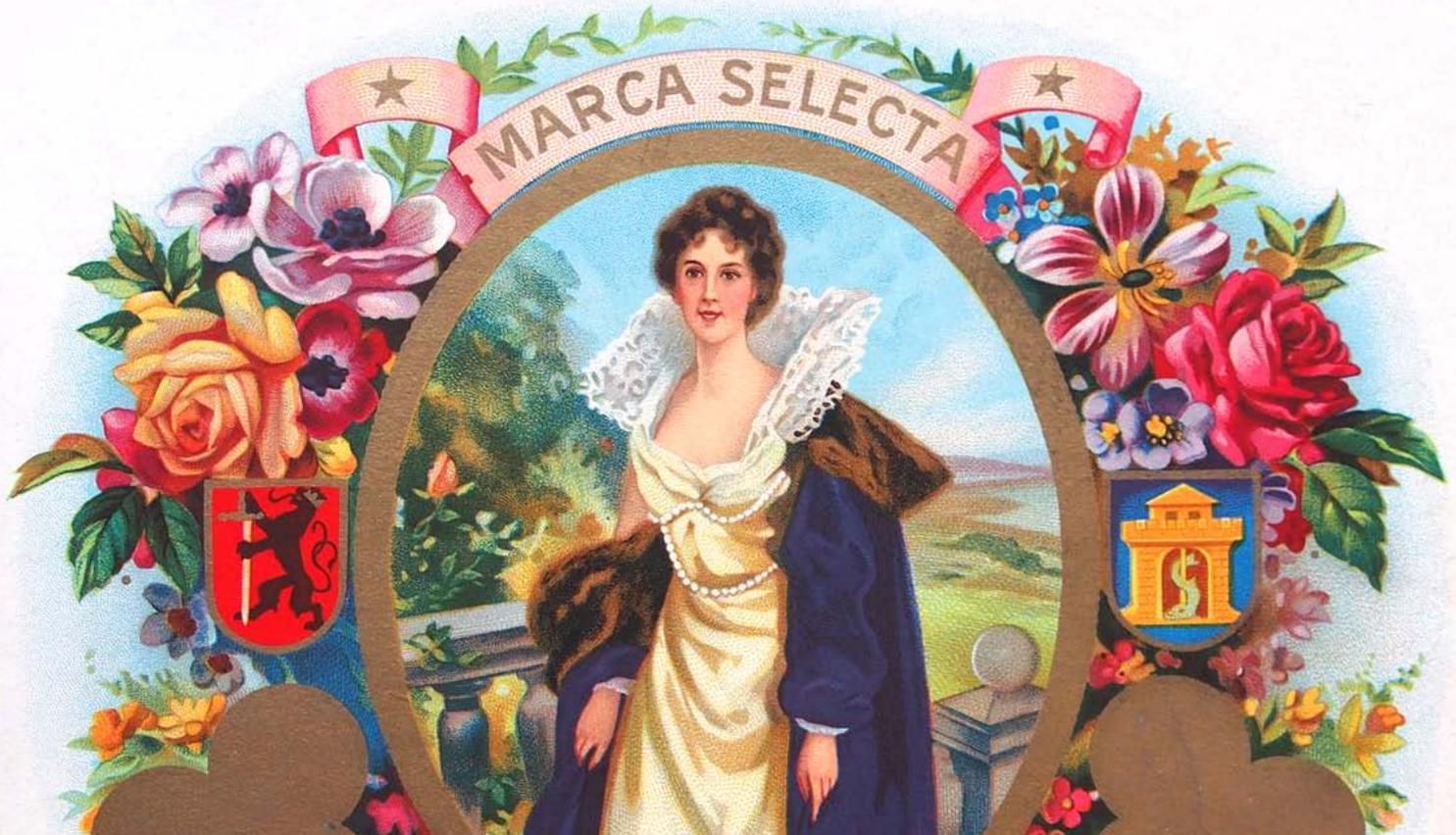


ANTIQUARIAT  
Michael Kühn

ANTIQUARIAT  
BANZHAF



## Chromolithography



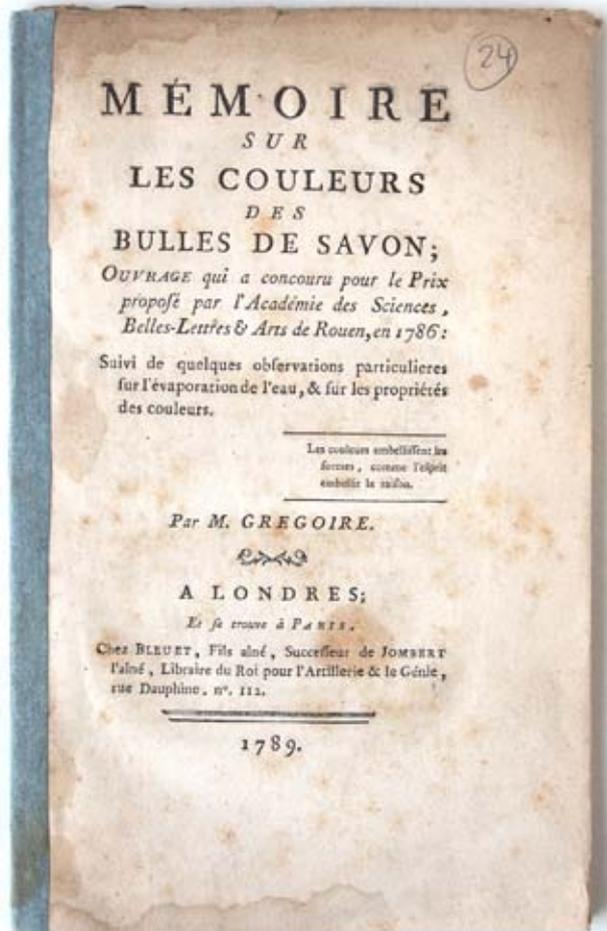
### Gebr. Klingenberg.

Chromolithographed cigar box labels. (Detmold, Gebr. Klingenberg ca 1900). 3 brochures. I. Marca Selecta. La Flor de Valrossa. II sequential proof plates of each colour working including the nearly finished chromolithographed label (date and text on the medals still missing). Oblong 4to (206 x 170 mm). Plain cardboards, stapled. 2. La Randosa. IO sequential proof plates of each colour working of four different labels on one plate. 6 plates with manuscript annotations written in reverse in lower white margin and two similar. Excellent overall condition.



An interesting survivor documenting the printing process for these highly decorative chromo-labels. The company Gebr. Klingenberg GmbH in Detmold was a printing company and at its heyday the largest employer in the former residence town Detmold in the northern part of Germany. Founded in 1865, the merchant Wilhelm Klingenberg's book, art and musical business soon developed into a large-scale graphic company with world-wide business relations becoming Europe's leading firm for tobacco labels in the last quarter of the 19th century. In 2002, the business in Detmold was shut down for economic reasons. "Once the component images of a chromolithograph had been removed from the stones, such proofs served no practical purpose and in most cases would have been destroyed. For this reason neither progressive nor sequential proofs of chromolithographs produced before the twentieth century are at all common" (Twyman, History of chromolithography p. 591). A fine set.

## Colour Theory



### Grégoire, Gaspard.

Mémoire sur les couleurs des bulles de savons; ouvrage qui a concouru pour les prix proposé par l'Académie des Sciences, Belles Lettres et Arts de Rouen, en 1786. Suivi de quelques observations particulières sur l'évaporation de l'eau, et sur les propriétés des couleurs. A Londres; et se trouve à Paris, chez Bleuuet, fils aîné, successeur de Jombert 1789. 75 pages. Cont. backstrip.

First edition. Gaspard Grégoire, (1751–1846), descendant of a wealthy silktrading family became famous because of an invention to create chromatic velvet images by using various coloured threads in the weaving process. "Some 100 years before Albert Munsell developed his color order system, French silk merchant and inventor of a technology for producing works of art in silk velours, Gaspard Grégoire, introduced a color order system based on the color attributes hue, (relative) chroma, and lightness. Conceived in the mid-1780s, an atlas with 1350 samples was produced before 1813 and found use in French Royal manufacturing operations and educational institutions. It was followed a few years later by one with 343 samples. Grégoire's work was subsequently overshadowed by Michel-Eugene Chevreul's more complicated and less intuitive hemispherical system of 1839." (Rolf G. Kuehni. Forgotten pioneers of color order. Part I: Gaspard Grégoire (1751–1846). In: Color Research & Application, Vol. 33, pages 5–9, February 2008).

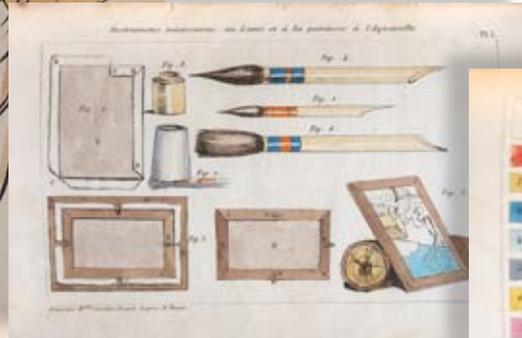


### Rochenoire, Julien de la.

La peinture à l'huile apprise seul pour un franc ouvrage orné du portrait de l'auteur, prologue, dialogues entre les morts Poussin et Rubens; ... Auteur du dessin appris seul, du paysage et de l'ornement appris seul, de l'aquarelle apprise seul du pastel appris seul, avec sept couleurs. 2 Teile. Paris; chez Martinon et Durandin 1853-1854. Lithogr. portrait front. of the author by H. Valentin, (4), 72 pages; (4), 51 recte 48 pages (misnumbering), 2 handcoloured lithogr. plates by Julien de la Rochemore. **Bound with:** Thénot, Jean-Pierre. Les règles du lavis et de la peinture à l'aquarelle, appliquées au paysage, au lavis de l'architecture et du plan, à la topographie. Dédiées à son élève Madame Mélanie Waldor. Paris, Danlos, marchand d'estampes et de cartes géographiques 1842. 64 pages, 8 handcoloured lithogr. plates. Cont. green half morocco, flat spine with gilt title. Extremities slightly worn.

A nice sammelband with two illustrated manuals on watercolour painting. I. First edition, of first part, and first edition of second part, but second part with variant collation compared with copies on KVK and OCLC.

II. First edition with 8 plates, the 1840 edition with only six plates. A few pale brown spots in places.





**Zakris, B.**

Skjønhetssansen og Kunstens A.B.C. En lottfattelig og allsidig lære i estetikk, basert på naturvidenskap og psykologi, med 37 illustrasjoner og farveplansjer. Stavanger, Dreyers Grafiske Anstalt (1930's). 112 pages with numerous full-page illustrations in the text, 11 colour plates. Publisher's printed and illustrated coloured wrappers. 4to (278 x 178 mm). Wrappers slightly soiled and frayed at extremities.

A Norwegian introduction in art and beauty, based on scientific psychological principles. Divided into seven parts, the book covers aesthetics, colour theory, the ideal of beauty, ornament and the decorative arts. OCLC records two copies in Denmark and Norway. Inside a clean and fine copy.





### Laporte, John.

The progress of a water-coloured drawing, wherein is represented to the learner the various gradations through which a drawing passes, from the outline to its finished state. This work, consisting of fourteen tinted lessons imitative of the original drawings which were made for the purpose of it by Mr. John Laporte, is intended to enable young people to cultivate the delightful art of drawing in colours, with system and advantage. London, printed by James Whiting, for the proprietor G. Testolini and may be had of Mr. John Laporte etc. (1802). Aquatint front., VII (1), 14 handcoloured aquatint plates, (28) pages text with colour samples. Cont. red half morocco over marbled boards. Front cover with gilt red morocco label. Oblong folio (325 x 235 mm). Spine carefully restored.



First and only edition. With the often lacking frontispiece a beautifully rendered trade advertisement for G. Testolini, engraver, printseller, frame maker, and stationer. This leaf with browning to upper margin. The binding seems to be a publisher's binding, it matches exactly the one described in Abbey. - John Laporte (1761-1839) was an English landscape painter and etcher, who worked in and around London. A fine copy. Abbey Life 149.



## The Art of Scientific Illustration

### Sowerby, James.

An easy introduction to drawing flowers according to nature. London: Printed by Richard Taylor, published and sold by author, (1791–1807) square 4° (190 x 230 mm) 11 leaves, 10 leaves of plates. Uncut copy, fresh and clean, bright colouring. Prospectus of works published by James Sowerby at the end.

**Coloured copy, rare.** Sowerby presents the instructions in a scientific arrangement, with each lesson focusing on a particular part of the plant: calyx, petal, stamen and so forth. First published in 1788 as first book of James Sowerby, this second edition has four additional coloured plates (no. VII-X) each with date of publication as August, 1st 1807. They cover mosses, algae and fungi. Plate X illustrates the letterpress dealing with opaque colours. The printer sold coloured and also plain copies. Each plate contains several figures to illustrate the component parts of the flowers.

Originally designed for the use of his pupils. The author having experienced the want of a Drawing book sufficiently accurate to enable young beginners, who are fond of delineating flowers, to distinguish the different parts absolutely necessary to characterize each Plant, he has been induced to offer a few Designs to the public, in order to facilitate botanical studies, and blend amusement with improvement. James Sowerby (1757–1822) was an English naturalist, illustrator and mineralogist. Contributions to published works, such as *A specimen of the botany of New Holland* or *English Botany*, include his detailed and appealing plates. The use of vivid colour and accessible texts were intended to reach a widening audience in works of natural history. An early commission for Sowerby was to lead to his prominence in the field when the botanist L' Hérítier de Brutelle invited Sowerby to provide the plates for his monograph, *Geranologia*, and two later works. He also came to the notice of William Curtis, who was



undertaking a new type of publication. Early volumes of the first British botany journal, *The Botanical Magazine*, contained fifty-six of his illustrations. In 1790, he began the first of several huge projects: a 36-volume work on the botany of England that was published over the next 24 years, contained 2592 handcolored engravings and became known as Sowerby's Botany. An enormous number of plants were to receive their formal publication, but the authority for these came from the unattributed text written by James Edward Smith.

