

Animal
Vegetable
Mineral



Paintings by Claus Caspari

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Compiled by
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Hunt Institute
for Botanical
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Pittsburgh, Pennsylvania



Among the finest colorplate illustrations of natural history subjects to appear in Europe in recent decades are those identified by the monogram "C" centered between the four digits of a year date, such as [19C56]. Whether it be a plate in a book or the leaf of a floral calendar, one knows at once that here is another reproduction of the superb watercolors by Claus Caspari, of Munich, Germany.

Early in this library's program to assemble original art work by contemporary artists and illustrators, John Brindle, our Curator of Paintings and Exhibits, urged the acquisition of some Caspari originals. The task was not easy, for none was to be had. Dr. Günther Buchheim, another staff member then in Germany, was sent to Munich to persuade Caspari to make three of his paintings available to us. With great reluctance he agreed. And only recently did he tell me that it was with genuine regret that he let them go. For a considerable time it has been our hope that the library might stage a one-man show of Claus Caspari's work. The problem was to assemble it at one time. Moreover, our earlier policy had been to focus our exhibitions on our own holdings. Of Caspari, we possessed only three originals. With few exceptions, this exhibition is one of works lent wholly through arrangements made by Mr. Caspari and with co-operation of his major publisher, Mr. Erich Cramer. To them we are most grateful.

Caspari is a portrait artist *par excellence* whose subjects are primarily flowers, fungi, minerals, and fish. He is a naturalist. He knows his subjects intimately. He can tell you about their environment and distribution, about their distinguishing features, and about their ranges of variation. As a botanical artist he stands among the few whose portraits are both aesthetically appealing and representationally accurate.

Born in June 1911, in the Schwabing section of Munich, Claus was the only child of Walter and Elisabeth Caspari. Many events of the times moulded his career, but perhaps none more so than his widowed mother's change of residence in 1916 from Munich to the village of Marquartstein in the Bavarian highlands, a move that was brought about by his father's death in 1913. There they lived until Claus reached the age of eleven. Walter Caspari, himself a middle-aged but well-known caricaturist, artist, and book illustrator when he died, was a Saxon, educated in art in Dresden. His work can be seen today in the early issues of Munich's then famous satirical magazine *Fliegende Blätter*. Claus' early exposure to life in the Alps, and particularly to living intimately with the native plants and flowers, engendered in him a love for nature that later would witness his emergence above life's banalities and his establishment as a master of nature portraiture.

The vicissitudes of German history from 1921 to 1947 dictated most of the major events in Claus' life at that time. The economic ruin wrought on so many by the chaos of inflation in 1921/23 was

severe on the Casparis. It terminated their Bavarian mountain life with all its freedoms, and caused his mother to seek shelter with her relatives in Westphalia. Here, in the industrial city of Bielefeld, young Claus found his greatest solace to be his memories of the alpine forests, the meadows, and the wildlife in them. For all concerned it was a time of dire economic difficulty. With his mother, he returned in 1926 to Munich, where she supported the family of two by accommodating foreign boys and girls as paying guests, and also by giving them lessons in German. From this early exposure, foreign languages posed few difficulties for the growing boy. On completion of his gymnasium studies in 1930 he was employed as an art salesman in the Karlsplatz shop of Hanfstaengl's, one of Munich's largest art firms—collotype printers, publishers, and merchandizers of all art forms. Discussing this with me last May, Claus recounted:

"There I had to sell, well, every sort of flower pictures, . . . by every kind of artist . . . reproductions of old prints, of modern prints, original etchings, woodcuts, and watercolors. Then, one day I had the idea, let's call it an inspiration, that I might do better myself, and instead of selling other people's work, I might well do better by painting things myself. This was in 1936.

"And I went to Leutstetten, near the Starnberger See, where the big Wittelsbach Castle stands. There I saw a very big straw heap, and I sat down on that straw heap and painted my first botanical portrait, which you see here now. At that time I decided I should number my pictures in sequence. This small painting of the primrose is my No. 1.

