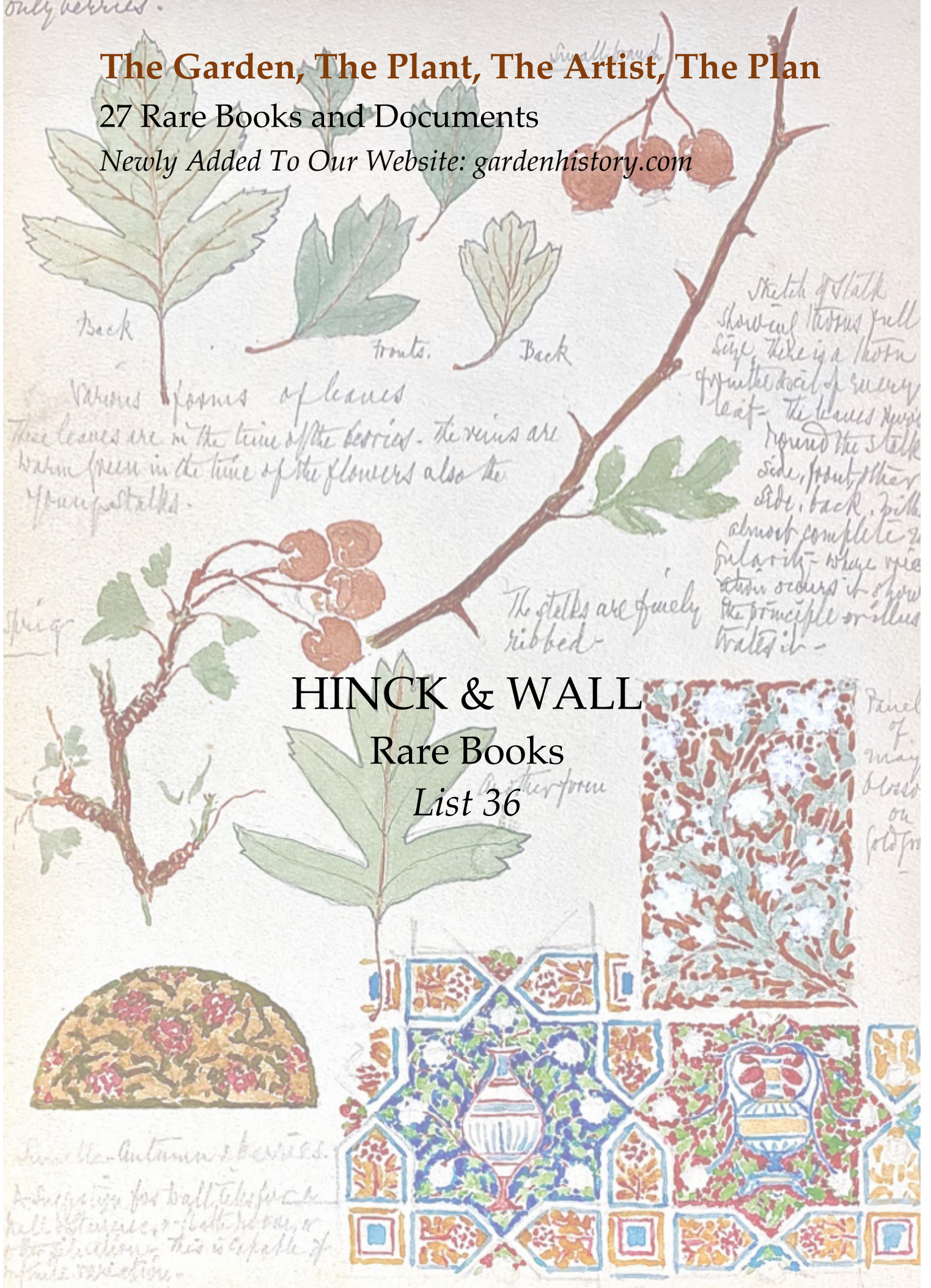


Harbormore. Flowers are over
only berries.

The Garden, The Plant, The Artist, The Plan

27 Rare Books and Documents

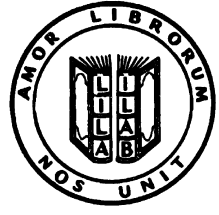
Newly Added To Our Website: gardenhistory.com





HINCK & WALL

Rare Books



Recent Arrivals #36
Garden History & Related Topics.
February 2020

The items listed below are recent arrivals available from our office in Cambridge, England. A version of this list, including additional photographs of all items, has also been posted to our website: www.gardenhistory.com. All prices are in British pounds sterling and do not include postage. Postage will be billed at cost. The maximum shipping charge for single volumes is £8 for shipments within the UK and £15 for international shipments, except as noted. Additional volumes will be charged at a maximum of £4 each (UK) or £8 (international). Visa, MasterCard, American Express, and PayPal are accepted. All items are offered subject to prior sale and may be returned for any reason within 10 days of receipt with prior notification to Hinck & Wall. Returned items must be insured for their invoice value. Thank you.

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Item # 20

Cover illustration Item # 2

OF PAPER, PEARL, HAIR, AND SILK



1 (Artificial Flower Making) ROUGET DE L'ISLE, Mme.(Claude Joseph). **LE LIVRE DES FLEURS EN PAPIER. Et Des Ouvrages En Perles** (cover title). Paris: Ch. Ploche n.d.,ca.1852.

A very well preserved little text providing instructions for making flowers out of paper, pearls, hair, and silk (the latter two described by a M. Croizet). The written instructions refer to plates showing various flower parts to be cut out and fashioned together with examples of finished products, including decorative trimmings made of pearls. This is a volume in the series BIBLIOTHÈQUE de la MAITRESSE de MAISON . A list of approximately 50 other titles in the series is printed on the lower cover. Each title was sold separately. In OCLC we locate no copies in American libraries. There is one separate copy in BNFr and another copy bound in with a group of other titles from the series, also at BNFr. Small 8vo (17 x 12 cm); 31 + (1) pp. + 29 lithographed plates printed on rectos only.

Original printed pink paper covers in very good condition; very slight internal foxing, mostly to fore-edges; A very good copy.

£100.00

NATURE AND ART

2 (Artist's Botanical Study) RYAN, Rose F. **MANUSCRIPT BOTANICAL SKETCH BOOK FOR DESIGN APPLICATIONS.**

Yarmouth ca.1909.

