ROSE LETTER

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ROSE LETTER

The Heritage Roses Group

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TABLE OF CONTENTS

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Blushing Lucy

Blushing Lucy, Emily Gray, and The Doctor

Darrell g.h. Schramm

"Why don't more people grow 'Blushing Lucy'?" my 98-year-old surrogate mother asked me. "I don't know anyone who does, but it beautifies almost the whole side of my house." I think she meant *mansion*; her house is a three-story Victorian. 'Blushing Lucy' decorates it for at least twenty feet in width and twelve feet in height. After all, it is a rambler.

And a beauty it is indeed—flowers of a light pink with a white eye, semi-double, carried in large pendulous clusters, and fragrant! It blooms late in the season and continues until autumn. For some few people who grow it, the plant repeats its bloom. Fortunately, if they wish it to be grown more widely, it roots easily from cuttings.

'Blushing Lucy' proves itself an astonishingly vigorous plant, known to climb into trees. When first grown at its trial grounds in Haywards Heath, England, in 1937, it was thought to be a pillar rose or one to climb over an archway. But today we know that, unless it were a series of elongated archways along a rose *allée*, the rambler would smother the typical archway over a porch or gateway to a garden. As a *Rosa wichurana* hybrid, 'Blushing Lucy' could easily substitute for the

Briar Rose that guarded the castle in which Sleeping Beauty dreamed her dreamless dreams.

A late flowering plant, its old wood should be cut out aggressively as soon as all blooms are spent. And if the soil is not permitted to dry out around its roots, it will resist mildew and blackspot.

Lucy herself was the wife of the breeder, Dr. Alfred Henry Williams (more on him later). He named it for his Victorian spouse who was known invariably to blush during conversations. She died in 1940, a year after her husband.

Though the rose seems to have been bred much earlier, Williams submitted the plant for the 1937-38 trials, and it was introduced in England's *Rose Annual 1938*. The old and famous Cant Nursery was to have marketed the rose in 1939, but the onslaught of WWII forestalled that. Dr. Williams died in 1939; subsequently, the rose appeared to be lost. But in 1946 or so, one of his sons, Harvey Williams, visited Frank Cant at the Cant Nursery. To the thrill of both men, they located one solitary plant of 'Blushing Lucy' at the rear of a building. Cant gave him the rose. Today that rose can be purchased from a very few select nurseries in England, New Zealand, Japan, and the United States.

Dr. A. H. Williams, an amateur rose enthusiast, also bred a clutch of other roses. He had raised a pink Hybrid Wichurana named 'Lucy Williams' in 1916. (Could it have been the same rose as 'Blushing Lucy' but interrupted by the war, not introduced until years later? We'll probably never know.) Also to his credit was the Hybrid Multiflora rambler 'Atalanta' of 1927 and the Hybrid Wichurana 'Nancy' of 1932, both long since disappeared. Another, and still available rose, is 'Emily Gray' of 1916, a child of 'Jersey Beauty' and 'Comtesse du Cayla'.

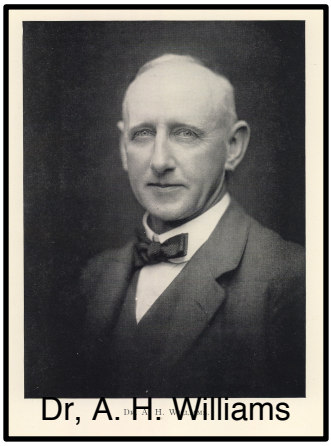

Emily Gray

Named for the doctor's sister (1859-1939) who lived in New Zealand and was wed to Charles Gray, 'Emily Gray' was introduced by the Cant

Nursery in 1918. A deep fawn and yellow with a salmon center or a golden yellow with salmon yellow highlights—"the color beautiful at all stages," asserts Charles Quest-Ritson—the scented, double flowers sway as small, long-stemmed clusters. The glossy, dark bronze-green leaves flatter the flowers as though in a smokey mirror. Slow to grow, this climber may not produce flowers until the second or even third year, but then it covers itself in a peachy compote of color. Furthermore, also slow to replace lost growth, it resents pruning. According to climber authority Quest-Ritson, the plant refuses hardiness in cold climates and flowers too eagerly and swiftly in hot weather, "a very English rose."

Until its release into commerce, very few climbing roses retained their yellow coloration beyond the bud stage or first day of an open blossom. For this it was praised by many rosarians, not least the breeder Jack Harkness who in 1978 proclaimed it still "the best yellow [climber] by far." Consider: it was an amateur who bred such a yellow rose, not the professionals who had been struggling to do so.

Dr. A. H. Williams was born in 1864. He studied medicine at Jesus College, Cambridge, England before beginning his general practice. An early rose enthusiast, he joined England's National Rose Society in 1894, all the while enjoying hybridization and raising new seedlings. After 1916 he did little rose breeding, surrendered his practice, and left his home at Harrow-on-the-Hill to live in Manchester while working first as a recruiter for the war, then for the Ministry of Pensions (which handled war pensions for the armed forces and their dependents). In 1923 he moved to Maple House near Horsham and resumed his rose hobby.


Dr, A. H. Williams

As part of his involvement with the rose society, he was instrumental in 1928 in establishing the trial grounds at Haywards Heath and its collection of species roses. By 1943, part of the grounds had been dedicated by government mandate to food production in its war effort. When the grounds closed in 1949, the plants were moved to the new trial grounds near St. Albans.