It was the inclusion of science in the form of natural history, such as the thousands of botanical specimens supplied by Smith or his own research, that distinguished Sowerby's art from early forms of still life. This careful description of the subjects, drawing from specimens and research, was in contrast to the flower painting of the Rococo period found illuminating the books and galleries of a select audience. Sowerby intended to reach an audience whose curiosity for gardening and the natural world could be piqued by publishing the attractive and more affordable works. The appealing hand-colored engravings also became highly valued by researchers into the new fields of science. - Paul Henderson. *James Sowerby* pp. 304; Fairman, Elisabeth R. *Pleasures and pastimes*, 34.



## Colour from Nature

### Westring, Johan Peter.

*Svenska Lafvarnas Färghistoria, eller sättet att använda dem till färgning och annan hushallsnytt.*—Stockholm, Carl Delen, 1805. 8° (230 x 138 mm). [2], XV, 292 [= 293] pp., [1 blank], 23, [1 blank], pp. 295–338, II, [1 blank], VIII, [1] pp. With 25 engraved plates, colored by hand. Half vellum vol. period style, a few pages browned, else a fine copy with original wrappers bound in.



First edition in book form of a work on the making of dyes and paints from lichens by Johan Peter Westring (1753–1833), a Swedish physician and lichenologist, and one of Linnaeus's last disciples. Westring had spent several years of research on the use of lichens for textile dyeing, and started to publish the results in 1791 in the *Kungliga Svenska Vetenskaps-Akademiens Handlingar*. After extensive revisions and expansions he published the material in eight installments, to be bound together as a book. The book contains advice and recipes on how to use lichen that grew in Sweden to colour wool, linen, and silk. Westring turned to both mistresses of the house, dying or re-dyeing house-hold textiles, and manufacturers of finished goods, both groups he assumed wanted a colour on their silk with "the solidity and shine reminiscent of the Chinese silk". Westring scientific efforts were acknowledged by his election as a member of the Royal Swedish Academy of Sciences, the Academy of Agriculture, etc.

The 18th cent. was a period when new dyes developed in the wake of growing consumer demands: dyes such as Prussian Blue, Saxon Green and others. The consumer demands paid to what things looked like, the surface and shades of colours of objects. Central to colours and dyes was natural history and sciences. On a very practical level, taxonomy, species identification, was instrumental in the search for plants and insects that could be used in producing dyes. There is a political economy at play here too, naturalists were involved in looking for new ways to exploit nature, to produce new stuff, benefitting their home countries.- Krok, *Bibl. Bot. Suecana*, Westring 2b; Pritzel 10207; Stafleu & Cowan 17287.



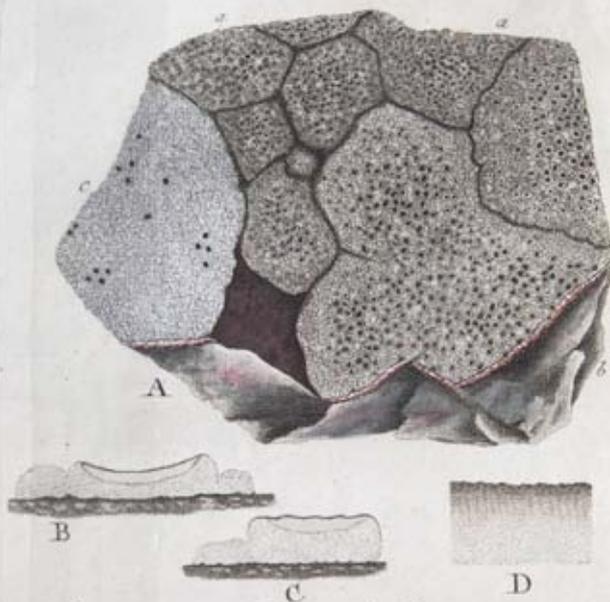
Svedlaf.

*Lichen deustus* Linn.



E. A. 1.

J. A. 1.



Askyri laf

*Lichen cinereus* Linn.



J. A. 1.

J. A. 1.

## Red Dye

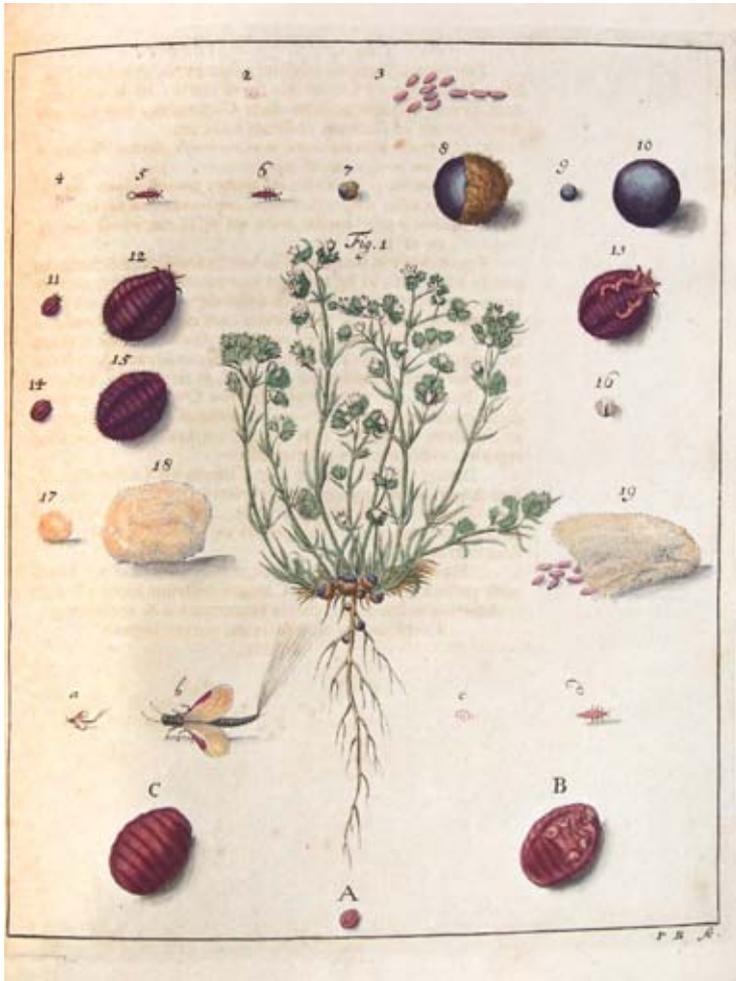
### **Breyne, Johann Philipp.**

Joannis Philippi Breynii, ... *Historia naturalis Cocci Radicum Tinctorii quod Polonicum vulgo audit; Praemissis quibusdam coccum in genere et in specie coccum ex illice, quod grana kermes et alterum Americanum, quod Conchinilla Hispanis dicitur spectantibus. Cum figuris coloribus natis pictis.*- Gedani: sumptibus auctoris (at the author); Cornelium a Beughem, 1731. Quarto (245 x 195 mm) 6 Bll., 22 pp., (2) with two engraved plates (one hand colored, one plain), signed F. B. (unusual) and Pet. Böse. Contemporary paper card boards. Broad margins & fine.

The first major treatise about the Polish cochineal (insect), including the results of his research on its physiology and life cycle and its use in the production of red dye.

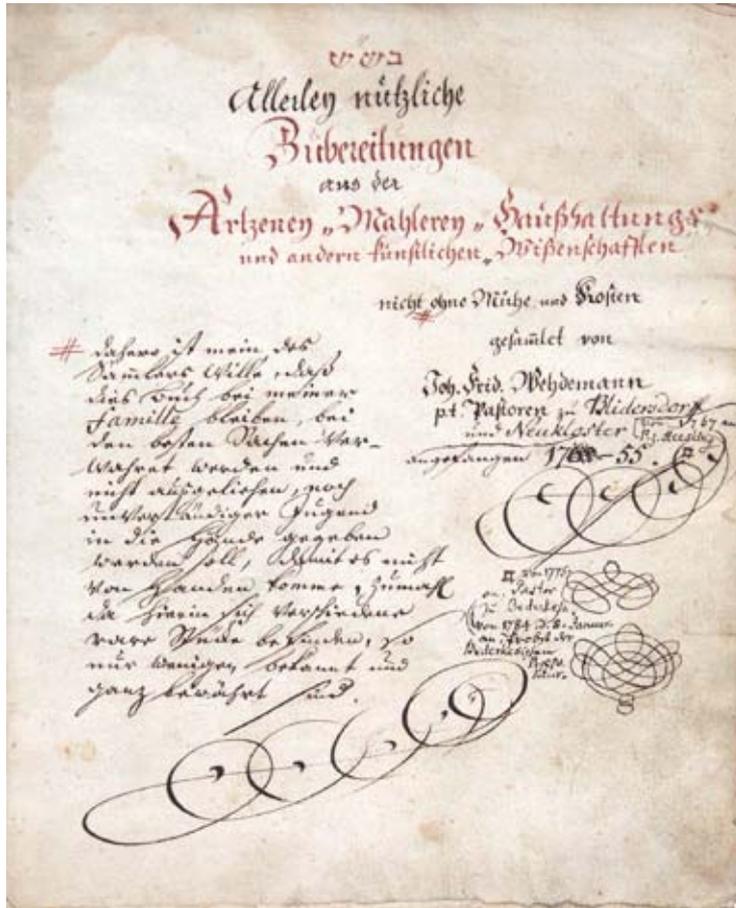
**Johann Philipp Breyne** (1680–1764), a fellow of the Royal Society, was an eminent German botanist, paleontologist, zoologist and entomologist. He had a successful medical practice in his native city of Danzig and was an important natural history collector, friend of Sloane and Petiver, having his Cabinet near that of another collector, Jacob Theodor Klein. Tsar Peter visited his Cabinet in 1716. In 1765 his Cabinet was sold at auction. The Auction sale catalog itemizing the extensive natural history collections of Breyne. It was compiled by Johann Gottfried Barthelsen, and lists all manner of native specimens, including minerals and fossils found around Breyne's native city of Danzig.

The earliest known scientific study on the Polish cochineal is found in the *Herbarz Polski* (Polish Herbal) by Marcin of Urzedow (1595), where it was described as „small red seeds“ that grow under plant roots, becoming „ripe“ in April and from which a little „bug“ emerges in June. The first scientific comments by non-Polish authors, were written by Segerius (1670) and von Bernitz (1672). Polish cochineal (*Porphyrophora polonica*), also known as Polish carmine scales, is a scale insect formerly used to produce a crimson dye of the same name, colloquially known as „Saint John's blood“. The larvae of *P. polonica* are sessile parasites living on the roots of various herbs (especially those of the perennial knawel), growing on the sandy soils of Central Europe and other parts of Eurasia. Before the development of aniline, alizarin, and other synthetic dyes, the insect was of great economic importance, although its use was in decline after the introduction of Mexican cochineal to Europe in the 16th century. Ancient Slavs developed a method of obtaining red dye from the larvae of the Polish cochineal. Despite the labor-intensive process



of harvesting the cochineal and a relatively modest yield, the dye continued to be a highly sought-after commodity and a popular alternative to kermes throughout the Middle Ages until it was superseded in the 16th century. Polish cochineal was widely traded in Europe during the Middle Ages and the Renaissance. In the 15th and 16th centuries, along with grain, timber, and salt, it was one of Poland's chief exports, mainly to southern Germany and northern Italy as well as to France, England, the Ottoman Empire, and Armenia. In Poland, the cochineal trade was mostly monopolized by Jewish merchants, who bought the dye from peasants in Red Ruthenia and other regions of Poland and Lithuania. The merchants shipped the dye to major Polish cities to wholesalers in Breslau (Wrocław), Nuremberg, Frankfurt, Augsburg and Venice. The advent of cheaper Mexican cochineal led to an abrupt slump in the Polish cochineal trade, and the 1540s saw a steep decline in quantities of the red dye exported from Poland. In 1547, Polish cochineal disappeared from the Poznań customs registry; a Volhynian clerk noted in 1566 that the dye no longer paid in Gdańsk. Perennial knawel plantations were replaced with cereal fields or pastures for raising cattle. Polish cochineal, which until then was mostly an export product, continued to be used locally by the peasants who collected it; it was employed not only for dyeing fabric but also as a vodka colorant, an ingredient in folk medicine, or even for decorative coloring of horses' tails.

## Secrets in Medicine & Practical Science



### Wehdemann, Johann Friedrich

„Alleley nützliche Zubereitungen aus der Artzeney = Mahlerey = Haushaltungen und anderen künstlichen = Wissenschaften nicht ohne Mühe und Kosten gesamlet von Joh. Frid. Wehdemann, p.t. Pastoren zu Blidersdorf und Neukloster angefangen 1755, von 1767 an p.z. Heesling, von 1775 an, Pastor zu Berderkesa, von 1784, d. 8. Januar an Probst der Bederkesichen Praepositor.“ Latin and German Manuscript in brown ink on contemporary paper. 477 leaves including Index at the end, erratically numbered beginning with unnumbered leaves, I - LXII, unnumbered leaves, pp. 1 - 751, a few unnumbered pages and a few blanks, Index (on 36 leaves), and 5 pages on knots. Quarto (210 x 175 mm) Contemporary paper-card boards, spine weak, uncut paper, heavily used and rubbed, else fine.

Interesting manuscript, an universal household book with receipts for inks and colors made by Johann Friedrich Wehdemann (1719–1790), who was preacher in Heeslingen and from 1776 pastor and then Probst in Bederkesa near Bremervörde, in the area between Hamburg, Bremen, Bremerhaven and Cuxhaven.

The text corpus includes about 850 pages describing recipes for the household, including drugs, inks, indigo, later knots. The terminology is mostly Latin, the text with description in German. The actual text begins with a reference to the „largest, best and most complete dispensatory“ (in print) by Daniel Wilhelm Triller from 1764: „Dispensatorium ... Trillero“. This is followed by a tripartite list of alchemical symbols used by the author himself. Most of the book are notes on the healing effects of plants and plant flavorings, woods, fungi, etc., and of blends or tinctures, juices, etc. and their applications. The health prescriptions relate to the treatment of complaints, injuries and other diseases of humans, in some cases also of animals, as well as the processing of active ingredients into powders, ointments, tinctures, oils, balms,



Handwritten text in German, likely a list or account, starting with "In Halle, den 17ten Sept. 1771".

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Table with multiple columns and rows of handwritten entries, possibly a ledger or inventory list.

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## Nature Printed Butterflies

### Neuhaus, R.

Collection of around 530 species of Indian Butterflies with parts of the original wings of the butterflies transferred to approx. 730 paper mounts (size: 190 x 190 mm), collected in 25 square-folio albums (size: 235 x 340 mm) with around 1800 preserved butterfly wings. Each sheet with name or classification of the specimen after Evans. A few specimens slightly damaged, a few cards lost since its preparation in India in 1948 to 1950. (Assam, India, 1948-1950).