Rose Ryan's botanical sketchbook is as much a study for the application of plant forms to design as an exercise in botanical art. As such it fits very well into the practice of Arts & Crafts Movement participants drawing on natural form for their designs. Ryan's style is light and quick, showing no sign of the stiffness of typical drawing school sketchbooks. The work is executed in pencil and watercolour and concentrates on the leaf and flower components of the rose; chestnut; strawberry; wildweed; stitchwort (chickweed); golden rod; marshmallow; potato flower; poppy; dandelion; and sweet pea. The drawings are highly detailed, focusing on seed vessels; buds; front and back of leaves; the way a flower appears after seed spores have blown away; and views of the flower from every angle. In particular, when Ryan draws a flower head from above looking straight down, the suggestion for ornamental design based upon natural form is strong. Throughout she has pencilled notes and measurements. The distance between leaves on stalks are often measured, as is the elevation of a particular flower on a stalk. There are side views of petals overlapping, close-ups of the angle at which leaf stems meet the stalk, and geometrical diagrams of bud arrangements on stems. Making notes for herself as she draws, Ryan measures and comments on form and shape. Importantly, she makes occasional notes indicating the possible use of forms in pottery, cotton prints, etc. Also, on a few pages, she draws quick studies of such applications for wall tiles, a cup or a plate. In all, a fascinating view of a decorative artist at work during the flourishing Arts & Crafts Movement. Rose F.



Ryan lived in Gorleston, Greater Yarmouth, Norfolk. Laid into the sketchbook is a coloured drawing of a bird identified with "W. Ellis Sept. 1915" pencilled on the verso. Oblong sketchbook 25.5 x 17.2 cm; 32 ff., each with drawings on rectos, a few also have illustrations on versos.

Original canvas-covered sketchbook, predictable paint spots and overall moderate soiling and small faded damp stains; original lap-over ribbon closure present; internally, a few pages loose, signatures loosening The final page has an incomplete charcoal sketch which has rubbed off onto rear pastedown. Quite well preserved.

£600



3 (Bertram, Max) **M. Bertram/ BÜRO FÜR GARTENKUNST/DRESDEN-BLASEWITZ Entworfen Und Ausgeführte Anlagen 1873-1912/ Erster Bericht.** Blasewitz: M. Bertram 1912.

An important promotional album illustrated with photographs of private gardens and parks designed by this prominent Saxony landscape designer. A follower of Lenné and Gustav Meyer, Bertram worked under H. S. Neumann at Schloss Albrechtsberg before founding his own "Büro für Gartenkunst" in Dresden-Striesen in 1873. Over a period of 39 years he designed

more than 200 private gardens and public parks, including many commissioned by the Saxony royal family and other Saxony and Prussian nobility. An extensive list of these gardens, grouped by decade, is included at the front of the album, which was published around the time of Bertram's retirement in 1912. The photographs and plans included in it provide an excellent survey of the importance, variety ? and character of the work executed throughout Bertram's notable career. OCLC locates only one copy (Princeton). Stapled pamphlet, 17.8 x 23 cm., (ii) + 8 + (ii) + 50 plates with mostly full page illustrations from photographs and plans + (ii) pp.

Original printed paper covers with coloured illustrations inset on title page, small closed tear at upper spine edge. A very good copy.

£400

WITH 18 VIBRANT CHROMOLITHOGRAPHED EARLY VIEWS OF THE GREAT PARK.

4 (Bois de Boulogne) ANONYMOUS. **BOIS DE BOULOGNE (cover title) Environs De Paris No. 1.** Paris: ca. 1860.

With eighteen vibrant chromolithographs, finished with hand-colouring, displayed in a long leporello binding extending to approximately 234 cm. These colour views measure approximately 10 x 16 cm each and include: Cédre de Mortemart ; Cascades Du Lac; Cascades Chalet de Longchamps; Pont Du Moulin; Moulin De Longchamps;



Rond Point Mortemart; La Rivière Des Cygnes; Grande Cascade; another untitled cascade view done by Muller, Lithographer; Rond Point Catelan; Grande Cascade. Most views are peopled with various social groups out strolling or riding in horse drawn carriages. A variety of boats are shown on the lakes. In addition to features such as the cascades, chalets, kiosks, windmills, and bridges, there is detailed depiction of early tree planting. Three plates are labelled "Promenades au Bois de Boulogne;" another labelled Muller, Lith. and 2 are

labelled Imp. Lemercier. These are attractive views of the park laid out at an early stage of popularity. Rare. We have not found any library listing for it. 12.5 x 18 cm; 18 connected panels with each printed view measuring approximately 10 x 16 cm; the whole reaching out to 12.1 x 234 cm .

Original cloth with gilt printed title within decorative gilt border on upper cover; spine heavily chipped and reglued in places and separated slightly from lower cover; else very good.

£900

5 (Botanical Illustration); (Nursery Trade) **SEVEN COLORED AMERICAN NURSERYMEN'S PLATES** (mostly) Rochester: various publishers late 19th, early 20th centuries.



A small unbound sampling of seven American nurserymen's color plates, mostly from diverse Rochester, N.Y. printers. These plates, demonstrating both chromolithography and stencil or theorem color production, were produced mostly in Rochester, New York, in the second half of the 19th, and beginning of the 20th centuries, to assist and/or accompany "tree pedlars" or nurserymen and nursery salesmen in promoting the sales of the area's booming nursery business. As described in Karl Sanford Kabelac's "Nineteenth-Century Rochester Fruit and Flower Plates" (Vol. XXXV, 1982 Univ. of Rochester Library Bulletin), salesmen were able to buy these plates in individual assortments or bound, sometimes mixing printers depending upon their needs. Here we have three chromolithographs - a Crawford's Late Peach, an Early Canada Peach, and a Dickinson apple - by Stecher Lithographic

Co. and its earlier incarnation, Mensing & Stecher. These would have been printed after 1878, with the Crawford's Late produced in the late 1880s by Stecher alone. Kabelac identifies Franck A. Stecher as "a leader in the chromolithographic industry in Rochester." The other four plates appear to be stencil or theorems, possibly with some color lithographed detail. The only one with an identified printer is the Dutchman's Pipe "drawn and colored from Nature by C.M. Search" a horticultural painter as well as a fruit plate producer from the 1880s. Many of these plates were bound into portfolios or book albums and their owner/salesmen were encouraged to keep the plates as clean of thumb-soiling as possible after showing them to their fruit and flower buying clients. The plates could also be replaced in some of the portfolios. This grouping provides an interesting little study of the various methods of impressing the public with the color available from the nurserymen's offerings. Seven plates, each measuring approximately 7.4 x 4.4 inches or 19 x 11 cm.; printed on one side only.

