The beginning of the history of Finnish lithographic art can be traced back to an entry by artist Magnus von Wright (1805–1868) in his diary from 8 March 1827, where he discusses trying his hand at drawing on stone for the first time while in Stockholm: ‘For the first time I drew on stone. – It was a pencil drawing.’

At the time, lithography was still a new and revolutionary technique. It spread rapidly in the early 19th century, being employed widely for graphic work that required mass production, such as advertising posters, labels, postcards, maps, scientific illustrations, information communication, and in printing. The technique was an instant success in fine art printmaking too. The method had been developed between 1796 and 1798 by Alois Senefelder (1771–1834), an actor and playwright who was born in Prague but who worked in the early years of his career in Bavaria, mostly in Munich.

Lithography is a planographic printing method in which a design is drawn on the smooth surface of a stone block with a greasy crayon, or a sharp pen, or by applying an oily ink wash. Because oil and water repel each other, areas drawn with a greasy medium accept an oil-based printing ink, while the bare, wet surface repels it. The heyday of lithography was the latter half of the 19th and early part of the 20th century. Lithographic print shops were established all over the world, largely by publishers. It was not until the Second World War that the faster and more efficient offset method put an end to the last of the lithographic print houses in Finland.

1 Wright, Magnus von, 1996, Dagbok 1824–1834. Eds. Anto Leikola, Juhani Lokki, Torsten Stjernberg & Johan Ulfvens. Skrifter utgivna av Svenska litteratursällskapet i Finland, nr 600:1. Konstnärsbröderna von Wrights dagböcker 1. Helsingfors: Svenska litteratursällskapet i Finland, 8 March 1827 (58). The first lithographs of Finland were published 1823–24, when 15 large landscape washes depicting views from southern Finland by Carl von Kügelgen (1772–1832), an artist working in Russia, were printed as lithographs and published by Peter Friedrich Helmersen in St. Petersburg.

The first lithographs produced by Magnus von Wright after his initial experiments are from July 1827. They were illustrations for Otawa eli suomalaisia huvituksia, a literary-historical book written and published in two volumes by Carl Axel Gottlund between 1828 and 1832. At this time, Magnus von Wright was living and studying in Stockholm where Gottlund was working. Otawa was the first printed Finnish-language volume to present the history, folk poetry and music of the country. It was illustrated with examples of Finnish national costumes, landscapes and customs. Many of the lithographs were drawn on stone by Magnus or his younger brother, Wilhelm (1810–1887). Others who created lithographic illustrations for Otawa included Adolf Hårdh and, notably, Johan Henrik Strömer, both of whom were born in the province of Savo and had moved in the 1820s to Stockholm, where they had become lithographers. The artist Robert Wilhelm Ekman also contributed drawings for the publication.

Gottlund’s Otawa was printed in Carl Axel Adam von Schéele’s lithography shop, where Hårdh and Strömer were working as lithographers. It was at this shop that in November 1827 Magnus von Wright’s first lithograph of a bird, depicting a common rosefinch, was printed. As

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4 To save costs, Gottlund (1796–1875) coloured the lithographs in Otawa by hand himself. The third part in the series was published posthumously in 1929. Ervamaa 1977, 33–37; Otawa eli suomalaisia huvituksia. National Library of Finland, Doria (http://www.doria.fi/handle/10024/58996, 4.10.2011); Ervamaa, Jukka, 1989. Kuvataide autonomian ajalla. In Ars – Suomen taide 3. Helsinki: Otava, 76. I am most grateful for the generous assistance of Jukka Ervamaa, whose encyclopaedic knowledge has helped me with many issues in this article, and to curator Helena Hätönen at the Archives and Library Unit of the Finnish National Gallery, who graciously let me use her notes on the historical sources of 19th-century lithography.

no such lithographs had previously been printed in Sweden, the picture attracted a great deal of attention among ornithologists.\(^5\)

Wilhelm von Wright had arrived in Stockholm late in the summer of 1828 to assist his brother, who had been commissioned by Count Nils Bonde to produce an extensive compendium of Swedish birds, *Svenska Foglar*. Wilhelm, too, learned the lithographic technique, and for a while the brothers continued drawing birds and other animals on stone.