A now unobtainable collection of Indian butterflies from Assam assembled during an imprisonment in 1948 to 1950. With a letter (dated 1982) from the collector, describing his work. „This collection was created by me (R. Neuhaus, Munich) in the years 1948 to 1950 inclusive. The collecting area was Assam in India. Mainly the Kashi Hills around Shillong, the Cherrapunji area in East Pakistan, Imphal Mountains, Brahmaputra area around Dibrugarh, and the restricted border areas around Sadiya. ... The numbering and Latin names of the individual species in my collection are based solely on the book by Evans (The classification of Indian butterflies. Madras, 1932). In Evans work, 675 species are listed for the above-mentioned areas in Assam. My collection contains about 75% of the species scientifically known and published to

1950. In my collection are 543 species. In the collection are over 1900 butterflies prepared on about 650 cards.“

**R. Neuhaus**, a German soldier and prisoner of war, imprisoned in a detention camp in Dehra Dun from 1943 to 1949 together with the famous mountaineer Heinrich Harrer, was an amateur naturalist, especially interested in entomology. From 1948 to 1950 he collected the butterflies and prepared them similar to the lepidochromy technique developed by Yasushi Nawa (1857-1926), a Japanese entomologist, who obtained a patent for it. Historically, butterflies and moths have been preserved as dried, pinned specimens with their wings spread, allowing for aesthetically pleasing displays and access to genitalia, the dissection of which has been a standard for

Lepidoptera taxonomy for centuries. Beside the pinned specimens there have been a tradition of lepidochromy (butterfly transfer prints). Lepidochromy involved using humidified, relaxed wings and an adhesive such as gum Arabic. By pressing the wings between two prepared papers the dorsal and ventral sides could be separated from each other and the scales, or “feathers”, would remain. Once mounted, the bodies of the insects were drawn in. This type of transfer illustration is classified as a nature print. In 1770, George Edwards published a group of essays that included “A Receipt for taking the figures of butterflies on thin gummed paper”. This, or a slight derivation of it, was the method most likely employed here to mount this butterflies. By 1889, refinements in the process of lepidochromy were outlined completely in *Scientific American, Supplement*. It was a simple but onerous process where in the wings were transferred twice so that the brighter outer layer of scales would be right side up when mounted.

Printed volumes with nature prints were also published, but they were few. Printed editions were very labor-intensive and required hundreds and sometimes thousands of specimens. An immodest example is Sherman F. Denton’s two volume set of *Moths and butterflies of the United States east of the Rocky Mountains* (Boston, 1900) where more than 50,000 butterflies and moths were immortalized. In those days, butterfly collecting was as

socially acceptable as fishing or shooting pheasants. Far from being morally objectionable, it was one of the stock hobbies of country vicars, politicians, writers (Chamberlain, Churchill, Nabokov, Bakunin, et al.). Butterfly collecting seems to have reached its peak in the warm summers leading up to the First World War. One line of evidence comes from auctions. Cases of butterflies were regularly sold at Sotheby’s and other auction houses, and demand drove prices to a record high at the turn of the 19th century. By 1910, perfect examples of the extinct English race of the large copper, a butterfly as richly coloured and shiny as a new penny, fetched as much as £200. This work was influenced by William Harry Evans C.S.I., C.I.E., D.S.O. (1876-1956), a lepidopterist and army officer who worked in India. He documented the butterfly fauna of India, Burma and Ceylon in a series of articles in the *Journal of the Bombay Natural History Society*. Evans collected butterflies through-out his career in India and was very knowledgeable on distribution patterns. His favourite collection areas included Kodaikanal, Jabalpur, Simla, Murree, Darjeeling, Chitral and Baluchistan. From 1923 on he published several articles on the identification of Indian butterflies and examined over half a million specimens of Hesperidae in various natural history museums. Today there is an export stop for these rarely found butterflies species and some might be already extinct.

5  
A. 11. 1.

As.

Armanidia lidderdalei Atk.

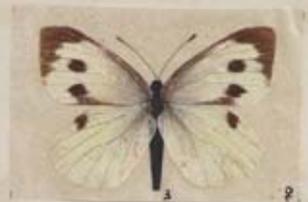
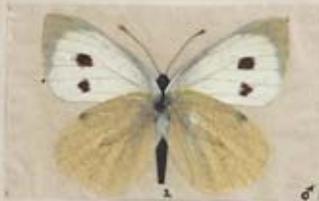


66-

B 4. 11.

B.

*Pieris brassicae* L.



## Natural History Manuscript



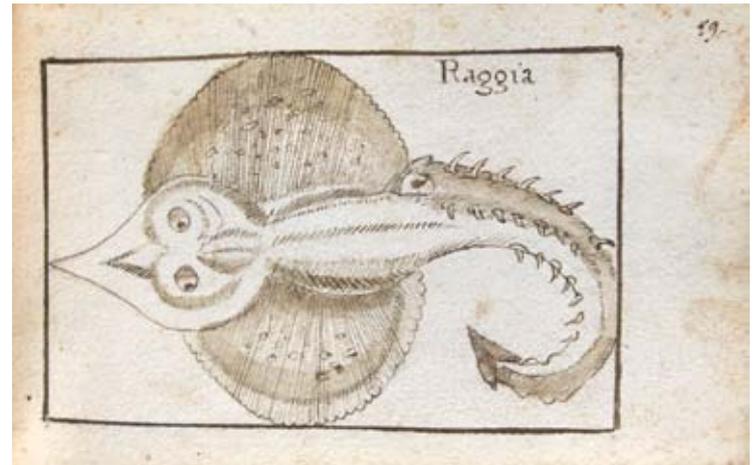
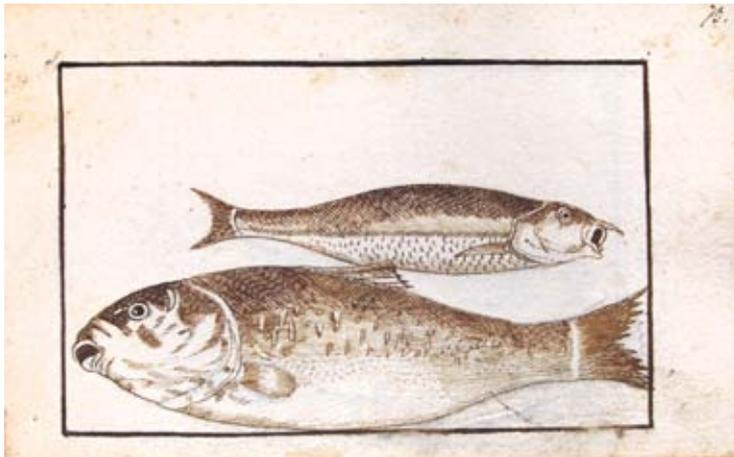
### Album

Original pen-and ink drawings of birds, fishes, crabs, lobsters, oysters, marine mammals and a few mythological beasts. No place, no date. (Italy ca 1660 ?). 124 pen- and ink-drawings on rectos only, within ruled border, with manuscript numbers in upper right corner, showing a consecutive numbering from 1 to 123, one image unnumbered, and most of them with Italian or Latin manuscript captions. 124 leaves and 2 blank leaves. A few leaves with at least two different watermarks. The 2 blanks between leaf 102 and leaf 103 without watermark. Cont. flexible vellum, spine with manuscript paper label "Uc(ce)lli e Pesci". Oblong 8vo (160 x 100 mm). Label with slight loss. Covers soiled and spotted, front cover with nonidentifiable pen scribbles. Inner hinges sprung, block working loose but still holding. In modern slip-case with brown leather spine gilt "Natural History MSS. Italy 1690". Slip case with binder's stamp Bound by V. Dermont, J. Macdonald, Norwalk, Conn. on front paste-down.

The album starts with a suite of 68 species of bird mostly standing or sitting on branches a few with their prey and including a bat (nottola). The majority of the birds with their Italian commonplace names, only a few with their Latin nomenclature. They are followed by ca 34 species of fish mostly two to three on one plate, 6 specimens of lobsters and crabs, a few illustrations of seals and turtles, cuttlefish and octopus, one crocodile, and of course complemented by some mythical beasts like the 'piscis marini humana facie', the 'porco marino', or the 'demonis piscis marini'. About half of the fish with their Italian commonplace names, many without captions the rest with Latin nomenclature. This familiarity hints to someone who had acquired a specific kind of biological knowledge regarding the Italian avifauna as well as of migratory



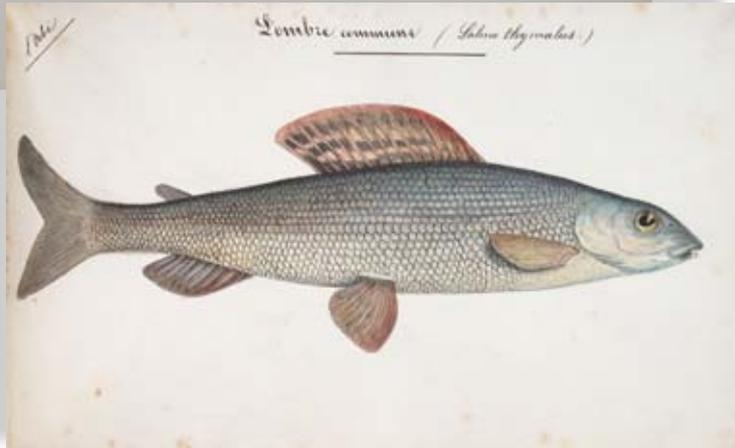
birds and of many species of fish and other marine fauna from the Mediterranean Sea. A few leaves loose, last two leaves damaged in lower margin but not affecting image. Gutter margin of last leaf with small hole, the back of it strengthened with pieces of vellum. A few leaves stained, spotted or foxed, but overall condition is fine. A marvellous survivor, a manuscript bestiary, most of the images probably drawn 'after nature' from actual specimens of various species of regional and migratory birds, fishes and other marine fauna from the Mediterranean Sea, complemented with a few images of more exotic animals and fantasy beasts, these seem to be mostly copied from printed sources, all drawn by one (?) experienced draftsman, possibly as a collection of designs intended for woodcut or engraved illustrations of a natural history book. Cf. Hillyer, Giglioli Enrico. *Avifauna Italica. Elenco delle specie di uccelli stazionarie o di passaggio in Italia. Colla loro sinonimia volgare e con notizie più specialmente intorno alle migrazioni ed alla nidificazione.* Firenze, 1886.



Rondirella



Rosmarus



### Combe, Jules.

„Reptiles et Poissons“ du District de l' Orbe des-  
sinés d'après Nature par Jules Combe Vétérinaire,  
1875–1880“. Manuscript on paper. (Switzerland, 1880)  
square-Quarto (175 x 270 mm) (76) leaves of which 44  
are with ink and wash color drawings (aquarell) and one  
with pencil drawing. Contemporary half cloth vol.

Fine collection of manuscript drawings of reptiles, snakes and fishes  
from the local fauna of Orbe (Vaud), a franco-swiss region, drawn by the  
collector and veterinary Jules Combe (1827–1887). 7 pages show snakes,  
10 pages show reptiles, 6 pages frogs and 22 pages fishes. Probably to ac-  
company two papers published by Combe with du Plessis in the Bulletin  
de la Société Vaudoise des Sciences Naturelles in 1869 and 1870 and to be  
published separately.

With Dr Georges du Plessis (1838-1913; „Bourgeois d' Orbe“), Combe pu-  
blished: „Faune des Vertébrés du district d'Orbe, parue de 1868 à 1870.“

Jules Combe (1827–1883) studied at the veterinary school in Alfort  
and worked in Orbe as a veterinary doctor. He was member of the local  
medical department from 1851 to 1883. He was interested in natural  
history and had have a fine collection of bird specimens (une remarquable  
collection ornithologique) which he amassed with Rolland d'Orbe. He  
published manuals and instructions for the common laymen regarding  
veterinary questions.

Figure de  
l'espèce  
à l'Orléans

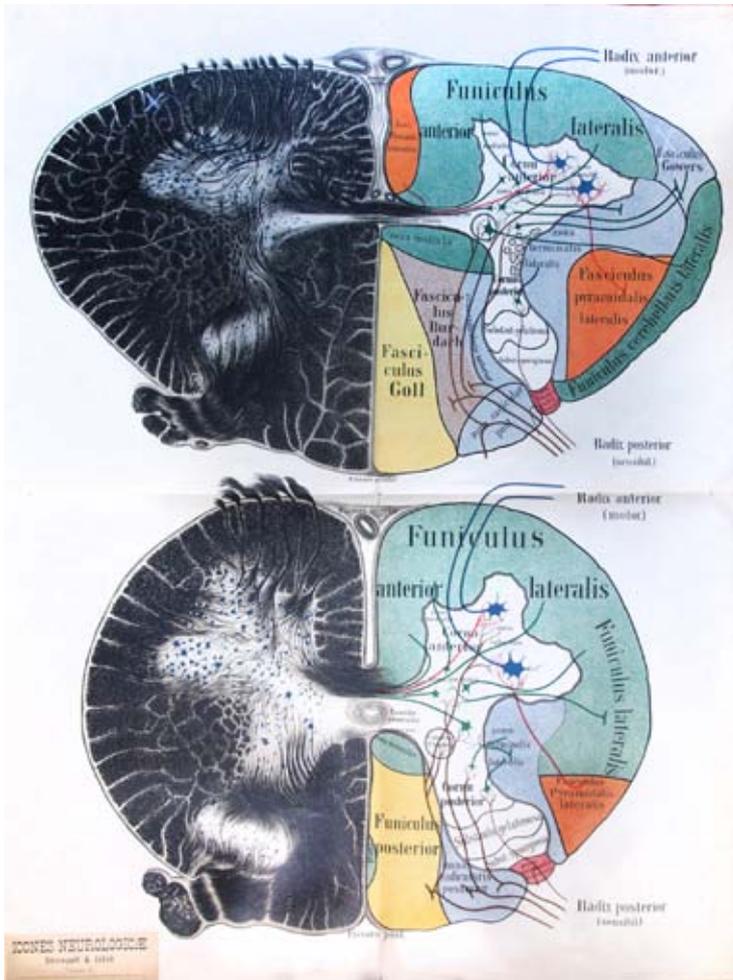
Couleuvre à Collier (*Coluber natrix*)



## Brain

**Strümpell, Adolf; Christfried Jakob (ed.)**

Neurologische Wandtafeln zum Gebrauch beim klinischen, anatomischen und physiologischen Unterricht.- München: Lehmann, 1897. Portfolio with 13 wall-charts with brain diagrams and neurological schemes. Plates I-3, 6-10 and 12-13 are 800 x 1100 mm large, the plates 4, 5 and II are 1600 x 2200 mm double-size large. On each corner of each plate is a label with descriptive title. Publ. half-cloth portfolio rubbed and soiled, cover title label partly missing. Inside of the portfolio there is a waterstained, but the plates are not heavily effected.