"Of course, I worked [in the art shop] by day, and I had to use the night hours to paint, always by artificial light. That period, from 1936 to 1939, was my apprenticeship, so to say. Then we went into the second World War."

Caspari's years of military service began in 1940, where his work was to establish telephone communication lines for the infantry. This entailed carrying and handling huge rolls of wire, heavy work for a youth slight of build, and unused to any kind of manual labor. By the end of 1940 his unit was in France. One day orders came for his regiment to be shipped to the front in Poland. "I was detailed to the delousing department. Somebody sent me to fetch some shoes to be shined. When I returned everybody was gone. . . . They went and clean forgot me! That was my luck!"

"After the war my mother and I opened a translating bureau. We also assisted local people in completing lengthy official application forms and reports for almost every kind of activity. We even translated an American book on labor unions, about the A.F. of L. and the C.I.O. Mother died soon after, in 1945."

Earlier, in September 1944, he married Margret Siebler. With the end of the war in 1945, while operating the translation bureau, he re-

sumed painting plant and flower portraits, which were sold at Hanfstaengl's art shop in Munich. The German currency reform of 1948 again completely disrupted the economy, dissolved private bank accounts, and brought retail business almost to a standstill. At this time their daughter Andrea was born, and that same year a windfall payment from an earlier translation job for an American brought new money to their bank account and respite to the Casparis' fiscal dilemma. Later in 1948 Claus came to the attention of Professor Hans Krieg, director of the scientific collections and museums of the State of Bavaria. Krieg not only ordered paintings which he used as personal gifts that Christmas, but arranged in 1949 for Caspari to prepare 32 plates of alpine flowers for a new edition of Hegi's *Alpenflora*. This ended in 1951.

Two years later, his work came to the attention of the Hamburg book and color print publisher, Erich Cramer, well known throughout Europe for his beautiful calendars. "Cramer gave me the opportunity of doing that which I long ago wanted to do . . . to make portraits of single subjects, pictures of natural history value, . . . to produce beautiful and accurate drawings."

"You know, an artist in our *métier* must dance at two weddings at once. He must be in one, an artist who meets all artistic requirements, and he must know sufficiently about the scientific aspects and characteristics of the subject."

The demands of his publishers have taken Caspari to many places in the Alps and lowlands of Europe. With his linguistic fluency he is equally at home in Italy, comfortably so in France, and his command of English gives him *entrée* wherever it is spoken. Early in 1970 he was commissioned to execute a series of 12 wall charts of the leading economic plants of the world. This took him to Kenya and Tanzania where, under the guidance of the well-known Swiss specialist of tropical African floras—and also a botanical illustrator of note—Dr. Peter Bally, he saw plantations of pineapples, coconuts, bananas, tea, coffee, cacao, sisal, and other tropical plants. For these charts he made field sketches, took hundreds of photographs, and brought back by air to Munich a collection of the fruits, with specimens of pressed foliage and flowers.

Caspari works in his apartment studio, mostly with the aid of artificial light, with his subject before him. When painting fish, with their fugacious colors that are present only when living, he went to the large fish tanks of the Munich zoo, where he observed the different species in their characteristic movements. There he made rough color sketches for future reference. Then he would freeze the fish and later would place it before him when drawing anatomical details. Every row of scales was counted; every scale drawn accurately. His studio window is full of flowers, as is usually the family refrigerator. A small space outside the window is of step-like shelves with pans of alpine subjects, when in full bloom, of future portraits. Caspari is

well known by the botanists at Munich's Botanischer Staatssammlung, and by the horticulturists at the adjoining Botanischen Garten. Many of the exotics there have been studied and drawn by him.

The walls of his studio are lined with cabinets: glass-front cases display an amazingly wide variety of gems and minerals; boxes of insects, where each is carefully pinned and mounted, shelves of open boxes of carefully prepared shells—all with data on source and date of collection.

