, Shells, Leaves
- AF1978, 1-44 [4x5 negatives and contact sheets]
- 45-AF-1979, 1-19 [4x5 negatives and contact sheets]
- 45-AF-1980, 1-7 [4x5 negatives and contact sheets]
- 45-AF-1981, 1-18 [4x5 negatives and contact sheets]
- AF82, S1-S26 [4x5 negatives and contact sheets]
- AF45-82, 1-27 [4x5 negatives and contact sheets]
- AF82, B1-B13 [4x5 negatives and contact sheets]
- AF66-82, 1-4 [6x6 negatives and contact sheets]
- 45AF83, 1-29 [4x5 negatives and contact sheets]
- 45AF, D1-D14 [4x5 negatives]
- 66AF-84, 1-5 [6x6 negatives and contact sheets]
- 45-AF-84, 1-17 [4x5 negatives and contact sheets]
- 50 Negatives and contact sheets, [New York, 1980s]:
- 35AF-82 [35mm negatives]
- 35AF-83 [35mm negatives]
- 35AF-84 [35mm negatives]
- AF35-79, 80, 81, 82, 83, 84, 85 [35mm negatives]

Olympus half frame camera 1969, 1975, 1985 [negatives and contact sheets]

Subseries 4: Book project materials, n.d., 1940s-1991

Contains book layouts, negatives, contacts, and prints for Feininger photographic book projects.

Arrangement: Grouped by book project.

Extent: 12 linear feet/15 boxes

- 51 Book layouts, prints, transparencies, negatives and contacts for Shells, forms and designs of the sea ; New York ; Andreas Feininger [monograph] ; Leaves ; Photographs by Feininger ; In a Grain of Sand ; Maids, Madonnas and Witches(Phases of Venus); Why I Photograph; The World Through My Eyes; Stockholm exhibition catalog
- [52 strips of 35mm negs.; 46 strips of 35mm copy negatives.; 41 strips of 2 ¼ in. negatives.; 12 11x17 prints; 204 4x5 contact prints; 152 contact sheets; 6 35mm color slides]
- 52 Nature and Art, 1982 [141 black-and-white prints]
- Nature in Miniature, 1987 [240 35mm color transparencies]
- [Nature], undated [80 35mm color transparencies, 2 6x9 color prints]
- Feininger's feather for cleaning slides
- 53 [Nature] [black-and-white prints]
- 53A [Nature] [black-and-white prints]
- 54 Shells, 1983 [116 strips of 2 ¼ in. negs; 117 (mostly 11x17 prints); 57 medium format color transparencies; 36 contact sheets]
- 54A Shells, 1983 [104 5x7 negatives; 158 8x10 prints]
- 55 Man and Stone, 1961 [38 contact sheets; 38 packets of 2 ¼ in. negatives]
- 56 Stone and Man (engraver's set), 1979 [76 11x14 black-and-white prints; 103 11x11 black-and-white prints; 1 8x10 black-and-white print; 1 4x7 black-and-white print]
- 57 Trees, 1968, 1978, 1991 [3 sample books; 49 medium format color transparencies; 115 2 ¼ in. negatives; 10 3x5 transparencies; 1 5x7 transparency; 90 black-and-white prints]
- 58 Leaves, 1984 [190 prints]
- 59 Study prints, contact sheets and negatives, [New York City, 1940s] and [New York Postcards], 1984 [119 black-and-white prints (mostly 8x10), 4

5x7 black-and-white prints; 33 black-and-white contact sheets; 3 contact prints; 4 7x9 black-and-white duplicate negatives; 141 2 ¼ in. black-and-white negatives; 2 6x9 black-and-white negatives; 123 5x4 black-and-white dupe negatives; 3 5x4 color negatives; 1 8x10 black-and-white negative]

- 60 "New York in the Eighties, The Shadowman series, 1983 [81 prints]
"New York in the Eighties", 1980s [180 prints]
New York, 1940s [4 6x8 dupe negatives; 122 4x5 dupe negatives; 34 black-and-white contact sheets; 141 2 ¼ in. black-and-white negatives; 2 2.25x3.5 in. negatives; 1 8x10 dupe negative of composite image and matching contact sheet; 5 8x10 black-and-white negatives, 2 5x4 color negatives]
- 61 Andreas Feininger, photographer, 1986 [183 black-and-white prints (mostly vintage prints)]
- 62 Industrial America, 1981 [147 black-and-white prints (mostly vintage prints)]
City at the Edge of the World, 1965 [63 black-and-white prints]
- 63 ICP Portfolios, 1977 [36 approx, 11x14 black-and-white prints for New York, Trees, Nature; 3 portfolios with 5x7 black-and-white prints for Trees, Shells, Nature]

Subseries 5: Proof prints, study prints, and vintage prints, n.d., 1928-1984

Arrangement: Feininger's arrangement, generally by project.