\(^5\) Lokki, Juhani & Stjernberg, Torsten, 2000a. Ammutusta linnusta väritettyyn litografiaan – von Wright -veljesten *Svenska Foglar*. *Taiteilijaveljekset von Wright. Konstnärsbröderna von Wright*. Punkaharju: Taidekeskus Retretti, 62. After his first lithograph of a bird, Magnus made lithographs and had Schéele print pictures of male and female black grouse, based on drawn sketches made in Finland by himself and Wilhelm. These lithographs were sold in the local bookshop. Ervamaa 1977, 36–37; Ervamaa, Jukka, 1982, *Luonnon peili. Von Wright -veljesten urasta ja taiteesta. Taiteilijaveljekset von Wright. Konstnärsbröderna von Wright*. Helsinki: Ateneumin taidemuseo, 14. At the upper left corner of the prints there is the text ‘*Suomen Lintuja*’ Birds of Finland. As Jukka Ervamaa conjectures, the original drawings were made between 1824 and 1826, when Magnus had joined the first scientific society in Finland, *Societas pro Fauna et Flora Fennica*, prior to his move to Sweden; at this time he also began a survey of Finnish fauna by drawing birds. He was assisted by his younger brother, which explains such details as the stylised, almost decorative plumage of the male bird. Wilhelm was only 14–16 years of age when he drew the original design. For more information on the first lithograph and its coloured version, see also Dal, Björn, 2014. *Bröderna von Wrights fägelverk*. Kjuge: Orbis Pictus, 10–11; Lokki, Juhani, Stjernberg, Torsten & Leikola, Anto, 2000b. *Veljekset von Wright luonnontutkijoina. Taiteilijaveljekset von Wright. Konstnärsbröderna von Wright*. Punkaharju: Taidekeskus Retretti, 43–44.
Magnus returned to Finland in 1829, and the completion of *Svenska Foglar* was largely left to the younger brother, although Magnus did contribute illustrations from Finland. The ambitious and exceptionally large illustrated volume was published between 1828 and 1838, ultimately comprising 178 hand-coloured lithographs.

The many illustrations created by the von Wright brothers were historically associated with the increasing prestige enjoyed by the natural sciences in the 19th century and with the development of exact, evidence-based thinking. One of the fundamental practices in ornithology is the making of precise and detailed observations along with the classification of bird species and the study of their behaviour. The von Wrights’ zoological images represented precisely this kind of approach. In addition to birds and fish, their repertoire included studies of many mammals, molluscs and insects, butterflies in particular. Serial volumes of such pictures included *Färglagda figurer öfver fyra af de sällsyntare djuren uti herr Lehmanns menagerie* (1829), illustrated jointly by Magnus and Wilhelm and containing four colour lithographs, and *Fossila snäckor* (1835).

Magnus von Wright’s lithographs in Finland

Practically all of the zoological lithographs by the von Wright brothers were printed and published in Sweden. Prior to the proliferation of lithography, Finland didn’t even have printing houses specialising in printing images. Whenever illustrations were needed, they were purchased or commissioned from abroad. The first lithographic printing house in Finland was eventually set up in 1834 by Fredrik Tengström, brother-in-law of Johan Ludvig Runeberg, Finland’s national poet.


10 The main exceptions are anatomical lithographic prints by Magnus from the 1840s that show the nervous systems and bone structures of some birds and other animals.


12 According to Magnus von Wright, the earlier lithographic print was produced in the shop on 12 December 1834, when Pehr Adolf Kruskopf (1805–1852) drew on stone the picture of a man playing the kantele. Wright, Magnus von, 1996, 12 December 1834 (405). Kruskopf’s print appeared on the cover of a play by J. F. Lagervall entitled *Ruunulinna*. Heiskanen, Seppo, 1983.

In addition to commercial products, Tengström also sought to publish artistically ambitious portfolios of lithographs, such as Finnish landscapes. Magnus von Wright also contributed to *Vuer af Helsingfors*, Tengström’s portfolio comprising 12 lithographs presenting views from Helsinki. The identity of all the illustrators is not known with certainty, but most of them appear to have been created by Frans Oskar Liewendal, whom Tengström had hired for the job in Stockholm in 1835. In actuality the situation was more complex, however, since Magnus von Wright noted in his diary that, for the picture of Helsinki Old Church, he drew the trees on the stone, while Liewendal drew the building itself. The original design, however, was von Wright’s.

In the latter half of the 1830s, Magnus von Wright worked as drawing teacher in many schools. In 1838, largely because of the growing number of students, he published a portfolio, *Grunder i Teckna och Rita*, as a guidebook for drawing. The book was printed in Tengström’s lithographic shop and contained 30 lithographs drawn by Magnus von Wright at home on stone, of which at least two or three motifs were based on his own original designs. On 16 April 1838 he wrote in his diary that he had set out on foot to Hämeentulli (today the north end of Pitkäsilta bridge in Helsinki) ‘to draw a Milestone and a so-called Sentry Box’. He would later make lithographs of these designs for his guidebook on drawing.

