

Gardening - introduction



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Gardening

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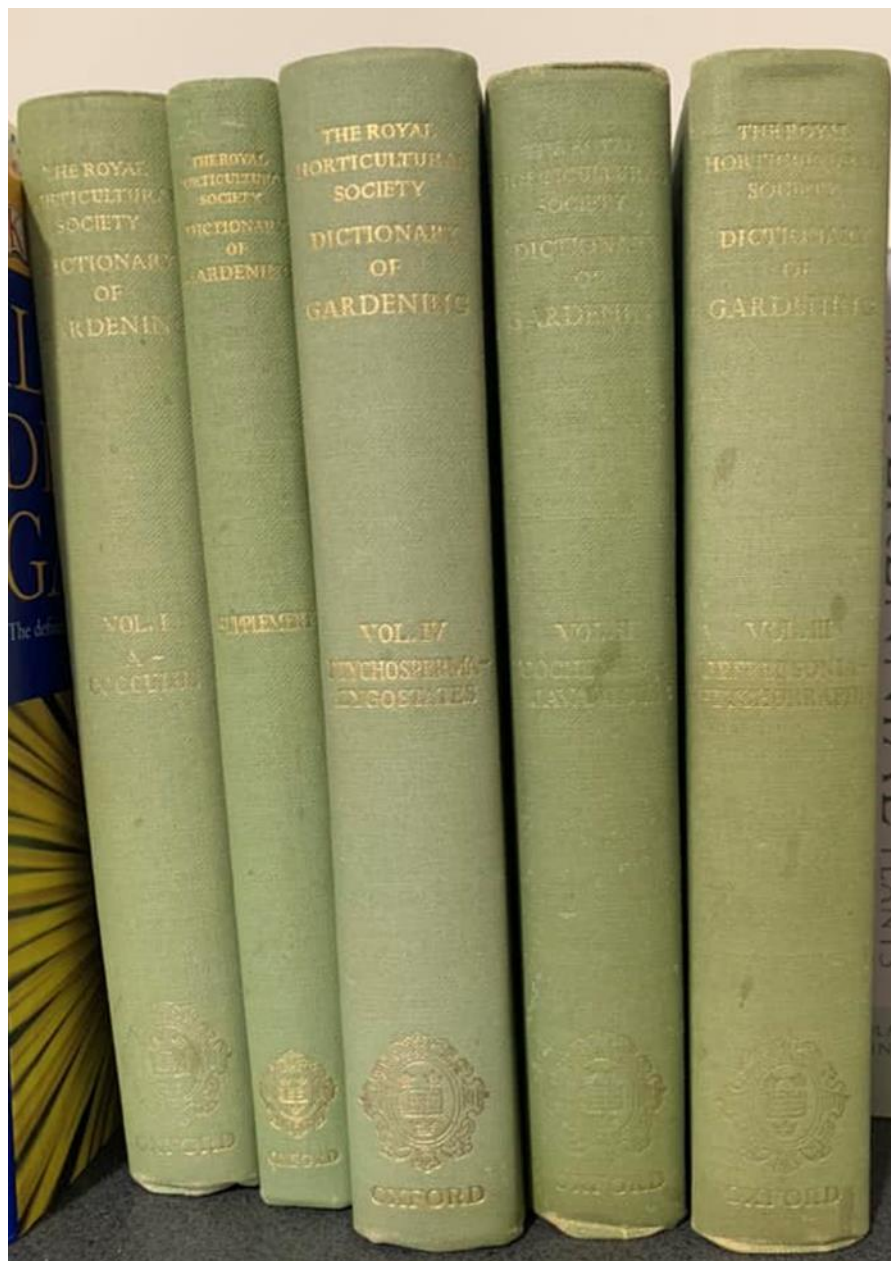
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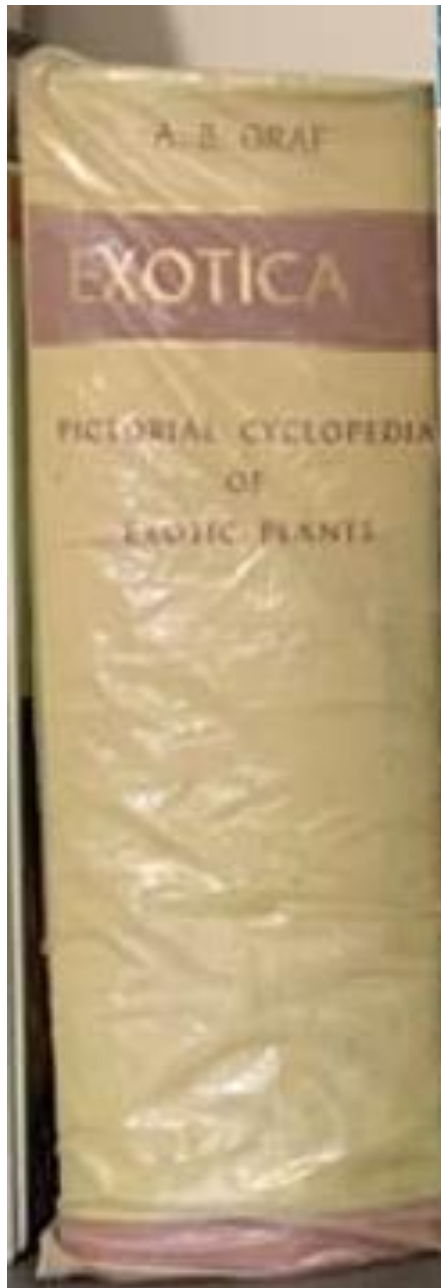
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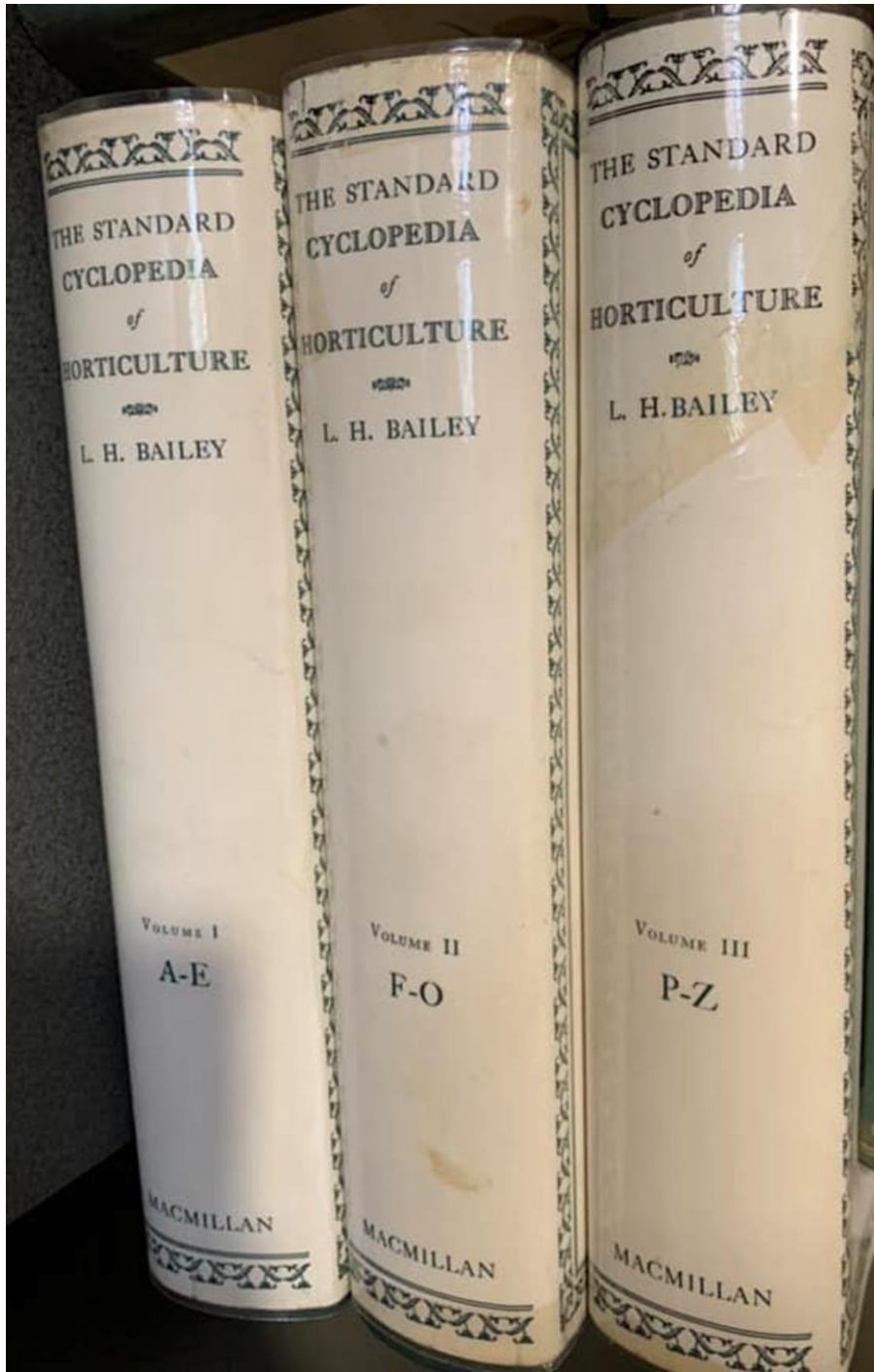
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The Standard Cyclopedia of Horticulture

By: Bailey

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NEW EDITION
Perennial Garden Plants
or The Modern Florilegium
GRAHAM STUART THOMAS



This is the most comprehensive and detailed survey of perennial garden plants ever undertaken for gardeners. Some 2,000 species – including ferns, ornamental grasses and most of the larger bulbous and tuberous rooted plants – are described, together with a greater number of hybrids and cultivars. Height, width apart for planting, colour, season of flowering, uses for cutting, methods of propagation and cultivation are given throughout in a distinctive “line of facts” for easy reference, and general information about every genus includes details of parentage and hybridization in the past and the artistry with which each plant can be used for best effect in the garden.

Introductory chapters deal exhaustively with the use of perennials through our gardening history, the rise and fall of the herbaceous border, the introduction of plants from abroad and their display in widely differing climates and conditions and in gardens of every kind and size. To the professional, whether municipal gardener, nurseryman or garden designer, the tabulated information will appeal, while botanists will welcome the nomenclatural authorities included in the comprehensive index containing both Latin and English names. Numerous notes from the author’s unique experience of gardening are given in an appendix.