Extent: 9.75 linear feet/9 boxes

- 64 Study prints of Shells, ca.1950s-1970s [257 11x14 black-and-white prints]
- 65 Study prints, Chicago [100 black-and-white prints; 1 road map]
- 66 Study prints (Teaching materials) [78 black-and-white prints]
- 67 Study prints (primarily New York, 1984) [136 black-and-white prints]
- 68 Proof prints, "New York Impressions," 1975-1984, [ca. 500, black-and-white, 5x8 in.]
- 69 Proof prints, "New York Views", copyright held by Time, Inc., ca. 1949-1964, [51, black-and-white, 8x10 in.]
- 70 Vintage prints of Sweden; Nudes (1928-1942), Hamburg (1931-32); [black-and-white prints]

- 71 Vintage prints of Paris (1932-33); London (1969); Motion (1949-65), [black-and-white prints]
- 72 Oversize prints (many are matted and signed) [27 black-and-white prints]

Subseries 6: Personal photographs and negatives, n.d., 1894-1996

Includes images of family, friends, students, and business associates from Life, photographs of Feininger at work and at home, and miscellaneous personal photographs and negatives taken by Feininger. Also included are photos of Andreas Feininger's cabinet-making projects while at The Bauhaus, and images taken at Feininger photo exhibitions. Some family photos were taken by T. Lux Feininger. Feininger portraits were taken by various photographers including: Fritz Henle, George Cardozo, Lois Hobart, Hans Hammarskjold, Chester Higgins, Gary Gunderson, Paul Waldman, John Loengard, Jack Manning, Mark E. Harris, Herbert Locher, Nomi Baumgartl, Micha Auer, Sam Haskins, John Veltri, Ruth Spencer, Peter Febroriello, Peter Fink.

Arrangement: Chronological

Extent: 5.5 linear feet/6 boxes

- 73 Personal photos, 1894-1949 (See AG53:28 for negatives) [184 black-and-white prints (some are contact prints and many are small vintage snapshots); 1 5x4 black-and-white negative]
- 74 Personal photos, 1950-69 [210? black-and-white prints (including passport photos); 1 small album of color snapshots of Lillionah; 1 2 ¼ in. color transparency, 3 6x9 color negatives; 15 black-and-white contact sheets; 3 color prints; 1 strip 35mm negatives; 2 strips 35mm color transparencies]
- 75 Personal photos, 1970-96 and photos from exhibitions, 1957-95 [159 black-and-white prints; 4 black-and-white contact sheets; 4 strips 2 ¼ in. contacts; 4 strips of 2 ¼ in. negatives; 37 color prints; 1 5x4 black-and-white negative; 8 35mm slides]
- 76 Portraits of Sculptors Alexander Calder; Cecil Howard; David Smith; Joe Davidson, [1940] [12 black-and-white prints; 11 black-and-white contact sheets; 3 color contact sheets; 62 2 ¼ inch color transparencies; 72 black-and-white 2 ¼ in. negatives; 36 2 ¼ in. color negatives]
- 77 Personal and "America" series (includes photos of Lionel Feininger and of the City at the Edge of the World, 1965 project

AF66 A1-A21

AF66 1-22 [4x5 negatives and contact sheets]

AF66 G1-18 [2 ¼ in. negatives]

AF66 1-25 [2 ¼ in.]

AF66 A8-A-22 [2 ¼ in.]

Neikrug, 1972 [2 ¼ in.]

- 78 Oversize Personal: including portraits of Feininger, and works by other photographers (Sam Haskins, Jan K. Warnmark, Mark Harris, Sam Haskins, Ewing Krainin, Hanspeter Bagatine), and architectural drawings from Germany [37 black-and-white prints, 1 color contact sheet; 6 color prints; 3 architectural drawings]

Series 10: Small objects of nature, n.d.

Small objects of nature such as shells, bones, rocks, and feathers which were used by Feininger in his photographs and books. Each box of objects contains an identification key which was prepared by Feininger at the time of shipment to the Center for Creative Photography. See notes inside each box for identification key.

Arrangement: Feininger's groupings were maintained.