Wall charts with Brain Diagrams utilized for teaching and instruction on the anatomy of the brain and its coordinating pieces. A collaborative work by the baltic german neurologist Ernst Adolf Gustav Gottfried von Strümpell (1853-1925) and the neuropathologist Christfried Jakob.

A revised second edition with XX plates was published in 1928.

This series of the neurologic charts or wall tables show mainly the representation of the brain and its coordinating pieces: like a schematic representation of the motor and sensory fibers; the segmental skin representation; the peripheral nerve representation; the arteries of the brain; the visual projection system in its entirety; the spinal segments in relation to the vertebrae, showing at the same time the muscles and reflex centers; the cell and myelin architecture of the cerebrum; the intra-uterine development of the brain; the myelin development of the brain and cord in a new-born infant, and the sympathetic innervation of the neck, chest and abdomen.

„It would be impossible to overestimate the value of these charts from a teaching standpoint. They make teaching easier. They are clearcut and large enough.“ (Review)

**Adolf Strümpell** received his medical doctorate from the University of Leipzig, where he had as instructors Carl Wunderlich (1815–1877), Karl Thiersch (1822–1895) and Carl Ludwig (1816–1895). In 1883 he was an associate professor at Leipzig, and from 1886 to 1903 was a full professor at the Erlangen University, succeeding Wilhelm O. Leube (1842–1922) as director of the medical clinic. Afterwards he was a professor at the Universities of Wrocław (from 1903), Vienna (from 1909) and Leipzig (from 1910), where in 1915 he was appointed rector. Along with French neurologist Pierre Marie, he is credited with identifying and diagnosing an arthritic spinal deformity that was to become known as the Marie-Strümpell disease. Together with French physician Maurice Lorrain, the eponymous Strümpell- Lorrain disease is named for an hereditary spastic paraplegia.

**Christfried (also Christian or Christofredo) Jakob** (1866–1956), was a German-born neuropathologist who adopted Argentina as his country of vocation. He was a student of Strümpell. Rated by von Economo and Koskinas among the three most important pre-1925 cortical neuroanatomists, alongside Ramón y Cajal, Jakob is little known in the English literature. He has left an impressive record of publications, 30 richly illustrated monographs and 200 articles that span over a vast array of neurological themes, including cortical development and evolution, and the visceral brain.





## Educational Wall Charts for Obstetrics

### Schultze, Bernhard Sigmund.

Wandtafeln zur Schwangerschafts- und Geburtskunde. Zwanzig Tafeln in grösstem Landkarten-Imperial-Format. Gezeichnet und mit erläuterndem Texte herausgegeben. Atlas- and text-volume bound in 2 vols. Leipzig, E. J. Günther 1865. 4to (365 x 270 mm) text: 24 unnumb. leaves; and Imperial - folio (910 x 645 mm) atlas: with 20 partly coloured lithographed plates mounted on cloth. Contemporary cloth and cont. half calf.

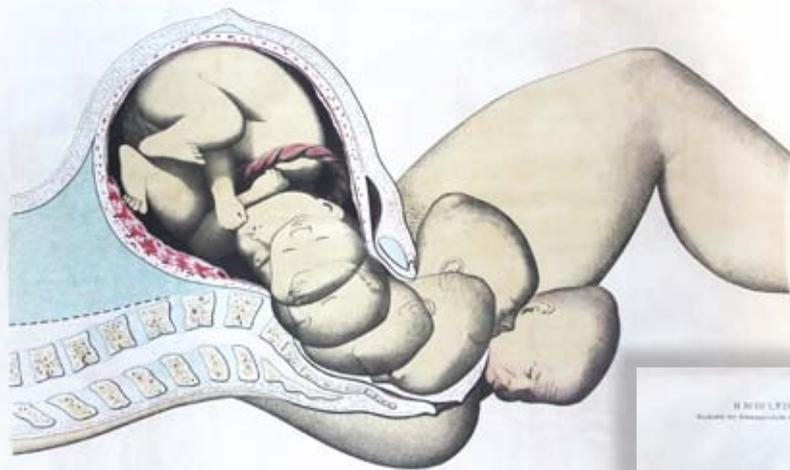
Very rare first edition of these obstetrical & gynaecological wall charts used as a teaching aid and to be hung in hospitals and laboratories to study. Most of these wall charts had been destroyed and libraries often hold only the text volume. The large, almost life-size plates were printed at the Lithographische Anstalt von Oscar Fürstenau in Leipzig. (Klimsch, Adressbuch der Buch- und Steindruckereien p. 104).

„Die Darstellungen betreffen meist normale Verhältnisse; in den meisten wurde die natürliche Grösse beibehalten.“ (Preface). „Weite Verbreitung fanden die großen Wandtafeln ... Sie sind mit großer Meisterschaft entworfen und ausgeführt.“ (Monatsschrift für Geburtskunde vol.VI, p. 379).

The German gynaecologist Schultze (1827–1919) is regarded as a founder of modern gynaecology and reformer of obstetrics. He was one of the first to reform obstetrical education through simulators and through better iconography.

„In 1864 Schultze wrote a scientific paper on obstetric simulation in education and practice: Improvement of the phantom for practising obstetric procedures. It is he explained he had begun teaching using a simulator five years earlier which was the year he moved to Jena. Improvements Schultze described for an obstetric simulator were a mechanism to allow the simulator to be used on either side and a thick rubber pelvic floor that better replicated crowning of the fetal head in normal and assisted deliveries. Schultze's modification to the pelvic floor of the obstetric simulators had another advantage, female genitalia and internal organs could be taken from a corpse and attached to the Schultze phantom for gynaecological procedures. The Schultze simulator was used widely in Germany and was exported around the world.“ (Harry Owen. Simulation in healthcare education. 2016. pp. 143) Hirsch/H. V, 164; Pagel 1551-1553; KVK: Bamberg, Mainz, (only text), Leipzig, Freiburg, OCLC: Harvard Countway, NY Academy Med.; NLM Bethesda, Chicago, Univ. Michigan

XVII



XIX

II. VISTA DEL  
FETUS NEL UTERO





**Oldenbruch, Ernst (ed.).**

Die große Wiener Schule. 3 parts (= all published). Wien-Kritzendorf, privately published (1925-1928). I. Holz- und Marmormalerei. 30 instalments with chromolithogr. plates in concertina-style binding. Publisher's illustrated wrappers. II. Die Raumkunst. 10 cut-out plates with chromolithogr. interior designs for various rooms; 12 plates with stencilled colour wall-designs; 13 cut-out cardboard templates; 2 booklets with chromolithogr. plates in concertina-style binding Publisher's coloured wrappers; 2 printed wrappers with 11 cut-out cardboard templates; 4 plates with examples of finished wall decorations. III. Türenvorlagen. 10 chromolithogr. plates loosely contained in colour printed wrappers with designs für doors. Parts II and III in publisher's printed cardboard slip-cases. Folio. Slip-cases rubbed. Together with booklet: Anhang zur grossen Wiener Schule. 74, (2) pages, interleaved with 38 unnumb. leaves – letters of thanks by various painters. Publisher's wrappers, cloth spine. 4to. Added: 6 stapled typewritten leaves with title: "Beschreibung von Rezepten und Verfahren zur Ausführung der Techniken und Arbeitssysteme der "Grossen Wiener Schule".

A most remarkable set of this detailed training course for wall and furniture decoration in the Art-déco style.





Imitation de Marbre  
d'après Nature



Tatili. 18.

Jaune de Sienne

## Wood Graining & Marbleizing

### Richard, Alfred.

„Imitation de Bois.“ „Imitation de Marbre d'après Nature.“ 42 hand drawings on graining and marbleizing (size: 630 x 455 mm) by a lesser known artist in a portfolio (650 x 470 mm). (no place, France (?) dated from 1903 to 1908). Spine broken. In modern cloth preservation box. All plates are hand drawn and often signed, the subtitles look like printed, but are also hand drawn. 4 plates on decorative painting, the plates on marbling are titled: plate 3: Bleu fleuri, plate 5: Waulsort, plate 8: Napoleon, plate 10: Complanchien, plate 11: Henriette; plate 12: Languedoc; plate 13: Breche-Caroline; plate 15: Jaune de

Sienna; plate 16: Garrancollin; plate 19: Marbre blanc; plate 26: Jaune Lamartine; plate 25: Griotte d' Italie; plate 27: Creche-blanche; the plates on marbling are titled: plate 1: Sapin, plate 1a: Chene vert (moyen); plate 1b. Palisandre, Ivoire; plate 1c: bois des Roses; plate 1d: Chene moyen; plate 2: Pitsch-pin americain; plate 2b: Acajou-Nacre; plate 2c: Paysage; plate 2d Acajou; plate 3: Jeune Chene; plate 3d: Noyer; plate 4: Chene moyen; plate 5: Vieux Chene; plate 6: Chene moyen (ordinaire); plate 8: Erable gris; plate 9. Palisandre; plate 10: Bois de Russe; plate 11: Peuplier; plate 12: Cedre; plate 13: Acajou; plate 14: Acajou mouchette; plate 15: Acajou gerbé; plate 17: Racine de Noyer; plate 18: Noyer frisé; plate 19: Tuya. Plate numbering erratic, maybe some plates missing. The plates are often signed by the artists.



Imitation de Bois  
d'après Nature



Fig. 10

Bois de Rose

Very fine executed early 20th century french manuscript manual on wood graining and faux marbling.

This manuscript was made in the early 20th century, when the technique was already in decline, aesthetically and economical, not least because the „members of the trade who decry graining because they prefer to rush over a job more cheaply and quickly, and do not want it to last too long.“ (Pearce. *Painting and Decorating*, 1868) The imitation in paint of materials usually more expensive, or exotic, is thought to have been carried out since ancient times. However, as a means of decoration in interiors, wood graining seems to have originated in the mid 16th century. By the following century, the effects of years of cutting down native oak trees for ship- and house-building were being felt. In addition, the Great Fire of London in 1666 led to an increased demand for softwood for the building and internal cladding of houses. This softwood needed protection in form of paint, and sometimes painted imitations were employed to make it resemble hardwood. John Smith referred to imitation of „olive wood“ and „walnut tree“, and described them being veined over with a darker pigment. The art of graining and marbling probably reached its zenith in the mid nineteenth century. At the Paris Exposition Universelle of 1855, Thomas Kershaw, the Bolton grainer, won a gold medal. But the decline of the technique followed soon. Already in 1868 the very influential Eastlake made common feelings very clear in his: *Hints on Household Taste*: „The practice of graining wood has not, however been so long in vogue in this country as to command a traditional respect. It is an objectionable and pretentious deceit, which cannot be excused even on the ground of economy.“ Walter Pearce called it in 1898: „an admissible sham“. Marbleizing or faux marbling is the preparation and finishing of a surface to imitate the appearance of polished marble. It is typically used in buildings where the cost or weight of ge-nuine marble would be prohibitive. Faux marbling is a special case of faux painting used to create the distinctive and varied patterns of marble - the most imitated stone by far. Faux stone painting was widely used in Pompeii, but it really took off in Europe during the Renaissance with two schools of faux painting developing. The Italian school was loose and artistic, the French school was formal and realistic. It typically took an apprentice 10 years or more to fully master the art.

# Imitation de Bois

Incrustation



Palisandre, Ivoire

The sophistication of the techniques are such that visitors are frequently unable to distinguish between false and real marble in many churches, palaces and public buildings in Europe. The techniques were perfected by the 17th century and have been used in all styles of construction well into the 20th century, including Baroque, Palladian, neoclassical and historical revival styles as well as Art Nouveau and Art Deco buildings. Thomas Kershaw achieved international fame, winning a number of the most prestigious awards at the major exhibitions of the age; The Great Exhibition, London, 1851 – a first prize medal; Exposition Universelle, Paris, 1855 – a first class medal; London Exhibition, 1862 – first prize. Kershaw's work was so good that it was often considered to be indiscernible from the original. In 1858 he produced one of his important works in the Blue Room in Buckingham Palace where all the pillars were done in imitation marble. About Alfred Richard further research must be done.



Imitation de Bois  
d'après Nature

Peuplier

## The Victory Club Hamburg

**Leisinger, Karl; in collaboration with architect Walter Söhnker**

Hamburg Victory - Club. Hamburg, 10. 12. 1946. Portfolio (530 x 750 mm) with approx. 200 architectural drawings by the German architect Karl Leisinger. At least 50 drawings are related to the famous Victory Club of Hamburg, the other drawings are

of smaller buildings mainly around Hamburg. Hand-drawn ground plans and elevations in watercolor and ink, but also interior designs like: Layout of Ball-Room, Design A (and) Layout of Ball-Room, Design B (scale 1:100; both 920 x 630 mm); Elevations of walls to Ball-Room, Design A (scale 1: 100; 700 x 500 mm); Ground floor: Marlborough Foyer / Perspektive (3. 8. 1946) (470 x 650 mm); Fourth floor, Games & Sports Shop (420 x 630 mm); Fourth floor Card Room (520 x 710 mm). Technical drawings on tracing paper but also on contemporary plain paper, some technical drawings are in hectography.



Interesting architectural portfolio from the property of the German architect Karl Leisinger with buildings built around and in Hamburg from the „Nazi“ era into the „After-war-period“ (1949) with his most prominent building: the „Victory Club Hamburg“ (Dammthorstrasse 1 / Valentinskamp).