From 1929 until his death ten years later, Williams—a "quiet and unassuming" man—wrote at least one article a year for the

Rose Annual on such topics as the world's wild roses, weeping standards, ramblers (of which *R. wichurana* was his favorite species), and even on cytology, structure, and sexual reproduction of roses. In 1933-34, he was elected President of the National Rose Society. The following year found his booklet "New Zealand and Her Plants: Random Reveries from a Sussex Garden" published in London, the same year in which he was awarded the prestigious Dean Hole Medal.

According to Courtney Page, long-time friend and editor of *Rose Annual,* A. H. Williams was affectionately known as The Doctor. But for 'Emily Gray' and 'Blushing Lucy', he might not be known at all today. Clearly, now he still is.

THE ROSE ON OUR COVER

'Prince Esterhazy', a light pink Tea rose with pale violet shading and a darker center, was propagated as a seedling of 'Triomphe du Luxembourg' by Francois Cels before 1833 (he died in 1832) but introduced by his sons in 1836. This rose should not be confused by one of the same name sent out by Hardy in 1840. Very little has been written about this rose. Robert Buist in 1844, William Paul in 1848, a French catalogue in 1851, and a few books into the 1880s describe it. Still, Annica Bricogne, who studied under Redouté, admired it enough to paint it.

Prince Paul III Antal Esterhazy (1786-1866) inherited his father's title in 1833. A Hungarian baron, he may have been by 1848—aside from monarchs—one of the richest men in the world. He rotated his living quarters from one of his four great palaces to another, one of which boasted 360 guest rooms. Supposedly he once exulted that he had more shepherds in Hungary than England's sheep farmers had sheep. For several years he served as ambassador to England, so no doubt he had opportunity to count the domesticated ruminants instead of his blessings. Living beyond his means, he spent his last years "in comparative poverty"—*comparative* is the signal word here. His successor was compelled to sell the family's renowned art collection in order to clamber out of debt. The rose seems to have vanished not long after Prince Esterhazy. Thus are the mighty fallen.

THE MARCHIONESS OF LORNE

Darrell g.h. Schramm

'Marchioness of Lorne' is a lovely, lovely rose to be obtained from only one U.S. nursery—by custom order—and three nurseries overseas. The 'Marchioness', introduced in 1889, is gowned in a rich and vibrant rose color that purples with age but at times tends toward magenta. A healthy rose and a strong recurrent bloomer, this perfumed rarity grows to about four erect feet, a narrow bush producing bouquets of blooms more steadily and for a longer time than most Hybrid Perpetuals. Most definitely it is one of my favorite twelve roses.

The rose is named for Princess Louise Caroline Alberta (1848-1939), sixth child and fourth daughter of Prince Albert and Queen Victoria, perhaps the most interesting of the nine siblings. Not only was she a painter and a sculptor, but she was also a liberal who supported the suffragist movement and Irish home rule. Loved by the populace, she was considered "the people's princess." In 1869 a blush-colored Hybrid Perpetual rose 'Princess Louise' was dedicated to her. It is no longer extant. Deemed by her contemporaries the most beautiful

of Victoria's daughters, she also, despite several suitors, was not interested in marrying a prince. Indeed, she disliked being viewed as royalty. Most of her associates were Bohemian artists. Some of these acquaintances were Alfred Parsons and others of the Arts and Crafts movement, Edwin Lutyens, and Gertrude Jekyll. Eventually she chose to wed the Marquess of Lorne, future 9th Duke of Argyll. The marriage occurred the first day of spring in March, 1871. (Her brother, the Duke of Edinburgh, for whom another Hybrid Perpetual was named, served as one of her escorts into the wedding chapel.) Initially happy with John Campbell, the Marquess of Lorne, she and he gradually drifted apart.


Princess Louise

Seven years after the wedding, in 1878 Lorne was sent to Canada as the new Governor General. There the couple created the Royal Canadian Academy of Arts, and there the Marchioness was active in Montreal's art societies, in education, and in the Women's Protective Immigration Society. Fond of the Marchioness, the Canadians named Lake Louise and Mount Alberta for her (Alberta being a middle name), as well as the province of Alberta for both her and her father. Her bronze sculpture of Queen Victoria stands today on the grounds of McGill University, a marble version of the same in bronze fronting Kensington Palace. After nearly four years, she returned to England, her husband following two years later in 1883.


Marchioness of Lorne

She preferred living in the smaller Castle Rosneath, where the couple moved in 1896 far from the madness of crowds, rather than at the grander seat of the Duke of Argyll at

Inveraray. There she pursued gardening and quiet activities. In 1902, an inn she had bought not far from Rosneath, she turned into a Home for Soldiers who had been wounded in the Boer War.

Part of the reason the marriage was not satisfying seems to have been the Marquess of Lorne's homosexuality. He associated closely with a number of male friends and an uncle, all known to be homosexual. The couple produced no children. Rumors abounded that Princess Louise also indulged in several affairs, one significant liaison being with the sculptor Joseph Edgar Boehm. When he died—in her presence if not in her arms—she successfully petitioned her mother to have him buried at St. Paul's Cathedral. Although wife and husband were often apart, the couple did become reconciled much later. From 1911 when Lorne began ailing, she nursed him devotedly through his last years. He died in 1914.