Extent: 3 linear feet/3 boxes

Box Folder

- 79 Small objects of nature
Objects used by Feininger as subjects in his books and photographs. Pieces are identified by the numbers 1-14.
- 80 Small objects of nature
Objects photographed by Feininger for his books. Pieces are identified by a letter/s which indicates the book/s in which it appears and a number which indicates the page number within the book.
- 81 Small objects of nature
Feininger describes these objects as his "collection of material from which to draw subjects for photographs." Pieces are identified by the letter X.

Appendix A: Books

Contains copies of most monographs Feininger published between 1936 and 1989. There are English language copies of every book published in the United States except The City at the Edge of the World. Several of the American editions are leather bound with gold leaf edging. There are also editions of select titles in several Romance languages.

Advanced Photography: Methods and Conclusions, 1952

Anatomia de la Naturaleza, 1962 [2 copies] (original edition titled: The Anatomy of Nature, 1956)

The Anatomy of Nature, 1956 [leather bound edition]

The Anatomy of Nature, 1979 (Dover revised republication of The Anatomy of Nature, 1956)

Andreas Feininger, 1973

Andreas Feininger: early work, 1983 (special edition of *The Archive* journal of the CCP)

Andreas Feininger: a retrospective, 1976

Andreas Feininger: Photographer, 1968

Das Antlitz der Natur, 1957 (original edition titled: The Anatomy of Nature, 1956)

Arte y Technica en Fotografia, 1969 (original edition titled: Die Hohe Schule der Fotografie, 1961; English edition titled: Total Picture Control, 1961)

Aufnahme-Technik, 1936

Basic Color Photography, 1972

Basic Colour Photography, 1972

Das Buch der Farbofotografie, 1959 (original edition titled: Successful Color Photography, 1954)

Das Buch der Fotografie, 1959 (original edition titled: Successful Photography, 1954)

Changing America, 1955

The Color Photobook, 1969

Como Hacer Buenas Fotografias, 1968 [2 copies] (original edition titled: Successful Photography, 1954)

The Complete Colour Photographer, 1969

The Complete Photographer, 1966

The Complete Photographer, eighth printing, 1970 (original edition, 1965)

The Complete Photographer, revised edition, 1978 [2 copies]

Conchiglie, 1973 (original edition titled: Shells, 1972)

The Creative Photographer, 1955

The Creative Photographer, revised edition, 1975 [2 copies]

Darkroom Techniques, 1974 [2 volumes]

Diverse Images, 1979

Entwicklen Kopieren Vergrossern, 1936

Exacta-Ein Weg Zu Foto-Neuland, 1939

Experimental Work, 1978

The Face of New York, 1954 [2 copies; 1 leather bound edition]

Farbfotokurs, 1972 [3 copies] (published simultaneously with English edition: Basic Color Photography, 1972)

Farbfotolehre, 1969 [3 copies] (published simultaneously with English edition: The Color Photobook, 1969)

Feininger's Chicago, 1941 1980

Feininger's Hamburg, 1980

Feininger's Pentax Works, 1992

Feininger on Photography, 1949 [leather bound edition]

Forms of Nature and Life, 1966 [2 copies; 1 leather bound edition]

Fotografeert Steen, 1962 (original edition titled: Fotografiert Steine, 1960; English edition titled: Man and Stone, 1961)

Fotograferen van a-z, 1965

La Fotografia Principi di Composizione, 1976 (original edition titled: Principles of Composition in Photography, 1973)

Fotografia Totale, 1983

Fotografiert Steine, 1960 (English edition titled: Man and Stone, 1961)

Fotografische Gestaltung, 1937

Fotografal Creator, 1967 (original edition titled: The Creative Photographer, 1965)

Fotoskole, 1962 (original edition titled: Die Hohe Schule der Fotografie, 1961; English edition titled: Total Picture Control, 1961)

Framgangsrik Fargfotografering, 1957 (original edition titled: Successful Color Photography, 1954)

Framgangsrik Fotografering, 1956 (original edition titled: Successful Photography, 1954)

Frauen und Goettinnen, 1960 (published simultaneously with English edition: Maids, Madonnas and Witches, 1960)

Grosse Fotolehre, 1979 (original edition titled: The Complete Photographer, 1965)

Grosse photographen unseres jahrhunderts, (undated)

Guida Alla Fotografia a Colori, 1974 (original edition titled: Basic Color Photography, 1972)

Das ist fotografie, 1995

De Hogere School der Fotografie, 1973 (original edition titled: Die Hohe Schule der Fotografie, 1961; English edition titled: Total Picture Control, 1961)