His collection of color transparencies of mushrooms, of orchids and other exotics, and of habitat groups of plants, is of itself a mine of reference material and exemplifies some of the best of photographic art, for Claus is almost as much of an artist with lens and film as with brush and pigments. Here, composition, lighting, sharpness of focus are as important to him as are similar qualities in the paintings produced. From these collections of natural history objects themselves, his accumulation of his own paintings, and his collection of color transparencies, he can execute commissions at any season.

When I inquired about his work of the future, he waved his hands in mock despair, in a sense of not finding the time to do all now before him. Apart from individual plates commissioned by various persons, by Erich Cramer, and other publishers, he has in progress the production of several score of plates of alpine flowers to be reproduced in full color in a forthcoming book on various aspects of the natural history of the Alps of Europe. Publication date is perhaps three years from now.

Like so many great artists, Claus Caspari has few material needs for his art. A sheet of good paper, a small black tin box of perhaps two dozen pans of Schmincke water colors, and a half-dozen sable-hair brushes meet those needs. To be sure, there are accessories, such as a stereo microscope, hand-magnifiers, measuring scales, forceps, needles, to permit meticulous study of technical details, and a slide rule by which to calculate reductions or magnifications of the original. And, as from the beginning when it was a necessity and now is a matter of maximum use of available time, much of his work is done by artificial light.

Claus and Margret Caspari live simply and comfortably in their Munich flat. Local transportation is by bicycle, and in their "beetle" they visit regularly their mountain retreat near Lenggries. Their daughter, Andrea, married to Helmut Steiniger, now holds the same sales job Claus once held in the art shop at Hanfstaengl's. Stefan, born in 1951, lives at home and is completing his studies. Already the walls of their home are adorned with as many of Stefan's landscapes as with his father's nature portraits.

Claus Caspari, a quiet, gentle man on the surface, is that kind of a perfectionist for whom every detail that is anything short of the

absolute is not held by him to be his best. Beneath his apparent calm there runs an urge ever to excel at that which he is gifted to accomplish so well and with ease. In this exhibition there appear together six portraits of the yellow ladyslipper (*Cypripedium calceolus*); the earliest done in 1936, his first year as a botanical portraitist; the last in 1971, shortly after our interview; the others, each dated, fall in between. Collectively, the series offers one the opportunity to observe the heightening of the artist's skills over nearly four decades of work. From it one witnesses the result of his efforts to bring each successive portrait closer to his own exacting demands than were its predecessors.

Like most artists, Caspari has his favorite subjects in whose portrayal he excels. Among them are the orchids, native and exotic. His studies of *Ophrys*, the bee orchid, reflect his interest in orchid pollination and biology. The fungi of much of Europe have been portrayed by him, and his artistic skill in the subtle handling of texture and form may never be exemplified better than in his exquisite plate of *Boletus aestivalis*. Three works on mushrooms are filled with his inspiring color plates, of different renderings in each of them. All were made directly from the fungi themselves. But, perhaps it is when painting minerals that Caspari is at his best. "I love minerals," he told me. "I began collecting stones, rocks, and minerals when I was a boy. I had a little cupboard of them. Not many, but real choice ones. My real collecting began in the '50's when I went regularly to the mountains; then I would seek out caves and other places, always exploring for them." Most of his mineral plates, owned by their publisher, were unavailable for this exhibition. From the few on display, one is accompanied by the actual rocks themselves, selected from his collection. When one compares the two—the paintings and the minerals—a feeling of awe grips one's being.

Only rarely has Claus Caspari illustrated birds and animals. "I am no animal painter," he said. "I do not like to draw them, for there I am not at my best. I paint only what I can put on the table before me: plants, minerals, insects, fish." Likewise, he works almost wholly with watercolor. As for pen and ink, "I use it just if forced to. It is not my technique."