Graham Stuart Thomas, recognized as one of the greatest and most artistic gardeners of our time, is in addition an expert plantsman, photographer, writer and artist. The wealth of information in this volume resulted in its being hailed as a classic when it was first published in 1976, and the author has now revised the book to bring it fully up-to-date.

With 16 pages of pencil drawings, 16 pages of colour photographs and 24 pages of monochrome photographs.

Published in association with
The Royal Horticultural Society

The cover illustration is of Helleborus orientalis kochii ‘Bowles’ Yellow’ and H. atrorubens, painting by Graham Stuart Thomas.

Perennial Gardens Plants by Graham Stuart Thomas

1984 Edition
\$440

First published 1976
Second edition (revised) 1982
Reprinted 1984
© Graham Stuart Thomas, 1976, 1982

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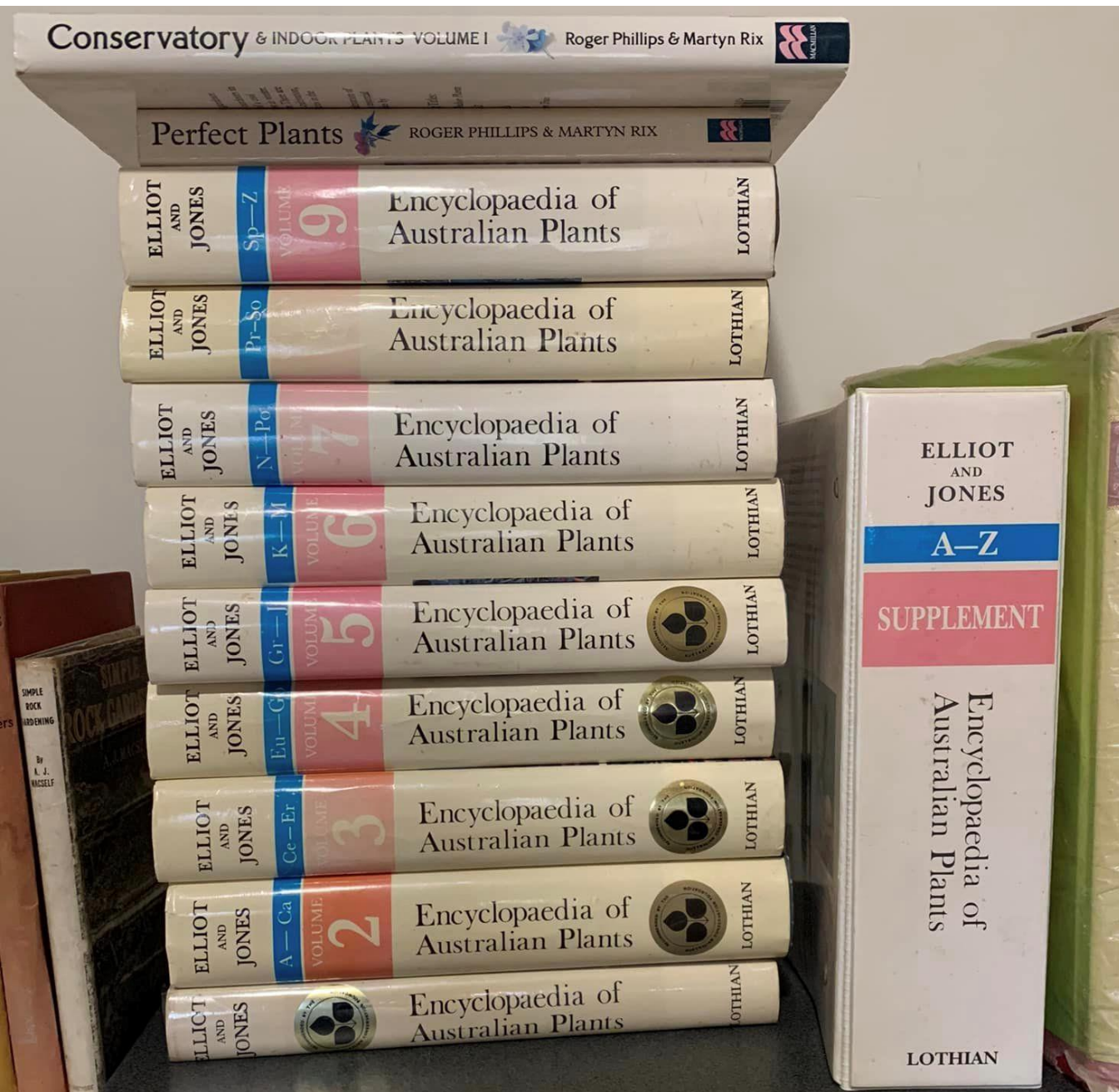
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Encyclopedia of Australian Plants

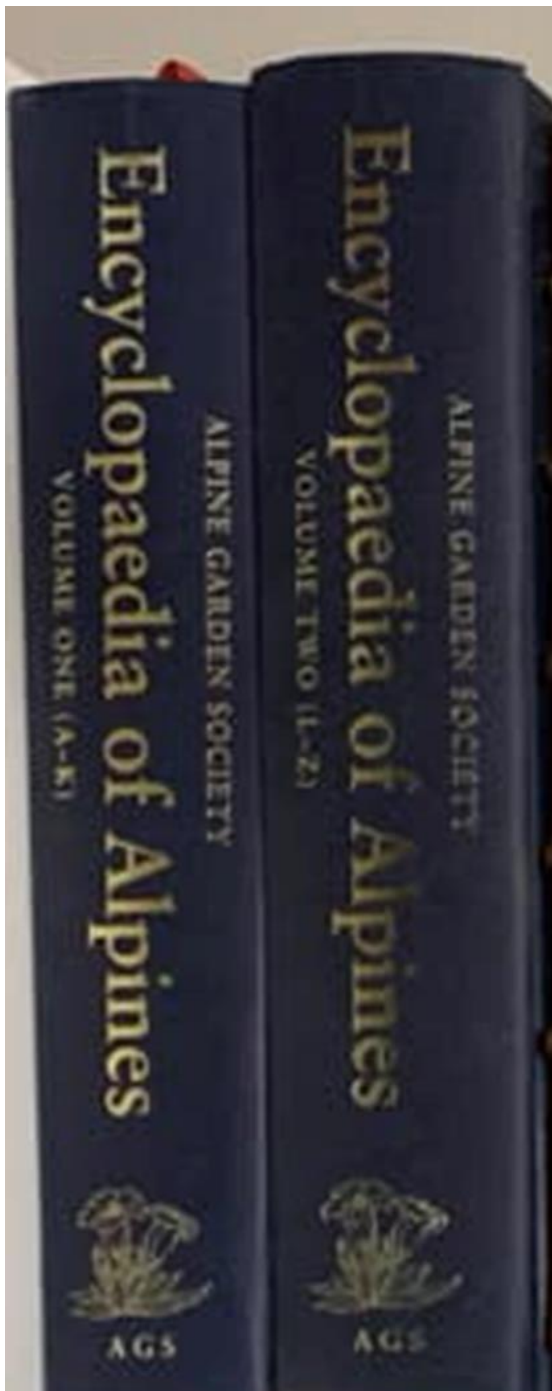
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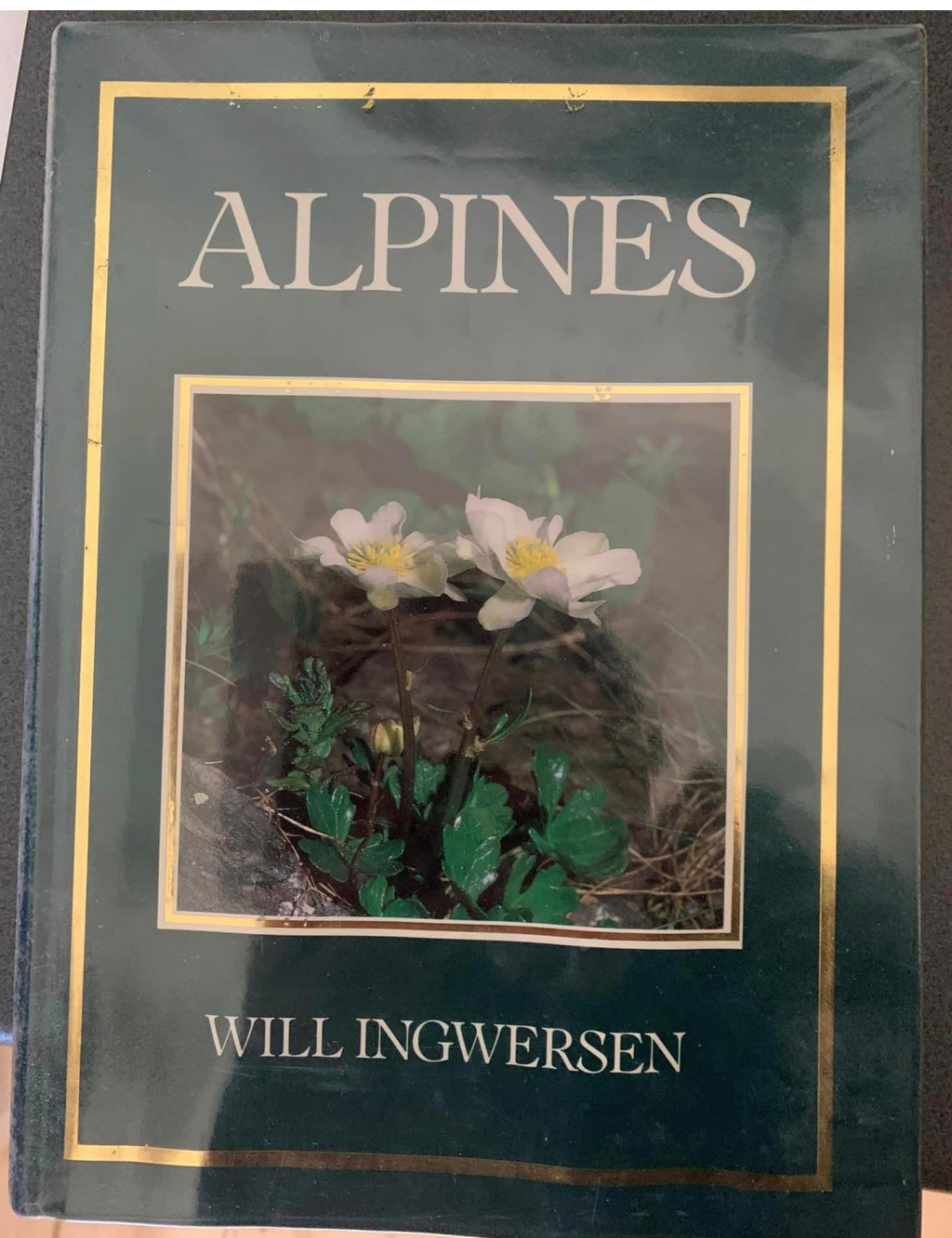
Encyclopedia of Alpine Plants

2 Volume

\$400

Alpines, By Ingwersen, 1991

Retails for \$100



Just before his death in 1990, Will Ingwersen, the most celebrated of alpine plant nurserymen, completed what is certain to become a classic.

