



**CONSERVATION AND HERITAGE COMMITTEE - ISSUE 17, MARCH 2018.**

**FOREWORD**

In this issue we span the world of roses starting with Harald Enders recounting the battles that rose-grower Wilhelm Hinner faced and the true origin of the iconic heritage rose 'Gruss an Aachen.' Original names for roses may change when exported to other countries. Meticulous research by Japanese author Hironobu Mitomi reveals name changes that occurred when Western roses were sold in Japan a century ago. (Please note the Excel spreadsheet with this article.) We amateur gardeners plant the roses we love; but then we struggle to keep any decent records of what was planted, where and when. Crenagh Elliott explains simply and precisely how we can record the roses in our gardens for a lifetime. In Australia the import and export of roses is truly expensive and time-consuming for commercial rose growers, as succinctly detailed in articles of Steven Beck and Richard Walsh. Finally, where some might have given up, author Brigid Quest-Riston offers solutions, both national and local, describing how she and her husband have been working for years to restore to Great Britain many of its "lost" heritage roses.

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# ***"REBEL WITH A CAUSE"***

## ***THE LIFE OF WILHELM AUGUST HINNER***

***By HARALD ENDERS***



**W. A . Hinner ~ 1925-1926**

Wilhelm August Hinner was born on 13 October 1868 in the small village of Endersdorf near Breslau in Silesia as one of at least four siblings. Although both his father and grandfather were gamekeepers, Wilhelm Hinner decided to become a gardener. During his apprenticeship, Hinner worked in Switzerland, Italy and France. Correspondance in the 1950s between Hinner's descendants and Meilland's indicate that Hinner, when in France, worked at Meilland's nursery. Possibly it was then that Hinner developed his preference for rose breeding. Returning from France circa 1888 he settled in Trier, an ancient once-Roman city on the Moselle near the Luxembourg border and then the emerging center for rose growing. In 1893 Hinner became a member of the "Verein Deutscher Rosenfreunde" (VdR: the German Rose Society). At that time, Hinner was working as an employee at the newly-established rose nursery in Trier of Peter Lambert who was already a very successful rose breeder. During his work for Lambert, Hinner was at least partially responsible for executing the new nursery's rose-breeding program.

From the very beginning tensions arose between Hinner and Lambert. Hinner strongly believed that the actual person that did the breeding and cross-pollinating of roses to gain new roses should be regarded as the breeder, while Lambert thought that the owner of the nursery (and probably the director for the rose-breeding program) should be regarded and acknowledged as the creator of the new cultivar. This sounds like an academic dispute, but it is not. And indeed it is still alive today in some countries. Very concrete material interests stood behind it. At a time when there were no plant variety rights protections, being the first to be recognized as the creator of a new cultivar could make all the difference between success and economic failure. If it was a good one, having access to the propagation material one year earlier than others meant certain success in marketing the new cultivar.



**Photograph of the Hinner Family ~ 1905-1906**

Hinner's views deeply upset Lambert, creating a life-long enmity between the two. But another, even more serious discord between Hinner and Lambert occurred. Hinner was of the opinion that a professional nursery owner (like Lambert) should not be the secretary of the German Rose Society, which Lambert was. (It was the secretary and not the president who held the real power, because the secretary was automatically the editor of the *Rosen-Zeitung*, Germany's most prominent and influential rose magazine.) So, at the general assembly of the VdR in 1898 Hinner put to the vote his proposition to alter the statutes of the Society, taking away the job from Lambert. Hinner's motion failed and firmly fixed Lambert's hostility that would overshadow Hinner's professional life for a long time. (Even in 1926, a quarter of a century later, Lambert still complained about Hinner's opinions in a letter to Prof. Gnau, then president of the German Rose Society.)

By then Hinner had already left the Lambert nursery and started up a new rose nursery together with Nicola (Nikolaus) Welter, to be known as Welter & Hinner. But Lambert was not going to let go. He accused Hinner of having stolen from him a newly-bred rose when leaving Lambert, a cultivar that Hinner later named 'Pharisäer' ('Hypocrite'). Lambert even went to court with this case but unsuccessfully.



‘Pharisaer’

An unusual name: 'Pharisäer.' Many of the rose-breeders and horticultural writers who knew both men at the time speculated about Hinner's reasons for the name. (One even opined that the colors of this rose reminded him of the garment of the religious Pharisees as described in the Bible.) But, of course there was the unavoidably presumption that Hinner named it as a direct reference to Lambert, who--at least in Hinner's eyes--accused others of things that Lambert did himself, a direct insult that Lambert certainly understood. (Recent research indicates that Lambert's catalogues sometimes "forgot" to give credit to the actual breeders of some cultivars that he introduced to commerce, including roses bred by Rudolf Geschwind, a practice that Hinner would have surely known about from his time at

Lambert's nursery.) Again Lambert was unforgiving. In his catalogs, even the last one by Lambert published in 1939, Lambert in the description of 'Pharisäer', which he too propagated and sold very successfully at his nursery, states "this cultivar was stolen from him by an ex-employee". 'Pharisäer' became a prominent, well-known and successful cultivar. Even today it is still in commerce in some specialized rose nurseries.

Over the years, Lambert used his position as secretary of the German Rose Society and editor of the *Rosen-Zeitung* to harass Hinner as much as he could. In 1907 Hinner was expelled from the VdR and his new rose cultivars were no longer mentioned or described



in the *Rosen-Zeitung*, an omission that made Hinner's economical situation worse. It was only in 1910 when Lambert resigned as secretary of the German Rose Society and editor of the *Rosen-Zeitung* that things cooled down somewhat.



**‘Gruss an Aachen’**

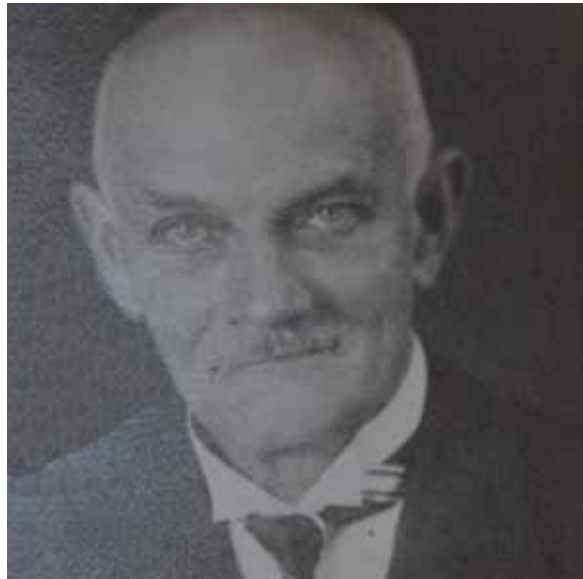
Meanwhile, the Welter & Hinner nursery ceased business in 1901, and Hinner started his own nursery. But it did not flourish, and in 1906 Wilhelm was again working as an employee, this time at the Philipp Geduldig rose nursery at Aachen. (In the recollections of some descendants of Hinner, Wilhelm Hinner was not employed by the Geduldig nursery but bought himself in.) During his time at the Geduldig nursery, mainly a propagation nursery, Hinner bred his most famous rose, the ‘Gruss an Aachen.’ (Although some rose writers still erroneously cite Geduldig as the breeder.) ‘Gruss an Aachen’ became a very successful rose, and it remains so until the present day, still in commerce worldwide. Indeed, ‘Gruss an Aachen’ is considered by some as the archetype of today’s modern “English Roses.” David Austin, breeder and founder of this new class of roses, even termed ‘Gruss an Aachen’ as “the first English Rose”.

In 1908 Hinner left the Geduldig nursery to again establish one of his own, this time at a village called Lohausen, today a suburb of the city of Düsseldorf. Evidently, this time the nursery was a success, finally! The most prominent of Hinner's breedings of this period is ‘Georg Arends’, a Hybrid Tea. Not only is this a very successful cultivar, but it also became known as an archetype of the ideal Hybrid Tea, according to the American Rose Society. During the following years Hinner introduced other new roses. In 1924 his last horticultural article was published in the periodical *Garten-Welt*. In 1926 he introduced his last new rose cultivar. He apparently maintained his interest in the rose garden until the end.



**‘Georg Arends’**

Wilhelm August Hinner died on 9 April 1930. A total of 22 rose cultivars are officially ascribed to him: 3 Hybrid Perpetuals, 18 Hybrid Teas, and 1 Polyantha. Unfortunately quite a lot of these cultivars seem to be extinct.



