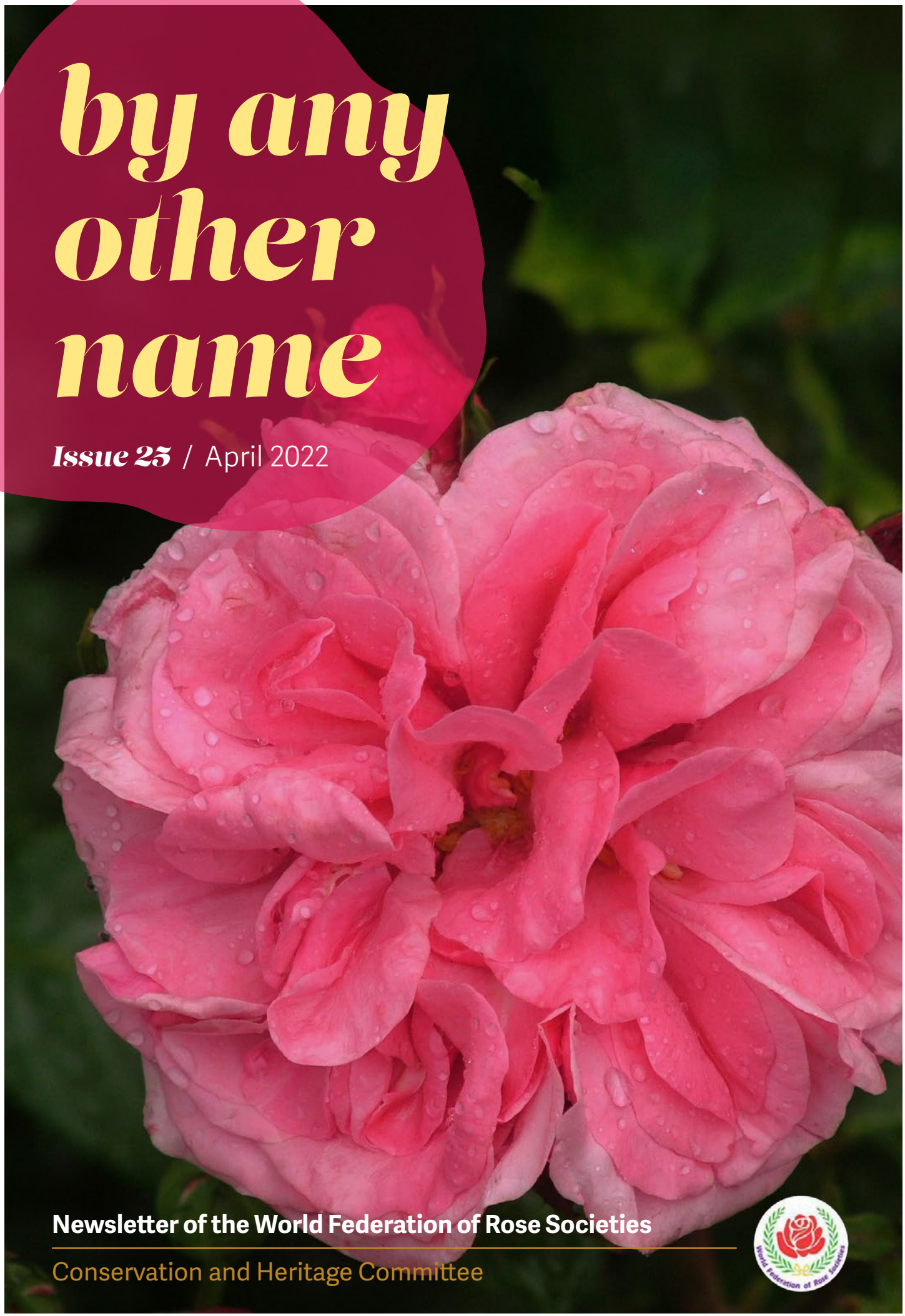
by any other name

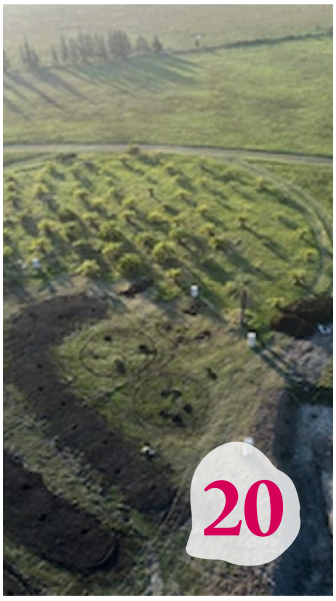
Issue 23 / April 2022



Newsletter of the World Federation of Rose Societies

Conservation and Heritage Committee

Inside



Cover image: Charles Quest-Ritson
Titian [Riethmuller, 1950]
It has an 'old-fashioned' shape that was not fashionable when it was first introduced but is highly esteemed today.

Magazine design
Laura Wells from www.bulletin.co.uk

Editors note

BAON has new editors and a new look. We are Charles Quest-Ritson and Martin Stott, both of us experienced writers and journalists. This is the first of two editions of BAON that we have undertaken to edit. The next edition will be published towards the end of September.

We are grateful to our predecessors Alan and Nimet Gilbert for their help and encouragement in assuming their responsibilities. And we would like to extend our warm thanks to all our contributors for their interesting and well-written submissions. The common thread that binds them is the importance of conservation.

Readers should by now have heard that the WFRS Convention in Adelaide in October/November will definitely take place. The programme of lectures includes a good number that focus on heritage roses but, quite apart from all the formal meetings, there is one thing, above all, that readers need to know – Adelaide has the best climate for growing roses in the southern hemisphere (some would say the best in the world). The vigour and the health of roses in the climate of South Australia opens the beholder's eyes to what a rose can do in perfect conditions.

The popularity of old roses varies from country to country. In many of the old democracies, there has for several years been a waning of interest in roses of every kind. Competition from other horticultural sectors – for example, herbaceous plants, grasses or native plants – has lessened demand. In some areas, garden lovers are as keen on old roses as ever, but are disappointed by their low availability in nurseries and garden centres. They are also critical of the prices that producers expect for their wares. And everyone bewails the bureaucratic problems of trying to import roses from abroad. In the emerging democracies, by contrast, there is generally a great enthusiasm for roses, old and new, and demand is therefore growing. We shall return to this subject in greater detail in our next edition of BAON.

We hope you enjoy this edition and the passion of our rose-loving contributors for the "Queen of Flowers".

Charles Quest-Ritson and Martin Stott

Please email any questions to questritson@aol.com

Charles Quest-Ritson is a writer, historian and journalist, with a column in the lifestyle magazine Country Life. He is the author of *Climbing Roses of the World* (Timber Press, 2003) and, jointly with his wife Brigid, of an *Encyclopedia of Roses* that was first published in UK by Dorling Kindersley in 2003 and has since been translated into seven languages, including American English.

Martin Stott is a former journalist who has made programmes for the BBC World Service and Radio 4 in 21 countries and written for most of the UK's national press. Passionate about roses and garden history in general, he has also written for Gardens Illustrated and the Historic Roses Journal. He is a particular fan of Dean Reynolds Hole, the Nottinghamshire vicar who founded the National Rose Society. Martin's garden history blog can be found at www.storytellergarden.co.uk.

Miss Ackland's 1A Pink HT

Rose rustling in the Barossa Valley

By Patricia Toolan

In 1979, soon after I started my present garden in the Barossa Valley, I heard Trevor Nottle speak on the radio about a plant society called Heritage Roses in Australia, dedicated to saving and growing rare rose species and early cultivars. A couple of years later I joined the society myself.

One of our activities was rose-rustling. We travelled in convoy to locations where old roses were to be found, especially cemeteries, roadsides and old gardens. Sometimes the owners would give us a cutting or a rooted piece of a rose that they treasured. We would grow it on in our own gardens, then propagate it and share it with other members.

> "As the years passed, my obsession with 'growing and saving' old roses grew, so that I built up quite a number of 'found roses'."