The man has made his mark through the illustrations that abound in natural history publications, especially of Europe. Almost none of his original work is to be found in museum collections or in the hands of private collectors. The major part is possessed by Erich Cramer of Hamburg, the rest by Caspari himself, and by a scattering of publishers. When viewed from the importance of archival documentation for benefit of posterity, this is unfortunate. Excellent as the reproductions of his work may be, an artist is judged almost solely by the work itself. Students of representational art must have the opportunity to examine Caspari originals if the man's contributions are fully to be realized. The myriad of reproductions will attract one

to his work, but it is the paintings themselves that will assure his well earned place high among the best of botanical artists and of natural history portraitists. One can but hope that through the stimulus of future exhibitions, such as this one, the institutional and private demand for examples of his work will be satisfied. The paintings by Claus Caspari deserve honored place in every collection of botanical art.

23 September 1971
George H.M. Lawrence

The medium for the works in this exhibition is water color. Except for the fish (Nos. 11-14) and the three early botanical sketches (No. 2) which are reduced in scale, subjects are painted life-size. Most mat opening or sheet dimensions are approximately 9" x 6 1/2"; the overall range is 12 1/2" x 9 1/2" to 3 3/8" x 2 3/4".

The Hunt Institute for Botanical Documentation wishes to thank Mr. Caspari as well as Kronen-Verlag, Erich Cramer, of Hamburg, and Droemer Knaur, of Munich for furnishing the material and information that have made this exhibition and its catalogue possible.

Kronen-Verlag, Erich Cramer loaned all but the following items:
Cat. Nos. 1, 2, 42, 106-119, 130-135, loaned by the artist;
Cat. Nos. 27-38, 136-138, loaned by Droemer Knaur;
Cat. Nos. 16, 65, 123, from our collection.

1
Self portrait in crystal ball, 1958

2
Earliest botanical sketches, 1936
a. *Primula officinalis*, Primrose, Cowslip
b. *Gentiana verna*, Gentian
c. *Soldanella alpina*, Alpine Snowball

Animal Moths and Butterflies

3
Parnassius apollo, Apollo Butterfly, European, 1958

4
Charaxes varanes, Pearl Caraks, African butterfly (above);
Caligo martia, Owl Butterfly, South American (below), 1964

5
Inachis io, Peacock Butterfly, European (above);
Aglais urticae, Small Tortoiseshell, European butterfly (below), 1958

6
Pericallia matronula, European moth (large);
Panaxia dominula, Scarlet Tiger, European moth (small), 1957

7
Hyles lineata, White-lined Sphinx, European and North American moth, (above);
Daphnis nerii, Oleander Hawk, European moth, female and male, (below), with *Saponaria officinalis*, Soapwort, 1957

8
Argema mittrei, Silver Silk, or Tailed Comet Moth, Madagascan (above);
Milionia elegans, Old World tropical moth (below), 1964

9
Apatura ilia, Lesser Purple Emperor, European butterfly, 1957

10
Papilio buddha, Swallowtail, Asiatic butterfly (above);
Morpho hecuba, Morpho Butterfly, South American (below), 1964

8



Fish

11
Esox lucius, Pike, 1959 (with preliminary sketch)

12
Salmo alpinus, Ocean Char, 1958

13
Salmo irideus, Rainbow Trout, 1959 (with preliminary sketch)

14
Salmo trutta, Fresh Water Trout, undated

Shells

15
Cypraea tigris, Tiger Cowry, (top);
Cypraea spadicea, Chestnut Cowry, (middle, left);
Cypraea mappa, Map Cowry, (middle, right);
Cypraea mauritiana, Humpback, or Mourning Cowry, (bottom), 1969

Vegetable Mushrooms

16
Boletus aestivalis, 1952

17
Boletus edulis, Edible Boletus, 1962

18
Boletus appendiculatus, 1960

19
Boletus pachypus, 1950

20
Boletus satanas, Devil's Boletus, 1950

21
Helvella crispa, White Morsel-fungus, 1964

22
Morchella semilibera, Morel, 1951

23
Hygrophorus calyptraeformis, 1964

24
Amanita phalloides, Death Cap, 1950

25
Amanita virosa, Destroying Angel, 1959

26
Amanita muscaria, Fly Agaric, 1951

12





Garden Crocus



Viola odorata L.