But fortunately, at the Europa-Rosarium, at Sangerhausen in Saxony-Anhalt, Germany, which holds one of the largest rose collections of the world, in addition to the Hinner Roses available commercially, they have six other cultivars of Hinner roses:



**'Andenken an J. Diering'**  
cl. HT, pink, shaded white  
very large, double, fragrant.



**'Duisburg'** ~ 1908  
HT, carmine,  
large, semi-double, fragrant.



**'Farbenkönigin'** ~ 1902  
carmine, large,  
semi-double, very fragrant.



**'Franz Deegen'** ~ 1901  
HT, yellow, large,  
semi-double, very fragrant.



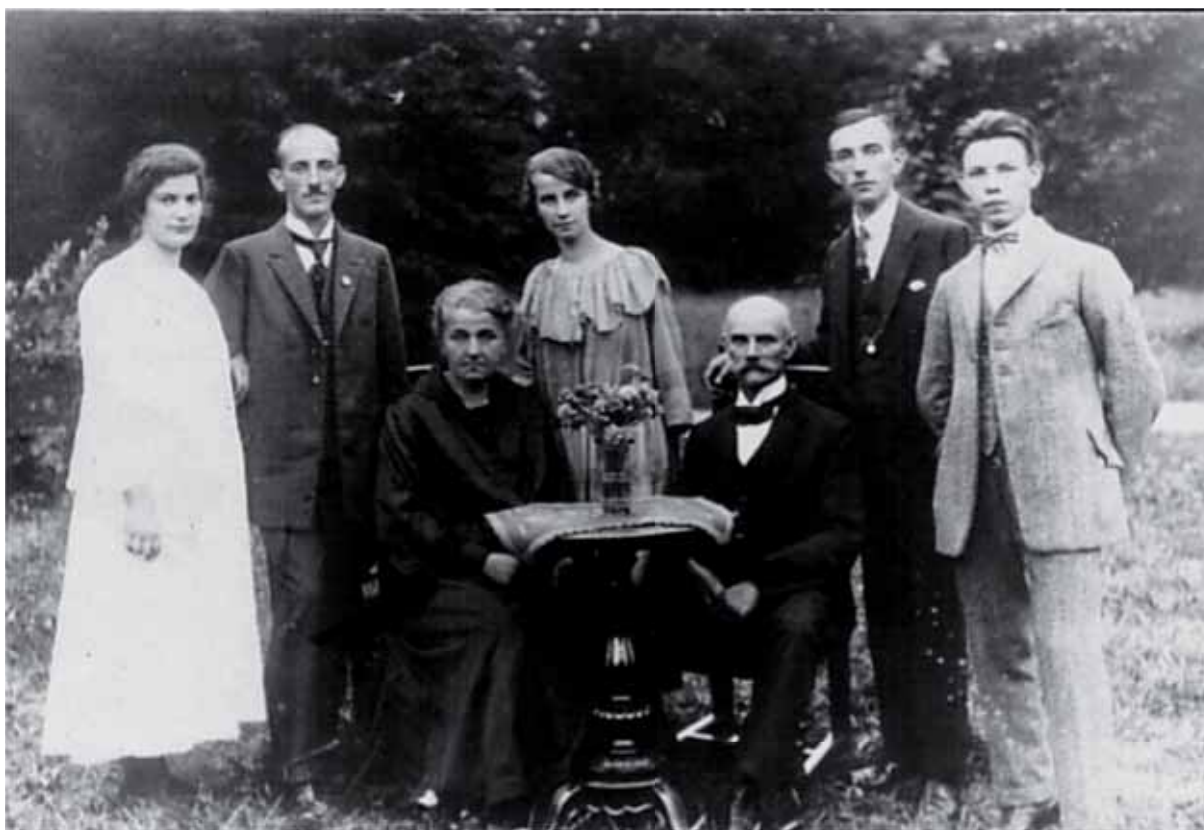
**'Hedwig Reicher'** ~ 1912  
HT, cream white, large  
double, fragrant.



**'Heinrich Münch'** ~ 1911  
HP, light pink, large,  
double, no fragrance.

Sadly, there are two other Hinner cultivars apparently "lost" in the decade between 1994 and 2003. The *Rosenjahrbuch* of 1994 lists 'Andenken an Moritz von Fröhlich' (1904) HT, and 'Juwel' (1911) HT, as part of the Sangerhausen rose collections, but in the *Rosenverzeichnis* 7. Edition of 2003, these two roses are no longer listed.





**Wilhelm August Hinner with his family ~ photograph dated 1923**

But this is not the end of the connection of the Hinner family with roses.

In 1923, one of Hinner's sons Peter emigrated to the United States, where he founded, together with the brothers Otto and Hermann Bauské, also emigrants from Germany, the rose nursery Bauské Brothers & Hinner in Woodstock, Illinois. Four new rose cultivars were introduced by that nursery which existed until the 1970s.

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*The author's deep thanks go to the descendants of Wilhelm Hinner now living in the United States, especially Rosemarie Simon and Gretchen McNeese, grand-daughters of Wilhelm Hinner, who very generously provided information, personal photographs and important details of their own family history and of their illustrious grandfather who never gave up.*

*Harald Enders' book in 2006 on "Bourbon Rosen" remains the first in German exclusively describing this class of roses. He is also a dedicated historian of German roses and rose breeders (see his articles in BAON#12 and BAON #14). Enders and his wife live in Northern Germany where his garden has almost 500 different cultivars, among them about 250 old German roses, collected over the past decade. His contact email: [harald\\_enders@web.de](mailto:harald_enders@web.de) His collection is on-line at: <http://fitzbek-rose-garden.jimdo.com>*

## **ROSE VARIETIES IN JAPAN A CENTURY AGO:**

### **THE CATALOG OF SHIZUOKA ROSE NURSERY**

**By HIRONOBU MITOMI**

Although Japan has a long history of gardening, dating back to the 7th Century, roses were not popular as garden plants. There seem to have been several reasons, one that Buddhists in Japan tended to avoid plants with prickles, another that fragrant flowers were not good for *Ikebana* decorating tea ceremony rooms. Rose growing did not become popular in Japan until the period of its Westernization in the 19th Century.



**(Fig. 1 ) Front cover ~ 1918 catalogue**

After more than two centuries of virtual isolation, Japan opened its door to Western countries in the middle of the 19th Century. It is known that soon after the restart of foreign trade, 36 kinds of roses were imported from the United States by the Hokkaido Development Commission, a government office established in 1869 for developing the economy. Roses were imported by private nurseries, too. At first, they were sold by nurseries which grew garden plants for Japanese style gardens, but soon, nurseries specializing in roses started to appear. Among them, "Bara-shin" nursery, opened in Tokyo in the 1860's, was very famous and was visited by many celebrities. We can find its name in some novels from those days.

When roses were imported by Japanese traders, they were usually renamed in Japanese so they would have names familiar to Japanese citizens, supposedly to make it easier to sell newly introduced roses widely. Needless to say, the renaming of newly introduced roses is not restricted to the rosedom of Japan. One of the



foremost HT roses of the 20th Century, 'Mme Antoine Meilland' is more widely known by another name 'Peace', and is sold in some countries under other names such as 'Gloria Dei' or 'Gioia'. However, the custom of renaming newly imported roses was far more prevalent in Japan in those days.

Studies by some rose experts tell us that, 'Lady Hillingdon' (Tea, Lowe & Shawyer, 1910) was renamed 'Kinkazan', named after a holy island in the northern part of Japan, or after a historic mountain in Gifu City in the central area of the country. Normally, the original names were not given in catalogues issued by rose nurseries. Sometimes the same Japanese name was used for two or more different varieties, causing a lot of confusion. We can find the above-mentioned name 'Kinkazan' in a rose list issued in 1875, thirty-five years before 'Lady Hillingdon' appeared. The rose on the 1875 list is obviously a different variety, though its original name is untraceable. Most of those Japanese names sounded elegant and poetic, but this naming scheme often makes it impossible to trace their original names.