Alpines perfectly complements its author's own *Manual of Alpine Plants*, now the standard reference on the subject. It is a more personal book, and its importance is that it distils the practical experience of a long lifetime spent discovering, propagating and growing alpines, and exploring their garden value in conditions very different from their native haunts. Though it makes no claim to be comprehensive, *Alpines* deals with more plants than any other book but the *Manual* itself, describing them with a lively affection and an insight that remains unique. Many of these plants are already popular – others are rarities. But in either case the advice Ingwersen gives will be as valuable to the gardener new to the field as it will be stimulating to the confirmed alpine addict.

Alpines is illustrated with 350 colour photographs, including many specially taken by Peter Stiles. The text has been meticulously edited by Richard Bird, formerly joint editor of the Quarterly Bulletin of the Alpine Garden Society and editor of *Alpine Gardening*.

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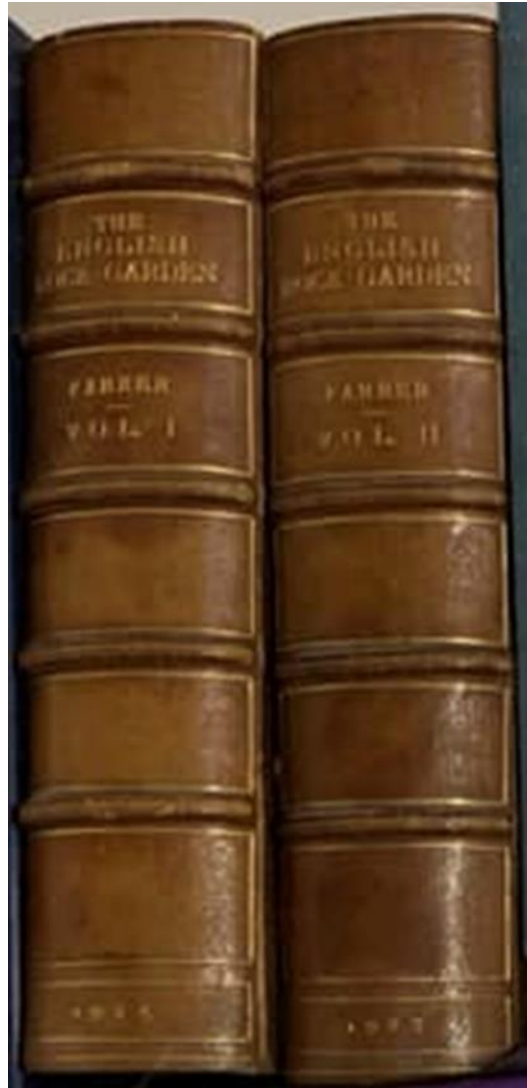
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The English Rock Garden