Looking for a permanent site

As the years passed, my obsession with 'growing and saving' old roses grew, so that I built up quite a number of 'found roses'. I started to look for a site in the local area where all the Barossa Valley's found roses might be grown. The years were taking their toll on the 'mother' plants because herbicides became the primary means of controlling roadside and cemetery vegetation. Many of these 'mother' plants soon succumbed and, in some cases, the rose that I was growing in my own garden seemed to be the only survivor left of a particular rose. It became imperative to find somewhere else where all these roses might be grown.

The new garden needed to be not too far from home, since I was already travelling to Adelaide once a month to help water and care for the South Australian Old Rose Repository in the Mitcham General Cemetery on Blythewood Road that we had established in 1992. The new Barossa garden needed to be where the public might visit these roses easily and in a location that was available on a long-term basis. After viewing and contemplating several locations, the present site on Hannay Crescent in Angaston seemed ideal for a public garden. It was a triangular section of level

Image: Patricia Toolan

land bordered by a creek and a tributary near Murray Street, right in the centre of Angaston. It had water available and ample parking, plus cafés, shops and toilet facilities close by.

We researched the history of the site and found that it had been part of a larger site that included the business advertised in the local paper in 1911 by Mr T Conrad:

> **Shoeing & General Blacksmith**
>
> His premises are right in the heart of the town
>
> Tinning a specialty, ploughs, scarifiers and other gardening implements made to order

After 1922, ownership of the site changed several times until a Mr O. B. Linke bought it in 1938.

Linke was an engineer, electrician, mechanic – and also the local undertaker! The business closed after his death and, in 1982, the buildings, which were in a poor state of repair, were bulldozed and cleared by the local council. The site then remained vacant for a number of years until part of it became a council-owned carpark and the village green.

Planting the collection at Angaston

On the Hannay Crescent land we decided that we would grow a collection of roses that we believed were grown by the German and English settlers in the district. Old rose varieties grown by later gardeners of the Barossa Valley and nearby areas would also be added. It would be a garden dedicated to the early Barossa Valley gardeners who had left their beloved families, homes and countries in Europe to move to an unknown land where the plants as well as the animals and birds were completely different to those they had left behind. The hardships which the pioneers endured can only be imagined when they came to a 'reversed' climate that included the severe heat of summer and a lack of permanent rivers.

In October 2003 the first 24 own-root roses were planted at the Barossa Old Rose Repository by the newly-formed Barossa and Beyond regional group of Heritage Roses in Australia Inc. The garden was mulched using donated organic mulch pellets from a local fodder merchants. In 2007 an interpretive sign was installed and, some years later, two Chinese elm trees planted in the lawn area. We also obtained funding for wooden tables and benches and published a leaflet about the collection, available through local tourist facilities. The garden currently comprises more than 60 roses.

The Heggie Collection

A photograph taken in the 1920s of the Heggie family property, 'Almerta' in Flaxman Valley, shows some established rose bushes edging a small vineyard north east of the homestead. Several of these original roses remain and two are of particular interest.

One has been given the study name of "Mrs Heggie's Red Tea" and is notable for the way its colour changes during the year – cream, red, ochre or golden yellow. This rose was thought to match the 'Papillon' [Nabonnand, 1878] but 'Papillon' has not yet been found in any early Australian rose catalogues. We now believe that it may be the Tea rose, 'Beauté Inconstante' [Pernet-Ducher, 1892] which was listed in several South Australian nursery catalogues, including E B Heyne (1900), E & W Hackett (1912), Henry Sewell (1914) and Lasscock's Nurseries (1914 & 1922). It was also listed in many interstate catalogues.

The other interesting rose at Almerta is known as "Almerta Orchard Pink'". This rose on first sight appeared to be an old Hybrid Tea but, after revisiting it at different times of the year and also growing a young plant at the Repository, we realised that it was a Tea rose. We have still not been able to identify it, though it is exactly the same as the found rose known as "McClinton Tea" in California. We hope that further research here or

Above left to right:

'We are keen to discover the correct name of "Stockport Yellow". Some experts have suggested "Stockport Yellow" may be 'Golden Emblem' [McGredy, 1916]

A view of the Barossa Old Rose Repository with a Tea rose now identified as 'Anna Olivier'.

> “The hardships which the pioneers endured can only be imagined when they came to a ‘reversed’ climate that included the severe heat of summer and a lack of permanent rivers.”

Below left to right:

Three roses whose original names we would like to find. Left to right: “Vaughan Apricot” has striped flowers, but not every year. “Gomersal Cemetery” is often found in the Barossa Valley. "Almerta Orchard Pink" – also found in California as "McClinton Tea".

Images: Patricia Toolan

by our friends in the United States will eventually lead to a possible identification.

Miss Ackland's roses

Another old property that we visited for the first time in 1987 had previously belonged to the late Miss Ackland who had inherited, as an only child, her parents' farming interests just north of Mount Pleasant. As you approached the cottage, there used to be a collection of roses on the southern boundary of the garden, with a few of them repeated at the front and near the north western corner of the cottage. Eleven different roses were in the southern bed including 'Black Boy' [Clark, 1919], *Rosa banksiae* 'Lady Banks', 'Turner's Crimson Rambler' [Turner, 1893] and a number of other roses. These included a medium sized, sweetly perfumed, double, light to mid-pink Hybrid Tea with lighter reverse blooms on weak, nodding necks. The mother plant had grown to large proportions – possibly a descendant of 'La France' as it bore many of its characteristics. Its study name is "Miss Ackland's 1A Pink HT". Our present thinking is that it may be 'Lady Ursula' [Dickson, 1909].

Other Mystery Roses

An unnamed suckering rose that has been found in numerous sites in the Valley is a real mystery. Known by the study name of "Gomersal Cemetery/Habermann Cemetery/Miss Reidel rose", it grows to about one metre high with highly perfumed, old-rose scented, recurrent blooms which may be large and double or medium and semi double but with a great boss of yellow stamens. These are followed by pyriform orange-brown hips which contain numerous seeds. It is in the 'La Reine' [Laffay, 1842] family of roses of which there were hundreds of descendants. 'La Reine' is a seedling of the Hybrid Bourbon 'William Jesse' [Laffay, 1838] which figured in many of the early Australian nursery catalogues. 'William Jesse' and 'La Reine' were growing in the Adelaide Botanic Gardens and were offered for sale through South Australian nurserymen, including the Evandale Nursery at Keyneton, near Angaston, which listed both in the 1860s.

"Stockport Yellow Tea/HT" is a rounded, healthy bush which flowers nearly continuously. The golden yellow, double blooms fade to pale yellow and cream. The mother plant is one of five which were planted at some date before 1940 in the town of Stockport north of Adelaide. We have not come up with an identification yet for this lovely yellow shrub rose but it might be 'Golden Emblem' [McGredy, 1916] a Pernetiana rose that was offered by a few South Australian nurseries at about the time that it is believed to have been planted. Pernetianas are notoriously hard to strike on their own roots as this rose has proven to be.

The future

These are only a few of the roses in the Barossa Old Rose Repository. Many other horticultural treasures will be lost to future generations if they are not found, documented and propagated before it is too late. Houses change ownership and plants are often lost when a new owner bulldozes away the history of the garden. The Barossa Old Rose Repository has become home to many plants which might otherwise have disappeared. The dedication of a small band of HRIA Barossa & Beyond members ensures that the Repository remains a unique collection of historic roses of the Barossa district.

Patricia Toolan is an old rose conservator who was awarded the Deane Ross Memorial Award in 1999 and again in 2014 from HRIA, and awarded a Churchill Fellowship in 2002 to travel to the USA, Italy, France, Germany and UK to study the preservation and conservation techniques and strategies of old roses and plants in cemeteries.

References:

Old Roses: The Master List Brent C. Dickerson

"The Leader" March 10, 1982

"Angaston Sketchbook"

Evandale Nursery, near Angaston, J. F.Wood, F.H.S., catalogue c.1860

F C Davis, Moore Farm, Reedbeds, near Adelaide catalogues 1862 and 1863

Edwin Smith Clifton Nursery, Walkerville, SA catalogue 1885

Cox's Seeds, cnr Rundle St & East Tce. Catalogue c1924

Osborn's Nurseries, Richmond, SA catalogue c1928

Ray Nursery, Bridgewater, SA catalogue 1928

The Tales and Trail of Rosa kordesii

'Leverkusen' makes strong growth and bears long flowering stems. Though never without a few flowers, it reflowers most substantially in hot climates.