About 15 years ago, I found six catalogues of "Shizuoka Bara-en" (= Shizuoka Rose Nursery), published in 1918 ( Figs. 1, 2 & 3), 1920, 1921, 1923, 1926 and 1927, at an antiquarian bookstore. Their size is small, just 128 × 188 mm, but they greatly surprised me . This rose nursery was opened in 1875 in Shizuoka City, 150 km west of Tokyo. The nursery was not so widely known, but it issued wonderful annual catalogues. According to those catalogues, the nursery budded some 70,000 rose plants every year, shipping them to all parts of Japan. It is an amazing number, considering the underdeveloped transportation network in Japan in those days. It would not have been easy to send those plants from Shizuoka to Tokyo, Osaka or Kyoto, the biggest market cities in the country.



(Fig. 2) ~ page from 1918 catalogue



(Fig. 3) 'Lady Primous'- 1918 catalogue

### Front cover – 1923 catalogue

The most remarkable feature of the catalogues was that the original names of many roses were written side by side with their Japanese names. They provide good clues to learn about roses in commerce at the time. It has been a real pleasure to learn the original names of rose varieties imported from overseas and cherished by Japanese gardeners 100 years ago. Of the 46 pages of the 1918 catalogue, 36 pages were given to roses. The other pages were for bulbs and seeds of morning glories and other herbaceous plants. On the pages for roses, 329 varieties were listed, all with Japanese names, years, prices, and the description of leaves and flowers. We can also see 23 black and white photographs of roses on those pages.



Among the 329 varieties, 136 were listed with their original names, which were not written in the alphabet, but in *Katakana*, a Japanese writing system commonly used for transcribing pronunciations of foreign words. I also checked the catalogues of the other years (1920, 1921, 1923, 1926 and 1927), and found 56 more *Katakana* names. So, of the 329 rose varieties in the 1918 catalogue, I was able to list, in total 192 items with their *Katakana* names. (See the Addendum.)

I tried to determine the original spellings from these *Katakana* names, and checked them on the "HelpMeFindRoses" website. It was often difficult to derive the correct original names from their *Katakana* names, and the work needed extreme patience. Finally, I verified the

### 1923 catalogue – Bonsai rose



spellings of 186 variety names but was unable to determine the appropriate spellings for the remaining six. In most cases, the flower colors given in the catalogues were the same as the descriptions in "HelpMeFindRoses." There were no color pictures in those catalogues, and we have no way to verify the colors of the roses. We cannot but trust the information in the catalogues.



1927 - catalogue

Since these catalogues do not give the classes the roses belong to, I tried to add this information to the list. There were 113 Hybrid Tea roses (3 climbers included), 19 Tea roses, 11 Hybrid Perpetuals, 11 Hybrid Wichuranas, 3 Polyanthas and 25 others (including species and old roses). Nine varieties had two different Japanese names. For example, 'Madame Mélanie Soupert' was twice named in Japanese as 'Seiryoden' (the name of an important building in the royal palace) and 'Tasogare' (= twilight). The following 4 varieties: 'Choji-guruma' (=a clove-like flower drawn in a circle), 'Hotei' (= the God of Contentment), 'Reizan-no-tsuki' (the moon on a sacred mountain), 'Sumi-nagashi' (marble pattern), were listed with the names of two Japanese breeders; Mr. Shin-no-suke Yokoyama and Mr. Toyo-yoshi Asakura. Mr. Yokoyama was the founder of Bara-shin Nursery mentioned above; Mr. Asakura was the owner of Choshun-en nursery in Tokyo. Unfortunately, we cannot see these varieties today, and I have no way to find which classes they belonged to. I have no information about the remaining 137 roses described without original names. I think they had been grown in Japan for many previous years, but had lost their original name labels.

In the 1940's, the Imperial Rose Society of Japan (the predecessor of the Japan Rose Society) advised the nurseries in Japan to stop renaming imported roses and to use their original names. Although this advice was not immediately followed by some nurseries, since then serious confusion about rose names, as described above, has seldom arisen. Some of the varieties in the Shizuoka Bara-en catalogues are in my rose collection, but as for most of the others, especially those to which the original names are not given, I have never even heard of their names.

The prices of rose plants in the catalogues were normally from 0.1 yen to 1 yen. The most expensive was the newest variety 'Golden Spray', which cost as much as 10 yen. The average monthly salary of college graduates in the 1920s was 40 yen, so it was an amazing price for a rose plant. 'Golden Spray' was an HT introduced by Hugh Dickson in 1917. It is surprising that only a year later this rose was proudly listed on a catalogue in Japan, a country a long way from Europe. In those days, since airfreight service was not yet available for importing rose plants from Europe, there was no choice but to depend on ocean shipping. Even today, it takes more than one month to import goods from Europe by ship. In the 1910s it could well have taken longer.



'Rayon d'Or

I have heard from an old nurseryman that before World War II, roses were imported from overseas packed in wooden boxes stuffed with sawdust. Under such conditions many rose plants must have died on the way. So, new roses which had just been introduced in foreign countries were far more valuable and attractive for rose lovers in Japan in those days.

While studying rose catalogues issued in this country 100 years ago, I was deeply impressed by our ancestors' passion for new roses. I am very grateful to Dr. Yuki Mikanagi, Prof. Akira Ogawa and Mr. Simon Reeves, who have supported me in researching this article on the catalogues of Shizuoka Rose Nursery.

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*Hironobu Mitomi is working for an organization in Tokyo for supporting small and medium enterprises. His house and rose garden are in Yamanashi, a prefecture to the west of Tokyo. He has been interested in all kinds of roses, especially HTs introduced before 1950 and cultivated in Japan in those days, and in collecting rose catalogues and bulletins issued in Japan in former years. He may be reach at: m-soubien@fruits.jp*

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Note: The author has prepared a spread sheet in Microsoft Excel listing all of the 192 roses found in the catalogues with complete descriptions. Readers may access it at:

[Table1\\_RosesListedonShizuokaRN\\_Catalogue20171010](#)

### **The 110 Hybrid T. roses found in the Catalogue of Shizuoka Rose Nursery, 1918.**

Sorted by original name: # of Japanese name = original name (breeder & year)

- 1 Taikou = Arthur R. Goodwin (Joseph Pernet-Ducher • 1909)
- 2 Takasago = Augustine Guinoisseau (Bertrand Guinoisseau-Flon 1889)
- 3 Kinjo = Augustus Hartmann (Benjamin R. Cant & Sons • 1914)
- 4 Kinsango = Beauté de Lyon (Joseph Pernet-Ducher • 1910)
- 5 Hagoromo = Betty (Alexander Dickson II • 1905)
- 6 Getsuhaku = British Queen (Samuel McGredy II • 1912)
- 7 Daikokuten = Château de Clos Vougeot (Joseph Pernet-Ducher • 1908)
- 8 Ryuh-joh = Cheerful (Samuel McGredy II • 1915)
- 9 Magatama = Chrissie MacKellar (Alexander Dickson II • 1913)
- 10 Taisho = Comte G. de Rochemur (André Schwartz (Schwartz Fils) • 1911)
- 11 Kimigayo = Countess Clanwilliam (Hugh Dickson • 1915)
- 12 Seiten = Countess of Gosford (Samuel McGredy II • before 1906)
- 13 Shiun = Desdemona (George Paul • 1911)
- 14 Shoh-joh-no-mai = Dr Donel Browne (Alexander Dickson II • 1908)
- 15 Tairei = Dorothy Page Roberts (Alexander Dickson II • 1907)
- 16 Kin-oh = Duchess of Normandy (Philippe de Carteret Le Cornu • 1912)
- 17 Miyonohomare = Duchess of Sutherland (Alexander Dickson II • 1912)
- 18 Kinwashi = Duchess of Wellington (Alexander Dickson II • 1909)
- 19 Kinbei = Edith Part (Samuel McGredy II • 1913)
- 20 Gyokuden = Edward Bohane (Alexander Dickson II • 1915)

**The following pictures are of some of the roses in the author's collection, the number following their names corresponds to their number on the list.**



