



Old Garden Rose and Shrub Journal



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Maureen Reed Detweiler, Editor

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ROSE SURVIVORS OF THE STORM

by Maureen Reed Detweiler

In late September, 2005, when the flood waters receded from uptown New Orleans, my husband and I were allowed, by special permit, to pass through the military check points which guarded the city following hurricane Katrina. We had seen a satellite map on the Internet which showed our block under 5 feet of flood water. But since many homes had exploded and burned, due to gas leaks, we were most anxious to see if ours was still intact. As we approached our home, which is adjacent to the campus of Tulane University, my heart raced as the house came into view.

The house and grounds were inundated with 5 feet of water for two weeks. The flood water was a toxic mix of salt water, sewage, and other waste water. All vegetation in our neighborhood appeared to be dead, including my 78 rose bushes.

On October 28th we left Natchez, Mississippi, where we had been in exile since August 28th, and moved to our son's home in Metairie, a suburb of New Orleans. We immediately visited our home, to monitor the progress of the contractors we had hired to tear out walls, clear, and sanitize. This time I saw bits of green vegetation in my garden. Upon inspection, I found nine roses, in different areas of my property, that had sprouted new leaves and appeared to have survived.

Today these nine roses are alive, and some even have blooms:

'*R. roxburghii*' (Chestnut Rose)

'*R. palustris scandens*' (Swamp Rose)

"Darlow's Enigma"

"Crimson Gallica"

'Napoleon'

'Fun Jwan Lo'

'Cecile Brunner' (spray - AKA 'Bloomfield Abundance')

'Louis Philippe'

'Allister Stella Gray'

Only one rose that perished in my garden was a rare one, that was not in commerce. It was a very fragrant, pink bourbon which I found in a New Orleans cemetery. I hoped that the mother plant in the cemetery was still alive. On All Saints Day (November 1st) when I visited our families' tombs, I found the pink bourbon in an area of the cemetery that was high and dry. It is alive and healthy. I will propagate it and pass it on to others as soon as I can so that it won't be lost.

We returned to live in our home in mid-November. My husband and I are both natives of New Orleans and have never been forced from our city before. It is so good to be home. This year Thanksgiving Day will have special meaning as never before.

HYBRID WICHURANA ROSES

PART II - ONCE-BLOOMING LARGE-FLOWERED CLIMBERS

by Robert Berrien

This part continues the rose classification plan described in Part I (see Volume 2, Number 2 of this publication), and introduces several other hybridizers. I included extra details about some hybridizers for my own education as well as that of my readers. I have included several selections which are not available in North American nurseries because I have enjoyed seeing them in English and French gardens during my visits there. Some are currently available in a few European nurseries, but a few are not. I include them because my purpose in writing this article is to create a history and study of hybrid wichuranas, not to sell roses.

'Purity' (1917) is a creation of Josiah Hoopes. Here the pollen parent was the tea rose, 'Mme Caroline Testout', and the result was a very fragrant, white climber whose blossoms have unusually excellent form. Plant one next to 'Christine Wright' (see Part I) and you will be rewarded.

'Auguste Gervais' (1918) is a bi-color rose. The front of each petal is apricot, and the reverse side is a flaming copper. It is one of the most fragrant in this group of climbers. Its pollen parent was a hybrid tea named 'Le Progres' (1903). In my opinion, this Barbier introduction should be re-classified as a hybrid wichurana.

'Emily Gray' (1918), by Benjamin Cant, won the Gold Medal of the National Rose Society in 1916. This outstanding rose is unusual in several respects. Its parents were 'Jersey Beauty' and a china rose named 'Comtesse du Cayla', which is more fragrant than most china roses. It has golden-buff blossoms and a sweet pea scent with glossy, medium-green foliage. The plant grows about 15 feet high and almost as wide. In my opinion, it should be re-classified as a hybrid wichurana.

'Max Graff' (1919) is classified as a hybrid *rugosa* and is a cross between '*R. rugosa*' and '*R. wichurana*'. '*R. rugosa*' is a repeat-

blooming climber and thus 'Max Graff' inherits its non-remontant habit from '*R. wichurana*'. It is quite popular as a ground cover, and blooms for about one month every summer. Its single pink flowers have white centers and grow on a dense bush. It was created by an American, James Bowditch and, in my opinion, it should be re-classified as a hybrid wichurana.

'Beaute Orleanaise' (1919) was created by Eugene Turbat and is classified as a rambler. It has lovely clusters of flesh-pink blossoms. Most of the white roses described in this three-part article are either pure-white or ivory. Flesh-pink flowers particularly attract me so I wanted to include this impressive climber here. It is still seen in several French gardens.