Farrer

Leather bound, 2 Volumes

Previously owned by Baronet

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General

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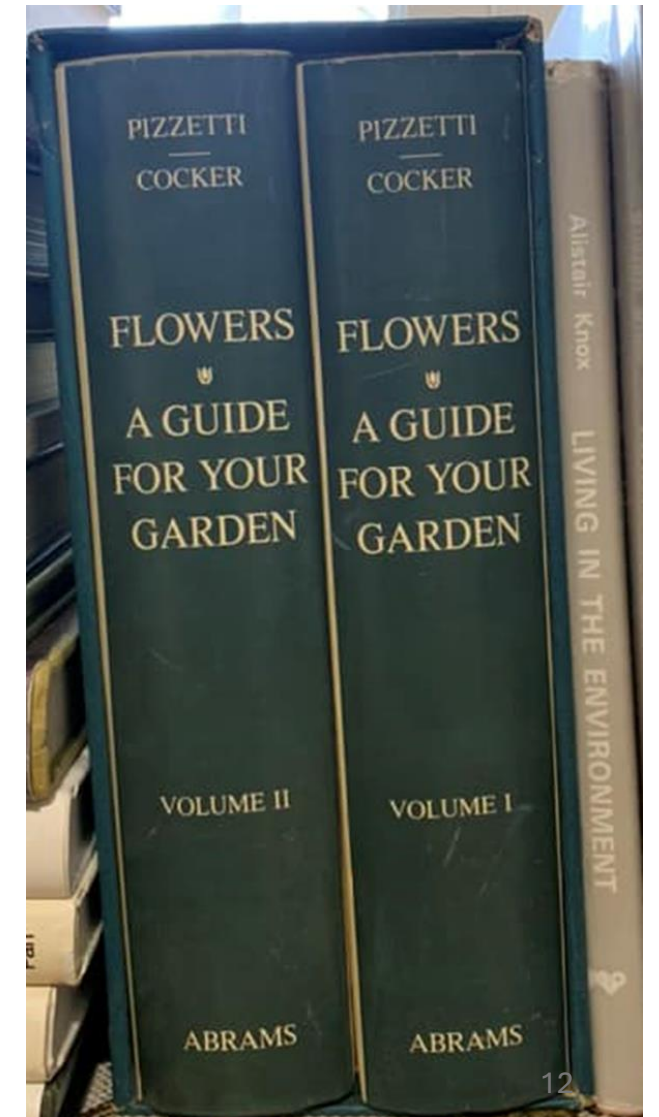
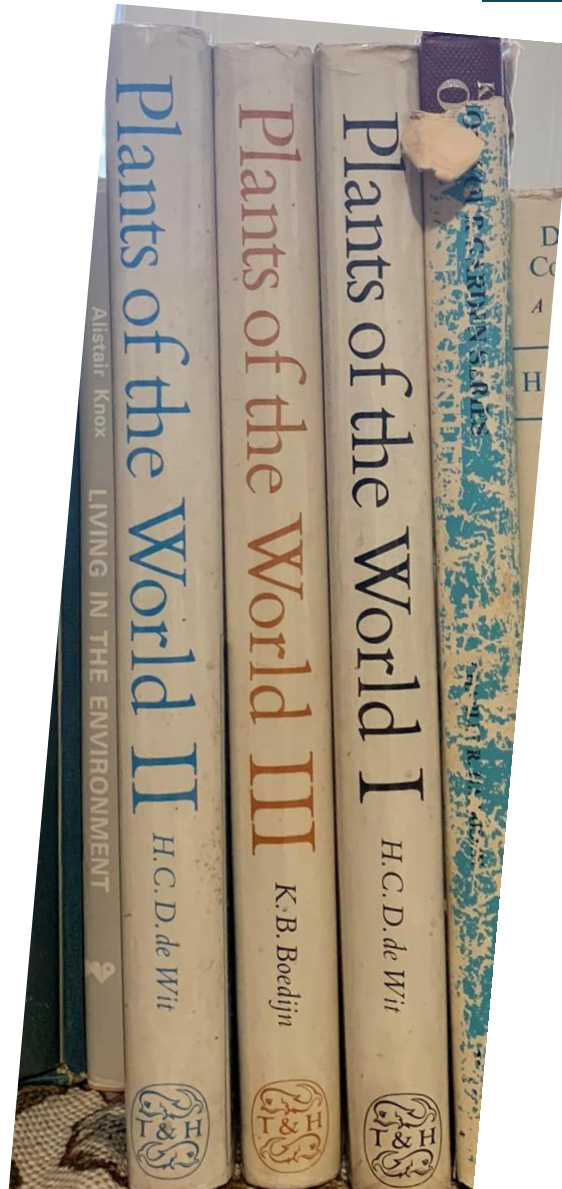
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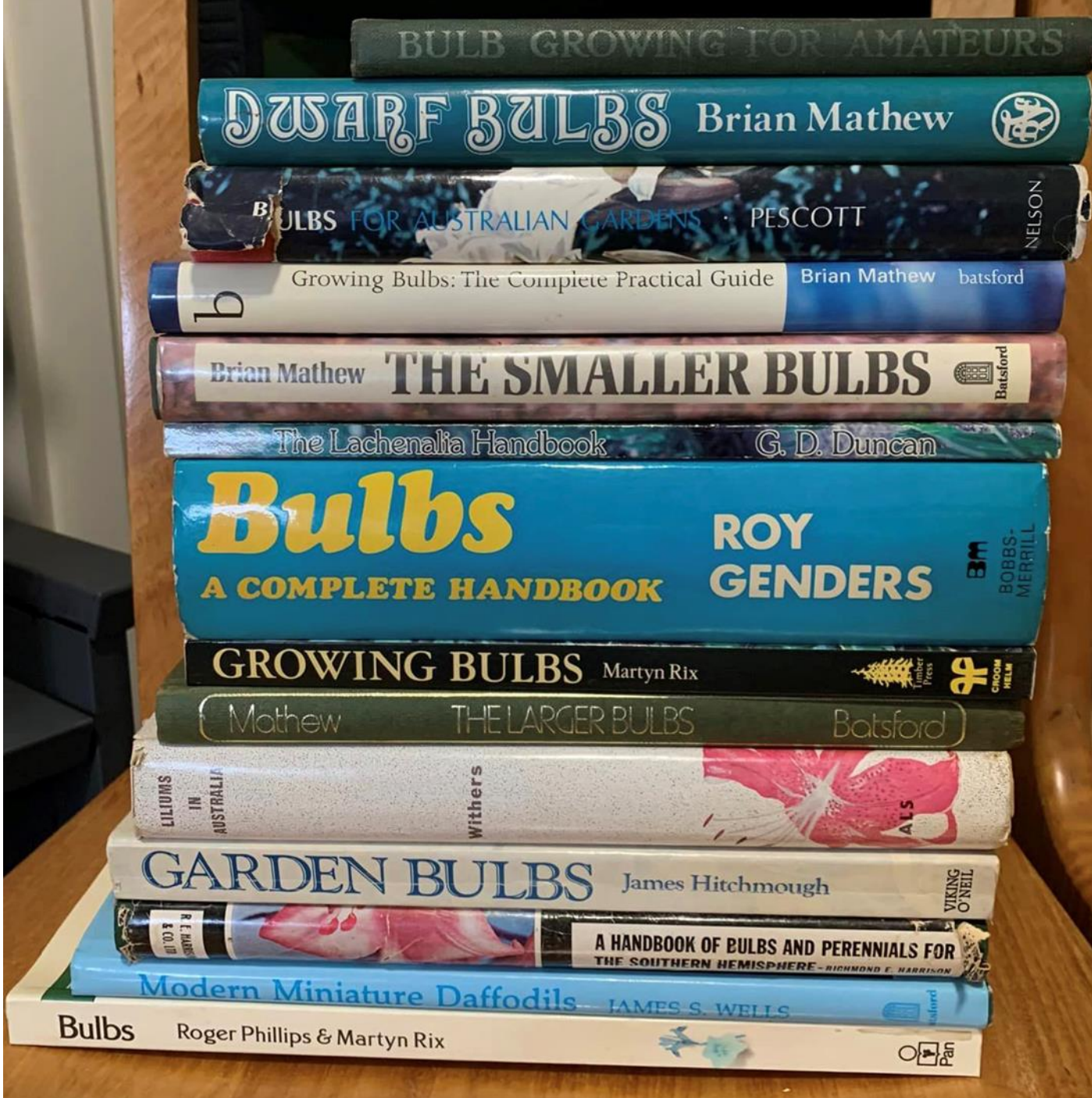