**'White Killaney', # 107**

- 21 Taiten = Edward Mawley (Samuel McGredy II • 1911)
- 22 Hanadaijin = Elizabeth (Benjamin R. Cant & Sons • 1911)
- 23 Eiraku = Elizabeth (Benjamin R. Cant & Sons • 1911)
- 24 Hou-oh = Étoile de France (Joseph Pernet-Ducher • before 1903)
- 25 Tancho = Étoile de France (Joseph Pernet-Ducher • before 1903)
- 26 Kunki = Ferniehurst (Alexander Dickson II • 1911)
- 27 Kagurajishi = Florence Edith Coulthwaite (Alexander Dickson II • 1908)
- 28 Shin-koh-koh = Francis Scott Key (John Cook & Son • 1913)
- 29 Mitsurugi = Frau Berta Kiese (Otto Jacobs • 1913)
- 30 Juraku = General-Superior Arnold Janssen (Mathias Leenders • 1911)
- 31 Koukoh = George C. Waud (Alexander Dickson II • 1908)
- 32 Kouki = George Dickson (Alexander Dickson II • 1912)
- 33 Kin-poh-kan = Germaine (Altin Robichon • 1910)
- 34 Kindaikoku = Golden Spray (Hugh Dickson • 1917)
- 35 Harukoma = Gorgeous (Hugh Dickson • 1915)
- 36 Kakuryu = Grange Colombe (Pierre Guillot • 1911)
- 37 Beni-dai-oh = H. V. Mann (James Mann • before 1915)
- 38 Fukuzukin = Hadley (Alexander Montgomery • 1914)
- 39 Kihou = Henriette (Alexander Dickson II • 1916)
- 40 Chiyonotomo = Herzogin Marie Antoinette (Otto Jacobs • 1910)
- 41 Kyokushoh = Hoosier Beauty (Frederick Dorner & Sons • 1915)
- 42 Momozono = Hoosier Beauty (Frederick Dorner & Sons • 1915)
- 43 Tenkoh = Josephine (William Paul and Son • 1914)
- 44 Rakuyoh = Killarney (Alexander Dickson II • 1898)
- 45 Hinode = Killarney Brilliant (Alexander Dickson II • 1914)
- 46 Tenchikai = La France (Jean-Baptiste André (fils) Guillot • 1867)
- 47 Wakamatsu = Lady Alice Stanley (Samuel McGredy II • 1909)
- 48 Denkoh = Lady Ashtown (Alexander Dickson II • 1904)
- 49 Yuh-hi = Lady Barham (Alexander Dickson II • 1911)
- 50 Tenchijin = Lady Ursula (Alexander Dickson II • 1908)
- 51 Hiryu = Laurent Carle (Joseph Pernet-Ducher • 1907)
- 52 Taikan = Lemon Queen (Hobbies • 1912)
- 53 Shichifuku = Lieutenant Chauré (Joseph Pernet-Ducher • 1910)
- 54 Kinran = Lieutenant Chauré (Joseph Pernet-Ducher • 1910)
- 55 Dai-oh = Lyon Rose (Joseph Pernet-Ducher • before 1907)
- 56 Mizuho = Mabel Drew (Alexander Dickson II • 1911)



**'Willowmere', # 109**



**'Madame Mélanie Soupert', #65 & #66**

- 57 Narumi=Madame Abel Chatenay (Joseph Pernet-Ducher • 1894)
- 58 Seidai=Madame Caroline Testout (Joseph Pernet-Ducher • 1890)
- 59 Sekiyoh=Madame Charles Lutaud' (Joseph Pernet-Ducher • 1912)
- 60 Kinpu=Madame Colette Martinet (Joseph Pernet-Ducher • 1915)
- 61 Mikakimori=Madame Edmond Rostand (Joseph Pernet-Ducher • 1912)
- 62 Nisshin=Madame Edouard Herriot (Joseph Pernet-Ducher • before1912)
- 63 Senkyoh=Madame Léon Pain (Pierre Guillot • 1904)
- 64 Maidono=Madame Léon Pain (Pierre Guillot • 1904)
- 65 Seiryoden=Madame Mélanie Soupert (Joseph Pernet-Ducher • 1905)
- 66 Tasogare=Madame Mélanie Soupert (Joseph Pernet-Ducher • 1905)
- 67 Kaiboh=Margaret Dickson Hamill (Alexander Dickson II • 1915)
- 68 Tougen=Marquise de Ganay (Pierre Guillot • 1909)
- 69 Kinryuden=Marquise de Sinéty (Joseph Pernet-Ducher • 1906)
- 70 Hanatsukasa=Mildred Grant (Alexander Dickson II • 1901)
- 71 Misononokahori=Mrs. Aaron Ward (Joseph Pernet-Ducher • 1907)
- 72 Shogun=Mrs. Aaron Ward (Joseph Pernet-Ducher • 1907)
- 73 Taikoh=Mrs. Andrew Carnegie (James Cocker (& Sons) • 1913)
- 74 Kinpaki=Mrs. Arthur Robert Waddell (Joseph Pernet-Ducher • 1908)
- 75 Kinkirin=Mrs. Bertram J. Walker (Hugh Dickson • 1915)
- 76 Kasuga=Mrs. Bertram J. Walker (Hugh Dickson • 1915)
- 77 Kouyoh=Mrs. Charles E. Pearson (Samuel McGredy II • 1913)
- 78 Shunkei=Mrs. Cornwallis West (Alexander Dickson II • 1911)
- 79 Shinnoh=Mrs. David McKee (Alexander Dickson II • 1904)
- 80 Koganenosato=Mrs. Frank Bray (Alexander Dickson II • 1912)
- 81 Suehiro=Mrs. Herbert Stevens (Samuel McGredy II • 1910)
- 82 Hakubotan=Mrs. Leonard Petrie (Alexander Dickson II • 1910)
- 83 Kouryu=Mrs. Peter Blair (Alexander Dickson II • 1906)
- 84 Kingetsu=Mrs. Wemyss Quin (Alexander Dickson II • 1914)
- 85 Bansei=Muriel Dickson (Hugh Dickson • 1915)
- 86 Rakuen=My Maryland (John Cook & Son • 1908)
- 87 Seiran=Natalie Boettner (Johannes Böttner / Boettner • 1909)
- 88 Shichihoh=National Emblem (Samuel McGredy II • 1915)
- 89 Kinryu=Old Gold (Samuel McGredy II • 1913)
- 90 Sensai=Prince de Bulgarie (Joseph Pernet-Ducher • 1900)
- 91 Kunpuh=Queen of Fragrance (William Paul and Son • 1915)
- 92 Ryomen=Radiance (John Cook & Son • 1908)



**'Mrs. Arthur Robert Waddell', # 74**



**'Mrs. Herbert Stevens', # 81**

- 93 Kinbotan=Rayon d'Or (Joseph Pernet-Ducher • 1910)
- 94 Ittenkoh=Red-Letter Day (Alexander Dickson II • 1914)
- 95 Kyokkoh=Rhea Reid (E. Gurney Hill Co. • 1907)
- 96 Tsuh-ten=Richmond (E. Gurney Hill Co. • 1904)
- 97 Shunpuh=Rose Queen (E. Gurney Hill Co. • 1911)
- 98 Ransetsu=Simplicity (Hugh Dickson • 1909)
- 99 Houmei=Souvenir du Président Carnot (Joseph Pernet-Ducher • 1894)
- 100 Toh-yoh=Souvenir of Henry Graham (Alexander Dickson II • 1915)
- 101 Taishoh-nishiki=Spectacular (W. H. Elliott • 1942)
- 102 Hakukin=Stadtrat Glaser (Hermann Kiese • 1910)
- 103 Oh-niji=Striped Killarney (W. H. Elliott • 1912)
- 104 Kinshi=Sunburst (Joseph Pernet-Ducher • 1911)
- 105 Gaisen=Triumph (E. Gurney Hill Co. • 1907)
- 106 Kinpusen=Viscountess Enfield (Joseph Pernet-Ducher • 1910)
- 107 Tensei=White Killarney (Discovered by Waban Rose Conservatories • 1909)
- 108 Taihei=William Shean (Alexander Dickson II • 1906)
- 109 Ryu-oh=Willowmere (Joseph Pernet-Ducher • 1913)
- 110 Shikishima=Kaiserin Auguste Viktoria (Peter Lambert • 1891)



**‘Souvenir du Président Carnot’, #99**



**The author's collection garden.**



## **IMPORT/EXPORT: THE PROBLEMS AND ISSUES**

**By RICHARD WALSH**

I understand the issues of bio-security and their necessity. I understand we all need to protect our native flora and fauna from introduced risks...BUT it is more than just inconvenient. It makes the rose conservation process almost impossible, not to mention sharing new varieties across borders. Ruth and I are amateur breeders in Australia and have no desire for income from this, so exporting is merely sharing what we believe is worthwhile among our varieties.

It is easy to become cynical about the process. I sometimes think it is harder to get material out of Australia than it is to get it *into* other countries. I also wonder if there is someone employed by each government to change the rules whenever it appears someone is getting the hang of them. At times I get the impression there is still an easier way to do it without the risks, but we need someone to devise a more convenient and less expensive process that works for everyone. We have sent cuttings (nursery stock) to New Zealand, Belgium and South Africa.