Image: Charles Quest-Ritson

By Jeff Wyckoff

In a 1951 edition of *Der Züchter* (The Breeder), a German "Journal of Theoretical and Applied Genetics", Dr. H.D. Wulff, a professor at the Botanical Institute of the University of Kiel, presented an article entitled "*Rosa Kordesii, eine neue amphidiploide Rose*", (*Rosa Kordesii*, a new amphidiploid rose).

An amphidiploid is a hybrid between two species that has received a complete set of chromosomes from both its parents, instead of the usual half set. This spontaneous doubling often leads to the evolution of a new species. On this basis Wulff declared the new rose to be a species that should be known thereafter as *Rosa Kordesii* Wulff. Nowadays, the rules of botanical nomenclature require a specific epithet to be shown in lower case – hence *Rosa kordesii*, not *Rosa Kordesii*.

The origins of *Rosa kordesii*

Wulff's 1951 article in *Der Züchter* appeared in translation in the 1953 edition of the *American Rose Annual* under the title "Max Graf and its Progeny, with Special Reference to *Rosa Kordesii*". Dr. Wulff traced the origins of *R. kordesii* back to a seedling from a cross between *R. rugosa* and *R. wichurana* that was introduced in 1919 as 'Max Graf', a pink, single diploid (two sets of chromosomes), long thought to be sterile.

However, Wilhelm Kordes reported the discovery in 1940 of a self-crossed seeding of 'Max Graf' which was tetraploid (four sets of chromosomes) with double red blooms and which bred true from seed. He assumed that the tetraploidy of this rose – *Rosa kordesii* – was made possible by the rare union of an unreduced diploid male gamete and an unreduced diploid female gamete, a process known as *polyploidy*.

Polyploidy was first recognized in plants in 1907. Over the last century ongoing research has revealed it to be "an important evolutionary force that can facilitate positive adaptations, lead to instant speciation, and increase biodiversity".[1] It has become an accepted tool of biological classification, not least in connection with the development of the genus *Rosa*.

What is a species?

Attempts at understanding, much less defining, species have been going on for centuries. From Latin, the term originally denoted a particular sort, kind, or type. By the middle of the 16th century it had evolved into "a distinct class, based on common characteristics", and its biological application came around the turn of that century. John Ray, an English naturalist, declared in his *History of Plants* in 1686: "No surer criterion for determining species has occurred to me than the distinguishing features that perpetuate themselves in propagation from seed. Thus, no matter what variations occur in the individuals or the species, if they spring from the seed of one and the same plant, they are accidental variations and not such as to distinguish a species... "

"Attempts at understanding, much less defining, species have been going on for centuries. From Latin, the term originally denoted a particular sort, kind, or type."

Linnaeus a few years later said: "Species of roses are distinguished with difficulty and are determined with even more difficulty." John Lindley, in his *Rosarum Monographia* of 1820, adds: "By species then, I wish to be understood here to mean, an assemblage of individuals, differing in particular respects from the rest of the genus, but having more points of affinity among themselves than with others; their union being therefore natural."

How new species evolve

Standard scientific theory maintained that plant and animal species evolved over the course of generations through a process of natural selection. However, contemporary science has concluded that there are at least three additional modes of the development of new species. First, there is sympatric speciation, of which the most common form is polyploidy. Second, there is autopolyploidy, where a polyploid individual will have two or more complete sets of chromosomes from its own species. And the third form of polyploidy occurs when individuals of two different species combine to form a new and viable species called an allopolyploid.

Speciation may also be induced naturally or artificially, through animal husbandry, agriculture, or laboratory experiments. Polyploidy in plants has also been induced through the use of colchicine, an alkaloid derived from the autumn crocus, *Colchicum autumnale*. Used as a treatment for gout for centuries,

1. 'Max Graf' shows the trailing habit and dark, glossy leaves of its parent *Rosa wichurana*. 'Max Graf' takes its colour from *Rosa rugosa*, but flowers only once.
2. 'Kordesii' or kordesii – is this a selfed seedling of 'Max Graf', or a hybrid?
3. The dark, glossy leaves of 'Silver Jubilee' comes from one of its grandparents, 'Parkdirektor Riggers'.

Images: Charles Quest-Ritson

its application in plant breeding was discovered in the early 20th century. Colchicine is used to inhibit chromosome segregation during meiosis; half the resulting gametes, therefore, contain no chromosomes, while the other half contain double the usual number of chromosomes.

The status of *Rosa kordesii*

Scientific literature is replete with studies of the effects of colchicine on plant species, including *Rosa*. However, it should be emphasized that no-one has ever suggested a link between colchicine and *Rosa kordesii*; it is introduced here only to explore the full extent of amphidiploidy and speciation. Nonetheless, questions about the "true" species status of *Rosa kordesii*, as well as its creation, have persisted. The American Rose Society, which became the International Registration Authority for Roses (IRAR) in 1955, first listed it in *Modern Roses V* in 1958 as *R. kordesii*. The A.R.S changed its listing in *Modern Roses 10* in the year 2000 to *R.* × *kordesii* (the addition of the multiplication sign "×" indicates that the rose is known or strongly believed to be a hybrid, not a species). *The International Cultivar Registration Authority – Rosa* from 2014 lists it as (*R.* × *kordesii*) HKOR ['Max Graf' × unknown].

While debate over the species status of *Rosa kordesii* may continue, this ICRA listing of an "unknown" parent indicates doubt about its reported origin – specifically that it was the result of a traditional cross rather than through polyploidy.

Above:
'Dortmund' is one of the best of all the Kordesii ramblers. Visitors to the WFRS Congress in October will see a hedge of 'Dortmund' at Adelaide Botanic Garden.

> "Questions about the "true" species status of Rosa kordesii, as well as its creation, have persisted."

Left and below:
Parkdirektor Riggers' owes its glossy leaves to *Rosa Kordesii*. It has every virtue except scent. It is a vigorous and healthy *Kordesii* rambler that flowers repeatedly but also bears attractive large hips.

Images: Charles Quest-Ritson

Much of the doubt stems from the unlikely occurrence of a plant with double red blooms emerging from another with single pink ones. Wulff attributes the double red flowers to the influence of what he calls "one of Max Graf's supposed parents" – *R. rugosa*. However, at least one notable rosarian has remarked that *R. kordesii* is far too different from 'Max Graf' to be a spontaneous seedling thereof, suggesting instead input from a cultivated rose, most likely a red Hybrid Tea.

Another doubter was Dr. Felicitas Svejda, researcher and hybridizer with Agriculture Canada, who worked extensively with *Rosa kordesii* and is most widely known for her Canadian Explorer series. In her work, Svejda created a true tetraploid seedling of 'Max' Graf', to which she gave the study name 'G12', of which she wrote: "G12 differs from *R. kordesii* in that it is very hardy at Ottawa where it shows little or no winterkill. It flowers non-recurrently and produces fewer flowers. It has single, pink flowers like 'Max Graf'. *R. kordesii* is regularly killed to the snowline at Ottawa, it flowers recurrently and is more floriferous than G12. Unlike 'Max Graf', *R. kordesii* has double flowers."[2]

Rosa kordesii as a parent

Whatever its mode of origin and its taxonomic designation, *Rosa kordesii* has proven to be a highly successful parent. There are over 100 Hybrid Kordesiis in existence today and, as would be expected, most came from Wilhelm Kordes

'Leverkusen' is the only yellow *Kordesii* rambler released by Kordes, but a vigorous and healthy grower.

"The influence and heritage of *Rosa kordesii* is not limited to its immediate hybrids. It has over 200 second-generation roses of all types to its credit, many of which exhibit the tough, glossy foliage of *R. kordesii* and its R. wichurana ancestor."

II (1891-1976) and Reimer Kordes (1922-1997) of W. Kordes' Söhne. In the great majority of these, *R. kordesii* appears as the seed parent, with a variety of pollen parents, many of which are listed as "unnamed seedlings". Probably the most widely sold is 'Dortmund', introduced in 1955 and a winner of both the German rose society's ADR award and the American Rose Society's Portland Gold Medal. It is one of the few Hybrid Kordesiis from Kordes in which *Rosa kordesii* appears as the pollen parent.