Marchioness of Lorne

During the World War I she constantly visited hospitals, homes, and factories working for the war effort. Princess Louise benevolently supported numerous organizations in the interests of social justice, such as Charing Cross Hospital, Heritage Craft Schools for Crippled Children, Heritage Homes—which rehabilitated army veterans—and Erskine Hospital for disabled servicemen, St. John's Ambulance Association, Lending Library of Books for the Blind, National Trust for Places of Historic interest, and a list of others. She also served as president of Rosneath District Nurses Association.

After her mother's death, the Marchioness of Lorne enjoyed the social circle of her liberal brother King Edward VII. Over the years she lived to see her nephew crowned king as George V, her great-nephew ascend the throne and then abdicate, and her other nephew crowned as George VI. She died at age 91, much loved and having left to England a legacy of service to others.

‘LOUISE ODIER’: MOST OF THE STORY AT LAST

Darrell g.h. Schramm

In our 21st century world of much uncertainty, one longs for some assuredness. Looking back so that we might look forward can be a solution. But the past is not always forthcoming, not a guaranteed assurance. Take, for instance, our knowledge of the old Bourbon rose ‘Louise Odier’ and her namesake.

To unwind the tangled yarn of guesswork and uncertainty, we must study old references and the large family tree of Odiers. In that tree we find three James Odiers and five Louise Odiers. One of the James displayed a strong interest in horticulture, showing his flowers at exhibitions, and was very much alive when the rose ‘Louise Odier’ was released in 1851. A second James Odier, an uncle of the former, had died in 1804. A second cousin to the first James was born in 1832 and would have been only seventeen when the rose was introduced—which fact does not necessarily exclude him, but he could not have put out the many other flowers already released at so young an age. Thus our man of the hours is Jacques (called James) Odier (1798-1864).

This James Odier was a banker, not a nurseryman as has been claimed, or rather not a commercial nurseryman. (Most of the Odiers were bankers or textile manufacturers associated with the great international merchant bank Lombard-Odier & Co. founded in 1796. A few were lawyers, doctors, and the like.) He had married Wilhelmine Sillem with whom he sired three children. Whereas most of the large Odier family lived in Geneva, this James lived at his Chateau de Bellevue—now a ruin—in Moudon, a suburb of southwestern Paris, where he indulged his interest in floriculture.

Nothing I have found in the old literature suggests he was a commercial nurseryman. According to the journal *The Horticulturist* in 1854, while his head gardener Jacques Duval bred the flowers, it was

Odier who introduced at least twenty pelargoniums, one named for himself and another 'Mme James Odier', as well as 'Adele Odier' (his cousin), 'Adolphe Odier' (his son), Gustave Odier' (another son), 'Edouard Miellez', 'Ernest Duval' and 'Aurelie Duval'. Auguste Miellez eventually bought Odier's pelargonium collection. Odier also raised peonies (one bears his name) and numerous pansies. A white phlox also named for him was exhibited at the Paris Universal Exhibition in 1878. Odier also bred an early Hybrid Tea, 'Gigantesque' in 1849. *Neoporteria odieri,* a South American cactus, is named for him.

As for the namesake of the rose 'Louise Odier', what little we originally knew comes from Brent Dickerson's speculation in 2001: "Possibly named after the wife or daughter of James Odier, nurseryman of Bellevue, near Paris, active at the time 'Louise Odier' was introduced." We know now that the rose was not named for his wife Wilhelmine, nor that he was, technically speaking, a nurseryman operating a horticultural business. (Indeed, his banking operations were complicated and merit a story in themselves.)

Six Louises emerge from the Odier family tree: a great-grandmother, three deceased aunts, one first cousin once removed, and James Odier's own daughter Claire Louise (1833-1874). Three facts offer themselves as clues that the daughter is the namesake of the rose: 1) The French are often called by their second name; thus, if the tradition was followed, she was known as Louise; 2) James Odier had already named flowers, all pelargoniums, for the other members of his immediate family—his wife 'Mme James Odier', and his two sons 'Adolphe Odier' and "Gustave Odier'—not to mention himself. It would seem only right now to name a flower for his daughter; 3) More importantly, his daughter Louise was married to the prominent General Cavaignac (for whom a rose is also named) in 1851, the very year the rose was introduced. No doubt it was named to celebrate and honor his daughter for her engagement or wedding.

I agree with Dickerson and Peter Harkness that it may not have been Margottin who bred the rose but only introduced it. He was a famous rose breeder; Odier and Duval were not. But while it could have been Odier who bred the rose, on the other hand it may have been Jacques Duval, the head gardener, who, after all, had bred Odier's

pelargoniums and geraniums, if not also the other flowers. Odier, as his superior, would have taken credit as the exhibiter of the many greenhouse productions at Bellevue. In fact, the German publication *Gärtenflora*, volume 8, 1859, page 106, declares boldly that the Odier-Pelargoniums bear the name of "the banker James Odier in Paris in whose garden Bellevue near Paris the first varieties were bred" but that the credit ought to go "to the intelligent gardener of Mr. Odier, Jacques Duval" and ought to be called "the Duval-Pelargoniums." It was a pitiful state of affairs, the author went on, frequently met with in this world when one takes the glory for another's endeavors. Indeed, it may be Duval, now become a recognized horticulturist in his own right, who bred the rose 'Louise Odier'. Margottin merely introduced it.