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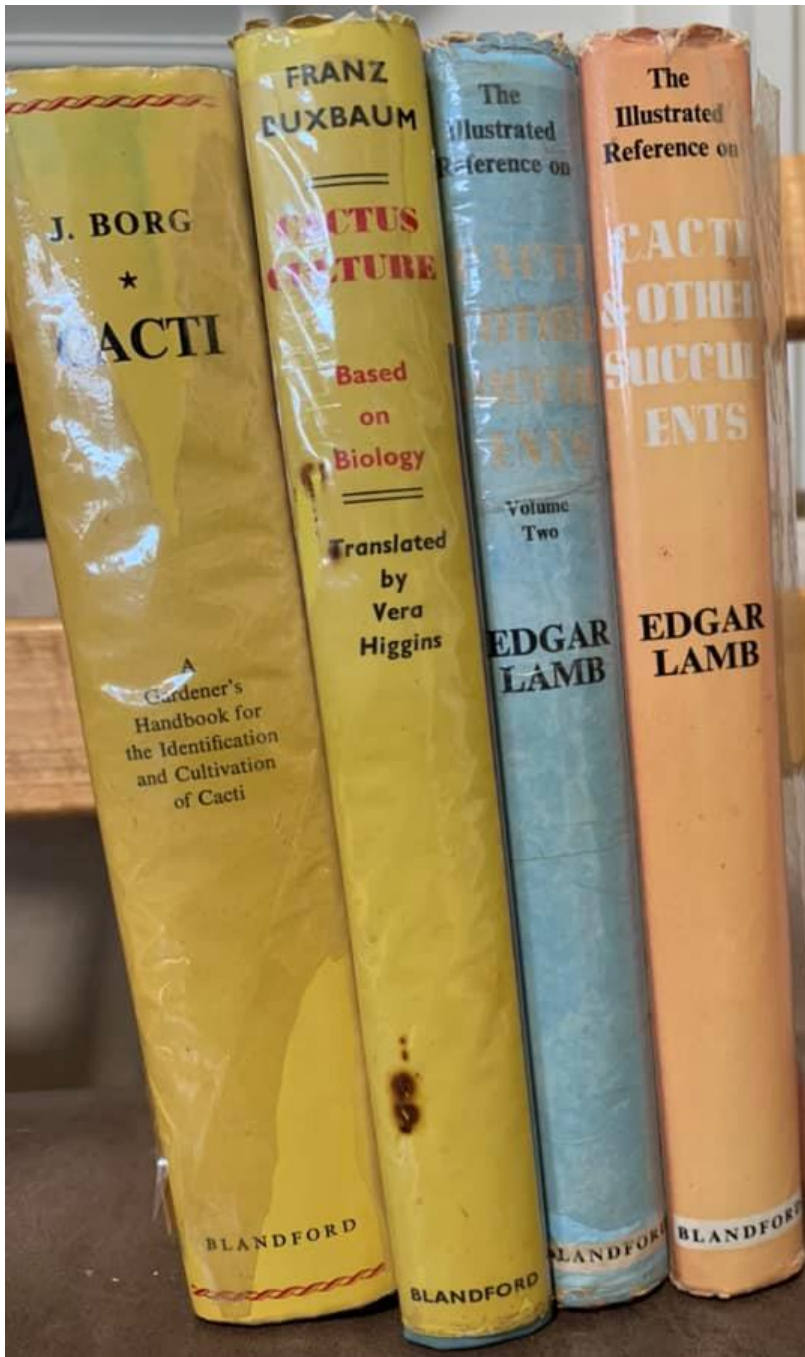
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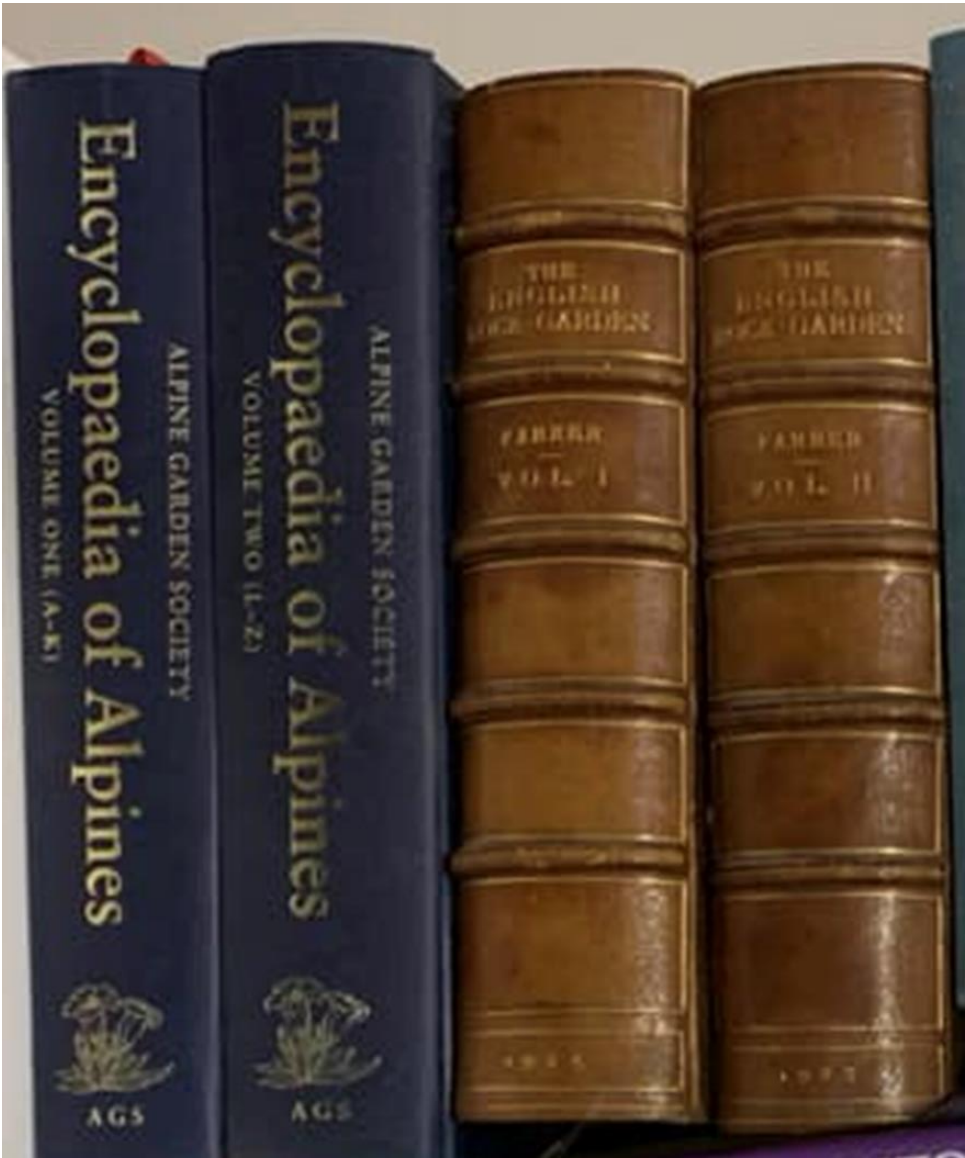
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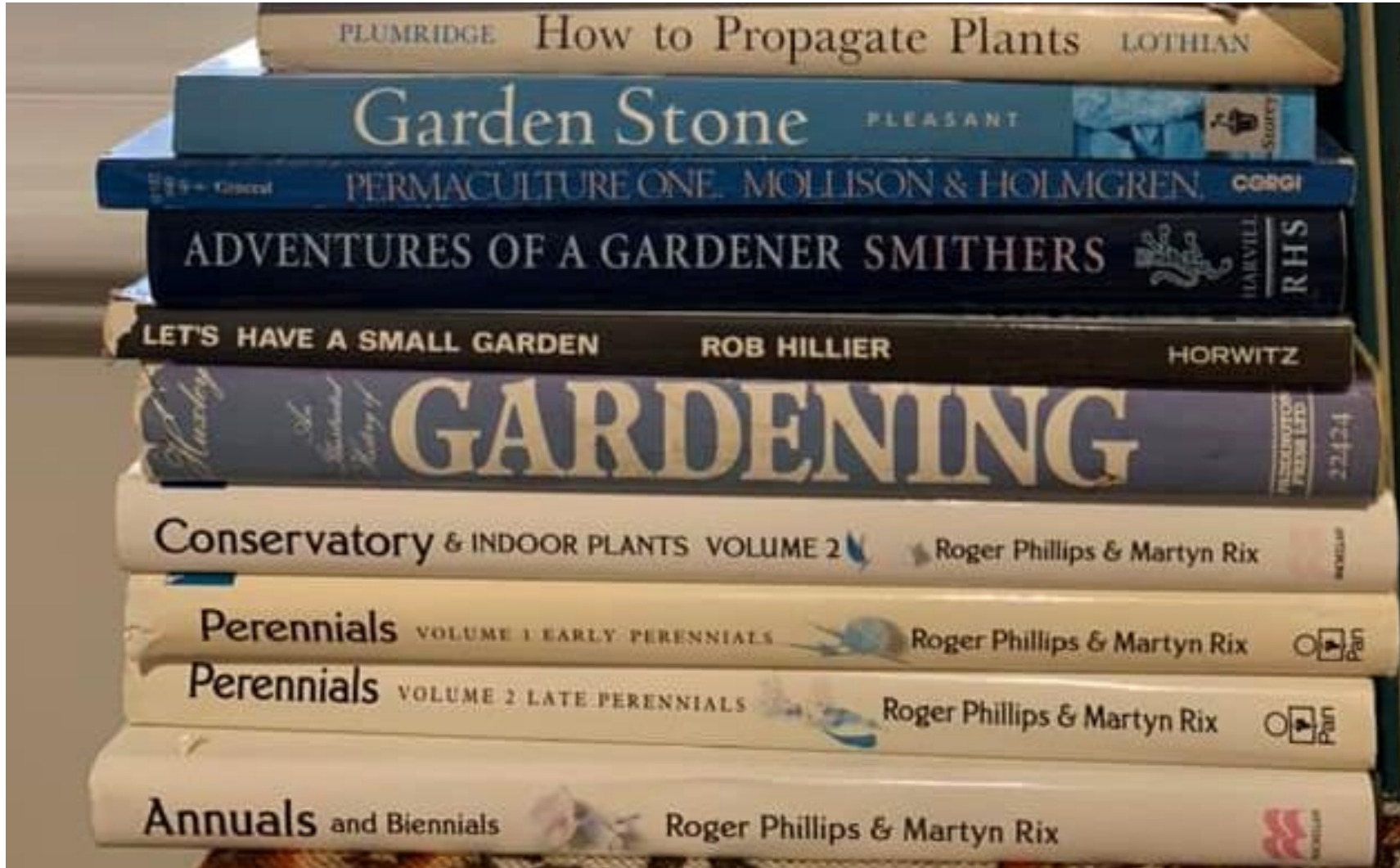
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Alpine