Other than those from W. Kordes' Söhne, the breeder who did the most work with *R. kordesii* was Felicitas Svejda. In addition to some sixteen named cultivars, she also produced a number of "study" crosses that were not released into commerce but became parents of many of those that were. Many of Svejda's well-documented breeding lines are somewhat complex, because of her preference for using her study offspring. A pollen parent that she often used was 'Félix Leclerc', whose ancestors include *Rosa kordesii*, the shrub 'Red Dawn' and the pink hybrid spinosissima 'Suzanne'.[3]

Rosa kordesii in modern roses

Another breeder who has made significant contributions to the body of Hybrid Kordesiis is Rolf Sievers, known primarily for his "Blush" series of Hybrid Albas, marketed until recently by Country Flowers of SechzehnEichen RosenSchätze of Thedinghausen in Germany. Sievers is responsible for a dozen

hybrids of *R. kordesii*, most of which were introduced in the 1990s. Unfortunately, no information as to the parentage of these has so far been provided, but their wide range of colors suggests a number of different parents.

One of the more intriguing *Rosa kordesii* hybrids is 'Leverkusen'. Introduced in 1954, it is listed as a cross between *R. kordesii* and 'Golden Glow', a yellow climber from Dr. Walter Brownell, a prolific rose breeder of "sub-zero roses" from Rhode Island. 'Leverkusen' is not only a direct parent of some two dozen roses of various types, including one by Sam McGredy and two by Colin Horner, but is also responsible through sporting for at least three Hybrid Kordesiis. Ralph Moore, known for his pioneering breeding of miniature roses, even got in on the act with 'Joyciekordesii', a cross of his mini 'Joycie' × *kordesii*.

Twenty-first century introductions of *Rosa kordesii* hybrids have been few and far between. Only two are currently in commerce: 'Cape Diamond' [2008], bred by Christian Bédard from 'Marie Victorin' × 'Louis Joliett', and a pink, open-pollinated seedling of 'Marie Victorin' also raised by Bédard and introduced in 2009 as 'Nouvelle France' in Europe and 'Party Hardy' in North America. Christian Bédard is now the breeder for Weeks Roses in the United States.

The influence and heritage of *Rosa kordesii* is not limited to its immediate hybrids. It has over

'Silver Jubilee' brought the healthiness of *Rosa kordesii* into the mainline of breeding modern Hybrid Teas and Floribundas.

Image: Charles Quest-Ritson

200 second-generation roses of all types to its credit, many of which exhibit the tough, glossy foliage of *R. kordesii* and its *R. wichurana* ancestor. However, the most notable of the second-generation progeny would likely be 'Silver Jubilee', a pink blend Hybrid Tea introduced by Anne Cocker in 1977. A descendant of the Hybrid Kordesii 'Parkdirektor Riggers', it was a winner of the Royal National Rose Society's Gold Medal and James Mason Award among other honors; it is rated at 8.3 (out of 10) by the American Rose Society, and described by Peter Beales as "one of the best roses ever raised".[4] 'Silver Jubilee' appears as a parent in over 150 further roses, many from the firms of Harkness, McGredy, Cocker, Dickson, Fryer and Jackson & Perkins.

R. kordesii, *R.* × *'kordesii'* or *'Kordesii'*? In the long run it makes little difference, as the world of roses has been enhanced immeasurably by the efforts of Wilhelm and Reimer Kordes and W. Kordes' Söhne.

Jeff Wyckoff is a past President of the American Rose Society. He is author of the Better Homes and Garden book, *"Rose Gardening"*

References:

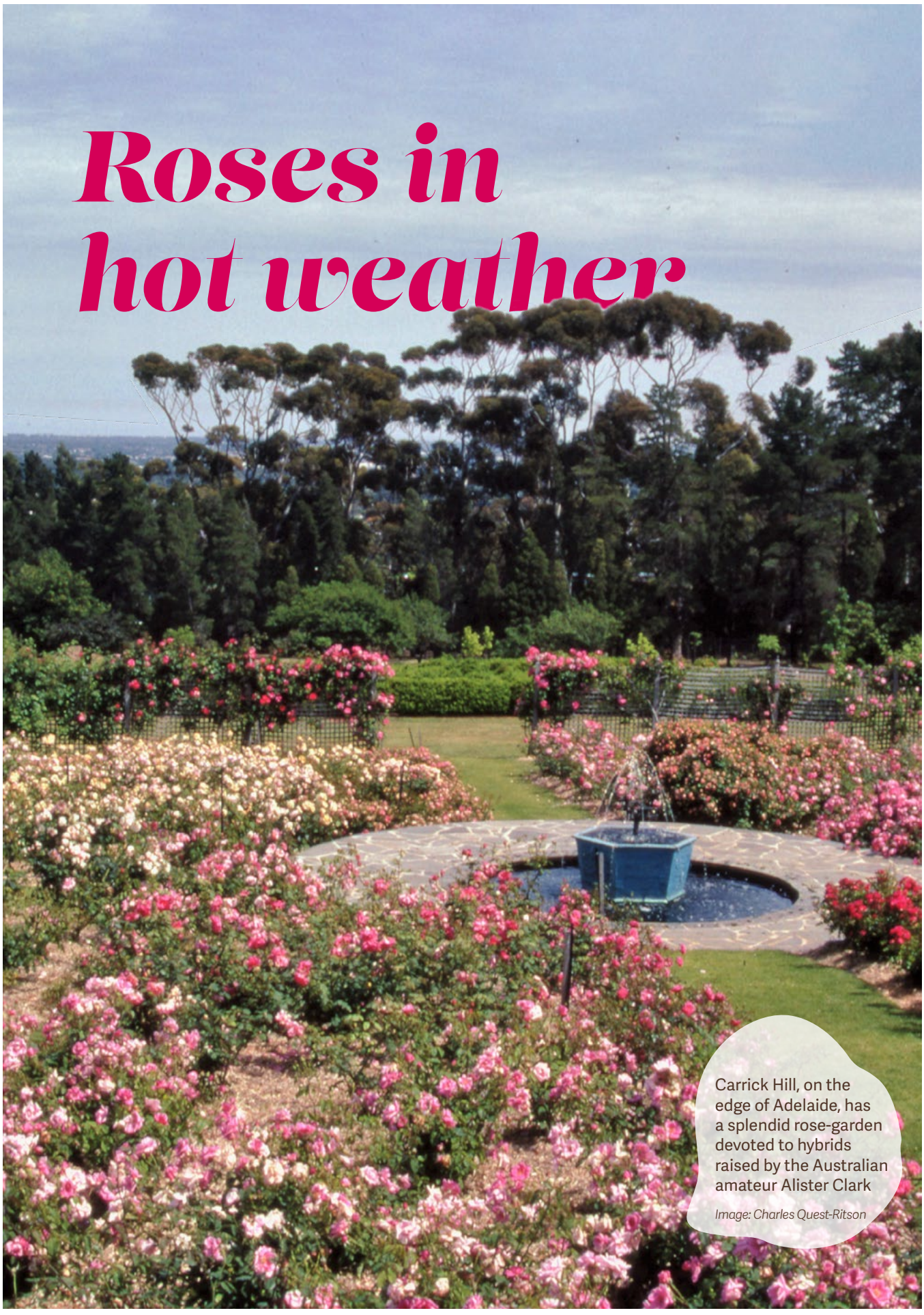
1 Soltis, Douglas & Pamela. "Gene doubling shapes the world: Instant speciation, biodiversity, and the root of our existence." *American Journal of Botany*, September 30 2014.

2 Felicitas Svejda. "Breeding for improvement of flowering attributes of winterhardy *Rosa kordesii* Wulff hybrids" *Euphytica* 26(3): 703-708 (1977)

3 Svejda stated that the ancestors of 'Felix Leclerc' were [(*R. kordesii* × ('Red Dawn' × 'Suzanne') open pollination] × [('Red Dawn' × 'Suzanne') open pollination) open pollination]

4 Peter Beales. *Classic Roses* (1997) pp.425-426.

Roses in hot weather



Carrick Hill, on the edge of Adelaide, has a splendid rose-garden devoted to hybrids raised by the Australian amateur Alister Clark

Image: Charles Quest-Ritson

By Trevor Nottle

Last Monday the daytime temperature reached 35 degrees Celsius; the next day it reached 37 degrees. By Wednesday it had hit 39. That temperature was also reached on Thursday, boosted by hot, gusting winds from the north west. All the roses in bloom at the time were fried to a crisp; a crumpled mess of brown or black petals. So that was an end to the Summer flush.