Most of the pictures in the guidebook were copies of drawings made by other artists. When he began working on the portfolio, most of the material Magnus received was from P. A. Kruskopf: ‘In the morning I received from Kruskopf a sheaf of Elementary drawings, many

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13 Published for Christmas 1838, the portfolio is attributed to Tengström (1799–1871), and he appears to have drawn at least a couple of views for the album. See, e.g., Heiskanen 1983, 18–19. In his paper, Heiskanen has explained all lithographic prints in the *Vuer of Helsingfors* portfolio in great detail.


16 Wright, Magnus von 1997, 16 April 1838 (304; see also plates on pages 305 and 306 and caption by Torsten Stjernberg on page 305). Magnus had painted the view from the customs gate towards the centre in September 1837. The diagonally-striped sentry boxes are also visible in this watercolour (see, e.g., Wright, Magnus von 1997, picture and text on page 265).
of which I intend to copy and publish...’ These ‘elementary drawings’ were possibly taken from a German guidebook, as at least one of the pictures depicts a church in central Germany.\footnote{In his diary, Magnus calls his drawing guidebook *Elementar(a) ritningar* (Elementary Drawings) and occasionally also *Princip(e) Ritningar*. Wright, Magnus von 1997, 13 January 1838 (288, see also caption by Torsten Stjernberg on page 291), 20 January 1838 (289) and 10 March 1838 (297). Around the time that he was making the drawing guidebook, Magnus was also working on *Tree Etudes*, based on lithographs from Düsseldorf [‘Träd-Etuder (efter i Düsseldorff litografierte Originaler)’, 18 January 1838 (289)]. The original picture boards Magnus used for the drawing guidebook may also have been from Düsseldorf.}

It was possible to fit four designs on one lithographic stone, of which there were eight. In addition to the educational pictures, the last stone had space for two more images, one of them *Tittelbladet* or ‘title page’. The other extra drawing was a free subject, ‘a pretty little Landscape (*La Solitude*)’ entitled *Ensamheten*, ‘Solitude’, printed on the picture. The picture was also sold separately as hand-coloured prints.\footnote{Wright, Magnus von 1997, 7 and 9 May 1838 (312).}

Most of the prints in the instructional portfolio depicted basic shapes such as polygons and ordinary objects such as millstones, buckets, tubs, benches, water troughs and funnels. Magnus von Wright’s landscapes and urban views generally demonstrate a robust mastery of perspective,\footnote{Magnus began to colour the prints on 21 February. In March, when three litho blocks with their 12 images were finished, he wrote in his diary: ‘I thereafter coloured 30 boards (one a Landscape) for my Principo Ritningar...’ Wright, Magnus von 1997, 11 March 1838 (295, 297). For an account of the entire production of the drawing guidebook, see Wright, Magnus von 1997, 13 January – 20 March 1838 (288–315; see also plates and explanatory captions by Torsten Stjernberg).} so it seems surprising that many of the pictures in the guidebook contain obvious mistakes in perspective.\footnote{However, in quite a number of the bird lithos, the size of the birds is incommensurate with that of their habitat (on this, see, e.g., Dal 2001, 287–88). Some features, such as perspectival of lines on a wall, are nevertheless generally correctly rendered.} Some of these can be attributed to mistakes in the drawings or designs that the lithographs were based on: when the pictures were copied on the stone
by tracing over the original, the perspective was also copied unaltered. Nevertheless there are also some slight problems in designs that we know were originally drawn by Magnus von Wright. This is an issue that would warrant closer study of the guidebook on drawing.

Pleased with the success and positive reception of the portfolio, Magnus embarked on a new project in late 1839. Its working title was *Samling af Etuder för Landskaps, Djur och Blomster tecknare efter Originaler af Boisseau och Adam m.fl. utmärkta Artister – (foglar efter egna Originaler).* Magnus drew four pictures on two blocks of stone, mostly landscapes and trees. Onto a third stone he drew a bouquet of carnations and horses in a meadow. When printed, the horses turned out to be a disappointment, and although Magnus continued to work on the pictures in the portfolio in the early 1840s, the album was never completed.

On the calque process of tracing, see, e.g., Wright, Magnus von 1997, 25 and 26 January 1838 (290).