The Victory Club Hamburg was built on the site of the former „Deutschlandhaus“ (by Fritz Block & Ernst Hochfeld, 1928/29) and later the „Ufa Palace Hamburg“ which was the largest cinema in Europe with 2667 seats during the Nazi Era: showing prominently the premiere of Leni Riefenstahl's ‚Olympia‘ film. On October 1, 1940, the large-scale premiere of the anti-Semitic ‚Hetzfilm‘ ‚Jud Süß‘ by Veit Harlan (1899-1964) was given with thunderous

scene applause with no critical reporting. On 10 July 1944, the cinema was largely destroyed by bombs. The remains of the burnt-out cinema were confiscated in May 1945 by the British occupation troops and from 1946 to 1949, the English occupying forces rebuilt the confiscated house, making structural alterations, and renamed it to Victory Club / Hamburg House. The destroyed cinema was not restored, but demolished. After the reconstruction, the British used the building for accommodation and care for their staff, including dance halls and kitchens. In 1952, the British authorities withdrew, the NAAFI used only one floor and two others in part. Above all clubs in Hamburg in the after war period, the ‚Victory Club‘ stood aside with 14,000 meals that were served daily. Dance, theater, games and a ‚Beer‘ tavern made the seven-storey club the central point of contact, especially for the 30.000 (mainly British) soldiers. Today there is no sign of the former ‚Ufa Palace‘ and the Victory Club.

Beside the drawings for the Victory Club, there are architectural designs for: Landhaus ‚Südamerika‘ (Hamburg, 1945), Friedhofs-Kapelle Weimar (1940); Reichsautobahn Tankstelle / Raststätte (under architect Bonatz-Dübbers, Stuttgart; 1940); Ausbau des Dachgeschosses im Hause Holstentor 191-193, Holzschuppen auf dem Grundstück Billstr. 27, Wohnhaus für Herrn Jander in Volksdorf, Bürogebäude Allesch, Billstr. 84, building for H.A.E. Schmidt / Lokstedt, but also interior design like ‚Bettstelle und Nachtschrank‘. An interesting portfolio to be studied further. Regarding the architect no reference has been found.





## Chinese Medicine in Japan

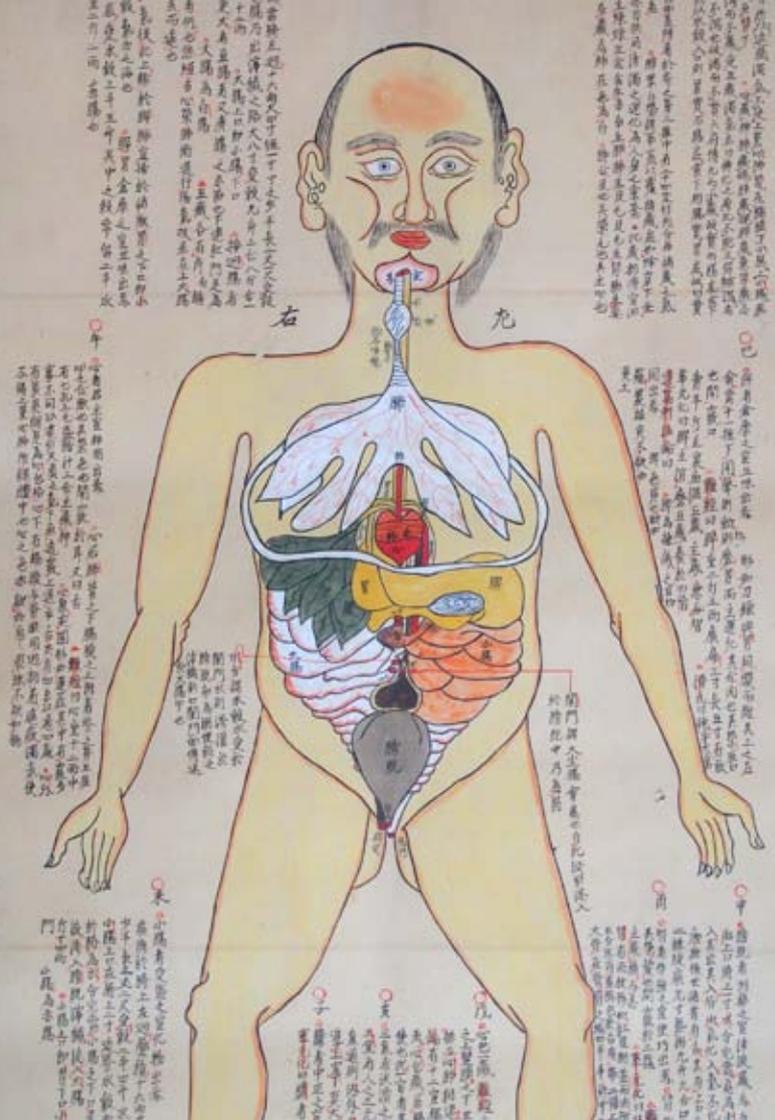
### Anatomical Wall-Maps.

Japanese anatomical manuscript. 4 huge sheets, with colored illustrations and text in kanbun (Chinese style Japanese). Late 18th century or early 19th century. (1020 x 440 mm). 4 Bl./ leaves, each with one colored drawing and Japanese calligraphy with Chinese character (Kanbun) in modern wooden box. Slight spotting in places, a few minor wormholes or flaws care-fully restored. Mounted on modern papers in mahogany rollers. Housed in a modern wooden box.



Very rare Chinese-Japanese anatomical manuscript on 4 huge sheets, with coloured illustrations and text in kanbun (Chinese style Japanese). Late 18th century or early 19th century. Made for didactic purposes probably for the students of a physician. They are based essentially on two Chinese medical treatises: the Nan Jing (Classic of Difficulties), attributed to Bianque, and the Lei Jing Tu Yi (Illustrated Supplementary to the Classified Classics), written by Zhang Jiebin. Both works are several times cited in the appending text. Each organ is colored strictly respecting the classical Chinese coloring system.

Kampo medicine (漢方医学 Kanpō igaku), often known simply as Kanpō (漢方 Chinese [medicine]), is the study of traditional Chinese medicine in Japan following its introduction, beginning in the 7th century. Since then, the Japanese have created their own unique system of diagnosis and therapy. Japanese traditional medicine uses most of the Chinese therapies including acupuncture and moxibustion, but Kampo in its present-day sense is primarily concerned with the study of herbs. According to Chinese mythology, the origins of traditional



Chinese medicine are traced back to the three legendary sovereigns Fuxi, Shennong and Yellow Emperor. Shennong is believed to have tasted hundreds of herbs to ascertain their medicinal value and effects on the human body and help relieve people of their sufferings. Chinese medical practices were introduced to Japan during the 6th century A.D. In 608 Empress Suiko dispatched E-Nichi, Fuku-In and other young physicians to China. It is said that they studied medicine there for 15 years. Until 838 Japan sent 19 missions to Tang China. While the officials studied Chinese government structures, physicians and many of the Japanese monks absorbed Chinese medical knowledge. During the 15th and 16th century, Japanese physicians began to achieve a more independent view on Chinese medicine. After 12 years of studies in China Tashiro Sanki (1465–1537) became the leading figure of a movement called „Followers of Later Developments in Medicine“ (Goseiha). This school propagated the teachings of Li Dongyuan and Zhu Tanxi that gradually superseded the older doctrines from the Song dynasty. Manase Dosan, one of his disciples, adapted Tashiro’s teachings to Japanese conditions. Based on own observation and experience he compiled a book on internal medicine in 8 volumes (Keiteki-shū) and established an influential private medical school (Keiteki-in) in Kyōto. His son Gensaku wrote a book of case studies (Igakū tenshō-ki) and developed a considerable number of new herb formulas. Since the second half of the 17th century a new movement, the „Followers of Classic Methods“ (Kohō-ha) evolved, that emphasized the teachings and formulas of the Chinese classic „Treatise on Cold Damage Disorders“. While the etiological concepts of this school were as speculative as those of the Gosei-ha, the therapeutic approaches were based on empirical observations and practical experience. This return to „classic methods“ was initiated by Nagoya Gen’i (1628–1696), and advocated by influential proponents such as Goto Gonzan (1659–1733), Yamawaki Toyo (1705–1762), and Yoshimasu Todo (1702–1773). Yoshimasu is considered to be the most influential figure. He accepted any effective technique, regardless of its particular philosophical background. Yoshimasu’s abdominal diagnostics are commonly credited with differentiating early modern Traditional Japanese medicine (TJM) from Traditional Chinese medicine (TCM). (wikipedia)

Sehr eindrucksvolle Schautafeln, vermutlich zu didaktischen Zwecken für Schüler oder Studenten angefertigt. Sie zeigen die Organe des menschlichen Körpers von vorne (正面内景圖, „Innenansicht der Vorderseite“) und von der Seite sowie das menschliche Skelett von vorne und von hinten. Die zugehörigen, sehr ausführlichen Texte basieren vor allem auf zwei Klassikern der traditionellen chinesischen Medizin, dem Nan-jing („Klassiker der schwierigen Themen“), das Bian Que (um 400 v. Chr.) zugeschrieben wird, und dem Lei-jing Tu-yi („Illustrierte Ergänzungen zum Lei-Jing“) von Zhang Jiebin (1563–1640). Beide Werke werden mehrfach zitiert, die Farbgebung der Organe folgt streng dem chinesischen System.

## Medical & Zoological Science Films



### Film Album

Arnold Kühnemenn Film. Aus unserer Produktion (from our Production).- [Berlin]: (Arnold Kühnemenn-Film), [late 1920's]. Folio (340 x 500 mm) With around 500 mounted original photographs (90 x 120 mm), a few larger (190 x 230 mm) on 50 sheets of heavy paper boards. Original gilt printed full leather album with gilt edges. Light sunning to front, occasional wear. Cockling to mounts, prints in excellent condition with the exception of a few which has some silver-mirroring to the edges. Overall in fine to excellent condition.

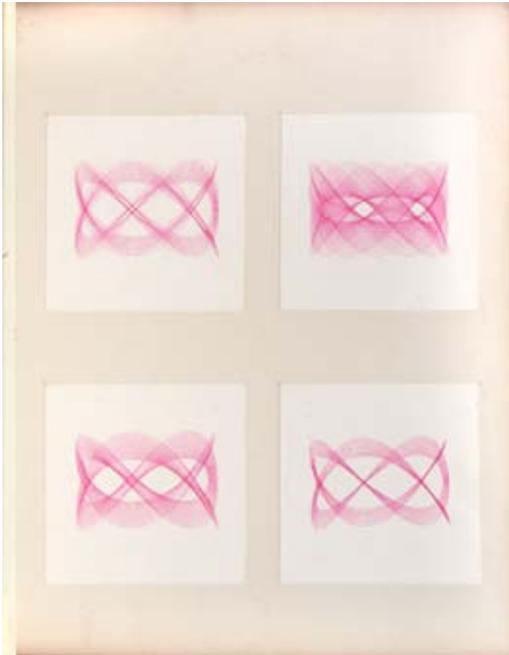


A fine unique photography album by the film producer Arnold Kühnemenn Film from the late 1920's showing their film production in selection. Arnold Kühnemenn (Königswusterhausen near Berlin) specialized in producing scientific, educational and instructional films between 1922 and 1935, mostly for the agriculture and veterinary industries. He was a learned farmer and veterinary, and a founding member of the Zoological Society of Germany, and owner of a fur farm near Berlin. He was active in film politics as „Verbandsvorsitzender“ also after 1933, but committed suicide due to the film politics of the Nazi (see Hans Nachtsheim, 1951). However as a conservative he supported the new film politics under the Nazi and also seems to have produced a sort of propaganda film like „Kamerad Pferd ist krank. Ein Film von der Betreuung des Pferdes im Heere“ (1942). Filmportal.de list only films until 1935.

This album commemorates different films from his production, dated in „filmportal.de“ from 1922 to 1926: „Die Gangarten des Pferdes“ (different horse paces); „Wie ein Schaf geboren wird“

(birth of a sheep); „Vom Hamster“ (On the hamster); Zwanzig Jahre Kulturarbeit auf Domäne Friedeburg“, „Das Münsterland“ (Münster region); „Westfalens rotbuntes Niederungsvieh“ (German Red Pied), „Das Karakulschaf“ (Qarakul); „Warmblutgestüt Klein Luckow“ (stud farm Klein Luckow), „Die ansteckende Blut-armut und ihre Bekämpfung“ (Anaemia and veterinary medicine); „Die Schafräude und ihre Bekämpfung“ (Scabies); „Wie ein Pferd beschlagen wird“ (how to hoof a horseshoe); „Was der Floh erzählt“ (flea), „Wanzen“ (bugs); „Von den Läusen und ihrer Bekämpfung“ (how to fight against lice), „Kaltblutgestüt Schloss Löbnitz“ (horse breeding at Castle Löbnitz); Gestüt Tornow (horse breeding at Tornow), ... „Schafzüchter der Provinz Brandenburg“, „Die deutsche Krankenversicherung“ (german health care). The film on the birth of a sheep was not allowed for children to look at, only in school or with a scientific adviser. A similar album on one of Kühnemenn's films: Wut (rabies) was offered by an english colleague.

## Before Computer Graphics – Machine Graphics



### Tisley, Samuel (circle)

Album with 80 harmonographs (machine driven geometric images). Described in ink on first image as „produced by Tisley’s compound pendulum – Royal Society May, 16th 1877“. (London, 1877). 24 heavy boards of papercard with 80 mounted original machine drawings / images. New half calf period style, preserving original boards, gilt edges. New stubs. Mounted recto and partly verso. Little faded.

Very rare and unique album with 80 original machine drawn pictures, most probably done at a demonstration of the machine (apparatus) at the Royal Society.

In 1873 Samuel Tisley invented a compound pendulum and in 1877 he presented a „harmonograph“, a mechanical apparatus that employs pendulums to create a geometric image. These images are most probably made

by the newly invented harmonograph of Tisley in 1877 when he demonstrated the apparatus at the Royal Society Meeting. The firm of Tisley and Spiller (later S.C. Tisley and Co.) manufactured scientific instruments in London in the 1870s and 1880s, seeking to capitalize on the expansion of science education in England after 1871.