With some light thumb-soiling, a bit heavier on one stencil or theorem; on one stencil, some adhesion blemishes from a protective overslip; descriptive text at bottom margins often trimmed, as usual.

£200.00

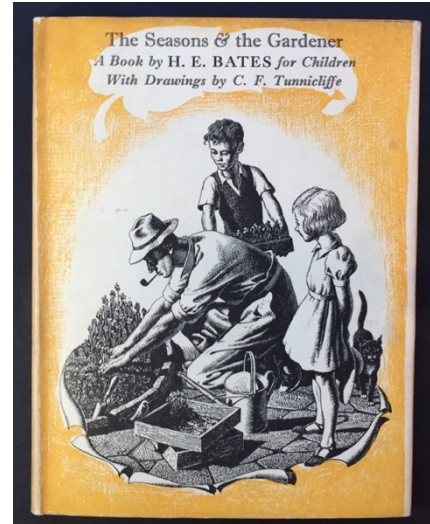
“THIS, THEN, IS YOUR BOOK”

6 (Children’s Gardening) BATES, H.E. **THE SEASONS & THE GARDENER A Book For Children...** Illustrated with drawings by C.F. Tunnicliffe. Cambridge: The University Press 1940.

First edition. Novelist and naturalist Herbert Ernest Bates’ gardening book written for his own children, dedicated to them and based upon experiences at the family garden in Kent. Beautifully illustrated by the renowned British nature artist Charles Frederick Tunnicliffe. Scarce in its illustrated dust jacket. Small 4to (23 x 17 cm.); vii + (i) + 69 pp. , the text illustrated throughout from wood-engravings.

Original cloth backed paper covered boards with illustration from wood engraving on the upper cover; in original dust jacket with the same design on the front cover as on the upper board cover; jacket a bit dusty around the edges, but very good.

£60



WITH ORIGINAL ART WORK BY HELEN HAYWOOD AND CORRESPONDENCE BETWEEN THE AUTHOR AND PUBLISHER.

7 (Children’s Gardening) St. VINCENT, Isobel. **ALL A-GROWING. The Adventures of Two Young Gardeners.** London: W.H. & L. Collingridge Ltd. (1943).



Illustrated by Helen Haywood and accompanied by over 35 of her original sketches for the work. Helen Haywood, born in 1907, was a prolific illustrator (publishers included Thomas Nelson, Hutchinson & Co.) with a special gift for rendering plants and animals (her publishers included Thomas Nelson, Hutchinson & Co.). Also, she executed fore-edge paintings and binding art work for Bayntun Riviere Bindery in Bath. In fact, she was the granddaughter of binder Robert Riviere. (For photographs of her work on bindings see Stephen J. Gertz’s article, “The Binding Paintings of Helen R. Haywood” in his blog, BOOKTRYST, Oct. 3, 2012). Her suitability for St. Vincent’s book, specifically written to stimulate children’s interest in gardening, was obvious. The text itself it is full of instruction and detail rendered through a narrative. On a visit to their cousins’ country home, two city children are inspired to plan a garden and

to cultivate flowers and vegetables back in their own urban setting. As a reward for their success and industry, they are given an allotment garden. The character of a rather mysterious Mr. Midge who appears over a wall one day to help them learn about gardening is a special feature. The way Mr. Midge is depicted is particularly important to the author, St. Vincent, as we see in her correspondence with the publisher, some of which is included here. Helen Haywood’s original illustrations comprise 31 pencil sketches on sketching paper of varying sizes from 19.5 cm to 25 x 20cm, identified or captioned: a mounted pencil sketch of a garden plan mounted on board; pen and ink illustrations for a tail piece, also mounted on board; a rough sketch for a title on the dust jacket; a “cover rough” in pencil; a large cover

design in pencil (32 x 23.5); a small watercolour for an unused cover design (8.2 x 6 cm), etc. A pleasing archive for the creation of a war time children's gardening book by a sensitive artist. Large 12mo (20.1 x 16.5 cm); 128 pp with 15 black and white full page illustrations and numerous text illustrations including head and tail pieces; with 1 typed letter, single page on recto, identified as "copy" from the editor, Hedley Willis, to the author urging her discussion with the illustrator; a 4 page typed letter, rectos only, signed by St. Vincent discussing illustrations; 1 typed letter providing a description useful for the creation of a picture, signed "I"; list of illustrations for the book arranged according to the month, 2 pp. typed. The working illustrations by Heywood include: A large dust jacket cover design in pencil (32 x 23.5 cm); a small and different watercolour design for the jacket cover (8.2 x 6 cm); a "cover rough," not used, 32 x 23.5 cm in pencil;

Original cloth, slightly darkened at upper cover and spine; some rust staining at gutters on front and rear endpapers; text fresh and bright; in chipped, torn, and darkened dust jacket with illustrations on upper portion. Quite a good copy. Original art work in varied condition, some thumb-soiling and correction; correspondence on onion skin paper casually marked.

£200

8 (City Planning - Futuristic - Paris) **PARIS EN L'AN 2000.** Paris: Editions Littéraires et Artistique, 1946.



£60

From the Collection Mistigri. With illustrations and text describing circulation problems; refiguration of ancient boulevards; proposals for new carrefours or large intersections; parks, lighting, etc., with a plan. We locate one copy at BNfr. A futuristic conception thankfully unrecognizable in the Paris of today. Stapled pamphlet, oblong, 18.3 x 27.2 cm; 16 pp. including covers.

Some foxing and, also minor staining to upper margin corners; printed on poor quality paper.

WITH A PHOTO OF GINA PELLON AT ALBISOLLA.

9 (COBRA Artist's Garden) (PELLON, Gina), **"Jorn" / "Le jardin D'Albisola"** (penned title). **Amateur Photo Album.** n.p., 2002.

A dated album containing amateur colour photographs of COBRA artist Asger Jorn's house exterior and garden at Albisolla in Italy. One of the photos shows the smiling COBRA-inspired Cuban artist Gina Pellon on the site. Jorn was a Danish artist who co-founded the avant-garde COBRA movement and was fundamental in the Situationist International Movement. Among many other things, Jorn was a ceramicist as is evident in the photos shown here around his Italian residence. Jorn evidently used ceramic fragments from local factories in his murals and sculptural objects. His house and



garden in Albisolla on the Italian Riviera was both a refuge and the site of creativity for him in the post-War years. At his death, the villa went to the local municipality, which has slowly brought it back to life. At the time of this photo album the work was still in progress. Unique. Each color photograph measures approximately 10 x 25 cm and is enclosed in a standard black paper-backed plastic pocket.