In the picture of a sentry box (board no. 18) the hut itself with its challenging diagonal stripes is rendered correctly in perspective, although the relation of the hut to the base of the column and partly also to the striped fence are problematic (see picture, e.g., Wright, Magnus von 1997, 306).

Wright, Magnus von 1997, 24 November 1839 (408–09). The Swedish title translates as 'Collection of Studies for Landscapes, Animals and Flowers drawn after Originals by Boisseau and Adam and other remarkable Artists – (birds after the Author’s own Originals).'

Wright, Magnus von 1997, 18–20 January 1838 (289).
In the latter half of the 1840s, Magnus von Wright contributed to Zacharias Topelius’s magnum opus *Finland framställdt i teckningar* (Finland Depicted in Drawings), a national project that was originally published as a series of booklets between 1845 and 1852. The series included 17 landscape lithographs based on drawings by Magnus.  

The Tengström lithography shop was an important base for lithographers in the mid-19th century, such as P. A. Kruskopf and Johan Knutson, in addition to von Wright. Liewendal, too, created lithographs of his own alongside his print commissions. In 1845 he bought the shop from Tengström. The early collaboration between Liewendal and Magnus von Wright culminated in an ambitious plan for a portfolio of panoramas from Helsinki. The project lasted several years, and in the course of it von Wright created several sketches and then a final ink wash of the tower of a building known as Kalliolinna, which had been completed in 1843 in Kaivopuisto park. In recording such views, Magnus was assisted by a *camera obscura*.  

The portfolio’s original title was *Panorama de Helsingfors* and it consisted of six parts. The designs were made on litho stones in Stockholm by Johan Strömer. The stones were transported to Helsinki, where Liewendal printed the portfolio in August 1847. He also paid the cost of the publication of the panorama. Some of the prints were made using a pale-yellow tint block, which emphasises the blank walls of buildings and the sun’s rays breaking between clouds. The use of a tint block is more or less a variation of the old *chiaroscuro* woodcut technique from the 16th century, a relatively easy way to create a sense of painterliness and tonality and to emphasise highlights in particular.

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27 Wessman [1986], 67–68.

28 Wright, Magnus von 1999, 30 and 31 August 1842 (82; see also caption by Torsten Stjernberg on page 83).

29 Wright, Magnus von 1999, 24 August 1847 (350); see also captions by Torsten Stjernberg on pages 52, 83 and 320. The full title of the panorama is: *Panorama de Helsingfors, avec l’Établissement des Eaux et des Bains et la Forteresse de Svéaborg, pris de Kalliolinna par M. von Wright* (320).
Wilhelm von Wright (lithographer Magnus von Wright),
*Black Grouse, Male*, from the incomplete series *Finska Foglar* (Finnish Birds), No 1, 1827,
lithograph, 30.5cm x 49.5cm
Finnish National Gallery / Ateneum Art Museum
Photo: Finnish National Gallery / Ainur Nasretdin
To mark a visit to the city from the Russian emperor, a reprint of the Helsinki panorama was taken in 1863, with changes in the townscape incorporated. The lithographer who made the reprint was Liewendal’s assistant Carl Adolf Hårdh, the son of Strömer’s long-time colleague Adolf Hårdh. The original version was published as a scroll, whereas the reprint was folded into an accordion-style format.  

Like his brother Wilhelm, Magnus created many scientific illustrations that were published as lithographs, mostly in connection with articles on zoology or anatomy. Owing to his position at the university, Magnus was well connected and had friends in scientific circles. Being an experienced and skilful painter of animal motifs and a taxidermist for the Zoological Museum, Magnus was also a natural choice for creating such illustrations. They were published in the 1840s and 1850s, particularly in the *Acta Societatis Scientiarum Fennicae* publication series of the Finnish Society of Sciences and Letters, in connection with articles by writers such as E. J. Bonnordoff. An exquisite example of these illustrations are the four lithographic plates in *Variksen keskushermostosta* (Central nervous system of the crow, 1849–50).  

Perhaps the strangest and most startling of Magnus von Wright’s commissions was his contribution in the illustration of *Analecta clinica iconibus illustrata* (1851) by the professor of medicine Immanuel Ilmoni and archiatre Lars Henrik Törnroth. This is a rare and relatively unknown volume containing colour images of people suffering from serious illnesses, executed in great detail and scientific accuracy. In spite of the strangeness and downright grotesqueness of the subjects, the task was to document the subject objectively and precisely, as was done in the ornithological pictures. Magnus von Wright drew and signed at least three of the pictures in the volume. They were lithographed by F. O. Liewendal.