'Jacotte' (1920) is a cross between '*R. wichurana*' and a hybrid tea named 'Arthur R. Goodwin'. It has copper-colored blossoms and dark glossy foliage. This Barbier creation should be re-classified as a hybrid wichurana, in my opinion.

'Ile de France' (1922) is a very tall growing climber with semi-double red flowers in large clusters. Its moderately fragrant blossoms have white centers, and its dark, rather leathery foliage is not what one would expect from a cross between 'American Pillar' and an un-named seedling. Even so, it is a very attractive creation of Auguste Nonin.

'Mary Wallace' (1924) is a Van Fleet creation and its pollen parent was a hybrid tea. Its rose-pink flowers are mildly fragrant and the plant grows 15 feet high and almost as wide. It was used in the parentage of several other excellent climbers (see below). In my opinion, it should be re-classified as a hybrid wichurana.

'Solarium' (1925) may be seen in both northern and southern French gardens. It is a tall grower and its bright red flowers are very unusual among once-blooming climbers which are mostly pink, white or yellow. It is a creation of Eugene Turbat. Since 'Solarium' is a red rose, its listing in *Modern* (continued on page 3)

Roses XI should be corrected by changing the "w" which signifies white.

'Breeze Hill' (1926) is a tall-growing rose which will extend way up into trees. This creamy apricot beauty has the green-apple scent so common in hybrid wichuranas, and its flowers are always in clusters. Another Van Fleet success, it was named after a favorite location on the Van Fleets' New Jersey estate. Its pollen parent was a hybrid perpetual named 'Beaute de Lyon' (1910).

'Thelma' (1927) is one of Walter Easlea's better productions. In my old garden its medium-pink blossoms had a yellowish tint in the centers, and it made an impressive pillar rose. It is a cross between '*R. wichurana*' and 'Paul's Scarlet' (see Part I).

'Glenn Dale' (1927) is a superb rose which has enjoyed many honors, including the Portland Gold medal of 1920. It has good form, fragrance and glossy, dark-green foliage and is one of Walter Van Fleet's greatest triumphs. Its large, light-yellow, non-remontant flowers are always borne in clusters. It was used in the parentage of several subsequently introduced climbers. *Modern roses XI* lists its parentage as '*R. wichurana*' and a tea named 'Isabella Sprunt'. In my opinion, it should be re-classified as a hybrid wichurana.

'Chaplin's Pink Climber' (1928) is a cross between 'Paul's Scarlet' and 'American Pillar'. The Chaplin brothers took over for William Paul after his death in 1906. This bright pink rose has large flowers borne in large clusters, is very free-flowering and grows to about 15 feet. In my opinion, it should be re-classified as a hybrid wichurana.

'Muhle Hermsdorf' (1928) has lovely, pure-white flowers borne in clusters. The novel thing about this hybrid wichurana is that its blossoms all open at once. This characteristic is not particularly pleasing to exhibitors, but it produces a very impressive display in the garden. This attractive production of Ernst Dechant is still available from a German nursery which does export roses (see Peter Schneider *Combined Rose List 2005*, 173):

Rosenschule Martin Weingart

Hirtengasse 16
99947 Bad Langensalza/Ufhoven
Germany

'Primavere' (1929) by Barbier is just what one would expect when one of its parents was the famous hybrid tea, 'Constance' (1915). Its primrose yellow blossoms are borne on long stems which are always appreciated even though they are non-remontant. In my opinion, this rose should be re-classified as a hybrid wichurana.

'Windermere' (1932) is a dark pink climber introduced by Chaplin Brothers, who have given no indication of its parentage. *Modern Roses XI* lists it as a large-flowered climber, but its dark green foliage makes it obvious why Peter Beales places it in his chapter on wichurana climbers (see Peter Beales *Classic Roses 1997*, 350). I would re-classify it as a hybrid wichurana.

'Easlea's Golden Rambler' (1932) is a non-remontant rose classified as a large-flowered climber. Its yellow blossoms are four inches wide and its leaves are broader at the end than at the middle. Its parentage is unknown, but Peter Beales lists it as a wichurana rambler because of its rich shining foliage (see Peter Beales *Classic Roses 1997*, 344). I would re-classify it as a hybrid wichurana.

'Mrs. Arthur Curtiss James' (1933) is a creation of the famous husband and wife team of Walter and Josephine Brownall. It is sometimes called "Golden Climber" and is a non-remontant cross between 'Mary Wallace' (see above) and a seedling. I believe it should be re-classified as a hybrid wichurana.

'Apricot Glow' (1936) is the first in the "Glow" series of Walter Brownell. Its parentage is ('Emily Gray' x 'Dr. W. Van Fleet') x 'Jacotte'. Its double apricot-pink flowers are quite fragrant. It is fortunate that two German nurseries still handle this charming rose, both of which are willing to export (see Peter Schneider *Combined Rose List 2005*, 34).