After our first two consignments to New Zealand the system was radically changed. I was told I needed to apply for an export licence. To do this, I needed an ABN (Australian Business Number)...*But sir, this is only a hobby, not a business as we do not gain any income from it. Nevertheless you need one.* So I applied for an ABN and only after two weeks of waiting was told that the one I had years before during my earlier working life was still active, even though I had indicated I no longer need it and was not renewing. Finally the Export Licence was approved.

Then I had to engage the services of a third party provider to prepare the documentation as AQIS (Australian Quarantine Inspection Service), alias DAFF (Department of Agriculture, Forestry and Fisheries) and now the Department of Agriculture and Water Resources, no longer provides that service. Finding someone who was prepared to take on a small "business" that only wanted to send parcels of less than one kilo to New Zealand on a non-regular basis was another nightmare. Finally, after a lot of stress and time-wasting, and with a little help from a "friend", I found one.

Next I discovered that the phytosanitary certificate could no longer be printed at my local (Newcastle) office for the Department of Agriculture, and the only place in the state was located at the Rosebery facility in Sydney, 200 Km away. I could organise an inspection of the material in Newcastle (our nearest office), but then I would have had to wait and arrange for certified post, courier or personal pick-up of the printed certificate from Sydney before posting the cuttings. In the long run, we decided that driving to Sydney (over 2 hours away) having the inspection there and getting the certificate printed, then packaging and posting from a nearby post office at Mascot was the best option. Given the preparation time, it is about a day's work.

The cuttings needed to be dipped in three chemicals for which I signed a declaration: Dimethoate for sucking insects, Abamectin for mites and Carbaryl for chewing insects. The whole process costs (in Australian dollars) over \$200-\$250: \$80-\$100 for preparing the documentation, about \$60 to print the phytosanitary certificate and \$60-\$80 for express international courier PLUS travel expenses. My agent in New Zealand has also

experienced change. Once upon a time the shipment was delivered directly, but now it has to go through a shipping agent and be inspected at the airport before delivery. It must then be housed in approved quarantine houses where it undergoes several inspections and virus testing before release (all at a cost). One wonders what the next complication might be.

We would have liked to export more roses to Belgium and start with some to Germany, but that door has also become cluttered with more bureaucratic \*\*\*\*. I first have to have my garden inspected regularly and certified clean, before I even start the process...again, at a cost. It has become far too difficult AND expensive for all but the serious professional who stands to gain from the process. You need to be in a position to sell quite a few plants to make it viable.

Since the UK and US are on the list of countries banned for import to Australia, we import varieties from those countries via a country that is not on the banned list (for us, South Africa or Japan). I still reason that if a variety from the US imported from South Africa is "clean", then it must have been also when it arrived in South Africa. So much for the logic of officialdom! What we need therefore is a simple, responsible but balanced review of the whole issue of bio-security without the attached seemingly endless and unnecessarily expensive protocols that have been developed. I am sure there are better ways of doing at least some of the things.

Even roses which were once grown in a particular country but have become extinct are difficult to re-introduce. They are treated in the same manner as new introductions. It is therefore important that varieties, especially those that appear to be at risk, are shared. The more sources that exist, the better the chance that a particular cultivar's future is secured. There does not seem to be a problem across European borders, so that is a start. Perhaps people in more isolated places like Australia and New Zealand need to become more frequent travellers to view the roses they cannot easily obtain or see at home, and this may well become a less expensive option than some of the difficulties of importing. Rose travel could become the thing of the future!

It can be done, but it is expensive. Is the answer a rich philanthropist? Could WFRS start lobbying its member societies to lobby in turn their governments to find more efficient ways to achieve the safe exchange of propagating material? While the above comments relate specifically to Australia, the principles are universal and are issues for all of us.

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*Richard Walsh, a retired high school maths teacher, joined the New South Wales Rose Society in 1972 and became interested in breeding roses in 1980. He was been Editor of the NSW Rose quarterly (18 years), the Australian Rose Annual (7 years), the WFRS World Rose News (3 years), and the Heritage Roses in Australia Journal (2 years). He has also been President of the NSW Rose Society, the National Rose Society, and the Australian Breeders' Association, and recipient of numerous awards. With a strong background in writing and editing, he combines the two even after retiring from full time employment in 2005. He is currently Chairman of the WFRS Classification and Registration Committee, Co-ordinator of the New South Wales Special Interests Groups, and Editor of their Rose Breeders' Forum. He can be contacted at: walshroses45@yahoo.com.au*

## **SOME OBSERVATIONS ON IMPORTING ROSE VARIETIES**

**By STEVE BECK**

I first filled out an import licence to bring rose budwood (cuttings) for nursery stock into Australia in December 2004. The cuttings of approximately 25 varieties came from rose breeders in Belgium, New Zealand and the United Kingdom. They had the appropriate phytosanitary certificates and documentation and were bedded at the Australian Inspection and Quarantine Service (AQIS) facility then at Knox in Victoria where they remained for six months under regular inspection before being released to me in June 2005. AQIS invoiced me for the inspections they carried out and for the area (in square metres) that the potted plants took up, eventually costing around 600 Australian dollars. At the same time, budwood from a breeder in England was being grown on at a private quarantine facility on the outskirts of Sydney; its plants were released to me in September 2005.

I was fortunate, because in February 2005, AQIS imposed greater restrictions on the importation of a large number of “woody” shrub species like viburnum, pieris, rhododendron and rosa (to name only a few: see the full BICON list on the Department of Agriculture and Water Resources biosecurity website), because of their apparent propensity to harbour the plant pathogen *phytophthora ramorum* (called “Sudden Oak Death” or SOD in the USA). Aptly named, *phytophthora* is the Greek for “plant destroyer,” and it had been detected in the Americas, Europe and New Zealand in various dangerous forms from the mid-1990’s. All countries in the Americas and Europe, as well as New Zealand, were now classified as “high risk” from which to import rose budwood, making the quarantine stay longer and more expensive.

Consequently, another route for budwood into Australia had to be found, and South Africa was the answer. Two of our breeders have an agent there, so I was able to import from him, straight into a colleague’s private quarantine facility, as South Africa is deemed a “low risk” country for *phytophthora*.

Now enter *Xylella Fastidiosa*. This pathogen lives in the xylem or water-carrying layer of certain plant species, preventing nutrients reaching their destinations, killing the plant from the leaves down. It is endemic to southeastern USA and Central American countries where it is estimated to have caused more than \$100 million worth of damage to the wine industry, as it attacks grapevines. It has also been discovered in the Lecce region of Italy where it has wiped out many of the olive groves. High risk countries are all the Americas and Caribbean countries, all European countries, plus India, Iran, Lebanon, Taiwan and Turkey.

At the moment, I believe we can still import rose budwood via South Africa as it is a “low risk” country for both *phytophthora ramorum* and *xylella fastidiosa*, but changes to inspection arrangements and length of stay in quarantine (up to 12 months) are sure to be on the cards.

A colleague recently imported budwood of six rose varieties direct from a breeder in England. The consignment went directly to the Biosecurity facility at Mickleham in Victoria, which, incidentally, is now the only facility in the country for the importation of plant material from “high risk” countries (since the closure of Eastern creek in New South

Wales). It spent six months in quarantine and cost him around \$2,500 not including the fact that he had to provide the certified virus-free understock on which to bud the new varieties.

However, with the new BICON alert issued on 21 July 2017, importing rose budwood directly from “high risk” countries is going to be very tough, not to say more time consuming and therefore more expensive.

To quote from the alert: “...in the event that the National Plant Protection Organisation (NPPO) for a high risk country wishes to be assessed and recognised as an approved arrangement for *Xylella fastidiosa*, the NPPO should be advised to contact the Department of Agriculture and Water Resources in writing... There are currently no high risk countries which have been recognised or accepted by the department as an NPPO approved arrangement for *Xylella fastidiosa* nursery stock for other than tissue culture consignments...”

An additional declaration must appear on the Phytosanitary Certificate accompanying budwood from high risk countries: “Plant material in this consignment was produced under an arrangement approved by the National Plant Protection Organization in accordance with Australian requirements. Plant material in this consignment was tested by PCR and found free of *Xylella fastidiosa* as indicated on laboratory test report number (insert number).”