I write this from Adelaide in South Australia where similar events occur almost every year in Summer and local gardeners have learned to live with heatwaves since the first settlers arrived here in 1836.

The fact of having to adjust our gardening to take into account hot, dry Summers brought about greater emphasis on growing roses for early Summer (November) and Autumn (March) display. Any roses that flowered in high Summer were still valued but since many were damaged or ruined by the high temperatures common at that time of year there was no wailing or gnashing of teeth. Instead, the scorched petals were removed quickly by deadheading and a light prune, and the bushes allowed to aestivate by reducing irrigation. As the weather showed signs of becoming cooler with the first signs of Autumn the plants were awakened by the application of fertilisers and water. In six weeks or so the Autumn flush would arrive in time to blossom beautifully in the cooler weather.

'Lorraine Lee' [Clark, 1924] has been one of Australia's iconic roses for nearly 100 years.

19th century rose growing

Around the time of Federation at the turn of the 20th century, when the independent states and territories of the Australian continent were brought into one nation, there arose a strong feeling that all kinds of things should be somehow 'Australianised'. There was a boom in growing Australian flowers, native and exotic. Amateur plant breeders worked to achieve Australian hybrids in many garden flowers – chrysanthemums, dahlias, gladioli, daffodils, cannas and roses among them.

At rose society meetings and in their journals there was much discussion about the special qualities of Australian-bred roses that would make them uniquely Australian. Prominent in the discussions was Alister Clark (1864 – 1949). He was a gentleman of leisure who had keen interests in breeding racehorses, polo ponies,

daffodils and roses. His breeding programmes were focussed on clear targets and although an amateur he was by no means casual or ill-informed. His goals in rose breeding were 'developing a race of roses suited to our (Australian) hot, dry climate' and 'roses that would grow and flower well without the cossetting that was needed to get a passable performance out of quite a few of the European and English roses then being introduced as novelties.' Clark was not interested in producing exhibition quality roses; he was focussed on developing good garden roses that carried abundant flowers, repeated well and reliably, and had tough, non-burning foliage that clothed the shrubs with a good cover of leaves.

As becomes a gentleman, Clark did not sell his introductions, instead giving them away to friends and relatives, and donating them to rose societies and garden clubs to sell to raise funds. Some 200 roses bred by Clark were introduced and about 50 are still grown in Australian gardens, including a substantial collection of massed varieties at 'Carrick Hill' in Adelaide.

Clark's roses had disappeared from nursery catalogues by the 1970s with one exception: 'Lorraine Lee' – a Hybrid Gigantea that can be induced by early pruning to flower in Winter. It is semi-double and shows shades of pink and salmon.

Though many gardens retained old bushes of Clark's roses,their names were forgotten and the plants replaced by more fashionable roses.

But two influential gardeners, Susan St Leon (later Susan Irvine) and Tommy Garnett, worked with nurseryman John Niuewesteeg to find and name again the roses they thought were those raised by Clark.

St Leon and Garnett were both Principals of important private schools in Victoria that were patronised by members of Victorian Squattocracy and high society – the sorts of people likely to own or know estates where Clark roses survived. Many had elderly relatives who had known Clark, so the pair used their school and social networks among the landed gentry to locate and rescue his roses before they were lost to development or dispersal of old family estates.

The detective work of Niuewesteeg, St Leon and Garnett involved a lot of research in family histories, school records, and rose publications of the Clark era and much travel

1. 'Squatter's Dream' [Clark, 1924]. Alister Clark's early hybrid of *Rosa gigantea* were almost all single-flowered.
2. 'Titian' [Riethmuller, 1950] can be grown as a climber or as a shrub. Unlike many Australian hybrids, it is hardy in much of Europe and North America.
3. 'Nancy Hayward' [Clark, 1937] is the best dark pink climber among all Alister Clark's single-flowered Gigantea hybrids.

Images: Charles Quest-Ritson

4. 'Mrs Richard Turnbull' [Clark, 1945]. The influence of *Rosa gigantea* on this immensely vigorous climber is immediately clear.
5. 'Lady Huntingfield' [Clark, 1937] is the best of Clark's later roses in the apricot shade that descends from Tea Noisette roses
6. 'Sunlit' [Clark, 1938] is one of Alister Clark's hardiest climbing roses. This picture was taken at Sangerhausen in eastern Germany.

on country roads. Tid Alston, one of their contacts retained rose bushes and climbers that Clark had named for members of her family on her country estate near Oaklands Junction in Victoria. Oral histories as carried in the memories of families are sometimes confusing alongside information that is presented as documented facts. Hence, family names for Clark roses are sometimes transmitted correctly and sometimes not, as recorded by John Niuewesteeg, writing after an interview with Tid Alston:

"R. 'Mrs. Maude Alston' was renamed to R. 'Mrs. Alston's Rose' after Tid Alston informed us that had Alister named the rose, he would have called it 'Mrs. Tom Alston' and not 'Mrs. Maude Alston' (reflecting protocols of his time)."

Among those still to be seen are 'Squatter's Dream', 'Lady Huntingfield' and 'Sunlit'. Clark also raised a cluster of *Rosa gigantea* hybrids vigorous and high growing climbers, the sort of rose to throw up a tall gum tree. 'Nancy Hayward' and 'Mrs Richard Turnbull' are among those still grown today. Indeed, some are still growing on family estates that were among Clark's gifts to relatives and friends.

Later developments

Other Australian amateur rose breeders have also introduced garden roses that are hardy and very worthwhile. Frank Reithmuller of Sydney introduced a few roses in the 1950s and 60s that are still popular garden shrubs today. 'Carabella' is his best-known shrub rose. Probably still considered a Polyantha, it produces huge clusters of single pale pink blooms with a white centre, and it is continuous in warm climates. 'Claret Cup', 'Gay Vista' and 'Honeyflow' are a trio that follow the style and habit of 'Carabella'. Quite different is Reithmuller's 'Titian', a compact climber with excellent foliage cover and great disease resistance. The flowers are

Images: Charles Quest-Ritson

7. 'Honeyflow' [Riethmüller, 1957]. Frank Riethmüller's work with shrub roses paralleled the achievements of Peter Lambert in Germany and Joseph Pemberton in England.

8. 'Warrawee' [Fitzhardinge, 1935] is an early Hybrid Tea, bred by Mrs (Olive) Fitzhardinge, an amateur from New South Wales. It was once widely sold in the US but not in Europe.

loosely double and cerise pink in colour. It repeats in three to four flushes throughout the season.

Mrs Hardinge (Olive) Fitzhardinge bred roses in Sydney during the 1920s. She favoured exhibition type roses, and few have survived. 'Warrawee', named after the suburb where she lived is one such, as are 'Lubra', 'Sirius', 'Captain Bligh' and 'Governor Phillip'. Clearly, she was very patriotic when it came to naming her roses. Her roses were distributed by Hazelwood's nursery in Sydney.

Recently a new crop of rose breeders have grown in response to increased costs and documentation demanded by the Australian Plant Quarantine Service. The costs have become a great disincentive to import new varieties from countries outside Australia. Even the highly sought-after English Roses of David Austin become less profitable when license fees and the costs of importing budwood have to be added into production and sales costs. Last year, 2021, a rose named 'Jessica's Rose', bred by Australian breeder Bruce Brundrett, was awarded a Gold Medal at the National Rose Trial Gardens of Australia's annual awards ceremony. Bruce Brundrett, scion of a long-established rose dynasty in Victoria, operates Brundrett Breeding, a diversification and new direction for a once traditional family of rose-growing nurserymen.

Ausbred Roses is a group of rose breeders that exist on the web where individual members comment about each other's productions and respond to questions. Richard Walsh and Steve Beck seem prominent protagonists for the group and its aims. Roses bred by individual members and showcased on the group's web pages are selected and taken up by propagating roses nurseries, sold and distributed by them on the basis of their own professional observations and assessments. Many of these roses have been entered in the National Rose Trial Gardens of Australia and the award winners can go forward to the market from there.