15 color photographs in a narrow cloth bound photo-album; with ‘“Jorn” “Le Jardin D’Albisola” - 8/6/02’ inscribed in white ink on black photo album endpapers. Very good.

£275

“THE PARK IS SPLENDID, A REAL DOMAIN...”

10 COURVAL, Vicomte de. **ALBUM DU PAYSAGISTE POUR L’ARRANGEMENT DES PARCS ET DES JARDINS. 23 Planches Contenant 300 Croquis.** Paris: J. Rothschild, 1875.



This rare pattern book for park and garden structures was published posthumously by the author's wife from sketchbooks prepared by him over several years. Courval was proprietor of the Chateau de Pinon (Aisne), an ancestral domain noted for its large picturesque park. He was a determined experimental arborist whose innovative and widely adopted system for the pruning of large trees was first published in 1859 under the title *TAILLE ET CONDUITE DES ARBRES FORESTIERS*.

The discoveries described there all took place at Pinon. In addition to his experiments with trees, however, Courval also managed his extensive property for picturesque effect. A contemporary visitor to the park described it as follows: “The park is splendid, a real domain, all the paths and alleys beautifully kept and every description of tree – M. de Courval was always trying experiments with foreign trees and shrubs and apparently most successfully. I think the park would have been charming in its natural state, as there was a pretty little river running through the grounds and some tangles of bushes and rocks that looked quite wild – it might have been in the middle of the forest but everything had been done to assist nature. There were a pièce d’eau, cascades, little bridges thrown over the river in picturesque spots, and on the highest point a tower (donjon), which was most effective, looked quite the old feudal towers of which so few remain now.” (quoted from *CHATEAU AND COUNTRY LIFE IN FRANCE* by Mary King Waddington). The decorative features of the park were apparently also the creation of this talented amateur, who kept several notebooks to record his ideas. The wide range of subject matter includes rustic bridges and out buildings; gates and benches; urns; tools; sign posts; potted shrubs; and almost anything else that might find a place in a French rural private park at the end of the 19th century. Publication of the volume was clearly undertaken as a tribute by the author's widow, whose social standing (or large purse) may have persuaded Rothschild, the most important publisher in the field, to add it to his list. It was not a commercial success and is now quite rare. OCLC locates copies at Princeton and at Dumbarton Oaks and COPAC locates the British Library and British Library Reference Collections copy. CCfr locates two additional copies. The work was apparently unknown to Ganay. Oblong folio (37 x 53.5 cm); 4 ff. + 23 lithographed plates.

Original printed boards, worn and soiled, repaired at corners and at cracks along top margin; new cloth spine; new endpapers; preliminary pages foxed, plates clean.

£1100

EARLY FRENCH TEXTBOOK FOR STUDENTS OF LANDSCAPE ARCHITECTURE.

11 DARCEL, (Jean). **ÉTUDE SUR L'ARCHITECTURE DES JARDINS**. Paris: Dunod 1875.

Darcel served directly under Alphand as head of the department of promenades and plantations for the city of Paris where he helped create the parks at Buttes Chaumont and Mountsouris and worked on additions to other public parks. He also taught courses for the apprentice gardeners of the city and became the first director of studies in landscape architecture at the *École Nationale d'Horticulture* in 1876. The text of his **ÉTUDE SUR L'ARCHITECTURE DES JARDINS** is based on his early courses on landscape architecture. It is more concerned with practical problems



of construction than with theory, and delves into the various challenges to be overcome in constructing either a *jardin français* (*jardin "régulier"*) or a *jardin paysager*. The introductory chapter on the history of gardens in different countries examines social forces at work in determining the form of gardens. The balance of the work analyzes the varying treatment of the elements (water, rocks, allées, plant material, etc.) to achieve the various effects of the *jardin français* or *jardin paysager*. The discussion becomes quite technical at points, with reference made to illustrations in the plates bound in at the conclusion. Prior to the establishment of the ENH there was no recognized school for the study of landscape architecture in France and Darcel's study can probably be regarded as the first French text book for students of the subject. It certainly offers a good indication of the training that would have been received by the young landscape architects employed in building the Parisian park system at the close of the nineteenth century. *Not in Ganay*. 4to (30 x 21.5 cm); 100 pp. + 5 double page lithographed plates, two in color.

Contemporary cloth-backed marbled paper-covered boards with gilt stamped author's name and title to spine, gentle wear at corners; scattered light foxing, mostly to preliminary pages; tiny bit of adhesion loss in bottom gutter of double page plate. A very good copy.

£350

With an elegant calligraphic ownership inscription.



12 (Ferns) JAFFREY, Mrs. (Phoebe). **DARJEELING FERNS** (cover title). (Darjeeling, India) ca. 1882.

A well preserved and beautiful collection of large mounted Indian ferns assembled and arranged by Mrs. Phoebe Jaffrey and identified with her printed pink label, "Mounted By/ Mrs. P. Jaffrey/ Darjeeling" on the front paste down. With an elegant calligraphic ownership inscription serving as bookplate of "Elizabeth E. Hawkins/ April 15, 1882" also on the front pastedown. The single large specimens in golden yellow, a bit of off white, varied greens and browns, fill the plates (45.5 x 32.5 cm). There are some examples of smaller ferns grouped together on one plate. Each is accompanied by a stamped label calling for Genus, Species

and Patria filled in by hand in ink. The last specimen is dated 1881. Mrs. Jaffrey, third wife of Andrew Thomas Jeffrey, who was curator of Darjeeling's Lloyd Botanic Gardens from 1875 to 1885, made and sold these collections in both single volumes and sets. Jaffrey positioned her ferns gracefully and managed to bring out their interesting textures and markings even when dried. Additionally, she positioned moss at the base of each specimen. Other albums from Mrs. Jaffrey are held at the Natural History Museum, London, the University of St. Andrews, Dundee, and Ireland's Glasnevin National Botanic Garden. Folio, (45.5 x 32.5 cm.); 50 plates, each with mostly single captioned ferns mounted on rectos only. With a calligraphic ownership inscription serving as bookplate.,

Contemporary three quarter leather, cloth over boards with gilt title on upper cover, scuffed and worn; upper cover bulging a bit; internally there are a few small dark spots and edge chips on the plate paper, occasional minor piece of foliage lacking and some residue in the gutters, but, still remarkably well preserved.

£1900

IN THE STYLE OF GRANDVILLE

13 (Flowers Personified). DELASALLE, R. (Mme. Theodore Midy) **LE CHATEAU DES FLEURS**. Paris: Auguste Ghio n.d., ca. 1865.