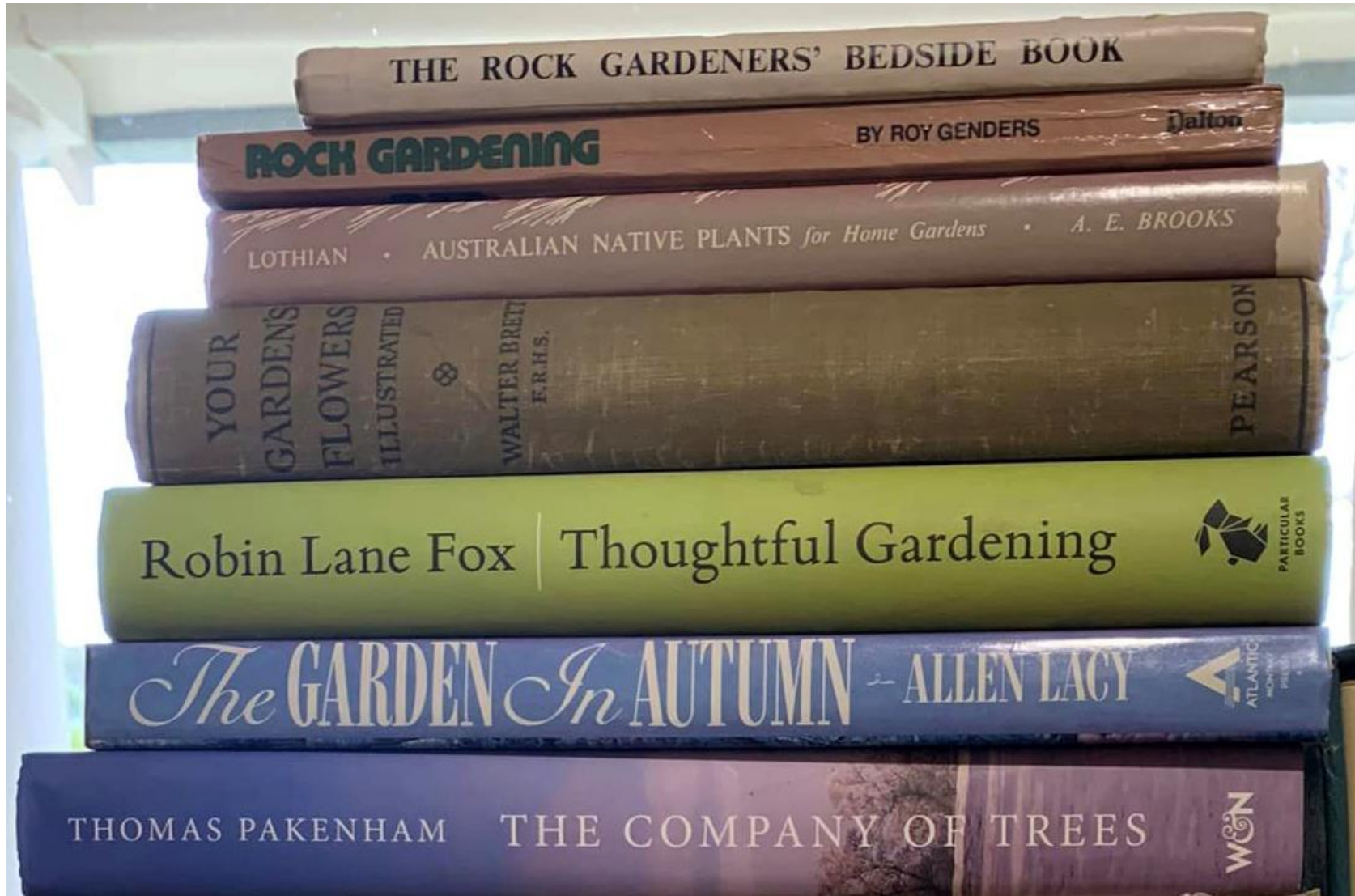


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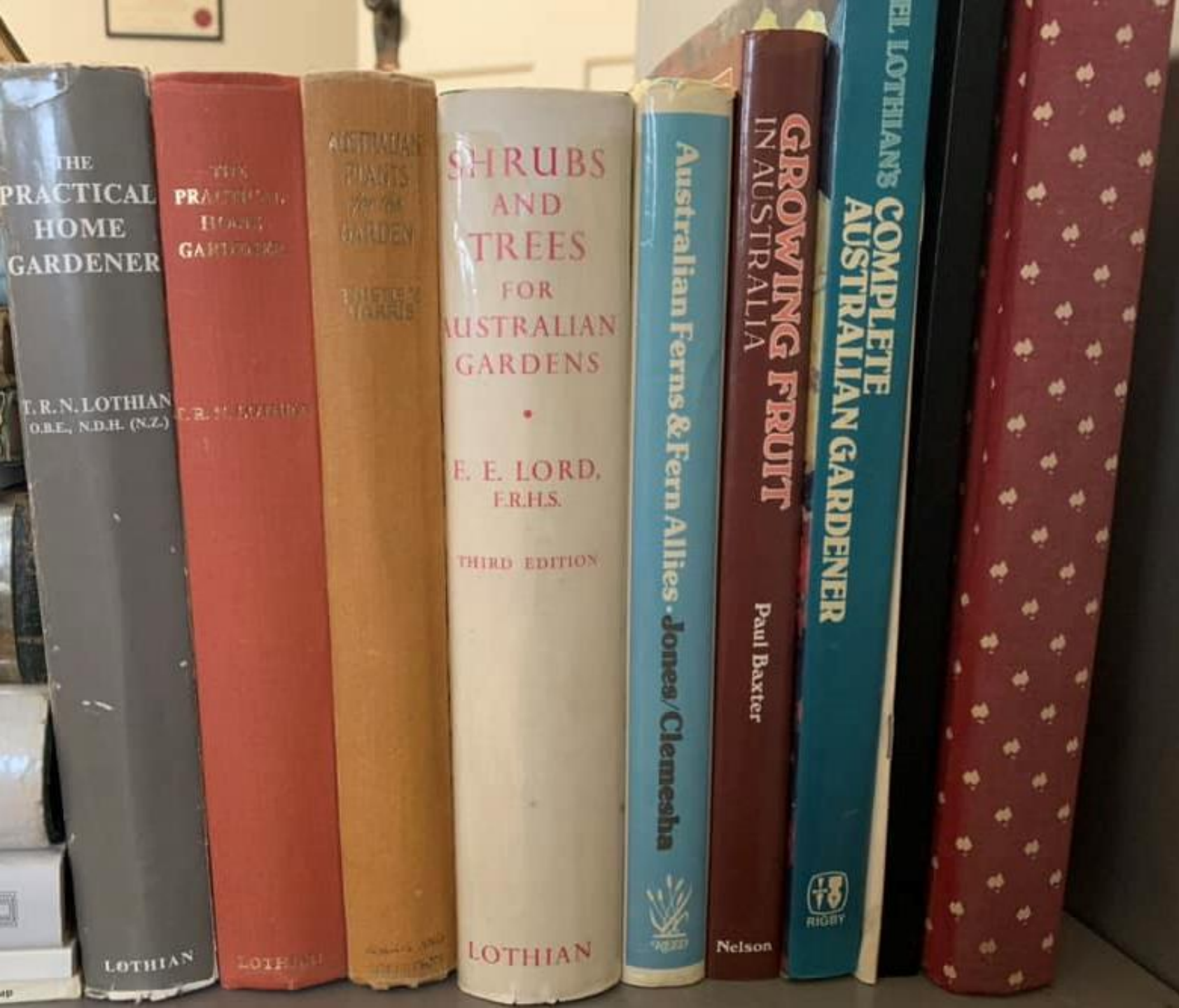
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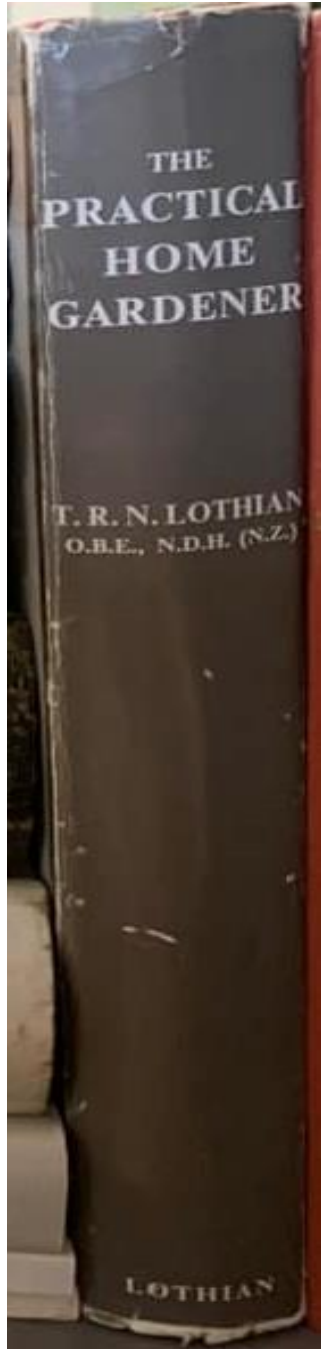
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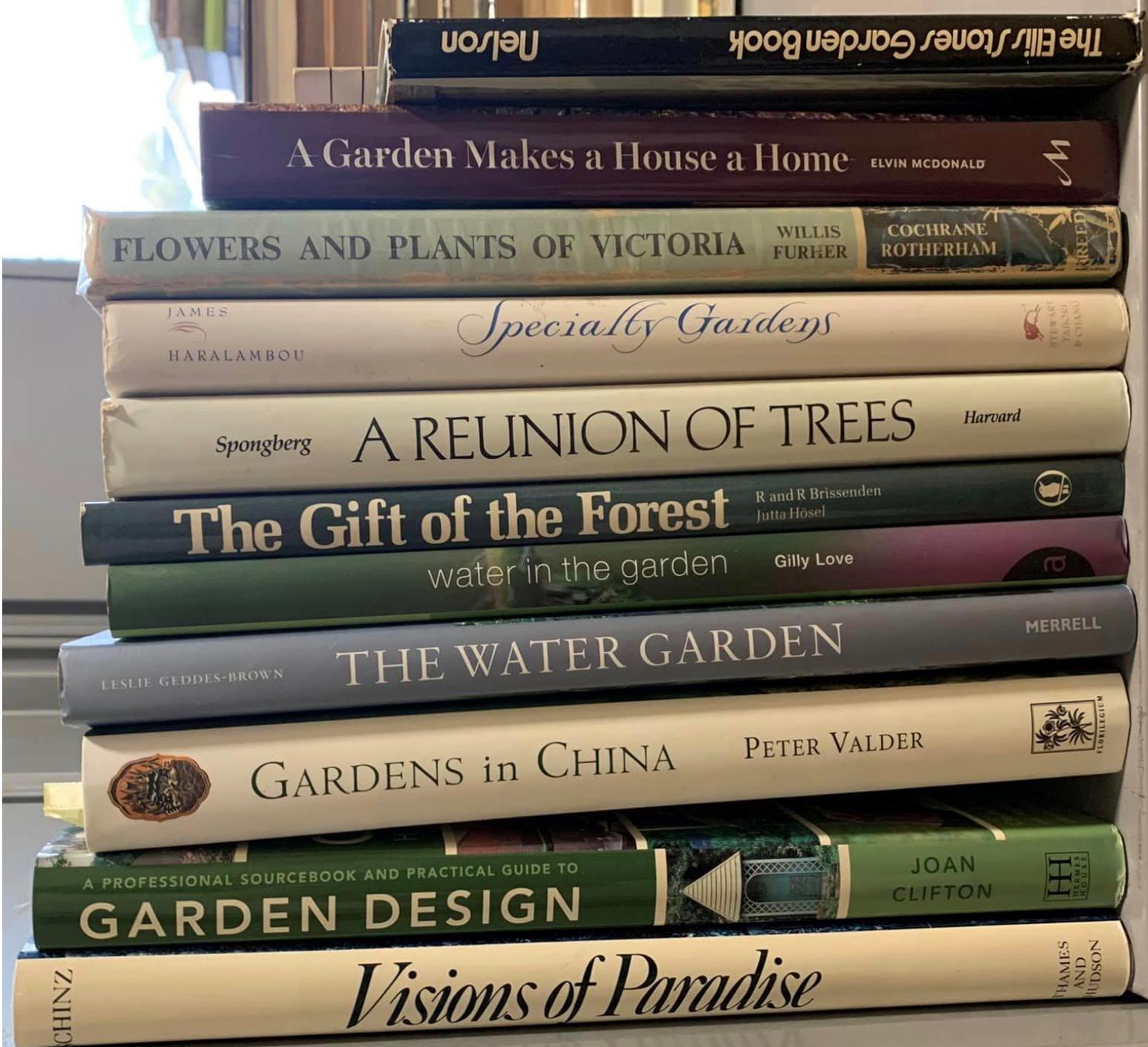
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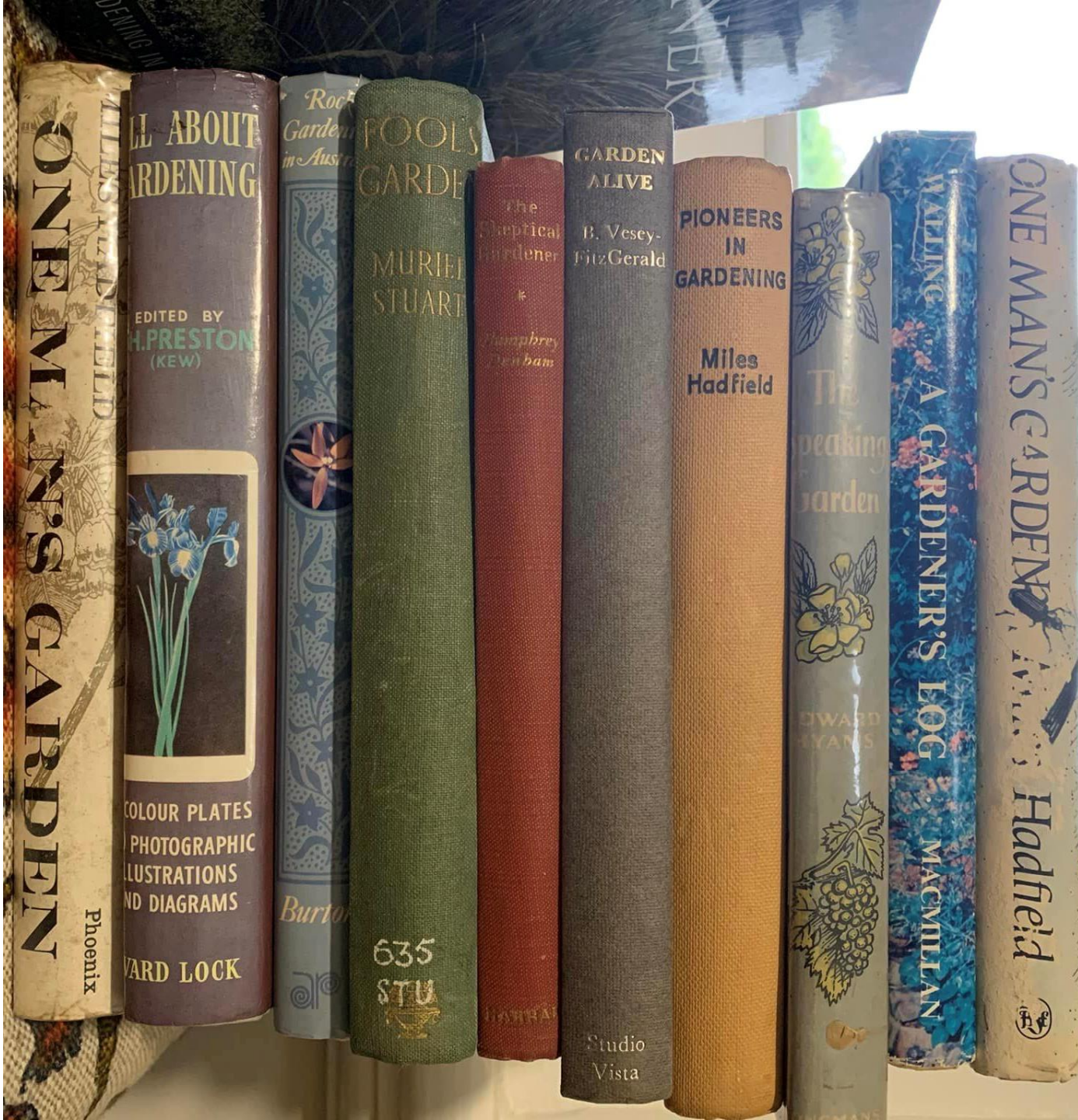
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TIMELESS GARDENS