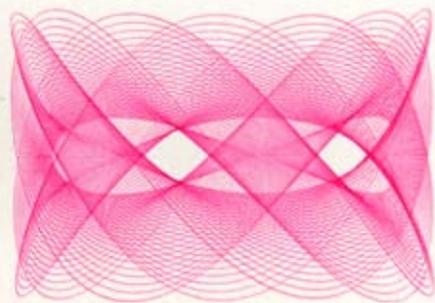
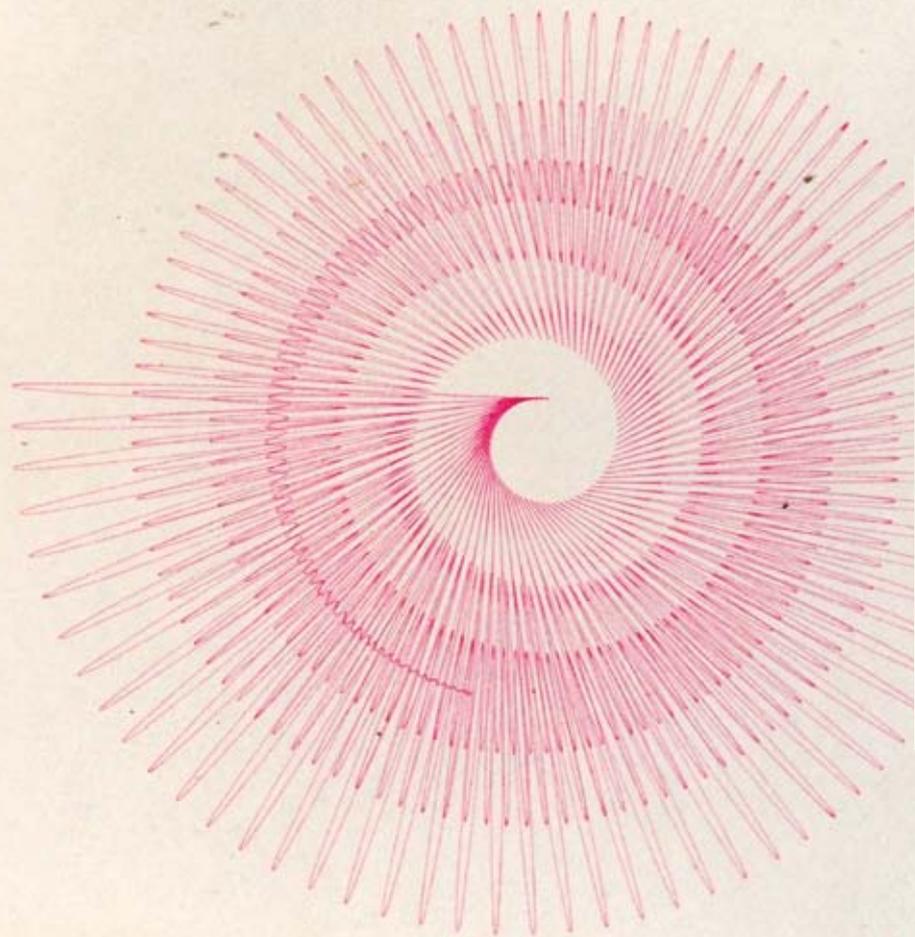
A harmonograph is a mechanical apparatus that employs pendulums to create a geometric image. The drawings created typically are Lissajous curves, or related drawings of greater complexity. The devices, which began to appear in the mid-19th century and peaked in popularity in the 1890s, cannot be conclusively attributed to a single person, although Hugh Blackburn, a professor of mathematics at the University of Glasgow who was a friend of

the famous physicist Kelvin, is commonly believed to be the official inventor. He is indeed known for studying a pendulum hanging on a V-shaped string, in 1844. This is now called the Blackburn pendulum, but it’s not used in any harmonograph, Anita Chowdry know about.

In 1893 H. Irwine Whitty says in his book on the harmonograph that it was first constructed by Mr. Tisley, of the firm Samuel Tisley and George Spiller, „the wellknown opticians“, who opened a shop in 1872 in Brompton Road, but only until 1877.

A simple, so-called „lateral“ harmonograph uses two pendulums to control the movement of a pen relative to a drawing surface. One pendulum moves the pen back and forth along one axis and the other pendulum moves the drawing surface back and forth along a perpendicular axis. By varying the frequency and phase of the pendulums relative to one another, different patterns are created. Even a simple harmonograph as described can create ellipses, spirals, figure eights and other Lissajous figures. More complex harmonographs incorporate three or more pendulums or linked pendulums together, or involve rotary motion in which one or more pendulums is mounted on gimbals to allow movement in any direction.

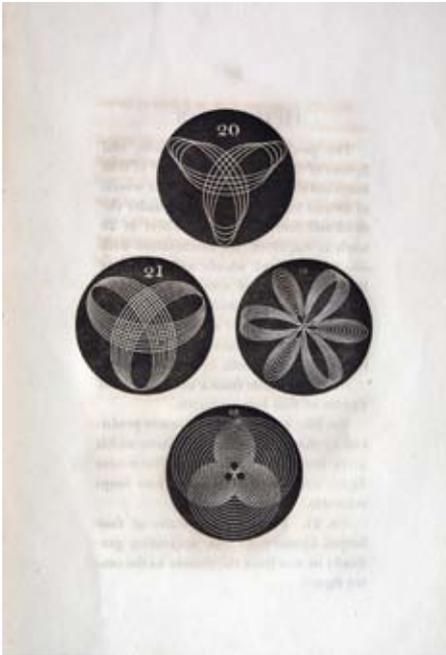
Lit.: Robert J. Whitaker. Harmonographs. I. Pendulum design; in American Journal of Physics 69 (2001). 2 parts.



## Machine Drawings

### Ibbetson, John Holt.

Brief account of Ibbetson's Geometric Chuck: ... with a selection of specimens illustrative of some of its powers. - London: Printed for the author, by A. Hancock ... sold by Holtzapffel and Co. ... and Stewart, Ivory turner ... 1833. 8° (230 mm) 47 pp., (1); 48-79 pp. (manuscript including plates) Contemporary half calf, gilt title on spine, rubbed and soiled, partly heavier, spine ends little defective, inner hinges weak.

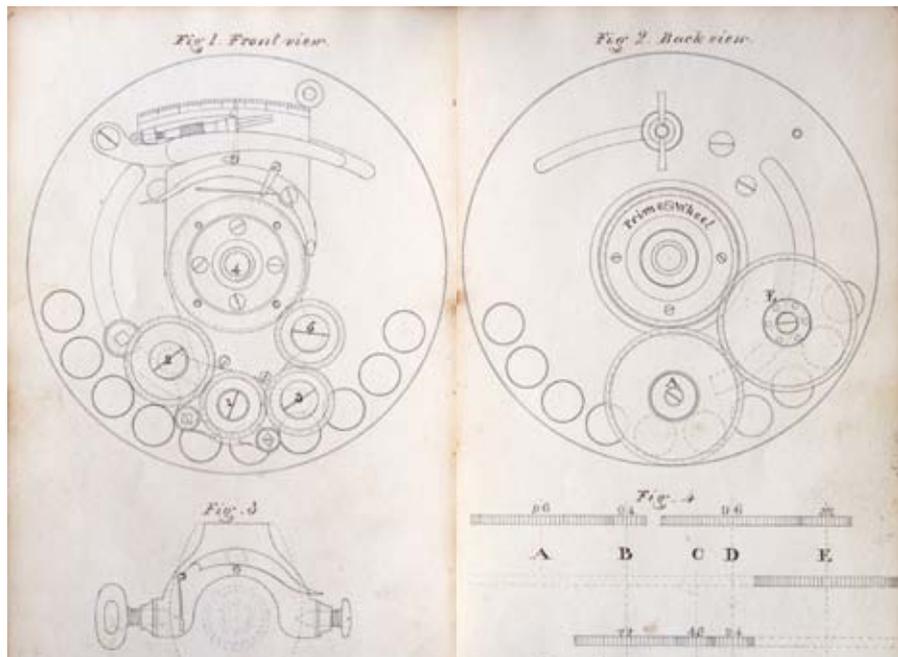


Rare first edition, bound with a manuscript by the author: "Additional Notes on Ibbetson's Geometric chuck by Charles Holtzapffel." as the Dibner copy, an Explanation and illustrations concerning the principles and use of the Chuck, including a „Table of settings of the wheels of the Geometric Chuck for figures with various numbers of loops.“ The manuscript written in black ink on lined pages with two leaves of plates, inserted at the beginning and appear to have

been mechanically reproduced (?)

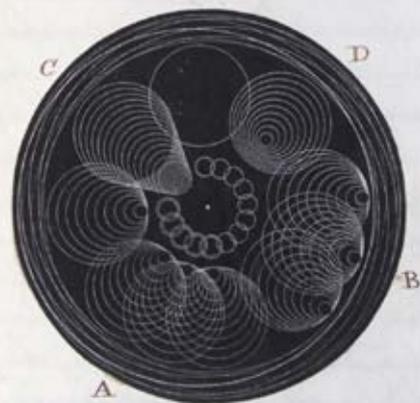
The Geometric Chuck is an arrangement of mechanism for producing two or more circular movements in parallel planes. The combination of these movements with different velocity ratios and different radii results in the formation of a great variety of highly interesting curves and geometric figures. The Geometric Chuck is just one of many devices that were designed to be used as accessories to the Rose Engine Lathe. This lathe, similar to the modern lathe in name only, was designed to produce ornately decorated items. The craft of producing such items on the Rose Engine Lathe is known as Ornamental Turning. A foot treadle was used to power the lathe but some

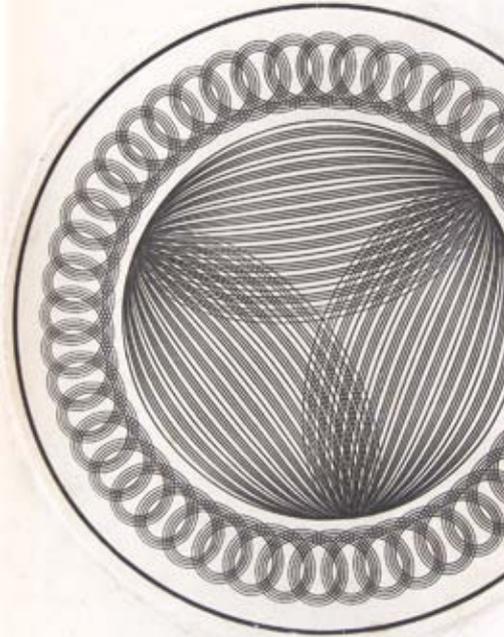
larger workshops used steam power. The Geometric Chuck is the result of the designs of a number of inventors. They are generally known by the inventors' names, Plant's Chuck, Ibbetson's Geometric Chuck, and Holtzapffel Geometric Chuck. All of these devices are very similar having various improvements added to make the setup and execution of patterns easier and more consistent. According to Northcott, „Ibbetson himself says he derived the idea and the name from the geometric pen of Suardi, who published an account of it in 1752. The Manuel du tourneu shows a device, „La Machine Epicycloie“, that has many of the basic parts of the Geometric Chuck. Ibbetson attempted to keep the details of his Geometric Chuck a secret, believing the use of it for the engraving of spirals on bank notes, to prevent forgery, of utmost importance. The Geometric Chuck was and still is used in this application, but Ibbetson's attempt at secrecy was a failure. The number of Geometric Chucks produced was low and it was quite expensive due to the precision and handwork required to build such a complex mechanism. Its popularity was also limited because of the complexity of the device and amount of time and experimentation that was required to produce pleasing patterns.- Lit.: Robert Craig. The Mechanical Drawing of Cycloids, The Geometric Chuck; in: Bridges (2006), pp. 203-210; KVK: no copy; COPAC: BL London, Royal Society, Cambridge, VA Libraries, Edinburgh Univ.



6, 11, 12, 14.  
 One turn of the prime wheel moves the work  
 exactly the space from any one loop to the next  
 whether the pattern have 2, 3, 4, or 100 loops  
 &c.

In order to explain with facility the mode  
 of setting the geometric Chuck to any  
 desired figure, we have made an auxiliary  
 diagram or geometric drawing, to show  
 how easily the required measurement may be  
 found with the compasses or rule.





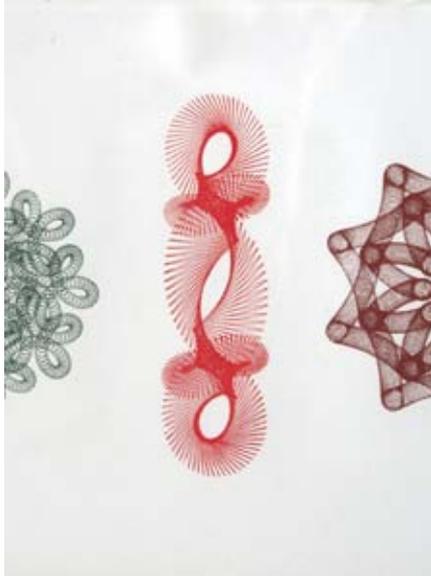
### Perigal, Henry.

(Perigal's curves). Sixty-six unnumbered engraved plates (ca. 70 x 110 mm) of different examples of plane curves. - (England around, 1840-50's) 8° (180 x 114 mm) Contemporary leather, rubbed and soiled, spine renewed, some plates little foxed, otherwise good copy.

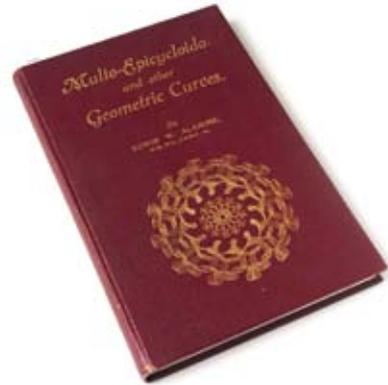
Rare volume with mathematical curves produced by a geometric chuck. Exceedingly rare. The Burndy Library (now Huntington) holds a similar vol. with spine title „Perigal's curves“ and with the first plate (printed in center: Peri-gal) which corresponds with our copy. Although our copy has 66 engraved plates and is little shorter than the Huntington copy (230 mm). **Beside the Burndy Library copy we find no other.**

**Henry Perigal's** (1801–1898) father was a good friend of John Ibbetson, reasonably well known even today for having invented and written about a tool used in ornamental wood turning called the geometric chuck. Henry Perigal himself became an expert in the use of the geometric chuck, and used it to produce a huge number of wood engravings, many of them well known to scientists of his era. Augustus De Morgan writes in a review of one of Perigal's publications: Mr. Henry Perigal helped me twenty years ago with the diagrams, direct from the lathe to the wood, for the article „Trochoidal curves,“ in the Penny Cyclopaedia: these cuts add very greatly to the value of the article, which indeed could not have been made intelligible without them. He has had many years' experience as an amateur turner, in combination of double and triple and circular motions, and has published valuable diagrams in profusion ... the specimens of curves in this article are all the product of machinery. [The curves] given in this article were executed in his lathe by means

of Ibbetson's geometric chuck, a contrivance the results of which are well known to turners, but which have never been exhibited, as far as we know, in any article professing to give a mathematical classification of them.“ Perigal was a British stockbroker and amateur mathematician, known for his dissection-based proof of the Pythagorean theorem and for his unorthodox belief that the moon does not rotate. After working as a clerk for the Privy Council, he became a bookkeeper in a London stockbrokerage in the 1840s. He remained a lifelong bachelor. Perigal was a member of the London Mathematical Society from 1868 to 1897, and was treasurer of the Royal Meteorological Society for 45 years, from 1853 until his death in 1898. He attended the Royal Institution regularly as a visitor for many years. In his booklet *Geometric Dissections and Transpositions* (London: Bell & Sons, 1891) Perigal provided a proof of the Pythagorean theorem based on the idea of dissecting two smaller squares into a larger square. The five-piece dissection that he found may be generated by overlaying a regular square tiling whose prototile is the larger square with a Pythagorean tiling generated by the two smaller squares. In the same book, Perigal expressed the hope that dissection based methods would also solve the 1925 Tarski's problem of circle-squaring by dissection. That problem had been shown to be impossible to solve in a constructive way in 1963. - Abell 217, 218, ...