Illustrated with eight amusing and lovely two-toned lithographed plates of animated flowers. Six of the plates depict people transformed into flowers, with four examples on each plate. The other two plates depict scenes with an Enchanter or Magician and human beings at the beginning and end of this fantastic tale. The story is loosely based on a variation of the German Faustus the Enchanter legend, but it is the artistic treatment of the personified flowers that is of interest here. The flower bodies with human heads are similar to Grandville's illustrations for *LES FLEURS ANIMÉES* of 1847, but here they are more defined as flowers. The artist's signature on many of the plates is "Bertrand"; the printer is Becquet, Paris. The author was Rosine de La Salle Theodore Midy who wrote quite a number of works for children, including *LA BOTANIQUE ILLUSTRÉE DE LA JEUNESSE* and *L'ALPHABET*. The book is bound in printed floral paper covers with rusticated borders, signed L. Pogue. The covers also bear the name of the publisher Auguste Ghio, Palais-Royal. We find one copy with a different publisher (A. Courcier) at the Bibliothèque Nationale, Tolbiac; another copy is identified, but not located, in OCLC with a Library of Education publisher. Theodore Rosine de la Salle Midy was also published by Library of Education and A. Courcier - this is likely the same person. A very scarce Romantic floral fantasy. 4to (30 x 22 cm.); 54 + (ii) pp. + 8 lithographed plates in two tints.



Original decoratively printed paper covered boards, professionally rebaked in red cloth, upper corners skillfully reinforced, soiling and some nicking to extremities of paper; new endpapers at front successfully co-ordinated with original rear endpapers; infrequent light scattered foxing.

£235

14 (Greenhouses) French Watercolor. **AN UNUSUAL VIEW OF "CLAIES" COVERING A GLASSHOUSE**. (France) ca. 1900.

An accomplished watercolour showing a greenhouse completely covered in the pale green wooden slate screen once used regularly in glass house cultivation. The structure is set within an area laid out with trees, bedding plants, and paths. A decorative doorway and a flexible ladder over the top of the house distinguish the drawing. Probably from an album or a series of sketches. Very attractive. 15 x 24.5 cm.

Watercolour sketch on paper; edges unfinished. In very good condition. Simple, temporary paper mat provided.

£125



15 (Hamburg) **OFFICIELLER FÜHRER DURCH DIE ALLGEMEINE GARTENBAU-AUSSTELLUNG UND DIE STADT HAMBURG.** (Hamburg) Rudolf Mosse, (1897).



Although presented as an illustrated guide book to the major garden exhibition held in Hamburg from March 1 to October 4, 1897, this volume's larger purpose was to promote the city in general as a "garden city." The first section, with 24 pages, is entitled "Hamburg als Gartenstadt" and is largely devoted to a history and description of the city's extensive parks, gardens, and horticultural

institutions. An additional 35 pages provide a detailed guide to the exhibition, its grounds, and exhibits, while the remainder of the text covers the city in general. There are two maps: one at the front showing the exhibition; the other at the back showing the city. Scarce. Searching in OCLC we locate only 3 copies in Germany, 1 in the Netherlands and 1 in Japan. 12mo (18.3 x 12.4 cm); viii + 132 pp. (+ 110 pp. ads) with numerous black and white text illustrations + folding color park plan and folding city plan.

Contemporary plain cloth back strip and marbled paper-covered boards; edges worn; frontispiece with fold-out plan of gardens mended at folds, with transparent tape visible on the ad at the reverse of the map.

£150

"OFFICIAL IN CHARACTER -STATEWIDE IN IMPORTANCE"

16 (Horticultural Exposition – California) (THE CALIFORNIA ASSOCIATION OF NURSERYMEN) **CALIFORNIA FLOWER SHOW AND HORTICULTURAL EXPOSITION.** (Los Angeles) The California Association of Nurserymen 1921.



A scarce program for the 1926 California Flower Show and Horticultural Exhibition held at Exposition Park in Los Angeles. With a colorful and lively sketch of the “Sunken Garden” presented in Art Deco style on the upper cover. The text contains a brief essay by landscape architect O.W. Howard on the planning of the Sunken Garden and its fountain and lily pool. Howard notes that the Advisory Committee had decided to make exhibition space available to landscape architects as well as nurserymen. The text contains the programs of the California Association of Nurserymen; the California Fruit Growers and Farmers; California Flower Show and Horticultural Exhibition; California Avocado Association; the Ladies’ Auxiliary California Association of Nurserymen; and the Associated Counties Horticultural Commissions. There are numerous ads for florists, nurserymen, banks, hotels, etc. Stapled pamphlet (26 x 13 cm); 21 pp. with illustrations from ads in black and white.

Printed paper covers with decorative design in colours on upper cover; minor edgewear.

£80

A FOUNDER OF SCIENTIFIC FORESTRY

17 (India) Cleghorn, Hugh **THE FORESTS AND GARDENS OF SOUTH INDIA.** London: W.H. Allen & Co., 1861.

First edition. Often called “the father of scientific forestry” Hugh Cleghorn developed a deep and well documented interest in forestry while working as an assistant surgeon for the East India Company in, among other places, the Mysore Commission. Although born in Madras, he was educated as a medical doctor in Edinburgh before undertaking his work in India. Eventually he became a leading influence in the creation of the forest department in the Presidency of Madras. He broadened the understanding of the role of forests in hydrology and in the flow of rivers. The text of **FOREST AND GARDENS OF SOUTH INDIA** is supplemented with lithographic plates from illustrations by Douglas Hamilton who travelled with Cleghorn to explore the Anamali range. Cleghorn’s preface calls for careful forest conservation in the tropics. His text includes numerous reports on forests such as Anamalai, the Salem and the Mudumalai forests; rules for the preservation of jungles; notes on trees suitable for avenue planting and plants for hedges; descriptions of woods for furniture, engraving, etc. Also included are a report on the Bangalore Public Gardens with a catalogue of its plants and both bibliography and glossary. Cleghorn has been the subject of two recent books by Henry Noltie of the Royal Botanic Garden at Edinburgh. *Pritzel 1743.* 8vo (18.3 x 11.5 cm); 38 x 38 cm. folding hand-colored map as frontispiece; xiv, (2), 412 pp. with text illustrations + 13 leaves of lithographed plates of which 10 are folding.