Gentiana elusii Perr. & Song.
Various colors



Rose "Märchenland"



30

27

Boletus luridus, (single plant, rear);

Boletus miniatoporus (three plants, front), 1953

28

Boletus luteus, Brown Ring Boletus, 1954

29

Camarophyllus pratensis, 1954

30

Leccinum aurantiacum (left);

Leccinum testaceo-scabrum (right, two plants), 1954

31

Coprinus comatus, Shaggy Ink-cap, 1953

32

Lactarius volemus, Orange-brown Lactarius, 1954

33

Phallus impudicus, Stinkhorn, 1954

34

Russula integra, Brown-red Russula, (above);

Russula virescens, Greenish Russula, (below), 1954

35

Collybia velutipes, Velvet-stemmed Agaric, 1954

36

Lycoperdon gemmatum, Common Puffball, (above);

Bovista nigrescens, Puffball, (below), 1954

37

Psalliota campestris, Field Mushroom, (above);

Psalliota silvatica, Forest Mushroom, (below), 1954

38

Scleroderma vulgare, Earthball, 1954

Flowering Plants

Aristolochiaceae

39

Asarum europaeum, Wild Ginger, 1954

Nyctaginaceae

40

Bougainvillea glabra, Bougainvillea, 1960

Portulacaceae

41

Lewisia cotyledon, 1957

Ranunculaceae

42 (cover)

Adonis vernalis, Yellow Adonis, 1958

43

Aquilegia einseleana, Columbine, 1956

44

Anemone vernalis, Spring Anemone, 1956

45

Anemone sulphurea, Yellow Anemone, 1962

46

Pulsatilla vulgaris, Pasque Flower, 1949

47

Trollius europaeus, Globe Flower, 1969

48

48

Helleborus viridis, Bear's Foot, Green Hellebore, 1965

Magnoliaceae

49

Magnolia X soulangeana, Magnolia hybrid, 1961

Papaveraceae

50

Papaver alpinum, Alpine Poppy, 1956

Rosaceae

51

Geum reptans, Creeping Avens, 1960

52

Geum rivale, Water Avens, 1961

53 (plate IV)

Rosa 'Märchenland', 1952

54

Rosa 'Charles Mallerin', 1959

55

Rosa 'Dominant', 1969

56

Rosa (Floribunda group) 'Elysium', 1961



- 57
Malus sylvestris, Apple, 1971
- 58
Prunus sargentii, Oriental Cherry, 1961
- Leguminosae
- 59
Lathyrus odoratus, Sweet Pea, 1957
- 60
Sophora tetraptera, 1960
- 61
Trifolium pratense, Red Clover, 1961
- 62
Vicia cracca, Cow Vetch, 1969
- Geraniaceae
- 63
Pelargonium zonale, Horseshoe Geranium, 1963
- 64
Geranium pratense, Meadow Cranesbill, 1965
- Rutaceae
- 65
Citrus aurantium, Seville Orange, 1960
- 66
Citrus limon, Lemon, 1959
- Theaceae
- 67
Camellia japonica, Camellia, 1960
- Cistaceae
- 68
Cistus albidus, Rock-Rose, 1961
- Violaceae
- 69
Viola odorata, Sweet Violet, 1958
- 70 (plate II)
Viola odorata, Sweet Violet, 1950
- 71
Viola calcarata, Long-spurred Pansy, 1956
- Passifloraceae
- 72
Passiflora coerulea, Passion-Flower, 1971

Onagraceae

73

Oenothera lamarckiana, Evening Primrose,
1954

Umbelliferae

74

Astrantia major, Great Masterwort, Star Umbel,
1961

Primulaceae

75

Primula obconica, Primrose, Cowslip, 1963
(with preliminary sketch)

76

Primula glutinosa, Primrose, Cowslip, 1958

77

Primula rosea, Primrose, Cowslip, 1960

78

Primula marginata, Primrose, Cowslip, 1956

79

Cyclamen persicum, Florists' Cyclamen, 1963

Solanaceae

80

Physalis alkekengi, Bladder Cherry, 1961

Gentianaceae

81

Gentiana asclepiadea, Willow Gentian, 1961

82 (plate III)