### Hand-coloured lithographs

Unlike Magnus, his brother Wilhelm made watercolours and lithographs almost exclusively on scientific subjects. A couple of minor exceptions are the cover illustrations he created for the earliest hunting magazine in Sweden, *Tidskrift för Jägare och Naturforskare*, published in 1832–34. The cover of the first issue (1 January 1832) is blatantly dramatic, showing a bear angrily tearing at the legs of a hapless hunter. Wilhelm drew several hand-coloured lithographs for the magazine, depicting the animals in their natural habitat, perhaps slightly more explicitly than in many of his other animal pictures.
In addition to the highly praised *Svenska Foglar*, the other magnum opus in Wilhelm’s career was another natural scientific work, *Skandinaviens Fiskar* (Scandinavian Fish), which he illustrated by himself. The book was released as a series of ten booklets between 1836 and 1857 and comprised a total of 59 impressively coloured lithographs. The dates show that Wilhelm was illustrating the fish partly in parallel with the birds. Because the colours of aquatic creatures change rapidly on dry land, he often kept the specimens in an aquarium while he drew and coloured the pictures. The tiny tonal variations and gleaming scales of the fish are captured in the watercolours and the final lithographs with astonishing vividness. The precision of von Wright’s observation is illustrated by the fact that, if we are to believe natural scientists, he has depicted the exact number of individual scales on the fish.

None of the lithographic prints intended for publications were bound in books or booklets, and loose sheets of many of the von Wrights’ illustrated works could be found on the market; this was also the case with *Finland framställdt i teckningar*. Original hand-coloured prints are valuable, later reprints less so. Magnus von Wright even augmented his income by buying French lithographs, mostly from Frenckell’s bookstore, which he then coloured by hand, thus significantly increasing their value in the eyes of buyers.

According to Björn Dal, who for his doctoral thesis has studied hand-coloured prints in Sweden in the 18th and 19th centuries, the heyday of this particular type of graphic art (‘handkoloreringens storhetstid’) was from the 1820s to the end of the 1860s. The key publications of this period were in fact the volumes with hand-coloured lithographs by the von Wright brothers, particularly *Svenska Foglar* and *Skandinaviens Fiskar*. According to Dal, Magnus and Wilhelm von Wright were among the very best hand-colourers.36

34 Dal 2001, 287. *Skandinaviens Fiskar* contains 60 lithographs, one monochromatic, the other 59 coloured.
35 E.g. Wright, Magnus von 1996, 4 and 6 October 1832 (279) as well as 13, 14, 18 and 22 November 1832 (286–88). I have Jukka Ervamaa to thank for this information.
The brothers mainly used watercolour and gouache to colour lithographs. For *Svenska Foglar* and *Lehmanns menagerie* alone, they coloured around 18,000 prints. On the other hand, some of the illustrations in *Tidskrift för Jägare och Naturforskare* were coloured by female assistants, and many illustrations in *Skandinaviens Fiskar* were masterfully tinted by Elias Pettersson. However, all published prints were personally inspected, corrected and finished by the brothers. The hand-colouring is at best so well done that almost no differences are noticeable between two copies of the same picture.

The procedure for creating the pictures was as follows: first the brothers painted the original design in watercolour or gouache. Then they transferred the outlines and details, using tracing paper they made themselves, as a mirror image onto a lithographic block, after which they further improved the shapes and the tonalities on the stone before printing. Both Magnus and Wilhelm used only chalk in their lithographic work. They never employed the more painterly ink-wash technique on litho blocks. The most likely reason for this was that they saw the lithographic transfer process as part of a whole, an integral part of which was the use of watercolour.

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Dal 2001, 157 (also note 7), 287 and 291.
Because the brothers mastered all parts of the process, they were already able to anticipate the effects of the previous phase – hand colouring – on the final image when they were making the lithograph on the block. They would, for example, leave a raven’s dark metallic feathers white in the lithographic stage, so as to be able to render all the gleaming highlights in the colouring phase with maximum fidelity.40 Hand colouring was, of course, a technique used to add depth and sheen to lithographic prints, often involving the use of translucent materials. In some hand-coloured lithographic prints, the birds’ feathers, fish scales, and eyes were finished with a translucent, colourless coating that imparted depth and a fine gleaming effect. This finish was probably gum arabic, a substance known for its use in lithography and other fine arts. 