I have no problem with the above conditions as the pathogen is known to attack roses, camellias and other popular ornamental shrubs, as well as grapevines and olive trees, and we most certainly do not want it in Australia.

Personally, I won't be importing from high risk countries while the South African option remains open, although, with New Zealand classed as low risk for *Xylella fastidiosa* but still high risk for *phytophthora ramorum*, and with no agent for our kiwi connection in South Africa, I will from time to time have to bite the bullet and pay the extra fees and endure the longer quarantine stay to import rose varieties from New Zealand to satisfy the local demand.

It will be an interesting exercise.

\* \* \*

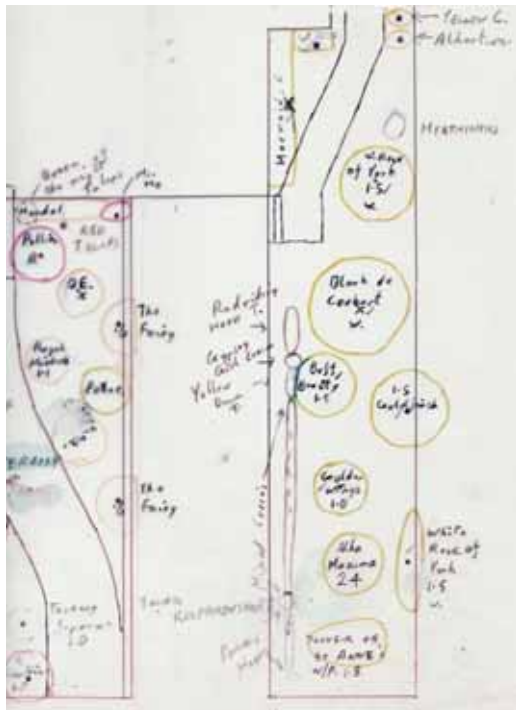
*Steve Beck is the proprietor of “Roses and Friends” retail rose nursery specializing in OGR’s and new, imported varieties. He has a longstanding relationship with roses going back nearly 50 years. He is a past president of both the Rose Society of Victoria Inc. and Heritage Roses in Australia Inc. and is currently the HRiA webmaster and chair of its standing committee for the preservation and multiplication of the HRiA National Rose Collection. He can be contacted via email at [rosesandf@bigpond.com](mailto:rosesandf@bigpond.com) or via the HRiA website, [www.heritage.rose.org.au](http://www.heritage.rose.org.au)*



## ROSES AND RECORD KEEPING

*By CRENAGH ELLIOTT*

Have you ever thought about how you know your roses? Could you list them all and be able to tell your family or a friend some facts about all of the roses? I certainly cannot remember as well as I could years ago. For example when choosing a novel in a library I could open a book at any page and know whether I had read it or not, now I can read three or ten pages or even a third of a book before I remember how the book ends! Now I make a list of my roses and because I worked with cartographers I make a plan of where the roses are. Anyone can make a sketch of all or part of a garden or a rose bed. It is better to do it with a lead pencil and an eraser than a ballpoint pen as changes or corrections are easier to make. Remember to always put a date on the sketch. Then I transfer the information to a draughting program. I use TurboCAD Deluxe which has a learning curve but there are other programs which are easier to use. Another method is to take a digital photo of the sketch. It is helpful to make sure that the list and plan agree.



**Fig. # 1 ~ Author's garden**

Another system is to take photos of each different rose. When I am taking photos for record I have a system of labelling the digital photos with the plant name and a code for flower, whole plant, label, hip, bark and other detail then I add the date (always metric YYYY-MM-DD as this is an international standard and unambiguous) unless it is already on the photo.

Do you have a rose that your family grows? Perhaps for example you know it as "Grandpa's Rose". Did you ask Grandpa where it came from? He answered that his Granny said that her Grandma called it "Grandpa's Rose" This will give you some idea of how old the rose is, but, there is still some ambiguity as Grandma could be referring to either her grandfather or her husband. Anyway this is a rose with some serious history and is obviously valuable to your family so should be preserved.



COMMON NAME	OTHER NAMES	CODE NAME	TYPE	BREEDER	COUNTRY	YEAR	PRIVATE / PUBLIC	BC00	CA00	BC01	GARDEN CODE
"John's Trump House"			R			<1965	Private	BC	CA	BC001	
"Polly's Place"			HT			<1980	Private	BC	CA	BC001	
"Peter Underwood's Pink Rambler"			R			?<1920	Private	BC	CA	BC001	
"Pink Lilac Climber"			?Hset			<1985	Private	BC	CA	BC001	
"Semi-double White Climber"			R			<1985	Private	BC	CA	BC001	
"Sheldon Scotsblair"			?S			<1990	Private	BC	CA	BC001	
Alba Maxima			A	Unknown		<1867	Private	BC	CA	BC001	
Alba Semi-plena			A	Unknown		<1867	Private	BC	CA	BC001	
Alberic Barbier			Which	Barbier	France	1900	Private	BC	CA	BC001	
Albertine			R	Barbier	France	1921	Private	BC	CA	BC001	
American Pillar			R	Van Fleet	USA	1902	Private	BC	CA	BC001	
Basye's Purple Rose			S	Basye	USA	1968	Private	BC	CA	BC001	
Belle Lyonnaise			CIT	Levet	France	1870	Private	BC	CA	BC001	
Blanc Double de Coubert			HRg	Cochet-Coc	France	1892	Private	BC	CA	BC001	
Bleu Magenta			R	Van Houtte	Belgium	1900	Private	BC	CA	BC001	
Blushing Lucy			Which	Williams	UK	1938	Private	BC	CA	BC001	
Brother Cadfael		AUSglobe	S	Austin	UK	1994	Private	BC	CA	BC002	
Buff Beauty			Hmsk	Bertall	UK	1939	Private	BC	CA	BC001	

Fig. # 4

direction. Make sure that the label is marked in pencil or paint as most permanent markers will fade. Nothing is worse than finding a plant label which appears blank and you have forgotten, or never knew, the plant name. I have two ways of recording the roses, both using MSExcel as I want to include more than the rose name. The first list is based on the way that Uruguay is starting to list their older and unknown roses. (Fig. # 4) The second list is one that I have been using for all the plants in a large public garden where there are over six and a half thousand plants listed in about twenty areas. (Fig. # 5) There are four dates, when I added the record, the oldest date that I know that the plant existed, when a plant ceased to exist in a specific area and finally when it was last checked. There are records of trees being planted in 1905 and 1913. The oldest roses were planted before 1980, but records of what was planted before this are lost. I have used the popular name for roses (for ease of access) and put the code name as the common name even though I know that this is incorrect. This is because most people do not use the code name when identifying roses. Also roses are one of the few genera which have code names assigned.

Fig. # 5

	Garden	Bed	Common Name	Common Names	Type	Mapped	Comments	First recorded	Photo	Code	Checked date
2009-05-23	Sunken		Rosa 'Pristine Pavement'	Schneeberg	Rose			2009-05-23			
2013-04-07	Sunken	S-W	Rosa 'Queen Elizabeth'		Rose			<1998			
2013-04-07	Sunken	N-E	Rosa 'Queen Elizabeth'		Rose			<2013-03			
2008-04-24	Victorian		Rosa 'Queen Elizabeth'		Rose			>1992			2015-08-03
2006-09-05	Sunken		Rosa 'Queen Margrethe'	POULskov	Rose			2005-01-01		<2009-05	
2014-04-05	Sunken	SE	Rosa 'Queen Margrethe'	POULskov	Rose			<2014			
2013-04-07	Sunken		Rosa 'Rabble Rouser'	HORcoffitup	Rose			<2013-03			
2016-08-20	Designers		Rosa 'Red Knockout'	RADtko	Rose			<2015-12			
2006-09-04	Sunken	SE	Rosa 'Reine des Violettes'		Rose			1998-07-09			
2008-04-27	Peakes		Rosa 'Roberta Bondar'		Rose			2004-06-22		2012-11-13	
2006-09-04	Sunken	SE	Rosa 'Rose de Rescht'		Rose			2002-04-30			
2006-09-04	Sunken	SE	Rosa 'Rosemary Harkness'	HARrowbond	Rose		3 plants	1998-07-09			
2012-09-24	Designers		Rosa 'Royal Kate'		Rose	12		c2011-10			2016-07-12
2012-09-24	Designers		Rosa 'Royal Sunset'		Rose	12	not in HMF - CME	c2011-10			
2008-07-21	...		Rosa rugosa	pink & white rugosas	Rose		varieties unknown along Cary	<2003-12		2017-08-01	

If you are planning a new rose bed and you buy roses make sure that you have got what you think you have. If you do not know what the plants you bought look like make a note to check the flower and plant form either in a good rose reference book or a good website such as HelpMeFind.com or take a bloom to a rose show and someone may be able to identify it. Even the best rose producers use temporary workers to ship roses and errors can occur. Also remember that it is very difficult to

identify an unknown rose. Of ten unknown roses in our garden we have only been able to correctly identify two in over thirty years. Two have died, we removed two, and four we are still trying to identify.