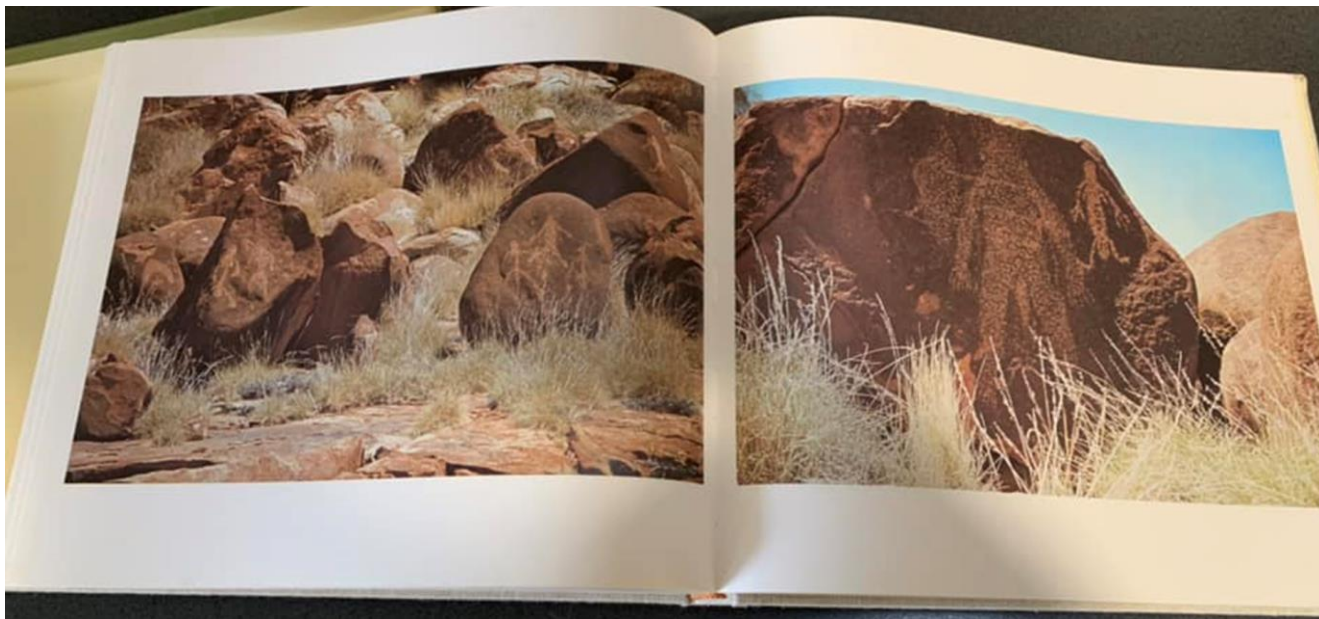
Eleanor Williams

TIMELESS GARDENS

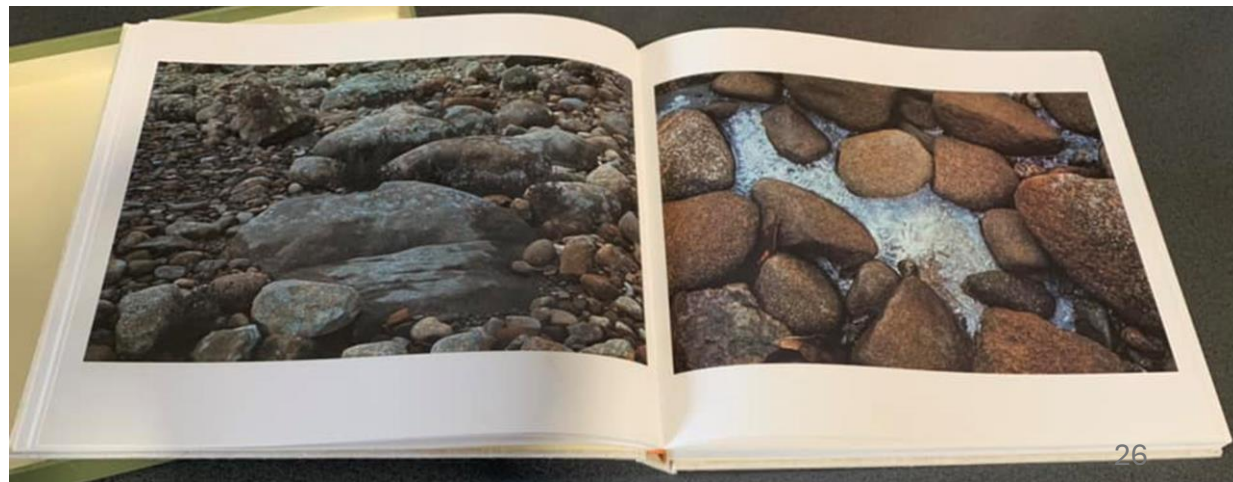
Eleanor Williams
Wesley Stacey
et al

PRINCE DESIGN STUDIO
1977

\$15



Aboriginal rock paintings



LEAH CEDDES-BROWN

THE WATER GARDEN



MERRELL

author Gilly Love

water in the garden

INSPIRING IDEAS AND DESIGNS FOR BEAUTIFUL WATER FEATURES



consultant Peter Robinson
photographer Sarah Cuttle

canals and rills

Smooth, silent and peaceful water typifies the broad channel of a canal whereas the smaller the rill the more water is confined to a narrow gorge where it can be forced to rush and gush with considerable power.

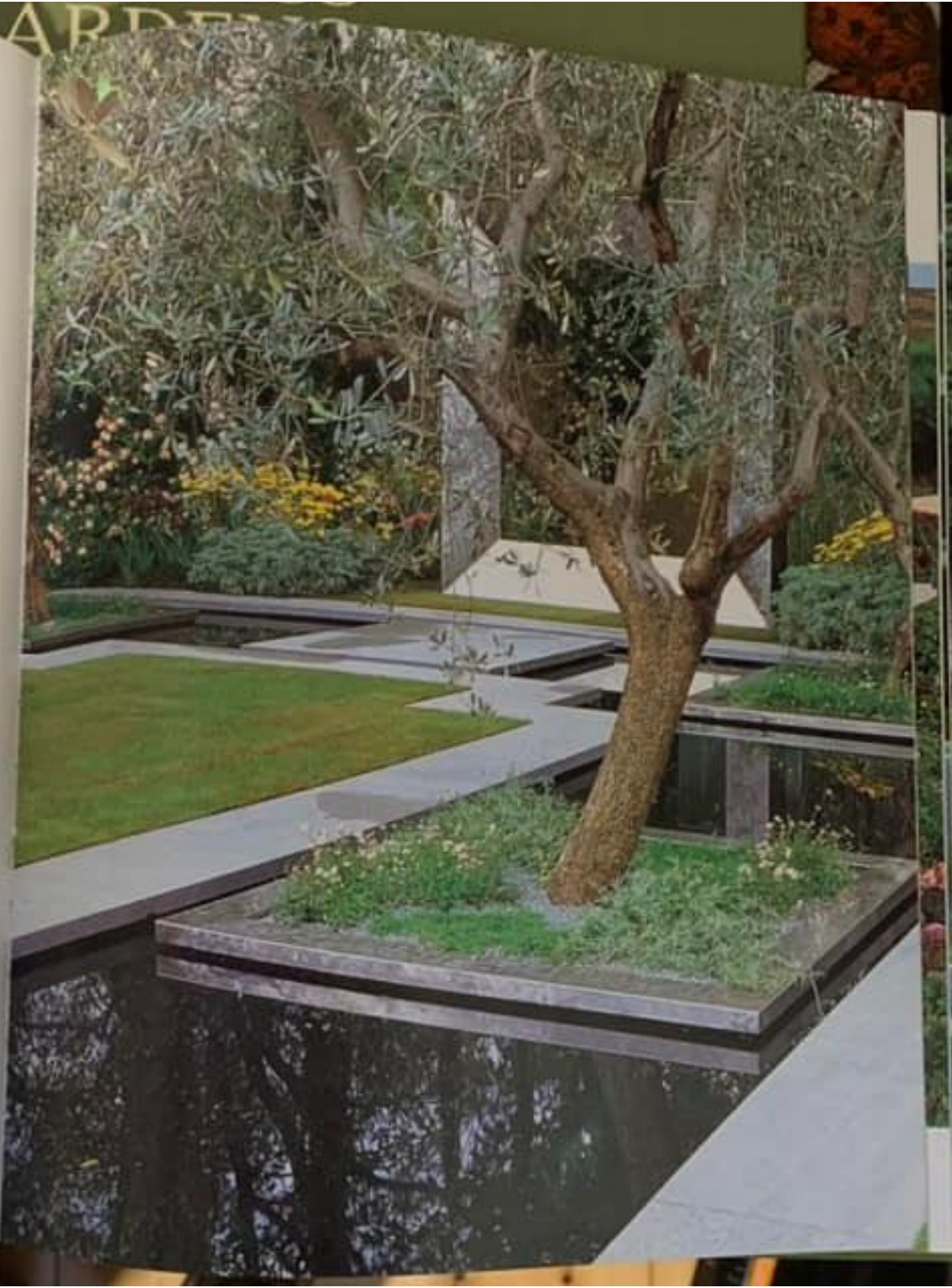
Historically, the canal was the most significant water feature in the gardens of ancient Egypt, Rome and Islam, and these numerous inventive designs influenced the grand constructions in post-Renaissance Europe that can still be seen in the classical gardens of France, the Netherlands and Germany. Few of the Dutch-inspired canals constructed in the grand English gardens of the 17th century survived the sweeping changes of the 18th-century Landscape Movement, which eschewed the formality of features such as canals and rills. However, in the early part of the 20th century, the renowned architect Edwin Lutyens (1869-1944) incorporated canals in his designs for gardens. He designed houses and gardens simultaneously, often in partnership with the great gardenmaker Gertrude Jekyll (1843-1932), and his integration of rectangular canals and water tanks provided a gentle contrast to the complex architectural detailing and intense planting schemes. Lutyens created one of the most impressive 20th-century neoclassical garden designs at Tynningham in Buckinghamshire, England. Here a canal, some 270m (900ft) long, sweeps from the house to the garden's edge, and is only interrupted by a circular pool.

below: In the 19th century, the canal was the most significant water feature in the gardens of ancient Egypt, Rome and Islam, and these numerous inventive designs influenced the grand constructions in post-Renaissance Europe that can still be seen in the classical gardens of France, the Netherlands and Germany.



In contrast to the canal, the rill is traditionally a much narrower channel of water and is often used in garden design to give a natural impression by winding gently like the course of a natural stream. In the contemporary garden, both rills and canals are a formal way of leading the eye in a specific direction. A canal can contain sufficient perfectly still water to demonstrate exquisite reflections, while a rill may create a lively tension of gushing power within the confines of a stone- or concrete-lined narrow channel.

right: In the garden design, the canal was the most significant water feature in the gardens of ancient Egypt, Rome and Islam, and these numerous inventive designs influenced the grand constructions in post-Renaissance Europe that can still be seen in the classical gardens of France, the Netherlands and Germany.



planted like the Impressionist by water. Both full of luscious plants in various colors, some arranged in blocks, other areas more variable, where self-seeding plants did the work for her. The gardening palette included lots of *lily* (various), *hydrangea* (*Hydrangea macrophylla*), grape hyacinth (*Muscari* spp.), juncos, tree peonies, azaleas and rhododendrons.



Some were caught up in large painted a soft red. All these plants are suitable for their colour and their abundance, truly romantic in shape and form.

Monet's water garden is not the most famous in France, if not the world. From that almost long bridge the colour he created the rest of it will be seen in the Japanese woodblock print he collected.

The famous bridge, painted a soft green rather than the traditional lacquer red, is swathed with dripping weavers, white *W. floribunda* and blue-flowered *W. asiatica*. Their gay water lilies come from other pond and cover the bridge, moving to its center. At either end clumps of *Sparganium angustifolium*.