To be fair, however, I set down this fact: In the June 1883 issue of *Journal des Roses*, Jacques Margottin clearly states that it was he himself who grew a seedling from 'Emile Courtier', which he then pollinated with 'Comice de Seine-et-Marne' or 'Dupetit Thouars' or 'George Cavier' or perhaps yet another dark rose. From one of these came the rose *he* named 'Louise Odier'. By then James Odier had died, in 1864, as had Jacques Duval, in 1876, so who was to contradict Margottin? And speaking of contradictions, in that same article, Margottin stated that the rose was of "great vigor' but at the end of it contradicted himself, claiming, "Its growth is of medium vigor." Did he really breed 'Louise Odier'? Why do I not believe him?

Perhaps we should say simply that a Jacques bred it, for all three men concerned—Odier, Margottin, and Duval—carry the first name of Jacques. But this was meant to be the story of the rose. And so it is, but I'm trying to get it right.

In short, Louise Odier was the daughter of James Odier, banker, and wife of General Cavaignac, known for his successful military campaign in Algiers and later Prime Minister of France for about six months in 1848 when Napoleon III defeated him in running for President.

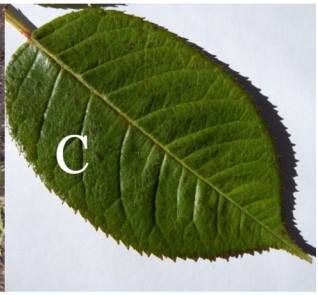
The rose: 'Louise Odier' is stunning! Grown as a shrub or short climber, she produces erect canes with roses on long, somewhat arching stems, given to an easily countable number of prickles, reflexed and maroon but turning greyish white with age. Some shade will do this lady

no harm. The flowers are full, large, luxuriant, and richly perfumed. They bear a classic, old-world appearance in a warm, affluent pink, their central petals sometimes rather quartered, sometimes more ruffled, while the rest have layered themselves carefully in circles around them in a camellia-like, shapely and formal fashion. Recurrent and floriferous, they pride themselves as excellent cut flowers. In my garden, I find 'Louise Odier' lowering slightly her perfectly coiffured head in a modesty she does not feel, eye still peering upward, knowing the lingering observer approves of her elegant charm. "She's a beauty," Keith Money wrote in 1985, "and she knows it." But enthralled, any other observer would, and I do, worship at her feet.

(continued from page 29 "From our Readers")

Reply to Florence Bowers: I apologize for the dark color of *R. carolina* in our last issue; I believe it may misrepresent the rose, though given soil, season, and shade, the color may appear this dark. With the exception of *R. carolina* var. *alba* Raf., all forms of this species are pink, some paler or darker than others. As for *R. canina*, compare your plant with all the details depicted on the back cover. --*The Editor*

** I thought the whole issue was dynamite! Obit, Memoriam, etc. etc. It was good and it honored Joyce. —Alice Flores, Ft. Bragg,



Chinese Extraordinaires

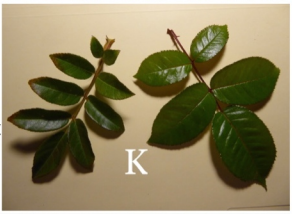
Writing a well researched article in the previous issue of *The Rose Letter,* our Editor extraordinaire surveyed the wild rose collections of E. H. Wilson.

But one species in particular merits further comment. As the master, Graham Stuart Thomas wrote in 1994, "No rose is so handsome in leaf, and it would be worth a place [in the garden] for this character alone." A striking species, its leaves are bold in shape, size and texture, prominently serrated along the margins with fine parallel venation on both surfaces. They are a glossy emerald green

above and a brilliant burgundy maroon beneath, reminding me of Chinese lacquerware depicting the Phoenix and Dragon.

In early spring the new leaves emerge like flames from the buds, yellowish green tongues edged in red with red reverse, more effective if viewed with sunlight through them. And to what Chinese wild Rosa do these superlative features apply? Well, none other than "Chinese" Wilson's namesake species, *Rosa sinowilsonii.*

There's a controversy whether *sinowilsonii* should retain its rank as a species or be reduced to a synonym of *Rosa longicuspis.* When we compare the two, we



(**continued from previous page**)
see differences in leaf size, shape, rugoseness and number of leaflets. And the seeds are different, too.

Quarryhill Botanic Garden has a number of wild collected *Rosa longicuspis* from various locations but no *sinowilsonii.* Since Wilson's original introduction in 1904, there's apparently been only one other wild collection—by the pertinacious Japanese collector Mikinori Ogisu in 1993—also from Sichuan province. Probably more wild collection needs to be done of this remarkable rose. Like its discoverer, the consummate botanical collector Ernest Henry Wilson, both are extraordinaires.

—Don Gers

Key to photographs: A-H: *R. sinowilsonii*; **I:** *sinowilsonii* on left, *longicuspis* on right; **J:** *sinowilsonii* seeds on left, *longicuspis* seeds on right; **K:** *longicuspis* on left, *sinowilsonii* on right; **L:** *R. longicuspis*

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Our First Rose Year: The Eugene Heritage Rose Group in 2017

Elaine Sedlack

The Eugene Heritage Rose Group is up and running! We seem to be slowly but steadily growing and attracting new members. Currently there are about 30 people on the mailing list, and a reliably involved 10 or 15 who come to our monthly meetings. All are enthusiastic and interested in learning about the Old Roses.

This past year our gatherings have included garden visits, a cuttings workshop, a talk about the different classes of Old Roses, High Tea with rose books, and a very pretty and fragrant (if small) 'Eugene Old Rose Celebration' last June. We are currently involved in compiling a data base that will list all the roses that our group collectively grows, including modern ones.