## Psychedelic



### Alabone, Edwin W.

Multo - Epicycloidal and other Geometric Curves. Produced by ... - London: John Swain and Son, Ltd. [1910]. Octavo (260 x 170 mm) 8 leaves, photographic print of the author with his Epicycloidal Geometric Chuck and 77 color plates. Original burgundy morocco-grain cloth. Gilt printed titles to spine and upper board. Very good, some slight wear to the extremities, foxing to the preliminaries but the plates are unaffected.

Rare 1st edition. A strange and beautiful book on kinematical geometry and on symmetrical patterns in nature and mathematics.

Author's presentation inscription to opening blank page, with original mechanical drawing produced in ink, dated 1901 (sic!). Inscribed „to W. H. Willcox with the author's compliments 1901.“

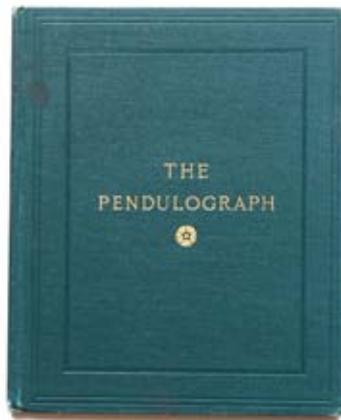
**Edwin Alabone** (1849–1913) was a medical doctor with a specialism in consumption, a subject on which he published a number of books. He took up the hobby of producing these stunning drawings by mechanical means and was persuaded to publish them by his friends, including Prof. Richard Kerr who wrote the introduction. The drawings take as their starting point patterns in nature, but their evolution to the patterns illustrated here involved calculations and the construction of a machine consisting of a series of tiers or planes of wheels rising vertically

in parallel order. The introduction states that „when in motion all traces of friction are absent, so true is every detail of every wheel, of every cog, of every screw.“

Willcox, whom the book is dedicated, was Physician to St Mary's Hospital, London, where he lectured on chemical pathology, forensic medicine and related subjects. As scientific analyst and honorary medical adviser to the Home Office, he was associated with many famous criminal trials, and became widely known to the British public in the early years of the twentieth century.- not in Tomash Coll.

Lit.: Michael Vaile; Sally Gilbert. The curious case of Dr Alabone - heterodoxy in 19th century medicine; in: Journal Royal Soc. Med. 2005 Jun; 98 (6), pp. 281–286.

## THE PENDULOGRAPH.

**Andrew, John.**

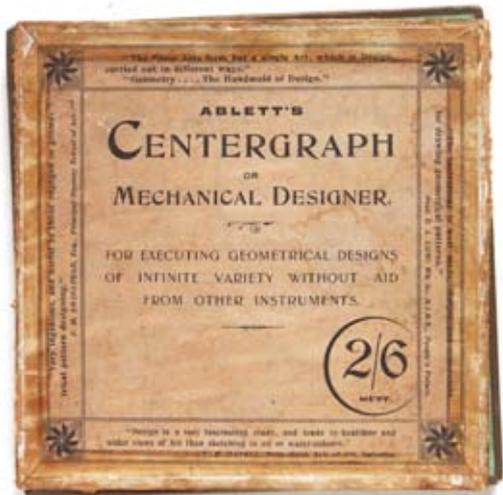
*The Pendulograph: a series of Bi-Pendulum Writings of the twenty ratios of the Musical System; or, sound seen in the silence.* - London: George Bell and Sons, 1881. 8° (210 x 175 mm) 20 pp., XX plates. Green publ. cloth. Fine.

Curious book on the mechanical tracing of sound with an instrument in which the movements of two or more pendulums are combined so as to trace a compound curve which represents a musical tone. The instrument was based on that of John Ernst Worrell Keely (1837 - 1898), an American inventor who claimed to have discovered a new motive power which was originally described as „vaporic“ or „etheric“ force, and later as an unnamed force based on „vibratory sympathy“, by which he produced „interatomic ether“ from water and air. Despite numerous requests from the stockholders of the Keely Motor Company, which had been established to produce a practicable motor based on his work, he consistently refused to reveal to them the principles on which his motor operated, and also repeatedly refused demands to produce a marketable product by claiming that he needed to perform more experiments.

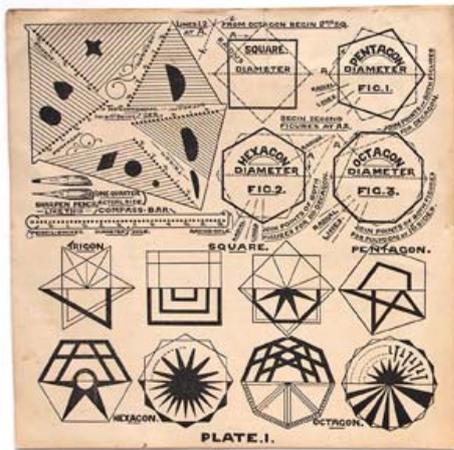
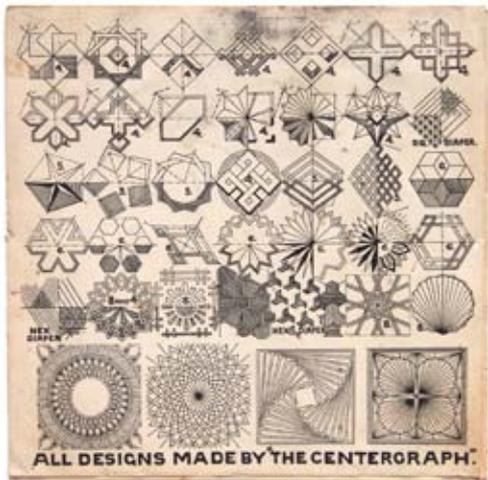


**Le Wondergraph.**  
Merveilleuse Machine a Dessiner





**Ablett's Centergraph.**  
 Mechanical Designer for Executing  
 Geometrical Designs of Infinite Variety  
 without Aid from other Instruments



# Technical Drawing

## **Scheiner, Christoph; Giulio Troili.**

Prattica del parallelogrammo da disegnare, del P. Christoforo Scheiner della Compagnia die Giesù. Di nuovo data in luce da Giulio Troili alias Principe Pittore da Spilimberto.- Bologna: Giacomo Monti, 1653. 4° (178 x 134 mm). 24 pp. Engraved vignette of the arms of the dedicatee Ercole Mariscotti on title, 2 folding engraved plates, one woodcut diagram. Modern boards.

### **Very rare version of Scheiner's book on the pantograph edited by il Paradosso; no copy in german libraries.**

This work describes a pantograph for copying a plane figure in a different scale. It is a translation by Giulio Troili (il Paradosso) (1613–1685) and also a truncated version of the latin edition published by Christoph Scheiner (1573–1650) under title: Pantographice in Rome in 1631. Similar editions were published in Padua 1637 and Verona 1652 (but all very rare): it concerns itself solely with the pantograph's use in art and engineering and contains none of the theoretical material found in the earlier version of Scheiner (1631). Christoph Scheiner was a Jesuit who opposed Galileo and his ideas. He was, however, a skilled scientist in his own right, working on optics. He was one of the first who showed that the retina is the true organ of vision. The earlier version describes the invention of the pantographice

in 1603 and how it can be used in a wide variety of fields, from astronomy, through civil engineering and military work, to the fine arts. The work was accompanied by an extensive theoretical work on parallelograms in general which the translator Troili left out. Giulio Troili (1623–1685) also known as il Paradosso was one of the few 17th cent. italian painters to publish on perspective. He settled in Bologna around 1650 and specialized in perspective paintings. In his book on Scheiner, Troili illustrated how the pantograph can be used to enlarge and reduce a picture. In his example he chose a portrait, but it also could be used in engineering. There is a stamped correction on page 3, line 8.- Tomash Library S 36; Andersen. The geometry of an Art (2007), pp.381 - 385. KVK: in Germany only microfiches; COPAC: BL London, Cambridge (Verona 1652 ed.), Oxford Univ. has only microfiche; OCLC: Cloumbia, Michigan, Pennsylvania

della vista, & di tutto l'occhio) tanto *lontano dal Traguardo*, quanto chi hauerà l'occhio in V. possa colla mano destra pigliare la Penna del Parallelogramo condotta per tutto il Piano fisico I. QON.

Per sostenere il Piano co' Parall. affiso farò molto à proposito *un Treppede* di legno, ò scata da tre gambe, come quella, di cui si truono i Pittori per appoggiarsi i fuoi quadri quando pangono. Tuttauia ogni altro sostegno farà buono, purchè non lasci vacillare, ò tremare la machina mentre l'Artefice opera.

Preparata ogni cosa fin hora, resta solo che *l'Artefice incomincia à Disegnare* così. Applicarà vn occhio, chiuso l'altro, al buco del Traguardo, & per esso mirarà la Figura di Rilieuo, poi colla destra prenderà la Penna, & l'andará conducendo sopra la carta in modo che mouendosi il Parall. l'Indice si veda caminare sopra i Dintorni, & altre parti del Rilieuo, le quali tutte nel medesimo tempo verranno ad essere anco espresse dalla Penna sopra la carta sì che la copia tutta riuscirà somigliantissima all'oggetto.

Osseruo qui che non è necessario che si faccia la figura tutta in vna volta ma si può in diuerse fiare finirla, applicando ogni volta l'occhio all'istesso Traguardo, il quale non dee esser mai mosso dal suo primiero luogo fino finita l'opera.

Osseruo ancora che quanto più lontano farà lo strumento dal Traguardo tanto maggiore verrà l'immagine.

Di più racconto qui quello, che anco di sopra diti trattando de' Piani, cioè che auanti, che s'incominci ad operare è bene scorrere coll'Indice tutto l'ambito dell'Originale, per veder se la penna lo può tutto rappresentare sù la carta, e non potendo si mutarà alquanto il suo distando in ciò i Citarcelli, i quali auanti di sonare finno vna ricercata per tutte le corde, & se alcuna non è giusta, la reneranno.

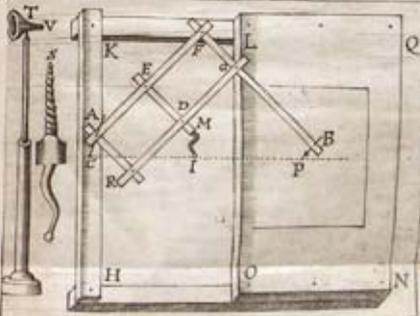
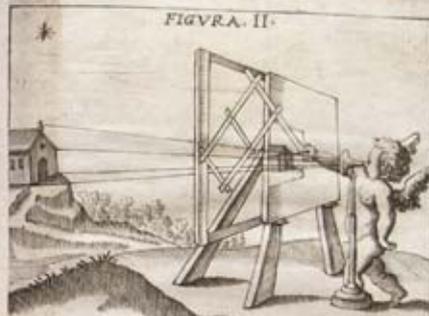
In oltre in ogni operazione quando si deono formare li-  
nee

nee rette, non potendo la mano e Ter tanto sicura, sarà bene notare solo co' punti i termini d'esse linee, e poi tirarle con la riga: come douendosi formar Cerchi si notará il centro, & alcuni punti nella circonferenza, e si tiraranno poi col compasso.

Con questa machina si possono fare facilmente *Diuerse operazioni* da' Pittori tenute fin hora difficilissime. Come farrebbe il *Pingere in vn muro, ò in vn ualeto di piano, come ma piano, tanto regolare quanto irregolare vna Prospettiva di case, loggie, ò altra figura*. Quer il *pingere in diuerse superficie da noi diuersamente lontane l'istessa figura si che stando l'occhio nel medesimo punto la veda in ogni loco eguale*. Si farà questo disegnanio prima sopra il piano fisico la figura, che vogliamo, poi se ritrouandola applicaremo al buco del Traguardo vn filo, che radendo l'Indice s'allonghi fino sù la superficie del muro, e radendo colla Penna i delineamenti della Copia fatta sù'l Piano fisico, noteremo tutti i punti nel muro, doue toccherà l'estremità del filo, li verrà l'istessa immagine formata.

Con questa istessa machina si possono con equal facilità, *e uece formare quelle figure bislunghe, le quali per la sua moderata lunghezza hanno persa la forma, ne più significose, ma se guardando da vn certo punto destinato, si vedono proportionatissime*. Trattano di tali figure i Prospettuali pratici, e tra gli altri Pietro Accolti nel suo Ingegno de gli occhi part. 1. cap. 26. Questa operazione si fa facilmente inclinando il Piano si che sia obliquo molto sopra l'Asse optico. Il punto dell'occhio, & il raggio per veder l'immagine nella sua vera forma hauerà l'istesso angolo d'inclinazione, & incidenza sopra il Piano fisico, che il Traguardo al rationale. Ma la distanza dell'occhio dalla Immagine reale hauerà l'istessa proportionale alla distanza del Traguardo dalla Immagine rationale, che nel parallelogramo

FIGURA. II.





Zoom

S U X b V ä d e f o h i j k l m n o p q r s t u v w x y z  
u t j x z w cool o x x y  
x b w ä d e f o h i j k l m n o p q r s t u v w x y z  
x z v cool q n t





**Schneider. Juwel.**

(Munich, no date ca 1900).  
German device for pyro engraving.  
Manufacturer's leather box with gilt lid. Excellent overall condition.  
Complete. Pyrography is the art of decorating wood or other materials with burn marks resulting from the controlled application of a heated object such as a poker. It is also known as pokerwork or wood burning.