Trevor Nottle is an internationally renowned garden historian, based in Adelaide, Australia. He is the author of more than 20 gardening books – many of them on roses.

Further information

For detailed information on Australian-bred roses and the Rose Breeders' Forum go to:

www.facebook.com/groups/1791302877579989

www.facebook.com/groups/1554173768201081

Good reading can be found in

Garnett, T R 1990, *Man of roses: Alister Clark of Glenara and his family*, Kangaroo Press, Sydney.

Irvine, Susan 1992, *Garden of a thousand roses: making a rose garden in Australia*, Hyland House, Melbourne.

Irvine, Susan 1994, *A hillside of roses* – with a description and illustrated list of Alister Clark Roses, Hyland House, Melbourne.

Designing an important new Argentinian rose garden

By Rafael Maino

In November 2019 I was asked to design a rose garden for a 19th century "Estancia" (estate) in Buenos Aires province that would be ambitious and distinctive.

Inspired by a dissertation on ancient roses presented at the Asociación Argentina de Rosicultura, the estate's owners proposed that the garden should tell the Rose's history – prioritizing this over conventional aesthetic considerations, like color or repetition. In a plot of one hectare, I was asked to include a selection of each variety of roses, from species roses and old garden roses to the most modern varieties – telling the story from its early beginnings to the present day.

They did not want the garden to look too modern. They had been to France and visited the famous rose garden at Val-de-Marne (Roseraie de L'Haÿ), and the proposal was to build something in that style.

They had original ironwork and high-quality sculptures from the 19th century available to be incorporated within the design.

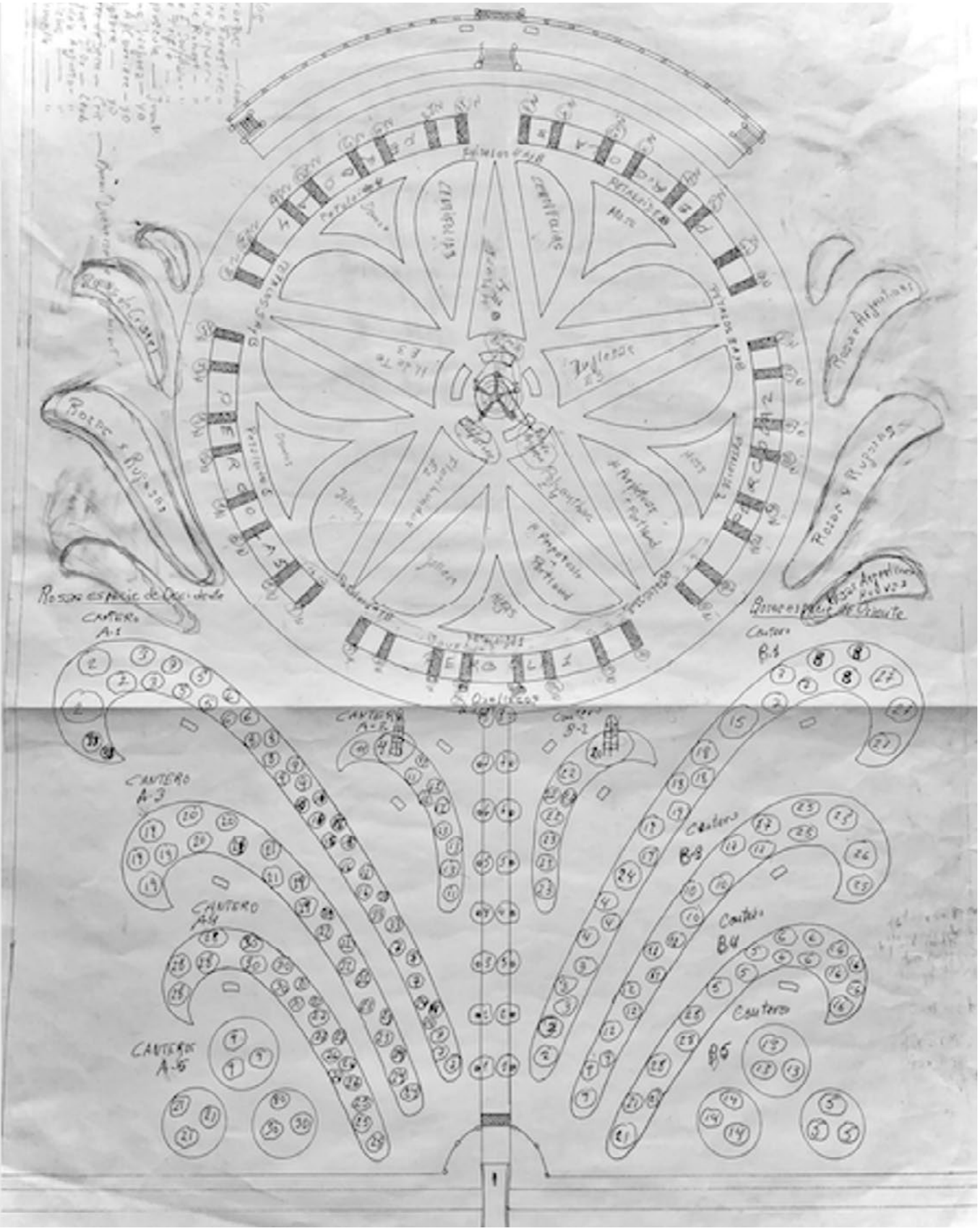
Argentina has many historical varieties, but not in sufficient number for a rose garden of this scale and particularly not enough of the species and old garden roses. We decided to import the missing roses from France – 880 of them. I suggested the specialist Loubert nursery, which has a huge collection of rose species, old garden roses and early modern varieties, many of which are difficult to find in ordinary nurseries.

I have never had a work proposal that excited me so much and so exactly coincided with my ideals of what a rose garden should be.

I started the design without delay, beginning with a freehand drawing of the rose garden in all its parts.

Opposite:
The design for the garden takes the form of a five-petaled rose. It shows the development of roses in cultivation.

Drawing: Rafael Maino


CANTERO A-3
CANTERO A-4
CANTERO A-5
Cantero B-3
Cantero B-4
Cantero B-5

It is meant to represent a rose in bloom.

The design

Visitors enter the garden across an old bridge over a pond that collects drainage water from the land. The pond, which was already in place, contains aquatic plants and species roses that grow well on the edge of lakes and wetlands.

The bridge leads to an esplanade enclosed by a wall with pillars crowned with original metal urns from the 19th century. A perimeter fence that surrounds the entire rose garden starts from this wall.

The semicircular wall contains within its pillars a large wrought iron gate from late 19th century – a suitably grand entrance. From this gate the path continues, flanked by eight pairs of 2.3m high obelisks that support eight pairs of early varieties of Hybrid tea roses.

“The path is flanked by a selection of the first modern roses alongside botanical roses. This is deliberate. The idea is to demonstrate the historical connection between old roses and modern roses – the most important division that arises in the world of the rose. ”

Different varieties of large rambler rose species adorn the perimeter fence, which continues from the entrance wall.

On both sides of the main path are 14 large flowerbeds in the shape of stylized leaves and circles. The seven on the right contain Oriental varieties, the seven on the left contain varieties that originated in the West. These large flowerbeds are surrounded by lawn and include rest benches, so people can enjoy the roses at close hand.

At the culmination of the area for Species roses, there are two 4.5m high obelisks that support two climbing roses, *Rosa gigantea* and 'Ayrshire Splendens', emblematic of the East and the West.

The path is flanked by a selection of the first modern roses alongside botanical roses. This is deliberate. The idea is to demonstrate the historical connection between old roses and modern roses – the most important division that arises in the world of the rose. It is an attempt at synthesis that encompasses the entire history of the rose.

Apart from this idea of union and historical contrast, there is the issue of visual impact. Species roses have a limited flowering time, so the space when they are bare is filled with the flowers of their descendants – the first modern roses. You cannot enter a rose garden without roses!

At the top of the entrance path – the stalk of the rose – another path opens around the large central rosette. This large rosette contains a set of flowerbeds in the shape of petals. Each petal is divided into two parts, separated by a flowerbed in the shape of a ray. These five rays form a star that merges with the petals that together form the five-petalled rose. Between the flowerbeds in the form of petals, there are five flowerbeds that simulate petaloids. All these flowerbeds are bordered by buxus.