One of our members is involved with the Pioneer Cemetery, and I have

been focusing my curiosity here. There are about 25 different roses (some with multiple plants represented) growing on this 16-acre site. There is absolutely no water source, so the existing roses are true survivors, some likely dating from well over a hundred years ago. The most notable to my mind are a beautiful plant of 'White Cockade'; another that may be 'Ardoisée de Lyon'; several tough old plants of 'Mary Washington' (which I mistook originally for 'Champneys' Pink Cluster'); large plants of 'Russeliana' and 'Hugh Dickson'. Additionally, there are numerous species-like roses – perhaps pimpinellifolia hybrids, with at least one eglantine (which will have to wait until spring before any identification is possible). The old cemetery standbys are also here, such as 'Hermosa', 'Archiduc Joseph', 'Mme. 'Lambard', several mosses, and too many to count of 'Mme. Caroline Testout'.


Archiduc Joseph

In the coming year we will have a bicycle tour of the Old Roses of Eugene, and our 2nd Old Rose Celebration--set for June again. I have been in the process of mapping the bicycle tour. There are many wonderful Heritage roses around town. This fall I found a beautiful 6' plant of 'Safrano'. Among others located so far, there are nice plants of 'Mme. Plantier', 'Golden Wings', 'Mme. Alfred Carriere', 'Félicité et Perpétue', 'Kathleen', numerous as yet-to-be-determined multiflora ramblers, a couple of unknown Hybrid Perpetuals, something that might be 'Tuscany Superb', and So On, and So Forth!

FIVE EARLY UNCOMMON TEA ROSES

Darrell g.h. Schramm

The most reliable roses for the Sacramento and San Joaquin Valleys and the western foothills of the Sierra Nevada Mountains and for much of the Deep South are those of the ever-blooming family of which Tea roses and Noisettes form the most important divisions. Their geography also includes the Mediterranean climate of Southern France, Spain, and Italy. An understanding that any plant will grow only as well as its location permits will prove to the rosarian that this knowledge applies to roses as well. After all, not all roses are the same. A Damask rose is not a Polyantha rose and a Tea is not a Hybrid Tea. Some roses are meant to thrive in dry zones, others in moist areas, still others in cold northern reaches. Rugosas, disease resistant, salt-air tolerant, and cold hardy, might answer the location of nearly anywhere, but they are not given to the romantic notion of a single-stemmed offering or a bouquet. Thus, I will focus on a few Tea roses, somewhat uncommon ones still found in gardens and some nurseries.

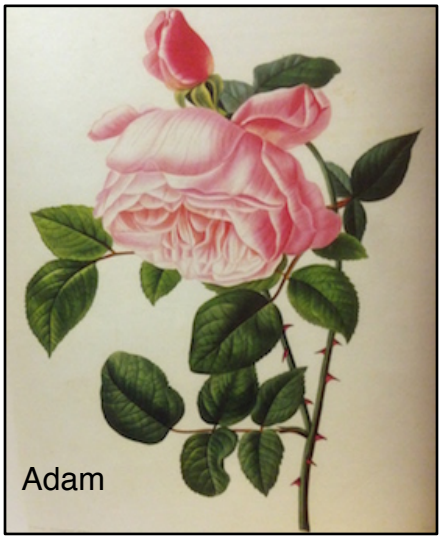

Triomphe du Luxembourg

By Tea—let us be clear—I do not mean Hybrid Tea. Tea roses are perfect for hot, sunny climates, requiring considerably less water than Hybrid Teas. They are the sunbathers, the sun worshippers of the rose world. Hybrid Teas are—or were—the offspring of the Tea rose (*R. odorata*), which derives from China, and the Hybrid Perpetual. (Today Hybrid Teas are mostly inbred.) Arrived in Europe before 1810 and soon named 'Hume's Blush', it was the first Tea and the first repeat-flowering rose of the Western World (aside from the anomaly 'Autumn Damask'). Clones of this rose still survive today.

'Triomphe du Luxembourg' and 'Adam' were the first cultivated Tea roses to make a distinct impression.

In 1835 Alexandre Hardy, head of the Luxembourg Gardens in Paris, introduced 'Triomphe du Luxembourg'. A rosy buff or coppery rose color, or even buff shaded with pink, the flower tends to change its color with the season; it may even appear yellow-white or deep rose. The large, round blossoms exude a strong fragrance. A rampant grower to five feet, it brandishes a few prickles. It is said to do well in containers.

Not ten years after its release, rosarian Robert Buist of Philadelphia declared that "Triomphe du Luxembourg' was almost "universally distributed over the floral [Western] world." Indeed, as a nurseryman, Buist ordered his stock primarily from Hardy in Paris. In 1836 the new rose produced a seedling in the Parisian nursery of J. F. Cels, which the latter named 'Prince Esterhazy'. Blush in color with a rosy center, globular, very double, very sweetly fragrant, sometimes listed wrongly as a Noisette, it was still popular fifty years later and seems to have been last listed in Simon and Cochet's first edition (1899) of *Nomenclature*. Redoute's star pupil Annica Bricogne painted this rose, a botanical likeness of its beauty. (See our cover.)