I hope that this short article will get you enthusiastic about getting busy documenting your valued roses (and other plants). If there is anything that I can do to help you please feel free to contact me. One of the most difficult things about collecting data is thinking about how the information will be accessed and used. Use the KISS ("Keep It Simple, Stupid") principle as the more difficult it is to use your information the less useful it becomes .

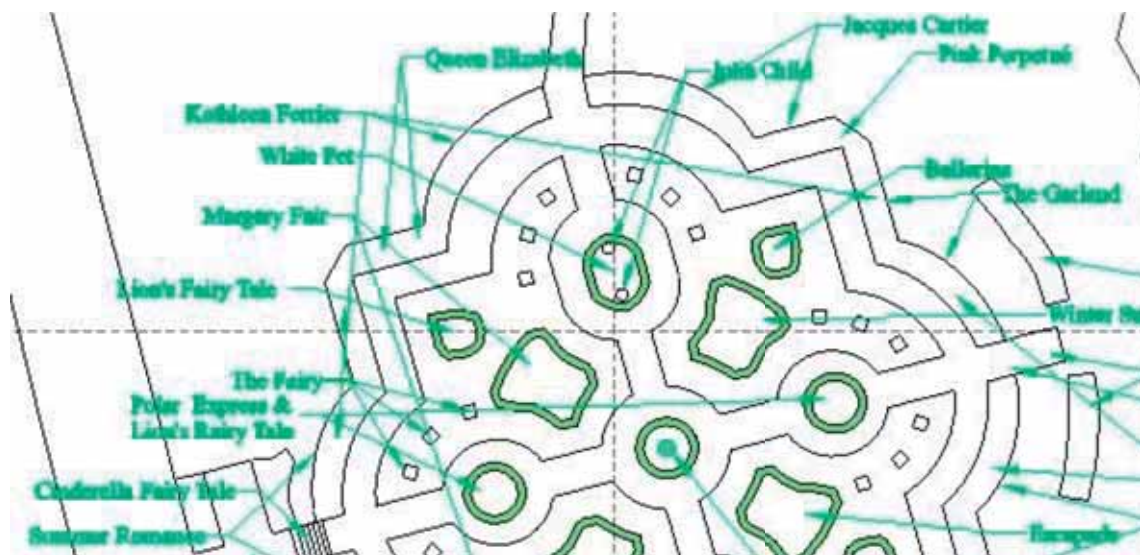


Fig. # 6

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*Following her education in the British Isles, Crenagh emigrated to Canada where she was a provincial public servant in British Columbia Province for over thirty years, working in the environmental field. She married David Elliott in 1980 and immediately started gardening with some old roses and vegetables. After attending the international heritage rose convention in 1996, she has not missed any since. She says that she may not grow the best roses but is very good at record keeping. Very importantly to BAON, Crenagh has been its final proof-reader since the first issue and its distributor by direct email. She can be reached at [theelliotts@shaw.ca](mailto:theelliotts@shaw.ca).*



## CONSERVING BRITISH ROSES

By **BRIGID QUEST-RITSON**

Some fifteen years ago, Charles and I wrote the Encyclopaedia of Roses for the Royal Horticultural Society in England. It was intended to have world-wide appeal and so we travelled widely to look at and photograph roses. We wanted to study the plants we wrote about and describe them from first-hand knowledge. And we grew many in our own garden.



**'Bianca' ~ William Paul and Son~1913**  
**Paul's catalogue ~ 1913 -1914**  
**Now thought extinct.**

On our travels, we noticed that other countries had made specific collections of roses bred by breeders working there in addition to the more general collections of the various classes. It seemed to us wholly admirable: rose conservation specialising in home-grown cultivars. The collections of roses bred by Alister Clark in Australia impressed us, as did the gardens of 'found' roses like the Heritage Rose Garden in San José. We had nothing comparable in England. English rosarians--and most notably our friend Graham Stuart Thomas--had written much about the history of old roses, but no-one had written a detailed study of roses bred or introduced by British rose breeders. I had recently begun to chair the Historic Roses Group and thought this would fulfil one of the Group's objectives, as well as proving an interesting and useful project.

We began by making a list of all roses bred in Britain and Ireland before 1950. *Modern Roses IV* (published in 1951) was our principal source, because it gave details of the names and addresses of breeders and listed the cultivars they introduced. We selected 1950 as a cut-off date because it conveniently marked the half-century and because most roses bred before and during World War II would by then have been introduced. The second half of the 20th century, especially the 1960s and 1970s, also saw a flood of new roses enter the market: their fate--what has happened to them--is a separate issue for conservationists but needs both thought and action. We ended up with a list of some 800 British-bred cultivars introduced before 1950. Hybrid Teas predominated, and we soon found out that, since the rose trade is driven by novelty,

they were the most likely to be extinct. We compiled the list as a simple table in MS Word with columns showing the Name of Rose, Name of Breeder, Date of Introduction and Type of Rose. Further fields could be added, and the table transposed to a formal database like Access, if required.

Our next task was to discover how many of those cultivars were still safely in cultivation in the United Kingdom. Britain has no historic rose-gardens to match the great general collections in France, Germany and Italy, so it was fair to assume that a rose could only be said to be in cultivation if it was still available from a British nursery. Here we were greatly helped by an annual publication supported by the professional UK rose trade called *Find That Rose*. We added a column to our database to indicate the number of commercial sources from which pre-1950 UK roses were still available. While compiling our lists, we also spoke to several long-established breeders to ask whether they kept reference collections of the roses they had introduced. Sadly, this is not the usual practice. Furthermore, many firms once as famous as the Paul family no longer exist. And the reference collections built up at Chiswell Green by the Royal National Rose Society have been lost with the demise of the Society in 2017.



**'Duke of Teck' ~ Paul , George~1880**



**'Waltham Bride' ~ Paul , William~1906**

We discovered that most of our pre-1950 British roses were no longer offered for sale. We cross-referenced to Peter Schneider's invaluable annual *Combined Roses List* but only a very few of those that we had tentatively marked as extinct in UK were still to be found in foreign nurseries. We ended up with a list of 634 British roses that were no longer sold anywhere in the world. A few have since turned up in people's gardens, but no more than ten; we were right to take commercial availability as the test of whether or not a rose was in need of conservation.

Incidentally, when we did the same exercise for the rest of the 20th century, we found that almost the same number--638 cultivars introduced between 1951 and 1999--had already disappeared from commercial sources. The number will have grown considerably in the fifteen years since we started out on our exercise in conservation.



**'Edith Cavell' ~ Chaplin (Bros.) ~ 1918**

Hybrid Teas certainly dominated our list of lost roses, and they were also the ones that people want to find. We are often asked by people and organisations involved in garden restoration projects to find a source for cultivars bred in the 1920s and 1930s--and sometimes too, the 1900s. Our list of lost roses also included many long-forgotten climbers, ramblers, polyanthas and Hybrid Perpetuals. So far, so good: it was important to identify what the rose heritage of the British Isles had comprised and to establish what remained.

Next, we acquired lists of the roses grown in several important European collections--Sangerhausen, Dortmund, Bagatelle, L'Haÿ-les-Roses and Fineschi--as well as the great collection built up by David Ruston at Renmark in South Australia. European sources were, however, our first choice because there are no phytosanitary restrictions on the movement of budwood within the European Union. It soon became clear that by far the greatest number of our sought-after varieties was to be found at Europa-Rosarium Sangerhausen. It is a fount of constant admiration that this superb rose collection--still the largest in the world--should have survived, given the history of Germany over the last 100 years. And Sangerhausen has adjusted well to the change to an open-market economy from 1990 onwards. Its spirit of conservation and ready willingness to share its treasures have been the backbone of our efforts to recover our 'lost' roses.