Gentiana clusii, Stemless Trumpet Gentian,
1950

83

Gentiana pannonica, Brown or Hungarian
Gentian, 1964 (with preliminary sketch)

Scrophulariaceae

84

Melampyrum arvense, Field Cow-wheat,
1958

85

Linaria alpina, Alpine Toadflax, 1958

86

Digitalis purpurea, Foxglove, 1957

80



Campanulaceae

87

Campanula rapunculoides, Creeping Bellflower,
1964

88

Campanula trachelium, Nettle-leaved Bellflower,
1969

89

Campanula patula, Spreading Bellflower, 1965

Compositae

90

Helichrysum bracteatum, Strawflower, 1961

91

Achillea millefolium, Yarrow, Milfoil, 1969

92

Taraxacum officinale, Dandelion, 1969

93

Gazania pavonia, Treasure Flower, 1963 (with
preliminary sketch)

Araceae

94

Anthurium scherzerianum, 1963 (with
preliminary sketch)

Bromeliaceae

95

Tillandsia lindeniana, 1963 (with preliminary
sketch)

Lilaceae

96

Lilium bulbiferum, Orange Lily, 1961

97

Tulipa kaufmanniana, 'Fabritius', Water-lily,
1960

98

Colchicum autumnale, Meadow Saffron, Autumn
Crocus, 1970

99

Muscari botryoides, Small Grape-Hyacinth,
1971

100

Aloe ciliaris, Aloe, 1963

Amaryllidaceae

101

Hippeastrum hybrid, Amaryllis, 1950

Iridaceae

102

Iris variegata, Iris, 1958

103

Iris 'Barbarossa', Iris, 1957

104

Iris pumila, Iris, 1963

105 (plate I)

Crocus Hybrid, Garden Crocus, 1958

Orchidaceae

106

Epipactis palustris, Marsh Helleborine, 1964

107

Serapias lingua, Tongue Orchid, 1969

108

Paphiopedilum X ansorgei, Lady's Slipper Orchid, 1968

109

Paphiopedilum X olivia, Lady's Slipper Orchid, 1950

110

Paphiopedilum X maudiae, Lady's Slipper Orchid, 1957

111

Cypripedium calceolus, Lady's Slipper Orchid, 1936

112

Cypripedium calceolus, Lady's Slipper Orchid, 1938

113

Cypripedium calceolus, Lady's Slipper Orchid, 1946

114

Cypripedium calceolus, Lady's Slipper Orchid, 1948

115

Cypripedium calceolus, Lady's Slipper Orchid, 1959

116

Cypripedium calceolus, Lady's Slipper Orchid, 1971



131

117

Ophrys bertolonii, Orchid, 1959

118

Ophrys speculum, Mirror Orchid, Mirror-of-Venus, 1956

119

Ophrys tenthredinifera, Sawfly Orchid, 1963

120

Orchis morio, Green-winged Orchid, 1958

121

Orchis majalis, Broad-leaved Marsh Orchid, 1969

122

Orchis papilionacea, Pink butterfly Orchid, 1962

123

Phragmipedium grande, Lady's Slipper Orchid, 1957

124

Dendrobium phalaenopsis, Orchid, 1956

125

Pleione limprichtii, Orchid, 1957

126

Eulophia porphyroglossa, Orchid, 1970

127

Miltonia X 'Hannover', Orchid, 1963

128

Stanhopea tigrina, Orchid, 1954

129

Phalaenopsis 'Grand Condé', Orchid, 1954
(with preliminary sketch)

130

Illustrations for "Ophrys-Blumen oder insekten?"
in *Orion*, No. 19, Oct. 1950

4 sheets, water color—*Ophrys* spp. Plants,
flower details, insect details. (With *Orion* tear
sheets, cover.)