Original green publisher’s cloth, blind-stamped on covers and gilt titled on spine; gently nicked at spine ends, mild shelf wear, including bumping of corners. Original endpapers with professional reinforcement on front inner joint; small tears without loss at folds of map; 2 small minor stains in margin only of Plate 5; a few very small tears 1 cm

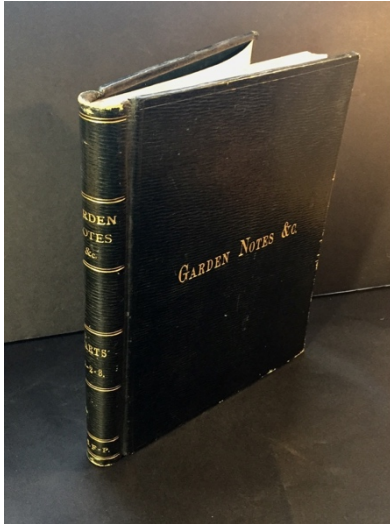
or so without loss at folds of some plates; inner upper hinge cracked, but now repaired and tightened.

£600

AN OPEN BOOK

18 (Journal - Garden Notes) HAYWOOD, R.B. (publisher).

GARDEN BOOK IN THREE PARTS. (London) R.B. Haywood, n.d. early 20th century.



An unusual survival, a large, handsomely bound early 20th century garden notebook completely unfilled. Although its pages are left blank, the journal is printed in three parts: Part 1: notes for planting trees and shrubs; notes for planting bulbs, plant and seeds; notes for planting, etc. Fruit and Vegetables. Part 2 is arranged for a record of trees and shrubs planted; record of bulbs, plants and seeds planted; record of fruit and vegetables planted. Part 3 is for garden sundries, with columns for dates and prices. In Part 1 blue and red lines divide up columns for name, description and "where obtainable"; in Part 2, red lines form columns for name, "Where Obtained," "Where planted" and "Price." Parts 1 and 2 also contain a printed alphabetical index for finding plants in the journal. On the spine of the volume, at the bottom, appear the initials "B.S. F-P.", perhaps designating its destination for use by a botanical society.

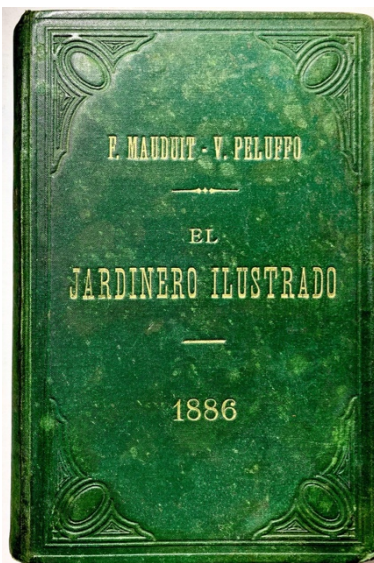
Very pleasing in weight and purpose. For a serious gardener perhaps. 26 x 20.1 cm; printed journal with blanks (xx pp.) + 44; 18 + 45-184; 185- 196 pp.

Original Straight-grained goat with gilt upper cover titled "Garden Notes Etc." and gilt lettered and numbered spine; some rubbing to extremities, but still well preserved.

£200

EARLY ARGENTINIAN WORK ON LANDSCAPE DESIGN

19 (Landscape Architecture -Argentina) MAUDUIT, Fernando and Vincente PELUFFO. **EL JARDINERO ILUSTRADO. Contiene La Descripcion, Cultivo Y Multiplicacion De Las Principales Plantas Útiles Y De Adorno Y Su Mejor Empleo En Los Parques, Jardines Y Paseos Públicos - La Creacion De Parques, Jardines, Bosques Artificiales, Etc.** Buenos Aires: Imp. del Departamento Nacional de Agricultura. 1886.



First edition of what is regarded as the first original Argentinian work on landscape design. Fernando Mauduit was a French gardener who settled in Argentina around 1870 and was involved in the design of several major parks there, including La Plata Parque in 1882 and the Parque Tres de Febrero beginning in 1874. Peluffo was a nurseryman in Buenos Aires. The book they collaborated on is a remarkably comprehensive manual and reference work on all aspects of horticulture and garden design. The largest section, over half the volume, is devoted to ornamental plants. The penultimate chapter, with 50 pages, is devoted to the various aspects of the design of parks and gardens, while the final chapter on "Bosques Artificiales" focuses on a subject of particular relevance to the climate and natural conditions of Argentina. A scarce work outside of Argentina. OCLC locates only 4 copies (Harvard, Mass. Horticultural Society, the Staats & Universitätsbibliothek in Hamburg, and UC Berkeley).

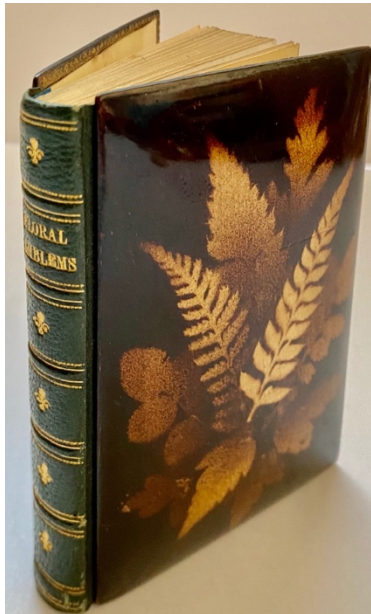
8vo (20.4 x 13.5 cm); viii + 1104 pp. with numerous wood-engraved text illustrations + 2 folding plans (+ 8 pp. catalogue).

Contemporary cloth soiled with shelf wear; three rubber stamps on endpapers and bookseller's rubber stamp at bottom of title page; poor quality paper, often browned; small margin tears.

£400

TEXT PRINTED IN GOLD. BINDING IN MAUCHLINE FERNWARE.

20 (Language of Flowers) (Anonymous) **THE LANGUAGE OF FLOWERS: AN ALPHABET OF FLORAL EMBLEMS.** London: T. Nelson and Sons, 1872.



A beautifully preserved, gold-printed Victorian language of flowers in a Mauchline ware binding. Each page of the text is gilt printed and bordered in gilt rule. There are actually two works bound together here: "The Language of Flowers: An Alphabet of Floral Emblems" and, separately paginated, "The Poetry of Flowers." The first part contains a listing of flowers and the sentiments associated with them and another listing by sentiment and the flowers which represent them; also, there is a poem by (Mrs.) Hemans on the flower dial and a listing of the flowers of the dial with their opening times. Poems by Percival and Hoffman follow. In the second title, there is a poem for each page dedicated to one flower and its emblem. A lovely volume in a gift or tourist binding of Mauchline, Scotland, made from sycamore onto which ferns were place for pattern, then removed, followed by a varnishing of the pattern. With a gilt- ruled and raised band leather spine, lettered "Floral Emblems." 16mo (10.5 x 7.1 cm); chromolithographed floral frontispiece + 61 + (1)pp. ; (ii) + 64 pp.