Adam

A man named Adam Guillot —not a part of the great House of Guillot rosarians—in 1838 bred a Tea rose named for himself, 'Adam'. Nearly "thornless," it makes a good climber or pillar rose. The globular bud becomes a very double, large, cupped flower, overall fawn or buff in color, somewhat pink on the outer petals, pale nankeen yellow within. One of the few available Teas prone to mildew, 'Adam' shrugs it off, knowing the fungus cannot inhibit it. This nonchalance and strength, no doubt, is a trait that has contributed to its endurance into the present. Henry Bennett, the originator of Hybrid Teas in England, used 'Adam'

as a parent for seven of his first Hybrid Teas. Oddly, none of those seven have survived, though 'Adam' is still loitering, that is, if indeed it is the original 'Adam'. A few discrepancies, as evidenced from old descriptions and depictions, suggest what is grown as 'Adam' today may be the old Tea rose 'President' or even an offspring of 'Gloire de Dijon'. But does the name really matter if you love the rose?

Another early Tea is 'La Sylphide', "not a common rose but one well-deserving more attention," according to Lord Brougham, who was growing more than 125 different roses at his estate on the Riviera—mostly Teas—in the 1890s. A rose of 1842, a big, bushy plant, wide and full to eight feet or so, 'La Sylphide' offers lovely, rosy buff flowers that change to creamy white or, put another way, cream flushed with pale carmine or lavender, the crumpled or inflected centers rather buff or fawn. The roses are large, seventeen to 25 petals. The spines are straight, the stipules narrow and fringed with glands, the leaflets quite long and oval-lanceolate but round at the base, minutely dentate. The peduncles are smooth and tinged with purple.

The roses flaunt a kind of airiness, which suits the name. A sylph or sylphide is a young, graceful, and fairy-like creature or woman, even a creature of the air, air-headedness not excluded. It grows lavishly among many Tea roses in New Orleans' Louis Armstrong Park.

'Niphetos' (1843), lasting long in a vase of water, began as a florist rose. Its name means snowstorm. When the pink buds—distinctive in being long and appearing like the stub of a candle—become white blossoms, a bush or climber covered with the flowers can seem as in a blizzard. White or off-white, the globular roses arrayed in long, thin petals appear all along the extended lateral stems. If not

grown as a pillar or a standard, it needs to be set high, grown in a pot or urn upon a wall so that one can look into the nodding blossoms. The flowers, unlike the rest of the plant, resent rain. Kate Sessions, early 20th century nurserywoman and landscape architect famous for greening hot, dry San Diego, made much use of this drought-tolerant rose. She also made effective use of other Tea roses, including 'Devoniensis' and 'Dr. Grill'. In days gone by, when brides carried only white flowers, florists frequently arranged 'Niphetos' in their bouquets.

In the 1860s the rose was thought to have vanished, but a traveler to Blue Ridge, Virginia, recognized the rose in a garden by its unmistakeable, curler-like buds and its flowering habit. Obtaining cuttings or plants, he took them to Philadelphia where 'Niphetos' was re-introduced. One might wonder if it was the famous Robert Buist, whose Rosedale nursery then was on 67th Street and Elmwood Avenue, who made those introductions.

Madame Bravy was the wife of G. Bravy, a horticulturist who presided over the Institute of Experimental Horticulture and Trees in Clermont-Ferrand, central France. The rose that bears her name, creamy white with folded inner petals and short outer petals, was released into commerce in 1846. The gardener

who raised it had named it 'Danzille', but Guillot who introduced it changed it to 'Mme Bravy'. The flowers grow in small clusters, emitting a soft scent of facial cream—some sniffers say of raspberries. Seven leaflets define the dark green leaf. It is a low grower, perhaps two feet high and does well in a container.

Although we do not know the parents of 'La France', the first rose designated as a Hybrid Tea but not the first Hybrid Tea, tradition has assumed that 'Mme Victor Verdier was the cross-dressing father and that 'Mme Bravy' the seed parent. During its first several years in commerce, dishonest nurserymen, attuned to a valuable rose, re-introduced it under other names at least six different times.

In the late 1800s 'Mme Bravy' lost her popularity. Hybrid Teas with their high-centered, scrolled flowers became the darlings of the fashionable exhibition crowd who leaned toward a formal shape rather than a daintiness or natural elegance. Nonetheless, she survived. In my garden she grows happily, if shyly, in a tall urn between the Alba 'Queen of Denmark' ('Königin von Dänemark')and the Hybrid Setigera 'Souvenir de Brod' ('Erinnerung an Brod').

Unlike Hybrid Teas, most Tea roses are fairly immune to mildew and seldom troubled by blackspot. They are especially easy to propagate, and they are long-lived. Many of the old roses found in California's early cemeteries, abandoned farms, and small Gold Rush towns are Teas, Teas that have survived years and years on abandonment and neglect.

As to form and color, they are—as many a rosarian has called them—the "aristocrats of the rose world." Their colors are generally subtle and refined—nothing gaudy, garish, loud, or demanding of attention: delicate pinks, delicate yellows, delicate copper, soft whites, cream. Again unlike the modern Hybrid Teas, they are not stiff and

stout but usually twiggy and gracefully lax or lounging, their heads often bowed in modesty or contemplation. In the climber Teas, this trait is particularly attractive as they nod, drape, droop, or hang in festoons or like lanterns or bells around or over porch, pergola, deck, or window. They have and require a very long season of bloom, something that Mediterranean climate offers them.