Mineral

131

Smoky quartz and fluorite crystals on orthoclase
feldspar (from a Pegmatite occurrence), 1957

132

Quartz, variety rock crystal, 1964

133

Quartz, variety amethyst, with scepter crystals, 1964

134

Almandine (Garnet family) in mica-chlorite schist, 1957

135

Rose quartz, 1964

136

Wire silver (top left); Gold and Copper, showing dendritic crystal growth (middle left and center); Diamond - enlargement showing trigonal growth pattern on one face and (below) actual size (middle right); Crystalline graphite (bottom), 1966.

137

Sulphur on calcite, (above); Massive sulphur, (below) 1966

138

Sphalerite, with calcite and dolomite, (above); Massive sphalerite, (below), 1965

Publication Notes

Many of these paintings have been reproduced for publication as follows:

Bögel, Hellmuth—*Knaurs Mineralienbuch*. Cat. nos. 136-138.

Cramers Naturkundliche Anschauungstafeln. Cat. nos. 88, 92, 121.

Die Orchidee. Cat. nos. 122, 126.

Kronen-Kalender Pflanzenwelt. Cat. nos. 40 (1968), 45 (1964), 48 (1966), 51 (1962), 61 (1966), 63 (1968), 69 (1959), 71 (1957), 78 (1957), 94 (1967), 120 (1959).

Kronen-Kalender Tierwelt. Cat. nos. 3-6, 8-11, 14.

Schnack, Friedrich—*Blütenwunder in den Alpen*. Cat. nos. 43, 44, 50.

Weichmann, Hermann A.—Postcards. Cat. nos. 46 (1949), 82 (1950), 105 (1958?).

Zeitlmayr, Linus—*Knaurs Pilzbuch*. Cat. nos. 27-38.

Some include illustrations by others

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- Caspary, Claus—*Ophrys-Blumen oder Insekten?* *Orion* 19: 757-764. 1950. 5 color figures.
- [Caspary, Claus]—*Cramers Naturkundliche Anschauungstafeln*. Ser. 2 - *Bäume*; Ser. 4 - *Kräuter und Stauden I*; Ser. 5 - *Pilze I*; Ser. 8 - *Pilze II*; Ser. 9 - *Fische I*. Hamburg, Kronen-Verlag Erich Cramer, 1969-70. 10 color plates each series.
- Exotische Falter*. (A *Kronen-Kunstdrucke*, folio Ingeborg Cramer ed.), Hamburg, Kronen-Verlag, 1966. 4 color plates.
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- Engle, H.—*Mitteleuropäische Insekten. Anhangsweise Spinnentiere und Tausendfüßler*. (part of *Sammlung Naturkundlicher Tafeln*. Erich Cramer ed.), Ed. 2. Hamburg, Kronen-Verlag Erich Cramer, 1968[?].
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- Huber, Herbert—*Hegi. Illustrierte Flora von Mitteleuropa*. Munich, Carl Hanser Verlag, 1963. Color plate 142.
- Kräusel, Richard—*Mitteleuropäische Pflanzenwelt, Kräuter und Stauden*. (part of *Sammlung Naturkundlicher Tafeln*, Erich Cramer, ed.), Hamburg, Kronen-Verlag, 1954-56. Ed. 3. 1970. 126 (of 168) color plates.
- Mitteleuropäische Pflanzenwelt. Sträucher und Bäume*. (part of *Sammlung Naturkundlicher Tafeln*, Erich Cramer, ed.), Hamburg, Kronen-Verlag Erich Cramer, 1960. Ed. 2. 1969. 74 (of 144) color plates.
- [Merkel, Michael]—*Kleine Pilzkunde*. 8 parts. Munich, Hekage-Verlag, 1959-61. Covers and figures in color.
- Poelt, Josef & Jahn, Hermann—*Mitteleuropäische Pilze*. (part of *Sammlung Naturkundlicher Tafeln*, Erich Cramer, ed.), Hamburg, Kronen-Verlag Erich Cramer, 1963. 180 color plates.
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