Bound in Mauchline binding with fern design transfer patterns on upper and lower covers. Spine in green leather with 6 compartments separated by gilt- ruled raised bands, five of which have ornaments, one has the gilt title "Floral Emblems." A.E.G. ; very faint offsetting to half title and title from chromolithographed frontispiece, previous owners printed label and address on free endpaper, else fine.

£250.00

PHOTOGRAPHIC VESTIGE OF A SECOND EMPIRE-STYLE ESTATE.

21 (Parks - France) (GILON, photographer) **VUES DU CHATEAU ET DU PARC DE BRIMBORION A SEVRES (Seine & Oise)** (Sèvres: (1875).



This large album with original photographs of the Parc De Brimborion was made for Herrmann Oppenheim who acquired this estate along the Seine after the Franco-Prussian war. It had once been the property of Madame de Coislin, a mistress of Louis XV, who had employed Bellanger to develop the estate in the *jardin anglais* style. The property, not to be confused with Madame de Pompadour's nearby Pavillon Brimborion, was largely destroyed during the war of 1870 and acquired by the banker Oppenheim who rebuilt and restored it in its original fine Second Empire style. This , too was destroyed in the first half of the

20th century, but we are afforded a glimpse of its final existence as private property and garden by this 1875 album. There are 32 views of the property, each separately mounted on rectos, of which approximately 13 are views of the grounds, such as: "pelouse de la grille;" "arrivée par les rochers;" "grande pelouse;" "escalier du jardin de l'orangerie;" "jardin de l'orangerie;" "la vacherie dans le parc;" "kiosque de la grande pelouse," etc. There are also exterior views of the château, chapel, and chalet, and, also, interior views of formal rooms and photos of equestrian interest. A view of the approach to the chateau lined with rocky slopes attests to the fact that the land was once a quarry for the chateau de Bellevue on the hill above the estate. Today, what is left of the grounds and park is now open to the public. Large oblong album, 52 x 40 cm, with stiff card sheets bound on stubs; hand lettered title page with two colored initials + 32 mounted albumen photos (18.5 x 24 cm) each mounted on the recto of a separate sheet + 4 blank sheets. _

Bound in heavy green cloth, stained, with quarter green gilt leather spine split more than half way along the upper spine edge; foxing to oversheets and, to lesser degree on photos and backing sheets; some photos faded; two card sheets loose. This is a very heavy album; postage will be charged at cost.

£1000

HIDDEN ABOVE THE GARE MONTPARNASSE.

22 (Parks – Paris) ANONYMOUS. **LE JARDIN ATLANTIQUE** (spine title). **A PHOTOGRAPH ALBUM DOCUMENTING THE PROGRESS OF CONSTRUCTION OVER TWENTY YEARS.** (Paris) N.P. 1973-1997.

Photographic documentation of a surprising garden creation in central Paris: the building of Le Jardin Atlantique above the train tracks of the Gare Montparnasse. This documentation begins in 1973, before the landscape architects Francois Brun, Michel Pena, and Christine Pena won their proposal to design the marine themed garden (see Racine, *CREATEURS DE JARDINS ET DE PAYSAGES EN FRANCE DU XIXe SIECLE*. pp.333-4) that was meant to rest above the station tracks that led to the West Coast of France. This was a bold undertaking that involved raising a new level on twelve pillars above the train tracks in an area over 3 hectares. The steps involved in this are the subject of this album. The first shot was taken from the interior of one of the large apartment buildings that surround the garden itself and the station complex. It's focus is on the apartment window sill where vintage garden tools, as well as other artefacts,



are displayed on the shelf overlooking the visible train tracks. There are several shots directly centring on the tracks from the same viewpoint, with the tops of the Eiffel Tower and Invalides visible in the distance, and others shots from different directions at night, in the snow, etc. taken in the early 80s. In 1988, the photos begin to show considerable construction on the site and, by May, 1989, we can see the beginning of the elevation of the dalle or platform elevated above the tracks on concrete pillars, which included the elevation of a building to be used for a WWII museum. By 1992 the dalle seems to be complete and the

construction of garden features begun, including undulating paths, climbing structures and ship mast-like lighting fixtures, and plantings. There are photographs of the blue tiled, ocean themed walls, the waterways, the wavelike wall structures and wooden planked walkways, a children's playground in a setting of beach sand, and an elevated pavilion suggesting the brig of a ship. The beautifully plant-enclosed tennis courts are blue and the whole garden is well used today by residents, and yet remains a well hidden surprise within the walls of the urban commercial and residential buildings surrounding it. A connection to the train concourse is maintained by ventilator shafts that allow the sounds of departure and arrival announcements to be heard above. Album 25.2 x 21 cm.; 20 ff. with 59 photographs (measuring from 24 x 18 cm to 7x7 cm) in colour and some in in black and white tipped on to rectos and versos; photos also tipped on to paste downs; 3 photos are loosely inserted.

Contemporary photo album in black simulated leather; penned title on paper label on spine; black paper leaves mounted with original photographs in both black and white and in colour. Fine condition.

£600

23 (Stanley Park) (Mawson, Thomas Henry and Edward Prentice Mawson)

OPENING OF THE NEW MARINE PROMENADE AND STANLEY PARK

BLACKPOOL. By the Right Honourable The Earl of Derby... (Blackpool) Saturday 2nd October, 1926.



Stanley Park in Blackpool, Lancashire, was a great civic enhancement in the lives of industrial workers in Blackpool when it opened in the 1920s and stands, renewed, today, as an important sports and formal garden development now listed on the Register of Historic Places and Gardens of Special Trust and Interest. Both Thomas H, Mawson, the prominent Arts and Crafts garden designer and town planner, and his son Edward Prentice Mawson were creators of this space, with the younger Edward Prentice heading up the work of

the Mawson firm as his father declined in health. Chadwick, in the **PARK AND THE TOWN** (page 35) illustrates a plan of the park, noting that "The demands of various games are by now an important factor in design." This large brochure celebrating the opening of the park and its adjacent Marine Promenade offers significant detail on developments in both sites. Tall pamphlet, stabbed and tied, 28.5 x 22 cm; (1-)31 + (i) pp. with numerous illustrations from black and white photographs and a plan + 3 full page color plates from watercolours.

Original stiff blue paper covers printed in gold and white, slightly sunned at extremities, gold faded, with original (faded) ribbon tie; some faint smudging to extremities of title page, otherwise fine.