Tea roses do ask for fertile and well-drained soil. Clay will have to be amended. However, as the survivor Teas of early days have shown, they can tolerate poor soil and a certain amount of drought. But why make them suffer? Best of all, unlike Hybrid Teas—except for dead or damaged wood—they really do not require pruning. If you haven't already, you might try growing 'Triomphe du Luxembourg', 'La Sylphide' or any of the other uncommon three discussed here. Think of these roses as Jane Austen rather than Jane Russell. In short, think of these roses as the elegant, easy Tea.

DAMASK SCENTED

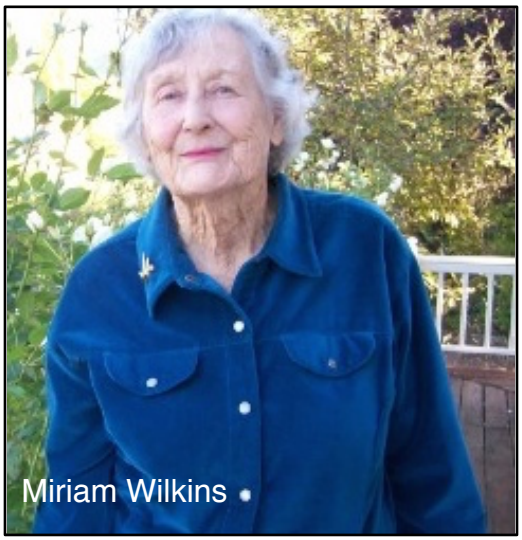
If you are fond of the perfume of old Damask roses, you might be interested in one or more of the following early 20th century Hybrid Teas that, to varying degrees, retain the old Damask scent. These are still commercially sold, but in some cases just barely available. I grow five of them, and their bloom is as splendid as their scent.

Barcelona		dark red, 1932
Crimson Glory		dark red, 1935
Dame Edith Helen		med. pink, 1926
Etoile de Hollande		dark red, 1919
General McArthur		light red, 1905
Hadley		dark red, 1914
Lady Barnby		pink blend, 1930
Mme Butterfly	I	light pink, 1918
Lady Sylvia		light pink, 1926
September Morn		pale pink, 1913
Shot Silk		pink blend, 1924

The State of the Heritage Roses Group

January 2018

When I started planning this report, it was intended as a financial update. However, as I gathered my thoughts, the information I had to share with fellow-members broadened until I found myself compiling a history of the Heritage Roses Groups (HRG) over the past seven years. It has been a long journey since late 2009 when Miriam Wilkins left us, and our current status is linked to many events during that period of time. Early in 2009 Miriam met with me, the *Rose Letter* editor (Jeri Jennings, at that time), members of the Bay Area group and a few others. She had reached the conclusion (as she approached 90 years of age) that the group could no longer continue as a "one-woman show," run out of a small office in her home. The system involving Regional Coordinators was developing problems, and it was obvious that some changes would have to be made in the basic structure of the organization.


Miriam Wilkins

Miriam's decision to create a more formal arrangement regarding membership, distribution of the Journal (the *Rose Letter*), and management of HRG finances was partially precipitated by receipt of information about a bequest that was to be made to the group from the estate of Lula Rae Steiner. Rae Steiner was a long-time friend and supporter of HRG and had served as Regional Coordinator for the SE Region until her death. We didn't know the amount of the gift since it was just a small percentage of many bequests included in her will, but it seemed clear that we had to deal with it a little more "officially" than had been

done in the past with monies raised from dues and fund-raising (primarily from the Celebration). After several meetings and some deliberation, we settled on the creation of a Non-Profit Association and in early 2010 we were able to register with the state of California and open a bank account for HRG. Miriam passed near the end of 2009 and the following spring a fund-raiser was held in her garden, selling many of the roses there, and our account was solvent. We centralized the membership, and *Rose Letter* distribution system and monies from the various Regions joined what was already in the National account.

The first Board (composed of some of the previous Coordinators, the Editor, and a few long-time members) created a budget that would cover the expenses involved in the printing and distribution of the *Rose Letter,* creation and maintenance of a web site, some miscellaneous minor expenses and a Monetary Reserve. The future was uncertain at that point, and we felt that we should put aside money as a "cushion" in case of emergency. We wanted to have enough on hand in case memberships fell below the point where they could support the Journal so that we could reimburse paid-up members in case we were forced to close the group. We set ourselves a goal of $3000 for that Reserve and were able to fulfill it within the next three years, while continuing to publish, promote the group, and make grants to various rose organizations and rosarians who were working to promote HRG's primary mission of education about and preservation of heritage roses.

The re-organization of HRG provided us with an opportunity to review Miriam's primary intentions when she initiated the group in 1975. One was to make membership affordable and to keep expenses at a minimum. This was accomplished by combining the publishing and distribution of the *Rose Letter*, with the printing and mailing being taken care of by Jeri and Clay Jennings, providing a very attractive Journal at an attractive price (thanks to dedicated volunteers!). Jeri also created a digital version of the Journal, making subscriptions even less expensive than a printed version for people who liked to read their *Rose Letter* online. When Jeri passed the baton of the Editorship to Darrell Schramm, the interface between the writing and editing of the Journal

and the final product became very smooth, and we are proud of the result.

Another of Miriam's lifelong causes was that of sustainable gardening, using IPM methods to grow roses and move away from the culture of heavy spraying and many commercial fertilizers. That philosophy has continued to drive our educational outreach, so we are always promoting organic and sustainable (and more recently, water-wise) methods of growing roses. We spread this information wherever we can, attending various rose and garden events, passing out information and answering questions. Although most of our outreach was informational and an attempt to reach new members, we also found that we could raise funds by selling roses (and some of our printed materials) at certain events. We have limited these sales to just a few events a year that we can handle with a few active members. However, we found that we were accumulating more money than we needed for our basic needs and were faced with the question of what to do with it.