Die Hohe Schule der Fotografie, 1961 (English edition titled: Total Picture Control, 1961)

Hyresgasternas Sparkasseoch By Ggnadsforening, 1937 [architectural photographs by Feininger]

Hyva Valokuvaaja, 1957 (original edition titled: Successsful Photography, 1954)

In a Grain of Sand, 1986

Industrial America, 1940-1960, 1981

Kleine Fotolehre, 1982 (original edition titled: Total Photography, 1982)

Kleurenfotografie Van A-Z, 1969 (original edition titled: The Color Photobook, 1969)

Kompositions-Kurs der Fotografie, 1974 (original edition titled: Principles of Composition in Photography, 1973)

Leaves, 1984

Il Libro Della Fotografia, 1961 [3 copies] (original edition titled: Successful Photography, 1954)

Il Libro Della Fotografia a Colori, 1962 (original edition titled: Successful Color Photography, 1954)

Licht und Beleuchtung in der Fotografie, 1980 [2 copies] (original edition titled: Light and Lighting in Photography, 1976)

Lide Pred Aparatem, 1937 (original edition titled: Menschen Vor der Kamera, 1934)

Light and Lighting in Photography, 1976 [2 copies]

Luce E Illuminazione Nella Fotografia, 1981 (original edition titled: Light and Lighting in Photography, 1976)

Lyonel Feininger: Die Stadt Am Ende Der Welt, 1965 (2 copies; 1 English version Lyonel Feininger: City at the Edge of the World, 1965)

Die Magie der Natur, 1977 (original edition titled: The Mountains of the Mind, 1977)

Maids, Madonnas and Witches, 1960

Man and Stone, 1961 [2 copies; 1 leather bound edition] (original edition titled: Fotografiert Steine, 1960)

A Manual of Advanced Photography, 1962 (original edition titled: Die Hohe Schule der Fotografie, 1961)

Menschen Vor der Kamera, 1934

Met Audere Ogen Gezien, 1964 (original edition titled: The World Through My Eyes, 1963)

Il Mondo Come Io Lo Vedo, 1964 (original edition titled: The World Through My Eyes, 1963)

Motive Im Gegenlicht, 1936

The Mountains of the Mind, 1977 [2 copies; 1 leather bound edition]

Nature and Art: A Photographic Exploration, 1983 (Dover revised republication of Roots of Art, 1975)

Nature Close Up: A Fantastic Journey Into Reality, 1981 (Dover revised republication of The Mountains of the Mind, 1977)

Nature in Miniature, 1989

Nature Photo Postcards, 1990

Nauka o Fotografii, 1987 [2 copies]

Die Neue Foto-Lehre, 1965 (original edition titled: The Complete Photographer, 1965)

Die Neue Foto-Lehre, 1970 (paperback edition) [2 copies]

New Paths in Photography, 1939

New York, 1945

New York, 1964 [English, German and Swedish editions]

New York in The Forties, 1978

La Nueva Tecnica Fotografica, 1972 (original edition titled: The Complete Photographer, 1965)

La Nuova Tecnica Della Fotografia, 1966 [2 copies] (original edition titled: The Complete Photographer, 1965)

The Perfect Photograph, 1974 [2 copies]

Photographer's Dialogue, 1989

Photographic Seeing, 1973

Principles of Composition in Photography, 1973 [2 copies]

Principles of Composition in Photography, 1973 (London edition)

Print it in New York, 1940

Quellen Der Kunst, 1975 (original edition titled: Roots of Art, 1975)

Le Radici Dell'Arte: L'Album di un Fotografo, 1975 (original edition titled: Roots of Art: The Sketchbook of a Photographer, 1975)

Richtig Sehen-Besser Fotografieren, 1977 [2 copies] (original edition titled: Photographic Seeing, 1973)

Roots of Art: The Sketchbook of a Photographer, 1975

Savez Vous Developper...?, 1936 (original edition titled: Entwicklen Kopieren Vergrossern, 1936)

Der Schlüssel Zur Fotografie Von Heute, 1958 (original edition titled: The Creative Photographer, 1955)

Selbst Entwickeln Und Kopieren, 1935

Shells, 1972 [leather bound edition]

Shells: Forms and Designs of The Sea, 1983 (Dover revised republication of Shells, 1972)

Skapande Fotografering, 1958 (original edition titled: The Creative Photographer, 1955)

Skola Moderni Fotografie, 1971 (original edition titled: The Complete Photographer, 1965)