£450

WATCH OUT FOR THE CAT'S TAIL WHILE MOWING THE LAWN

24 (Trade Card - lawnmowers, railings, pumps, wind engines) (MAST, FOOS & CO.) **CHROMOLITHOGRAPHED TRADE CARD "BOOKLET"** of mostly **BUCKEYE Horticultural and Agricultural Products**. Springfield, Ohio: (Mast, Foos & Co.) n.d..

An amusing late 19th century American set of square advertising cards held together by a grommet at the upper right corners enabling the reader to go through an illustrated "story" In a progression from "Admiration" through "Flirtation," "Tribulation" to "Termination," a little outdoor garden romance takes place in the four scenes with a lady mowing a lawn attracting a gentleman pumping water (with a wind turbine in the background) and ending up with the two embracing at a decorative iron gate. On the "versos" of the chromolithographed scenes are advertisements for Mast, Foos & Co.'s wind engine Buckeye iron fence, Buckeye junior lawnmower and Buckeye force pump. Get out there and create your garden with the latest enhancements and equipment! Four cards, 6.2 x 6.2 cm each, held together by a grommet at upper right corner.



In very good condition.

£135.00

25 (Trade Catalogue - Fountains, Aquaria) HEINRICI, Louis (manufacturer)
LUFTMOTORFONTAINE, LUFTDRUCK-FONTAINE,
ELECTROMOTORFONTAINE (Zwickau, Sachsen: Louis Heinrici, ca. 1895.).



The perfect embellishment for a conservatory or fernery in late 19th or early 20th century Germany would have been one of Louis Heinrici's elaborate fountain/aquarium structures powered by his own patented hot air engine. Heinrici manufactured an astonishing line of free-standing fountains designed for parlour or conservatory decorations. The various models typically consisted of a vertical fountain spouting from within a large urn or aquarium based upon a fern stand. Most of the models embraced aquaria at their centers and were elaborately decorated and bronzed. The internal pump mechanism was capable of sending a vertical jet two meters high. Battery operated models were eventually available. Three of the most spectacular models are illustrated here by finely printed chromolithographs. These show the fountains fully decorated with varied plants and ferns surrounding a goldfish filled aquarium. There are numerous other examples in black and white showing full

page fountains, text illustrations of internal motor works, aquarium accessories, and other applications for the engines. Very scarce. 8vo (25.5 x 17.3 cm); 112 pp. with text

illustrations in black and white and with 3 full-page mounted colour illustrations; + 1 leaf insert.

Original colour illustrated flexible board covers with plain cloth backstrip; covers lightly spotted or thumb-soiled; cloth spine minutely worn at spine ends; internally there is some spotting or thumb-soiling, mostly to margins, but nevertheless a very good copy.

£500

26 (Trade Catalogue - Garden Ornaments) (JONES J.) **CATALOGUE OF CAST-IRON GARDEN VASES, Chairs, Seats, Tables, Stools, Hand Glass Frames, Garden Rollers, Etc. Kept In Stock By J. Jones, Iron Merchant, and Hot-Water Apparatus Manufacturer.** London (J. Jones) ca. 1860.

An elegant little catalogue with its title printed in a variety of typeface, fancy and plain, and with detailed engraved illustrations in the text. As stated by the manufacturer, this catalogue of cast-iron garden ornaments accompanied Jones's larger general catalogue. He praises the durability of his cast-iron over stone, cement, wood, etc. He also notes that his seats, chairs, and stairs can be easily assembled and reassembled. Shown are two vases with pedestals, two tables (rustic and stool), an ornamental chair, a rustic bench, glass frame and garden roller. Each item is priced, measurements are given, and, where applicable, different sizes and finishes are noted. We have not located this item in OCLC. Pamphlet "4to" (21.2 x 13.5 cm) sewn, with additional sewing marks visible; 8 ff. with 8 engraved illustrations.

Sewn pamphlet, removed, with relatively large illustrations.

£200



“OLYMPE FERMIÈRE, DAME DE CHÂTEAU, MAÎTRESSE D’ÉCOLE ET MÉDECIN”

27 (Women and The Land) SAVIGNAC, Alida de **LA JEUNE PROPRIÉTAIRE Ou L’Art de Vivre à La Campagne.** Paris Désirée Eymery, 1838.

First edition. “...Alida de Savignac’s **LA JEUNE PROPRIÉTAIRE OU L’ART DE VIVRE** (1837) is a novel-cum-handbook advising on the multiple aspects of running a country house...” (Finch, Alison. **WOMEN’S WRITING IN NINETEENTH -CENTURY FRANCE**, p.79). This is the story of how the fictional Olympe de Saint-Julien, a young woman accustomed to activities such as dance and music, but, also, a child of the revolution, regains her nearly ruined family estate through the efforts of a guardian relative, and learns how to run the rural property on her own. She agrees to study the popular work **LA MAISON RUSTIQUE** and then proceeds to tackle the reclamation of the house, garden, and farm, transforming decaying structures into stables, granges, poultry houses, etc. Her new plans and those advised by her guardian include making water courses to help in the creation of a fish pond, planting of fruit and ornamental trees, and designing appropriate arrangements of the house and its rooms (the kitchen being most important). Providing supplies of medicines for the care of her workers was essential. Olympe’s guardian also offers instruction on the milk house, the poultry yard, the pigeon house, and the sheep hold. All of this is discussed in great detail and with an eye to profitability. There must be a vegetable greenhouse, a fruitier, and a grand shed for gardening and agricultural tools, as well as carpentry shop equipment. Eventually, Olympe rises at six each morning to survey the operations of the farm. She teaches local children and dispenses medicine. Nor is the ornamental garden neglected, with green lawns and roses planted in front of the chateau. Politics and romance play their part in

the story and two tales, LES JUMELLES and LA FÊTE de SAINTE-CATHERINE are added as lessons. Written by a woman and published by another (Désirée Eymery, who published the Bibliothèque de l'éducation) this is a strong example of literature produced in early 19th century France encouraging women to seek empowerment. We have located only one copy of a later edition in the U.S. at Fordham, 1853; and five other various editions in France. 8vo (17 x 10 cm); (vi) + 322 pp. with text illustration + engraved frontispiece + 2 engraved plates.

Contemporary decoratively embossed leather covers with gilt tooled borders; gilt ornamented spine, titled in gilt; corners bumped and frayed, head and heel of spine very gently worn; small gutter tear on page 1 not affecting text ; marbled endpapers with book label of F.M. Caye on front pastedown; occasional browning, mostly to margins; final pages with the two new stories added are more foxed. An attractive and well-preserved copy in a decorative Romantic binding.

£600