40 Dal 2001, 287–92. In some hand-coloured lithographic prints some of the birds’ feathers, the fish scales and eyes are finished with a translucent, colourless coating, which imparts on the underlying colours more depth and a fine gleaming effect. The finish was probably gum arabic, a substance used in the preparation of litho stones, which the brothers used for finishing paintings and watercolours. On gum arabic, see, e.g., Wright, Magnus von 1997, 2 December 1838 (342) and 3 March 1839 (361); Wright, Magnus von, 1999, Dagbok 1841–1849. Ed. Anto Leikola, Juhani Lokki, Torsten Stjernberg & Johan Ulfvens. Skrifter utgivna av Svenska litteraturföreningen i Finland, nr 600:3. Konstnärsbröderna von Wrights dagböcker 3. Helsingfors: Svenska litteraturföreningen i Finland, 28 January 1846 (262).
a time-consuming process, and the brothers spent years tinting lithographs after they had been printed.41

The process of multi-colour lithography, or chromolithography, in which each colour is printed from its own block of stone, was developed and patented in England in 1837 by the German-Swiss lithographer Godefroy Engelmann (1788–1839). Ten years later, in July 1847, Liewendal experimented with the method on two lithographs of birds by Magnus von Wright, who noted in his diary: ‘… with several colour lithograph pieces. …. – The printed figures [are] not coloured with a brush – Livendahl has here accomplished something entirely new –.’42 Chromolithography subsequently became more common in Finland as well, although the von Wright brothers still continued colouring their existing prints for a long time.

Ferdinand von Wright (1822–1906), the youngest of the artist brothers, was not a particularly keen lithographic illustrator, although when he was staying with Wilhelm in Sweden, he made scientific pictures of animals, just as his two brothers did. Ferdinand almost never had a hand in the actual lithographic process, although he had learned the technique at an early stage.43 It is on his drawings that Carl Jakob Sundevall based his book Zoologisk handatlas för skolor eller figurer till lärobok i zoologien, published in Lund in 1843. The atlas comprises 32 outline drawings by Ferdinand von Wright, made into lithographs by Magnus Körner.44

To conclude, Magnus von Wright has earned the status as the leading 19th-century lithographer in Finland on account of the high quality, scope and extent of his output. He was also the first Finnish lithographer.45 In addition to pictures of birds and other animals, he produced lithographs of numerous landscapes, urban views in particular. He also produced a lithographic volume to be used as a textbook on drawing. Wilhelm von Wright was a notable lithographer in Sweden. He focused mainly on zoological illustrations, although his output contains some of the highest achievements of the golden age of hand-coloured lithographic art in Europe.

41 Alongside the assistants mentioned above, Johan Henrik Strömer also carried out some colouring of the brothers’ lithographs of birds. Lokki & Stjernberg 2000a, 65.
42 Wright, Magnus von 1999, 14 July 1847 (344). The making of these two early lithographs is also mentioned in diary entries on 12 April (332), 10 June (340), 15 June, 20 June, 23 June (341), 24 June, 25 June and 27 June 1847 (342). Liewendal (1818–1890), who closely followed international developments in lithography, had experimented with three-colour chromolithography for map printing a couple of years earlier for Claes Nyberg’s Helsingin kartta (Map of Helsinki) printed in 1845. E.g., Heiskanen 1983, 13. On Liewendal’s experiments and innovations in printing technology, see Gardberg 1973, 473–75.
44 The atlas covers the entire spectrum of animals, from mammals to insects and molluscs. Each board contains pictures of several animals, in one case 18 species, which puts the number of depicted species at several hundred. Some of the pictures rendered as outlines are delicately rounded out. Dal 2001, 293–95; Lokki, Stjernberg & Leikola 2000b, 44. A second print-run was published in 1850. A Swede, Magnus Körner (1808–1864), was a contemporary of the von Wright brothers. His illustrations include Sven Nilsson’s Illuminerade figurer till Skandinaviens fauna I–II (Illuminated figures of Scandinavian fauna I–II, 1829–40), for which he made 120 picture boards, and his own publication, Skandinaviska foglar (‘Scandinavian Birds’, 1839–46).
45 One interesting fact we can read from Magnus’s diaries is that when his sister Wilhelmina (‘Mina’) von Wright (1818–1905) visited him in Helsinki in January 1840, she, too, tried her hand at drawing on stone. It appears this was the first time a woman in Finland had tried lithography. Wright, Magnus von 1997, 26 January 1840 (422).