This central rosette is surrounded by a circle of pergolas grouped in five parts, creating a tunnel.

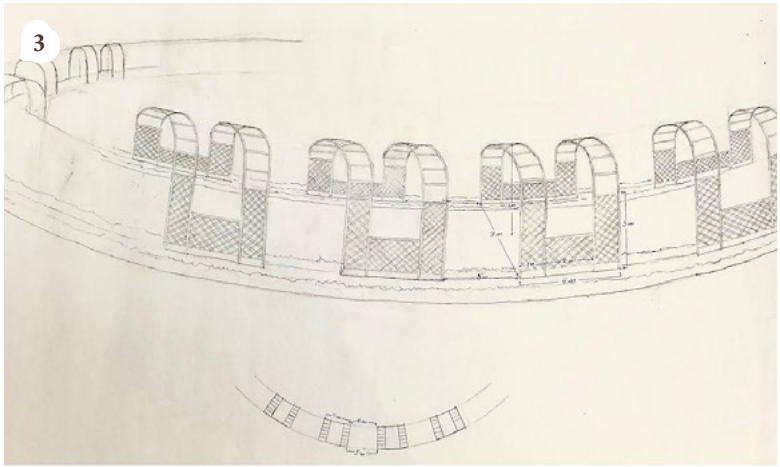
The entire set of flowerbeds and pergolas can be traversed along gravel paths that separate them so that the different groups of rose varieties that each contains can be observed.

The central rosette and pergolas

There are 10 petal-shaped flowerbeds that make up the rosette. These contain the Gallicas, Portland, China, Centifolias, Hybrid Perpetuals and Tea roses. The five flowerbeds shaped like petaloids contain all the old garden rose varieties – the Albas, the Moss Roses and Damasks.

The five flowerbeds forming the star contain the main varieties of modern roses, starting with the Hybrid Teas and including Polyanthas, Floribunda, Hybrid Musk and English roses. Since most old garden roses are single-blooming, the juxtaposition of these beds with the modern rose beds allows the central rosette to

> “The five flowerbeds shaped like petaloids contain all the old garden rose varieties – the Albas, the Moss Roses and Damasks.”



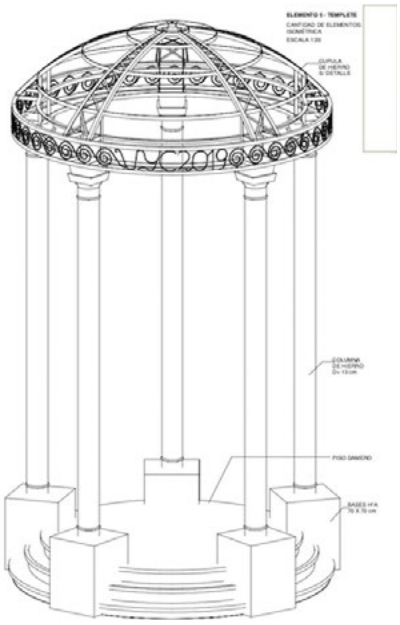
1. The plan
2. The garden itself, with all its groundworks, taking shape.
3. The circular pergola is made of trellis-work and planted with Multiflora, Bourbon and Noisette roses

4. and 5.

Rosa gigantea [4] and 'Ayrshire Splendens' [5] are planted on either side of the path through the collection of Species roses. They symbolise the importance of both groups in the evolution of roses in cultivation.

Images: Rafael Maino and Charles Quest-Ritson

> "The treillage supports different varieties of *R. wichurana*, interspersed with a selection of varieties of modern reflowering climbers, to ensure continuity of flowers."



have flowers throughout the season until the arrival of winter. And since it is the center of the garden, the idea is that equal weight is given to the two great periods in the history of the rose.

Around the perimeter of the central rosette runs a pergola which supports different varieties of climbing old garden roses. Each section is made up of four pairs of arches joined together by 1.3m high, 2m long treillage, or trellis work. These pairs are a meter apart and linked together by treillage that rises to a height of 2.35m. Each of these sections is separated by a free space of 5m, creating a 3m-wide tunnel with open spaces. Climbing varieties selected include Bourbon, Noisettes, and Multiflora Ramblers, located according to their size and color combination.

Central pavilion

In the center of the rosette, where all the paths that border the flowerbeds converge, stands a 7m-high pavilion, composed of a platform with five cast iron columns, each supporting an iron dome, with double spokes connected by bars in the form of treillage, which converge towards the center of the dome. These rays are crossed by concentric rings. This assembly supports climbing roses of great height, of different reflowering varieties, for example, Noisettes 'Solfatare' and 'Maréchal Niel', and the climbing forms of 'Maman Cochet', 'Devoniensis', and 'Cécile Brunner'.

Once we have crossed the central rosette and the pergolas that surround it, we reach the end of the rose garden, and one final structure – a 70m semicircular ramp flanked by a low wall with pillars topped by marble urns at its beginning and end. At its centre the ramp peaks at 1.5m high, accessed by a wide staircase.

A treillage stands on this ramp at the head of the rose garden, with a 5m high niche at its center, extended with four panels on each side that gradually decrease in height, ending in a succession of panels 1.30m high by 2m length, which runs the entire extension of the slope.

The treillage supports different varieties of *R. wichurana*, interspersed with a selection of varieties of modern reflowering climbers, to ensure continuity of flowers, since most of the Wichuranas are single-blooming.

Finally, extra flowerbeds were added outside the rosette for different varieties of modern roses, so that, as far as possible, all varieties of roses can be represented. Thus, in these flowerbeds there are selections of Hybrid Rugosas, miniature roses, romantic roses and shrubs. These beds also incorporate hybrids originating in Argentina and include 10 Cristel roses bred by Argentinian nurserywoman Cristel Stephun de Vidal. Space has also been reserved for new varieties that emerge. In total the garden is designed to hold around 1,000 species and cultivars.

My design for the Rosedal project was completed in December 2020. Construction began around this

time. My work was limited to the design of the original project and the selection of the roses, including those that were imported. Since then the owners of the estancia have completed the execution of works – with some modifications – and planted the rose bushes.

Rafael Maino is an Argentinian artist who has lived in Bariloche for 50 years, where he works as a painter and cultivates in his garden a collection of Rose species and Old Garden Roses; although he maintains his home and studio in Buenos Aires, where he worked as a conservator and restorer of works of art for 30 years. He has travelled around the world to study roses and attended many WFRS congresses. He is Argentina's representative on the Heritage & Conservation Committee'.

rafaelmaino@gmail.com

Editorial note. It is not yet possible to visit this garden. The owners think that it is important for the roses to settle in and fill out as plants before allowing others to see Rafael Maino's design and his choice of plantings.

Opposite:
'Climbing Cécile Brunner' [Hosp, 1894] (pictured) and 'Maréchal Niel' [Pradel, 1864] are two of the vigorous ever-blooming climbers that adorn the domed pavilion at the centre of the design.