### **Ostwald, Wilhelm.**

Farbnormen-Atlas. In 4 Kästen, mit einem Übersichtsplan u. der Textbeilage: Ostwald, W., Farbnormen und Farbharmonien. (Printed title on mounted paper labels). Grossbothen / Leipzig, Verlag Unesma (1923) (and) Berlin / Camburg, F. R. Blau Verlag (1949). 4to (235 x 190 mm) 728 loose color samples on cardboards measuring 40 x 55 mm manufactured and coloured by the author, contained in 4 black cardboard boxes (195 x 60 x 50 mm) with printed label inside upper lid; one folded cardboard plate (450 x 350 mm) with 680 mounted color samples (each 10 x 10 mm) loosely contained in black slip case with gilt title on front cover and spine.; booklet with 24 pages, 2 diagrams in the text and 1 color plate. Publisher's printed wrappers. Front pastedown with stamp of a private library.



### **Exceedingly rare.**

First edition for the four boxes with color samples and the large folding plate with mounted samples, and later edition for the text-volume.

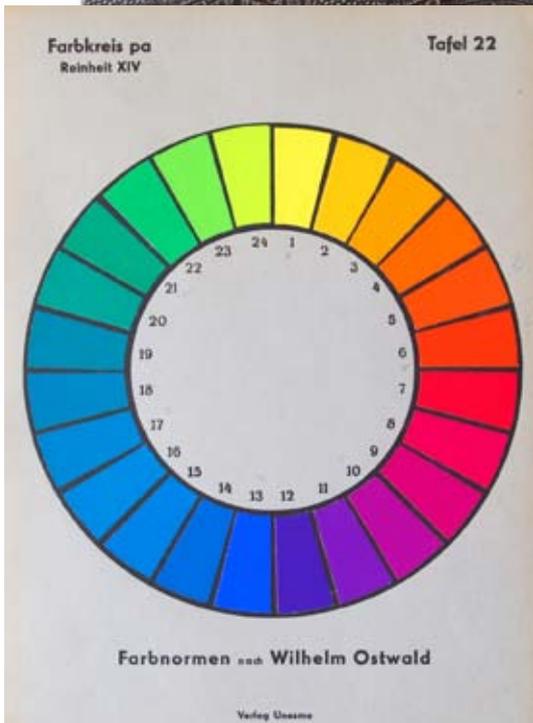
Wilhelm Ostwald, in full Friedrich Wilhelm Ostwald (1853, Riga, - 1932, Grossbothen), Russian-German chemist and philosopher who was instrumental in establishing physical chemistry as an acknowledged branch of chemistry. He was awarded the 1909 Nobel Prize for Chemistry for his work on catalysis, chemical equilibria, and chemical reaction velocities. After formally retiring in 1906, Ostwald continued as a freelance researcher at his private estate near Leipzig, where he had assembled a large library and a laboratory. He started another scientific career in color theory in his 60s, supplementing his lifelong passion for painting. Once more he applied the multilevel approach characteristic of his earlier work. He developed



instruments for measuring colors, elaborated a sophisticated classification of colors in order to derive mathematical laws of harmony, produced specimens in his chemical laboratory, founded a factory for paint boxes, wrote several textbooks on color theory and its history, and was active in reforms of artistic education. The contents in the four boxes organized in seven 'circles' marked by a combination of letters, (= 28 'circles' complete thus), each 'circle' separately wrapped in a piece of paper with manuscript lettering containing 24 color samples and 2 samples with grey shades. Folded plate with slight defects in folds, boxes minimally rubbed, else nice overall condition and of the utmost scarcity.

Ostwald hat in der Farbforschung neue Maßstäbe gesetzt, indem er ein empfindungsgemäß gleichab-ständiges Farbsystem schuf und dieses auch farbmetrisch erfasste. Mit der der 1920 gegründeten Werk-stelle für Farbenkunde in Dresden, die bald in Meissen und Chemnitz Zweigstellen eröffnete, existierte eine Institution, die sich um die Weiterentwicklung der Ostwald'schen Farbenlehre bemühte und gleich-zeitig Kontakte zur Industrie, besonders zu Textilfabrikanten, suchte. In der Folge war die Ostwald'sche Farbenlehre besonders in den 1920er Jahren im deutschsprachigen Raum nicht nur bekannt, sondern auch weit verbreitet. Den Status einer nationalen Norm konnte sie jedoch nicht erreichen“ (Werner Spillmann, Farb-Systeme p. 115). Cf. NDB XIX, 630. Werner Spillmann, Farb-Systeme 1611-2007, pp. 114-125.

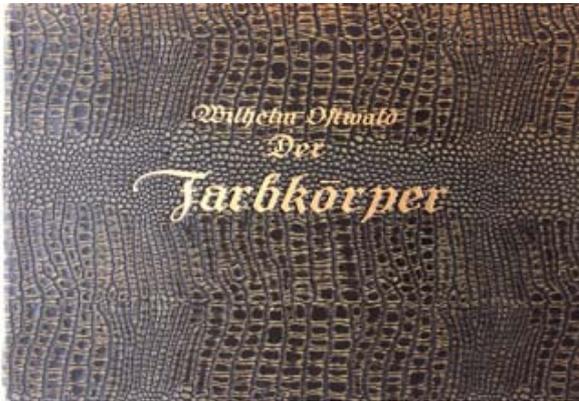




### Ostwald, Wilhelm.

Die Farbkreise (Farbnormen 2). 28 Tafeln. 3. Auflage. 2 parts in two volumes. Grossbothen/Leipzig, Verlag Unesma G.m.b.H. (ca 1925). Printed title in black on dark grey cardboard, 28 plates with 672 mounted hand-colored samples, each ca 40 x 20 mm arranged in 28 color wheels. Loosely contained in two portfolios covered with fancy paper imitating crocodile hide, front cover with gilt title. Folio (330 x 230 mm). Extremities slightly rubbed.

Third edition. Printed title leaf with manuscript revision of title by crossing out the information on an accompanying text volume. Possibly this third edition was published without the 10 pages of text. Each colour wheel is composed of 24 colour samples in variant shades and have an approximately diameter of 204 mm. A color wheel is an abstract illustrative organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, tertiary colors etc. As an illustrative model, artists typically use red, yellow and blue primaries arranged at three equally spaced points around their color wheel. The original color circle of Isaac Newton showed only the spectral hues and was provided to illustrate a rule for the color of mixtures of lights, that these could be approximately predicted from the center of gravity of the numbers of „rays“ of each spectral color present. The divisions of Newton's circle are of unequal size, being based on the intervals of a Dorian musical scale. No copies listed on KVK and OCLC in American Institutions. A fine copy. Cf. NDB XIX, 630. Werner Spillmann, Farb-Systeme 1611-2007, pp. 114-125.



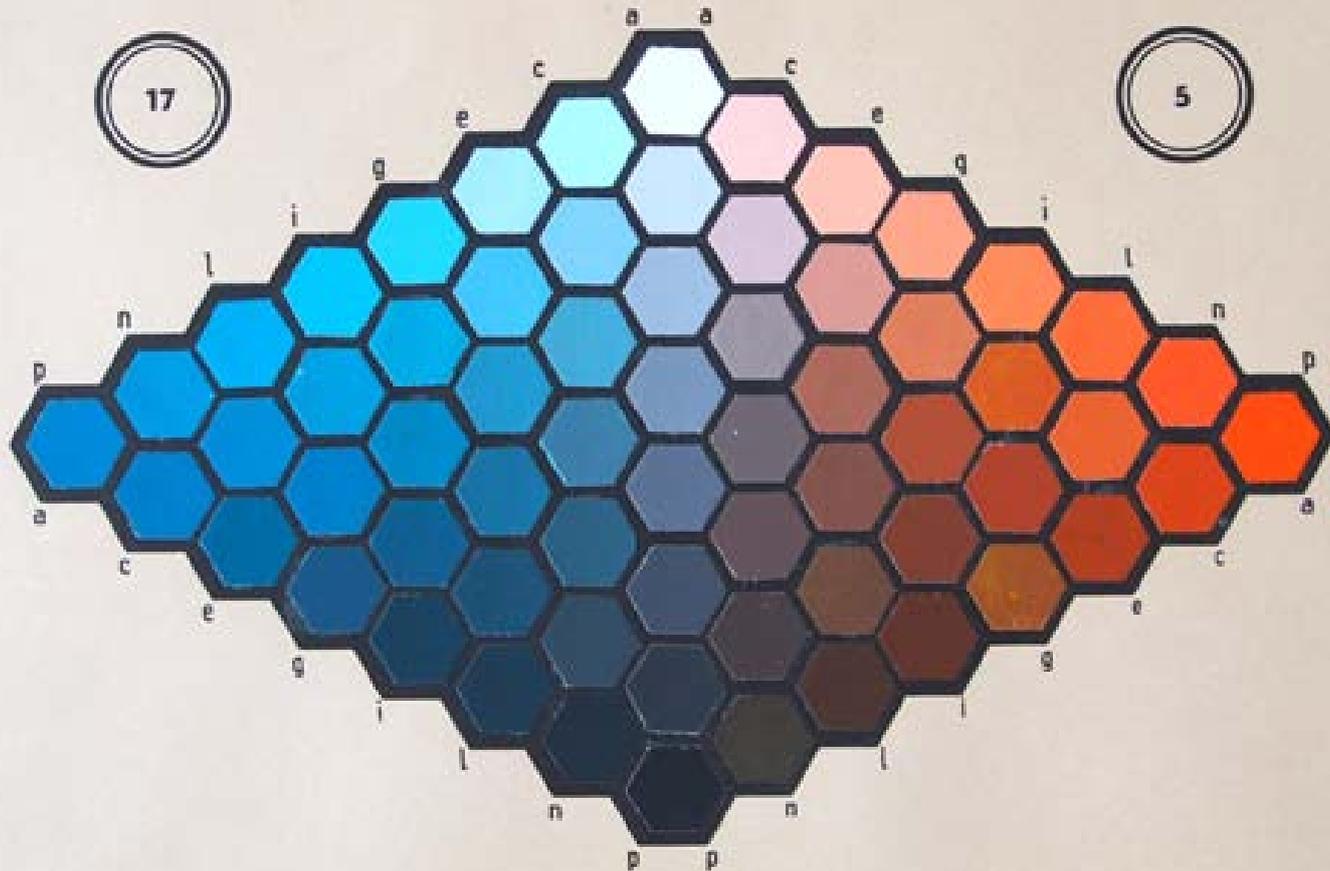
Third edition. A fine copy of another portfolio by Ostwald illustrating his color theory. The Ostwald system creates a color space based on dominant wavelength, purity, and luminance, mapping the values of hue, saturation and brightness. Establishing the values for these parameters is done with a disc colorimeter which mixes on a disk amounts of the pure spectral color at the dominant wavelength with white, and black. Thus the point in the Ostwald color space is represented by values C,W, and B to represent the percentages of the circle. For example 35,15,50 represents 35% full color, 15% white, and 50% black.

Ostwald, who had met Albert H. Munsell in 1905 on a journey to America, attempted to devise a system — just as the American painter had done — based on perception and equalizing the respective differences between individual colors. Expressed in our modern technical language, we can say that Ostwald attempted to construct a perceptual color-system using non-empirical methods. In place of Munsell's three parameters, he selected an alternative group of variables: namely, color-content, white-content and black-content. He also introduced the special term „full color“, by which he meant a color which permitted the sensation of one single color-tone (Munsell's „hue“) and was not tempered by white or black. To be more

### **Ostwald, Wilhelm.**

Der Farbkörper und seine Anwendung zur Herstellung farbiger Harmonien. 12 Tafeln und Text. 3. Auflage. Leipzig, Verlag Unesma G.m.b.H. (ca 1926 ?). 23 pages with 10 diagrams in the text in publisher's printed wrappers; printed title leaf, 12 plates with 768 mounted hexagonal color samples (diameter ca 15 mm). Both loosely contained in a portfolio covered with fancy paper imitating crocodile hide, front cover with gilt title. Oblong folio (335 x 230 mm). Minimally rubbed.

accurate, we could say that a full color is an optimally pure color — in other words, of maximum saturation and at the same time bright. Full colors are, of course, ideal colors which cannot be reproduced by actual pigments. (When Ostwald published his Color Primer, his full colors contained about 5% white and slightly less black, as he himself admitted.) The guiding principle behind Ostwald's theory of color: the most universal mixture is the mixture of full colors, white and black. Each pigmented color can be characterized by specifying the color-content (at a certain color-hue), white-content and black-content. In his Farbfibel, Ostwald proceeds systematically, drawing a distinction between chromatic and achromatic colors. He arranges his achromatic colors in the form of a grey scale along a line containing eight gradations, which conform to a geometrical sequence. In other words, the influence of visually dominant white does not decrease uniformly from above downwards, but does so geometrically, with the perceived mid-point between black and white being characterised by a proportion of approximately 20% white. The basis of the sequence is the so-called Weber-Fechner Law of Psychophysiology, although its application is technically limited..- KVK with a variant dating of this publication ranging from 1919 to 1943 (?); OCLC with Art Institute of Chicago. Cf. NDB XIX, 630. Werner Spillmann, Farb-Systeme 1611-2007, pp. 114-125.





**Vetter, Franz.**

Die Farbe, ihre Erscheinung, ihr Wesen und ihre Wirkung. Eine praktische Farblehre der angewandten Farbe für den Maler und für verwandte Berufe. Berlin and Leipzig, Julius Beltz (1931). gr.8° (210 x 148 mm) X, 192 pp., (4) pages, 6 cardboard plates with 114 mounted color samples, including a color wheel with 20 mounted color samples. Publisher's red stiff printed wrappers in a modernist geometrical design. Front cover with traces of one fold.



First edition of this comprehensive treatise on color theory, aesthetics, and the psychological effects of colors in various ranges of application. With its modernist typography and cover design it is a quite appealing production. Colors are supplied by the color manufacturers Arzberger, Schoeff and Co, from Eisenach and Fabriken für Farben Günther Wagner, from Hanover and Vienna. A fine copy of a rare book, with no copies listed on KVK and OCLC in American institutions. Not in Schießl, Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei von 1530 bis ca 1950.

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