We decided we would begin by asking Sangerhausen for budwood of 100 cultivars. In choosing which ones to request for our first year we decided to concentrate upon the roses introduced by some of our nineteenth-century breeders--in particular, those bred by William Paul and his successors. We would also include whatever was no longer available of the roses bred by the Revd. Joseph Pemberton--not just his Hybrid Musks but also his climbers and Hybrid Teas. Then we would move on to the Hybrid Teas.



**'Clb Christine' ~ McGredy, S. (&Son) ~ 1918**



Meanwhile, we talked to several charitable organisations about the possibility of their hosting our collection of British roses, including the Royal Horticultural Society (always supportive of British horticultural history) and the National Trust for England & Wales (which owns Graham Stuart Thomas's collection at Mottisfont Abbey). And we soon discovered that a gift such as we had in mind would only be welcome if substantial funds were also available for its establishment and maintenance. After a false start, however, the project did get underway.

Sangerhausen could not have been more helpful--budwood arrived in excellent condition and the Rosarium would not accept any payment apart from suggesting politely that we might like to reimburse the cost of postage. The budding was done by one of our members, a successful nurseryman with a great interest in the history of roses in cultivation and, in particular, in old roses of British origin. He had a very good 'take' and only a few cultivars had to be requested once again from Sangerhausen in the following year. By the end of the second year, budwood of some 200 cultivars had been returned to the United Kingdom-- some of them not seen there for nearly a century. All were growing in pots, up to five plants of each cultivar, ready to plant out in a garden dedicated to their conservation.



**'Prince of Wales' ~ Easlea , Walter ~ 1921**

The nurseryman who did our budding was keen to include our collection in a new National Rose Garden, purpose-made to display the history of roses, that he planned on a site near Oxford, in a good position for communications and the tourism it would bring. But then the plan faltered. Our nurseryman was taken seriously ill and decided to retire completely from business. He also abandoned his plans for a National Rose Garden. But what was he to do with all the pots of roses he had accumulated? The Historic Roses Group was not in a position to help, so he decided, very wisely, to place the collection where he knew it would be safe, with owners who could guarantee, as far as possible, its survival. As a security device, he split the collection into two parts and gave it to two of the most important, extensive and well-financed modern gardens in Britain--both in the county of Northamptonshire--Jane and the late Timmy Whitely's 60-acre arboretum at Evenley and Lord Heseltine's vast garden-cum-arboretum at Thenford. All have been planted out and most have flourished. It was, of course, a condition of their housing the collection that the owners should make further budwood available to interested parties in the future, and this they were very happy to accept.





**'Lady Sydney Eardley-Wilmot'**  
**Chaplin , (Bros.) ~ 1925**

What is the present position? I think it is fair to say that our plans to create a new National Collection of roses bred in the British Isles have stalled. But we can claim to have gained greater knowledge of what does constitute our rose heritage and we know how to re-start making the collection. We know what once existed. In this connection, I am glad that the WFRS has at last come to a definition of what constitutes a 'heritage' rose. The Conservation & Heritage Committee has come to a most sensible and commendable conclusion that leaves the details of the decision on how to apply the definition to the individual countries and associations concerned. My own belief is that we should aim never to let any rose be lost to cultivation. There are many varieties that I have known in the past (and, in some cases, have grown in my own garden) that I believe are probably now extinct. Does it matter? Yes, I think it does.

Each rose represents a unique genetic combination and was thought by its creator to be deserving of wider cultivation. Roses reflect the fashions of the times, the markets that then existed, the aspirations of their breeders to create better roses. Privately, I accept the argument that 'we cannot preserve everything', but publicly I say that we should try to do so. Every rose that was ever introduced has played a part in the history of gardening--of rose-gardening in particular--and in our cultural history more generally.

How do we go about it? Tastes and fashions change quickly, but the desire for novelty is what has driven improvements in garden roses over the last 200 years. I have two suggestions that may help the development of conservation. First, I think we should begin to ask the owners of public parks and private gardens that are re-planting their rose-beds to offer us plants of any old roses they are discarding. And second, as a back-up for our activities, we need to identify gardens that will welcome additions to their collections and keep them safe for the foreseeable



**'Conqueror' ~ Chaplin, (Bros.) ~ 1929**

future. But these are not schemes that can be run by WFRS. They can only be realised at the grass-roots level, like the collections we admired in Australia and California. Everything comes down to the passion for conservation shown by individual societies and individual rosarians. It is at the local level that we can establish our priorities and be realistic about what we can achieve. And it is pleasing to know that we are not alone in what we are doing: some of our 'lost' roses have reappeared in the lists of specialist nurserymen in the years since we started out.

This is well-illustrated by a successful example of what can be achieved with a collection that is devoted to a single breeder. Havering-atte-Bower in Essex, on the edge of Epping Forest, is where the Rev. Joseph Pemberton spent his life in the late nineteenth and early twentieth centuries. The Hall, one of the houses on the estate formerly owned by the Pemberton family is now owned by St Francis Hospice. The gardens surrounding the house contain the largest collection of roses bred by



**'Althea' ~ Pemberton, Rev. Joseph ~ 1930**

Joseph Pemberton and his gardener Benthall, diligently assembled by the former head gardener David Collins, who worked in the rose trade for many years. David obtained budwood from several sources, including Sangerhausen and the Fineschi garden, and the collection was awarded a grant by the Heritage Lottery Fund in 2013. The roses have now been recognised as a National Collection by Plant Heritage, the UK's leading horticultural conservation body. The gardens' website provides extensive information about the roses in the collection as well as archive material about the Pembertons. The gardens can be visited by appointment and are charming.

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*Brigid Quest-Ritson was a director of the Royal National Rose Society for five years (resigning in 2008) and a leading member of its new rose trials committee for 14 years. She was involved with the design and re-planting in 2004-5 of the Society's new rose gardens and with the planting of private rose-gardens, including those at Longleat in Wiltshire. She was Chairman of the Historic Roses Group for eleven years. She and her husband Charles co-wrote the RHS 'Encyclopedia of Roses' (Dorling Kindersley, 2003); translated into six languages, it has sold nearly 500,000 copies. She was vice-Chairman of the Conservation Committee of the World Federation of Rose Societies from 2012 to 2015. After a short stint as a British diplomat, she then worked as a school inspector for 20 years. When their children were young and their garden was open to the public, she created a plant-nursery that specialised in roses grown on their own roots. The Quest-Ritsons have a two-hectare garden in Normandy, with 1000+ roses, and a one-hectare garden in the south of England. She can be contacted at: [questritson@aol.com](mailto:questritson@aol.com) All the photographs of roses were taken by Charles Quest-Ritson who retains the copyright.*

## **OBITUARY \* JOHN MATTOCK, 1926-2017**

John Mattock, renowned British rosarian, born on 23 April 1926, died on 23 October 2017, at 91 years of age. Born in Oxford into a rose-growing family (the family enterprise "Mattock's Roses" was founded in 1875), he would be the fifth generation of nurseymen. Although in a "reserved occupation" as Agricultural Worker, at the age of 17 he enlisted in the Royal Navy and served on a British landing craft during the Allied D-Day landings in Normandy. Mustered out in 1946 he returned to the family business which had to be built up again since much of the planting was devoted to food production during the war years. After his father's death in 1973, the three brothers took over the nursery, with Mark minding the financial aspects, Robert the cultivation of roses, and John in charge of marketing and selling.

John had a definite flair for promotion and advertising, and, with his brother Robert, they entered the Chelsea Flower Show where they won their first of many gold medals. It is said that after his innovative displays garnered for Mattocks Roses three gold medals in a row, the organisation passed a rule prohibiting any firm winning more than three times in a row. Soon after John was named the chairman of the Chelsea Show, a position he held for 12 years. He became very active in the affairs of various rose organizations including The Royal Horticultural Society which awarded him their highest accolade in 1983, the Victoria Medal of Honour.

In the late 1980s after John retired from the business (which had been sold to another garden enterprise), he continued in the UK and abroad as a popular lecturer, competition judge and author of three books (including "The Reader's Digest Gardener's Guide to Growing Roses"). Indeed, he has a prolific writer, with some 25 articles in national rose magazines, plus book reviews and the obituary for Graham Stuart Thomas. John Mattock had a rich and full life in the world of roses and, according to those many who knew him, he enjoyed every minute.

Fuller and more personal obituaries and homages can be found in Wikipedia which references various newspaper accounts, including a long article in "The Sunday Times."

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