That circumstance led us to honor another of Miriam's practices – that of sharing "extra" monies with individuals and organizations that were doing some of the hands-on work that fulfilled our mission. Miriam had always made a point of "spreading around" money that was more than what was necessary for the continuation of the *Rose Letter* and the expenses of the Celebration. She made donations, both large and small, to nurseries, gardens, and individuals who were actively preserving heritage roses and promoting their unique qualities. We found great pleasure in following her lead in this practice.

The Steiner estate spent several years embroiled in a contested will, and though Rae Steiner passed on in 2008, we didn't see our portion of her legacy until 2016. At that point we had more money on hand than we wanted to keep, so we recently spent a few meetings deciding how to share our gifts with others. We made one conservative decision to add $2000 to our Monetary Reserve, bringing it to $5000 and leaving it untouched. We set aside enough for a year's expenses (about $2000) and found ourselves with $3000 to "play" with. So far, we have designated $1900 of that amount to various causes and look

forward to distributing another $1000 this year.

One of our primary recipients of grants in the past, and this year as well, has been the San Jose Heritage Rose Garden. That visionary project was one that Miriam had donated to from its inception, and we have kept up that tradition. It remains one of the major public display gardens in the U.S. so we are glad to be able to help keep it functioning. We were also the happy recipients recently of a donation from the family of Joyce Demits (a founding member of HRG and strong supporter of the San Jose Garden) consisting of Joyce's rose library, which will find a safe home in San Jose.

Another grant was made to Gregg Lowery in the form of a personal award, honoring his decades of offerings to the world of heritage roses. His generosity has seldom been matched in our experience, and we have all been the beneficiaries of his amazing breadth of knowledge which he has shared freely over the years. This grant was offered with no strings attached, for Gregg to use as he wishes. We also allotted a donation to the Friends of Vintage Gardens, the group that is working to preserve the huge collection of rarities accumulated by that seminal nursery.

We will be sending a check to the Bay Area HRG to help with their efforts to keep the Celebration sustainable. We also made a donation to the small group led by Beverly Rose Hopper, which has rescued and resuscitated heritage roses in the Plymouth Cemetery in the Gold Country. The fascinating 'Pulich Children Rose' was

Pulich Children Rose

discovered in that cemetery and has received new life through Beverly's efforts. And, finally, we made a donation to an organization founded by Pam Greenwald of Angel Gardens Roses which has been working with veterans dealing with PTSD, teaching them how to propagate and care for roses and ultimately to sell them to further their efforts.

I hope this gives a little insight into some of the things that HRG has been able to accomplish over the past years, while continuing to regularly publish one of the most erudite and attractive rose Journals available today. We will continue to update and inform the membership as we proceed. I'll end this as Miriam would,

Rosily, Alice Flores, Sec.-Treas. HRG

IMAGE CREDITS

Page 2	Margaret Furness
Pages 3, 21 top, & 24	Bill Grant
Pages 6, 8, 12, 17, 18, & 20	Darrell Schramm
Pages 9 & 19	Annica Bricogne
Pages 13 & 14	Don Gers
Page 16	Elaine Sedlack
Page 21 bottom	Behcet Cirigan
Page 22	Cliff Orent
Page 27	Beverly Hopper

Back Cover: Beauty's father and the Beast by Edward Dulac

FROM OUR READERS

**Your article on Wilson is a gem. How I wish I could be a plant explorer. Do you think it is still possible to find roses in the wild now? China is vast, but technology is vaster and before you know it, it's all gone. Like the song says, "They take Paradise and put up a parking lot." Please keep those *Rose Letter*s coming! —Margaret Ganier, New Orleans

**A fine issue, esp the cover. Chinese Wilson was fascinating! You are gathering some excellent stuff for a book. But the highest honor goes to the new author Dario Marsch!!!—Bill Grant

**Bravo! on the November 2017 Species Rose issue. I am slowly reading it from cover to cover. I love Rose history and devour your articles in each issue but this one is superb! I have 260 roses, most of them OGR's, and chasing the history of each of them is my passion. My emphasis is on the roses that were in Josephine's garden at Malmaison and I have many of the roses that were there. Any help in finding books, etc on that subject would be appreciated, but in the meantime, your writing is superb and I thank you for sharing your knowledge with us! —Sue Wagoner, Beaverton, Oregon

REPLY to Sue Wagoner: I recommend *Les Roses de L'Impèratrice Josèphine* by J. Gravereaux, 1912 and *Rosa Gallica* by Suzanne Verrier, 1995. Neither one, however, is easy to find.--*The Editor*

**When my husband and I had our first rose garden, I fell in love with species roses and looked everywhere I went for *Rosa carolina*. I finally found a "patch" of wild roses growing on our property in Lexington County, South Carolina. What I thought was *R. carolina* does not look like the picture in the Heritage *Rose* [*Letter*]. What I grow is a pale pink…. I wonder if mine is the Dog Rose, *R. canina*?

There are lots of wild plants that have been destroyed by Highway Dept., spraying weed killer. What a shame. I love reading [*Rose Letter*] so keep up the good work.—Florence Bowers, Leesville, SC

(continued on page 12)

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