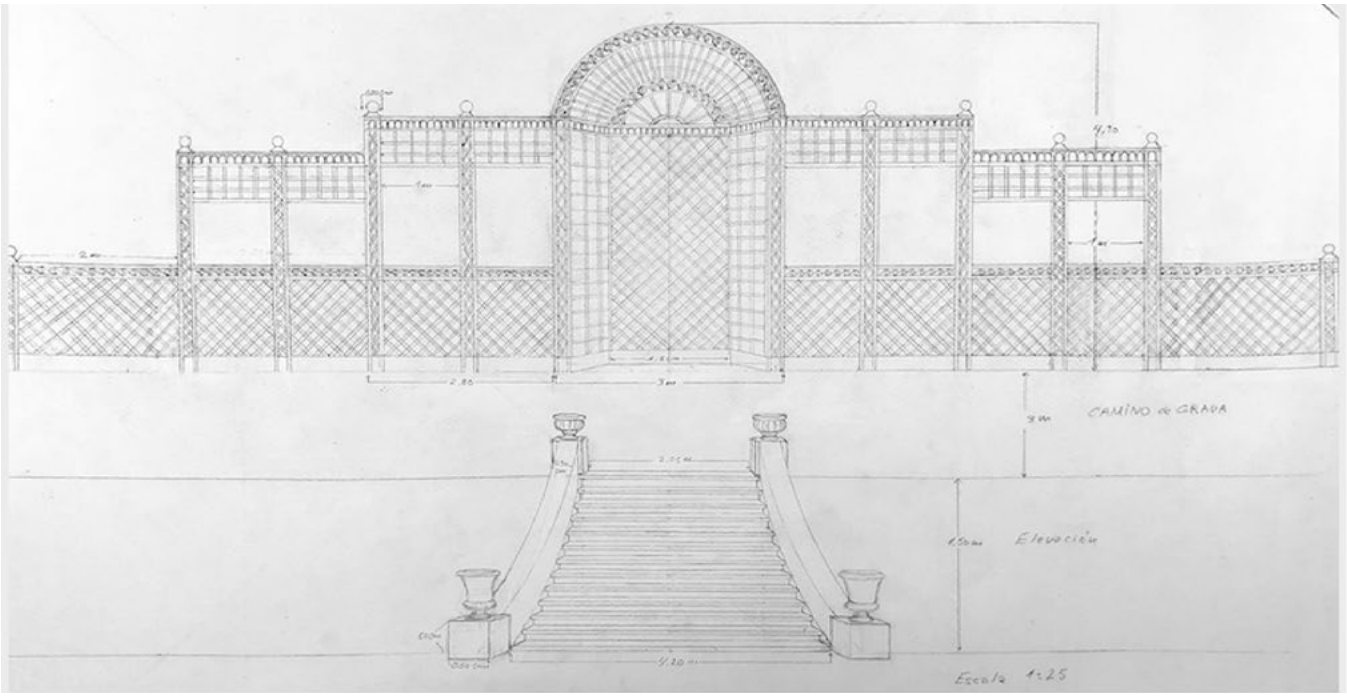
Design of the Central Pavillion and dome.

Below:
Freehand design of the staircase and Treillage.

Top left:
'Macachin' is one of several roses bred by Cristel Vidal in Argentina but virtually unknown elsewhere.

Top right:
'Maragata' was introduced by Cristel Vidal in Argentina. It is a sport of the well-known Bonica but has much fuller flowers.

Images: Rafael Maino and Charles Quest-Ritson



Sweden's roses: hidden heritage

Charles Quest-Ritson offers a review of *Rosarvet i Nationella genbanken*, by Lars-Åke Gustavsson and Henrik Morin – [*Bokus, 2022*] SEK 76.

The rose on the cover is 'Mölnbo'. The researchers wondered, at first, whether it might be 'Duchesse de Montebello' or 'Rose de Schelfhout', but DNA analysis shows it to be distinct.

This is a wonderful account of heritage roses in Sweden – not the cultivars sold by nurseries all over the world, but unknown roses found in old parks, churchyards and gardens that have survived and flourished for many years on a diet of neglect. It is a story of rose-rustling in a cold climate, meticulous research and record-taking, all in the cause of government-funded conservation. Lars-Åke Gustavsson has been one of the leaders of this work and has lectured widely at international and regional congresses of the World Federation of Rose Societies. Now, for the first time, all the results of his work and that of his colleagues are gathered into one massive volume from which there is more to learn than from any other modern rose book.

The Swedish project arose from the UN Convention on Biological Diversity (1993). It began to get under way in 2000, with a survey of old roses on the island of Gotland, before expanding to every region of Sweden, including those parts beyond the Arctic Circle; some parts of Norway that had been Swedish before 1905 were also surveyed. The organisers' method was to involve as many local people as possible and train them to travel round villages,

> "The most important book on roses to have been published anywhere during the last 20 years."

identifying sites, collecting samples and photographing them. This would be followed by a grand workshop day when the roses were exhibited and the owners and researchers could tell the story of what they had found. The emphasis was upon 'beautiful, cultivated, old-fashioned roses… especially double forms of cinnamon and pimpernel roses' – in other words, the hybrids of *Rosa majalis* and *Rosa spinosissima* that are so well adapted to the Swedish climate. During the years 2004-10, more than 100 volunteers were involved in this research and 1461 cultivars selected for further study at the Agricultural University at Alnarp in Skåne. This included DNA analysis to establish the distinctness of the cultivars and the genetic groupings within the collections. Then, some 331 of the roses were selected for long-term conservation, of which some 169 have proved to be previously unknown to rosarians.

All this is explained in the first 50 pages of *Rosarvet i Nationella genbanken*. The rest of this substantial, beautiful and fascinating book – some 550 pages – is devoted to describing the discoveries, section by section. The chapters on old Gallica roses, Albas, Centifolias, Rugosas and Spinosissimas are particularly extensive, with descriptions and photographs of many cultivars that most readers will never have seen or heard of. But there is also much in the way of new detail about sections about which we do not know enough – the Frankfurt roses, for example, and hybrids of *Rosa foetida*.

This book is printed on heavy paper – and deserves it. The design and layout are of the highest quality, and the illustrations are a deep source of wisdom and learning. You have to be Swedish or to know their language to read it, but you do not have to be Swedish to enjoy it and learn from it. I hope very much that someone will publish an English translation because it deserves a worldwide readership. It is the most important book on roses to have been published anywhere during the last 20 years.

Tributes to lost friends

Roger Phillips 1932-2021

Roger Phillips was best known to rosarians for the six-part series *The Quest for the Rose* (1994) that he filmed with his friend the botanist Martyn Rix in 1994. He is also remembered for their book on *Roses* (1988), in which Roger's skills as a studio photographer were applied to colour images of roses laid out against a white background. It is still the best book for identifying old roses – and the colours are very accurately reproduced. Roger's career began in advertising and then food photography – he did not turn to plants until he started work on his book *Mushrooms and Other Fungi* (1981). He is also remembered for the communal garden in London's Eccleston Square, in which roses led the display. Roger was energetic, extrovert and a bit of a showman; he was also an industrious photographer who travelled all over the world to build up one of the world's largest collections of rose photographs.

David Elliott 1938-2021

David Elliott was an English forester who emigrated in 1966 to work for the British Columbia Forestry Service and remained in Canada for the rest of his life. He was especially interested in Heritage Roses and, latterly, in reviving the Canadian Rose Society. He and his wife Crenagh were assiduous attendees at all international heritage rose conferences from 1996 onwards and, since 2006, the WFRS triennials, through which they both became known to fellow rosarians all over the world. From 2012 to 2018, David was a WFRS Vice President for North America and Vice Chair of the Conservation and Heritage Committee. Always a keen photographer, he contributed much to the pages of the HelpMeFind database of roses and, jointly with Crenagh, indexed the *Rose Annual* of the Royal National Rose Society from 1907 onwards. There is a short article on the Elliotts' garden in Victoria in *World Rose News* in June 2020.

27 October to 3 November, 2022

In the beautiful City of Adelaide at the world-class Adelaide Convention Centre

Registration now open

The **Earlybird Registration Fee of AUD$850** covers many items previously labelled "extras". This includes the Grand Opening Ceremony, a world-class lecture programme together with morning tea and lunch on four days, and also a wonderful full day tour and special lunch at an elegant, historic landmark. The day tours and visits include the Adelaide Botanic Garden, Cleland Wildlife Park, Carrick Hill, an afternoon of city tours to rose gardens, and a walking tour to see the 19th century places of interest along our picturesque boulevard, North Terrace.

In addition, registration includes entrance to the 'International Rose & Garden EXPO' held in conjunction with the convention, also conveniently located at the Adelaide Convention Centre. Here you will see the National Rose Show, beautiful floral displays, visit the stallholders and enjoy the speakers' programme which runs daily at the EXPO.

Full earlybird registration (available until 29 July 2022) $850
Standard registration $1,050
Day registration $200
Day registration – Wednesday $100

The Adelaide Convention Centre will provide a high-quality streaming service for Online Registrants of the Opening Ceremony, the three-day lecture series and WFRS Gala Awards Dinner. This costs just $400

For more information, visit: bit.ly/RoseConvention2022

The WFRS will be sponsored in 2022-2023 by Felco

The Swiss manufacturers of distinctive red-handled secateurs, pruning shears, loppers, grafting and pruning knives – and much else.

"Brigid and I have pruned thousands – hundreds of thousands – of roses over many years and are happy to confirm that Felco's secateurs are by far the best that we have used."

Charles Quest-Ritson