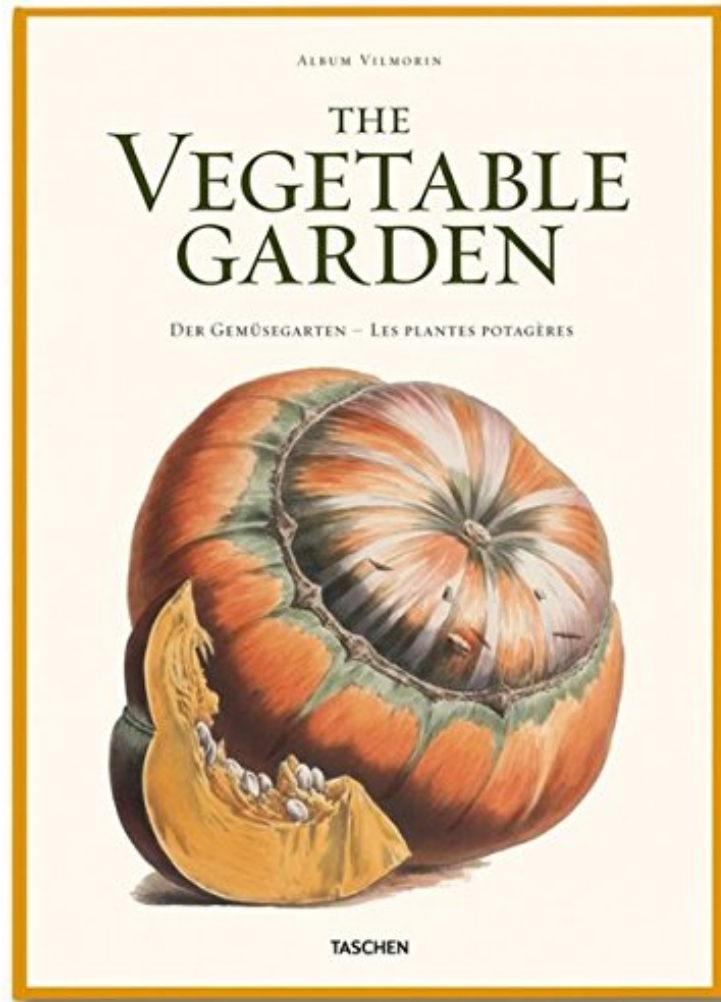


(Free read ebook) Vilmorin: The Vegetable Garden

Vilmorin: The Vegetable Garden

Werner Dressendorfer
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Werner Dressendorfer : Vilmorin: The Vegetable Garden before purchasing it in order to gage whether or not it would be worth my time, and all praised Vilmorin: The Vegetable Garden:

0 of 0 people found the following review helpful. Fine Art from a GARDEN?By litgirl! Though these don't take the idea of vegetables and gardening to an interpretive art level, the colors and attention to detail make these prints perfect. You'll find yourself enchanted even with the vegetables you hate. The medium to dark cream paper is so thick and luxurious. Definitely great for art prints. Definitely some real fabric (rag or linen) content to the paper. Each print has a real WEIGHT to it. I find myself just laying a hand on the surface of the paper, which in itself is not your everyday experience, by far. If you can't find a place for these in your house, even hanging some by wire and paper or metal clips on a kitchen wall would make you do a double take every morning. They are just that beautiful. The only drawback is the sheer size of the box and the prints themselves which are huge. If you have a studio apartment, this may make a

good coffee table, if you don't mind ruining it all. If you have a good place for storage, you'll be happy. These are not going to fit in the average tallest portion of a book shelf. 7 of 7 people found the following review helpful. Taschen does it again By Martha of The Rosenbach Boxed collection/Book is just beautiful. The size and quality of the prints is amazing. The case is very nicely executed. I am sorry to see the reference to framing the prints because breaking the collection would be a shame. The value is excellent and did their usual great job of packing and shipping. 6 of 6 people found the following review helpful. Stunning By bookandartlover Simply beautiful illustrations, printed on deckle-edge, high-quality paper with boxed presentation. The color and print quality is excellent. If you like botanical art, this collection is for you. Each print is certainly frame-worthy. A lovely booklet accompanies the collection too.

The scientific and artistic excellence of the Album Vilmorin The French company Vilmorin-Andrieux Cie arose in the 18th century from the collaboration of Philippe Victoire de Vilmorin a grain and plant merchant and connoisseur and his father-in-law, Pierre Andrieux, Botanist to the King. The Vilmorins, though only producers and merchants on the Paris market, contributed enormously to the botanical and agronomic knowledge of their time. Their first catalogue, comprising all kinds of seeds for kitchen-garden vegetables including legumes, salad plants, flower seeds and bulbs appeared in 1766. It was followed by a series of Publications périodiques in which the quality of botanical and horticultural information was equaled only by the illustrations. By the mid-19th century, the firm had become the most important seed company in the world active in production, trade, and scientific advances, thanks largely to Louis de Vilmorin's crucial research into selection and heredity in the 1850s. At the height of its international renown, the company published its splendid Album Vilmorin. Les Plantes potagères (The Vegetable Garden, 1850/1895) featuring 46 magnificent color plates. The Vilmorins employed some 15 painters to create this work of agro-botanic iconography; most had trained as artist-naturalists at the Jardin des Plantes, the former Royal Gardens, including Elisa Champin, who painted a large number of the finest plates. These illustrations reproduced here with exquisite care and accuracy transcend mere artistic interest, beautiful as they are; they are also a valuable resource for anyone researching cultivarietal evolution, and old varieties of fruits and vegetables. About the author: Prof. Dr. Werner Dressendörfer, pharmaceutical historian and lecturer at the university of Erlangen, is currently conducting research into the history of medicinal plants from a socio-cultural viewpoint. He has authored numerous pharmaceutical publications and scientific papers on the late Middle Ages and early Renaissance.

About the Author About the author: Prof. Dr. Werner Dressendörfer, pharmaceutical historian and lecturer at the university of Erlangen, is currently conducting research into the history of medicinal plants from a socio-cultural viewpoint. He has authored numerous pharmaceutical publications and scientific papers on the late Middle Ages and early Renaissance. About the editor: Petra Lamers-Schütze studied art history, archaeology and Romance languages and literatures in Mainz and Rome, gaining her doctorate in 1991. She has worked for TASCHEN since 1998, writing and editing numerous art titles, and overseeing the "Art" and "Classic" series.