Die Sprache der Natur, 1966 (published simultaneously with English edition: Forms of Nature and Life, 1966)

Stockholm, 1936

Stone and Man, 1979 (Dover revised republication of Man and Stone, 1961)

Successful Color Photography, 4th edition, 1966 (original edition, 1954)

Successful Photography, 12th printing, 1967 (original edition, 1954)

Successful Photography, 13th printing, 1968 (original edition, 1954)

Successful Photography, Revised edition, 1975

Total Photography, 1982

Total Picture Control, 1961 [leather bound edition] (original edition titled: Die Hohe Schule der Fotografie, 1961)

Total Picture Control, 2nd edition, 1970

Traumegebilde des Meeres: Muscheln und Schnecken, 1972 (original edition titled: Shells, 1972)

Trees, 1968 [leather bound edition]

Trees, 1991

Varivalokuvaaja, 1958 (original edition titled: Successful Color Photography, 1954)

Varivalokuvaus, 1974 (original edition titled: Basic Color Photography, 1972)

Vergrossern Leicht Gemacht, 1935

Voir En Photographie, 1961 (original edition titled: Die Hohe Schule der Fotografie, 1961;
English version titled: Total Picture Control, 1961)

Vorm En Functie in de Natuur, 1956 (original edition titled: The Anatomy of Nature, 1956)

Vysoka Skola Fotografie, 1968 (original edition titled: Die Hohe Schule der Fotografie, 1961;
English edition titled: Total Picture Control, 1961)

Warum ich fotografiere, 1997

Die Welt Neu Gesehen, 1963 (published simultaneously with English edition: The World
Through My Eyes, 1963)

The World Through My Eyes, 1963 [leather bound edition]

Wunderbare Welt der Baume und Walder, 1968 (published simultaneously with English edition:
Trees, 1968)

Appendix B: Selected index to correspondence

American Society of Magazine Photographers, 1962,77

Arts et Métiers Graphiques (Paris), 1937

Art Institute of Chicago, 1958

Baltimore Museum of Art, 1978

Bauhaus Dessau, 1928,31

Bibliothèque Nationale (Paris), 1976

Boston Camera Club, 1959

Brooks, Reva, 1952

Buchsteiner, Thomas, Dr. see Institut für Kulturaustausch

Bullock, Wynn, 1962

Center for Creative Photography, 1979-90

Clark, Kenneth, 1972

Creative Photographers (New York), 1961

Crown Publishers (New York), 1957

Eero Saarinen and Associates, 1956

Einhorn, Erich, 1989

Feininger, Lux, 1967

Filser, Hubert, undated

Floating Foundation of Photography (New York), 1976

George Eastman House (Rochester, N.Y.), 1955,70,77,78-81, 86,90

Harvard University. Carpenter Center for the Visual Arts
(Cambridge, Mass.), 1966

Hattersley, Ralph, 1975-88 [restricted]

Hicks, Wilson, see Life

Institut für Kulturaustausch, (Tübingen, Germany), 1997

International Center for Photography at George Eastman House see George Eastman House

International Center of Photography (New York), 1975-77,79,81-84,86-87,89,94

International Fund for Concerned Photography (New York), 1972

International Museum of Photography (New York), 1978

Kunstverein in Hamburg, 1933

Life, 1940, 1942-44,48-51,55,62,77-78,80-81,84,86,88,94,97

Mayer, Grace, see Museum of Modern Art, 1963

Metropolitan Museum of Art (New York), 1971

Museum of Fine Arts, Houston, 1992

Museum of the City of New York, 1955

Museum of Modern Art (New York), 1941,58,62-65,70,74,85,87

Neikrug Galleries (New York), 1976

New York Historical Society, 1976,78,79,81,82,90

New York University, 1972

Newhall, Beaumont, see George Eastman House, 1976-79

Nouvelles Images, Inc., 1987-90

Pezzenti, John, 1997

Photokina (Cologne), 1968

Pratt Institute (Brooklyn N.Y.), 1957

Smithsonian Institution (Washington, D.C.), 1963

Staatliches Bauhaus Weimar, 1922

Städtisches Museum zu Erfurt, 1925

Steichen, Edward, see Museum of Modern Art, 1962

Tucker, Anne W. see Museum of Fine Arts, Houston

United States. Office for Emergency Management, 1942-43

Urania Berlin, 1959-60,62-64

Victoria and Albert Museum (London), 1975

Watston, Donald, 1997

Zogg, Del, 1995