Among the five gardens, plus a local garden, that Monet employed, one was hired to look after the water alone. Its clarity and the disposition of the water lilies and edging were more important for the paintings as well as the garden. Around the edge of the long pond, a path winds among the lilies, grasses, trees and peonies, covering over the more to be living Impressionist paintings. Like these paintings, the water garden is full of light and sunlight, a visual feast of numerous flowers and colors, and deeply romantic.

Of course, there have been discussions by Gerald Kelly, the English painter, was one. "It was nice and large and covered with rambling ornamental trees which, you know, you get practically speaking in any suburban garden all over England. And there was a little piece of water where there were some common or garden water lilies." Kelly had Monet's gift neither for painting nor for gardening, so really he was just jealous.

Self: The famous, highly ornamental-looking bridge from the painting over the water. The bridge, looking from the water, is a simple suggestion of an ornamental bridge.

Monet's big Water Lily pond is of course the subject of the painting, and the garden is a masterpiece of French garden design of the late 19th century.

Monet's garden with Monet was a garden with plants in different colors and forms of the same color, and it was a garden with plants in different colors and forms of the same color.

Monet's garden with Monet was a garden with plants in different colors and forms of the same color, and it was a garden with plants in different colors and forms of the same color.





Wright went further - he built the structure to his command so that it is impossible to see how Fallingwater was built in that spot at all. Sitting above a mountain stream at the point where it becomes a waterfall, the house is constructed directly on the rock of the lower flow. Indeed, the base of the fireplace in the drawing room is just this rock, covered from its natural bed.

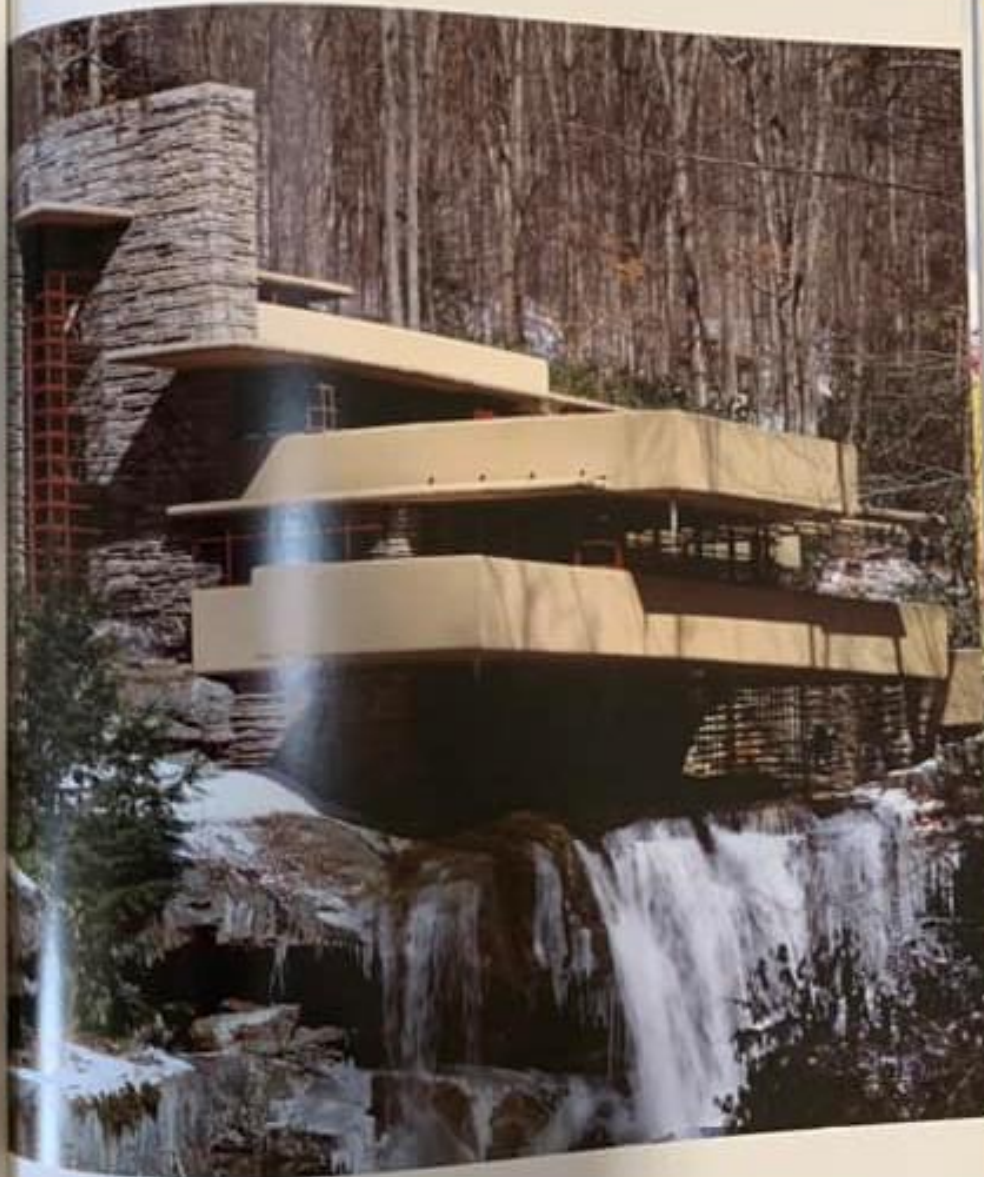
The main features of this iconic building are two large horizontal terraces, one above the other, at different angles. Of concrete and with walls seven high, they spring out from the building, a meter higher than the waterfall, which rushes directly beneath them before splashing into a flat pool that goes on to set another low-flowing waterfall. The lower of the two terraces forms an extension of the

drawing room, straddling those rocks to bear the cascade and not its spray. Above the two main terraces is a third, smaller one, which brings visitors almost under the lower canopy. Those living at Fallingwater, therefore, see the attached wilderness as their own, private garden.

Fallingwater is not only iconic, but also prophetic. Designed in 1935, it predates modern architecture, and inspired it, but Wright knew that, as the twentieth century moved along, many people would feel the need to return to nature and bury themselves in such remote places for their pleasure. It is strange but fortunate that a dignitarian man owner in a provincial city also understood this urge.

Above Fallingwater's garden is the green forest and only waterfall. The buildings being constructed continue with the gently sloping hills. In fact, however, an architectural feat: the house, the kind of which is a concrete process.

Chicago Wright movement Fallingwater to take full advantage of the nature of the house. The site is full of drama, most of nature.





project water cubes

The hollow cement blocks used in the construction industry for building foundations provide the basic structure for creating a very simple and flexible water feature. The cavities in one of the bricks are filled with water, while the other bricks are left dry.

Different configurations of these bricks, either laid flat or on their ends, are a practical solution for introducing water in an outside place where excavation is impossible. The industrial nature of the materials also makes this design appropriate for contemporary and urban surroundings.

left The tiny fountains contrast with the dull concrete. They sparkle with the aid of the aquatic lights and the reflection against the cube interiors.

right The cubes can be arranged in a number of ways to create a variety of visual effects.

below Tender dwarf bamboo is very effective planted en masse in strong-shaped containers.



You will need

Hollow cement bricks (foundation blocks)

Plastic sheet

Petrolatum jelly

Cement repair mix

Selection of paintbrushes, including 2 small artist's brushes

White primer (for cement, plaster)

Acrylic or chrome enamel paint in silver or ultramarine blue

Water-based silver paint

Electric drill with 6mm (1/4in) and 12mm (1/2in) drill bits

Waterproof varnish

Silicone sealant

Screwdriver

2 small pumps

2 aqua lights

Copper pipe

Felt-tipped pen

Pipe cutters

Electricity supply (circuit breaker)

Miniature bamboos and cobbles for decoration





THE FORMAL WATER GARDEN

When the Renaissance, starting in Italy in the fifteenth century, set Europe free from the stifling constraints of the medieval period, its architects and artists went back to the Classical principles of ancient Greece and Rome. And, because most garden designers of the Renaissance were actually architects, garden design embraced the same new change.

As the twentieth-century garden designer (and architect) Geoffrey Jellicoe explained, "The taste of the Italian garden is richer and more varied than any other garden culture, taking roughly over three periods: the First Renaissance (1460-1520); the High Renaissance (1520-1580); and Mannerism and Baroque (1580-1720). . . . It was in Rome that the first serious studies were made of the issues of geometry and the startling discovery of perspective as an ally of the eternal human mind" (*The Landscape of Civilization*, 1984). On their journey up the formal Renaissance garden " . . . the mythological carnyards, the long axial axis paths, the symmetrical hills, the splendid carpet patterns of parterres and bosquets, the music and sparkle of fountains and falling water and the dignity and grandeur of it all."

The gardens designed by such architects as Bramante, Brambilla in the sixteenth century, and André Le Nôtre in the seventeenth were symmetrical formal, carefully proportioned and treated like rooms in a palace. Plants played second fiddle to masonry garden buildings and, most importantly, water.

Water had, of course, been a feature of the gardens of Roman villas, and the canals, bosquets and ponds that embellished the surroundings of the villas of imperial grandees were led by miles of aqueducts and complex hydraulic engineering (read Robert Herrick's depiction of them in *Potpourri*, 2011). With the Renaissance all this resumed, with a lot of showiness off. Glazed statues of great

The gardens of the Villa Lante at Bomarzo (1550-1568) in Viterbo, Italy, is a formal design. "Formal" gardens in the sense still use the formal garden genre.



THE WATERSIDE GARDEN

The Hanbury Garden Ventimiglia, Italy

English gardeners get around, creating extraordinary gardens throughout the world, but while they may make every attempt to fit in with the local traditions, they somehow never quite lose their essential Englishness. So it was with Sir Thomas Hanbury (1832–1907). He was a tea and silk merchant who lived for many years in Shanghai, but as he was travelling through Italy in 1867 he fell in love with a most romantic spot: La Mortola, so named for the wild shrubby myrtle bushes that grew on its slopes. The land, near Ventimiglia on the border with France, was on steeply sloping crags that dropped more than 90 metres (300 feet) to the waters of the Mediterranean, and, sheltered from the north and facing due south, it was perfect for a garden.

Sir Thomas started to buy land on the slopes and develop the site. Much of it had been roughly terraced, and these terraces were improved and stabilized, leaving the old retaining walls in place. Many of the native and fruit-bearing plants – cypresses, olives, lemons and vines – were also kept, as was the ancient Roman Via Julia Augusta, which went through the land.

Sir Thomas Hanbury, a much-travelled merchant, fell in love with the landscape of La Mortola, on the Italian–French border, when he came there in the mid-nineteenth century.