'Golden Glow' (1937) is the second member of the Brownells' very successful "Glow" series.

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Its parents are 'Glenn Dale' and 'Mary Wallace' (see above), it has lovely bright yellow flowers, exhibition form, and fine fragrance. It does not repeat and should be reclassified as a hybrid wichurana.

'Rosen-Lambert' (1937) has large, double flowers of oxblood red and leathery bronze foliage. This impressive climber of about 9 feet is a creation of Max Vogel, and is the third German entry into this line of large-flowered wichurana climbers. It is a cross between two hybrid wichuranas, 'Fragengeichen' and 'American Pillar', and should be re-classified as a hybrid wichurana.

'Elegance' (1937) was created by Brownell and its parentage is 'Glenn Dale' x (Mary Wallace' x 'Miss Lolita Armour'). It has wichurana blood from both sides of the family, but has very little fragrance. Its clear yellow, double blooms have excellent form and it can grow to a good 9 feet.

In my opinion, this should be re-classified as a hybrid wichurana. 'Coral Creeper' (1938) is included here for gardeners who specialize in colors and want a climber whose open blossoms are truly coral pink. The plant grows a good 12 feet and the foliage is semi-glossy. The parentage of this Brownell creation is ('Dr. W. Van Fleet' x 'Emily Gray') x 'Jacotte'. In my opinion, it should be re-classified as a hybrid Wichurana.

'Little Compton Creeper' (1938). The Brownells lived in Compton, RI, and they gave their hometown name to this charming single pink rose. Its parentage is unknown. It is significant that Graham Stuart Thomas states that the flowers of 'Little Compton Creeper' are "reminiscent of 'Emily Gray', but of warm coppery flesh pink, with cluster of stamens." (See Graham Stuart Thomas *Rose Book* 1997, 240) It is probable that 'Emily Gray' was in this rose's heritage since it is known that Brownell had already used 'Emily Gray' in the parentage of 'Apricot Glow' and 'Coral Creeper' (see above).

'Magic Carpet' (1941) is a Brownell creation that is a cross between 'Coral Creeper' (see above) and 'Stargold' (1936), a hybrid tea

whose parentage is 'Mary Wallace' x (unnamed seedling x unnamed seedling). This very fragrant, yellow blend is remontant and has dark, glossy leaves. It has wichurana blood on both sides of the family and should be re-classified as a hybrid wichurana.

'Orange Everglow' (1942) by Brownell is a sport of 'Copper Glow' (1940). I have heard from other gardeners, including my friend in Toronto, Canada, that this rose does beautifully in northern climates. This orange rose should be re-classified as a hybrid wichurana.

'City of York' (1945) by William Tantau is sometimes called "Direktor Bunchop." It has lovely, single, white blossoms which are impressive in a bouquet. These cupped flowers have yellowish centers and moderate fragrance. It is a cross between a hybrid tea named 'Professor Gnau' (1928) and a small-flowered wichurana named 'Dorothy Perkins' (1901). It is still quite successful in the North American market (see Peter Schneider, *Combined Rose List 2005*, 63)

'Cascade' (1951) is a lovely scarlet climber whose large blossoms are always borne in clusters. This creation of Carles Mallerin is a very tall grower, but is not as famous as his great exhibition hybrid tea named 'Blanch Mallerin' (1941). 'Cascade' is a cross between a climbing floribunda called 'Holstein' (1947) and 'American Pillar' (see above). In my opinion, it should be re-classified as a hybrid wichurana.

This introductory paragraph is essential here before we consider the next three selections. '*R. eglanteria*', formerly known as '*R. rubiginosa*' is world-famous because the bush has fragrant foliage. Its unusual, single white blossoms have very little fragrance, but rose hybridizers have frequently used it in the hope of developing other climbers with fragrant foliage. Wilhelm Kordes is one of these, as the following three selections will show.

'Goldbusch' (1953), a creation of Wilhelm Kordes, is classified as a shrub rose in *Modern Roses XI*, which does not list its parentage.

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However, two other reliable texts list its parentage as ('Golden Glow x a hybrid eglanteria) (see Stephen Scanniello, *Climbing Roses*, 1994, 175, and Graham Stuart Thomas, *Rose Book* 1997, 183). In addition, Stephen Scanniello states on page 175:

"Goldbusch' is a vigorous climber. At the Cranford Rose Garden it grew eight feet high and twelve feet wide in three years. The growth is upright yet rampant and bushy enough to be spread out on a lattice, fence, or low wall. This is an ideal rose on a pillar or a post. If you wrap two canes around a six-foot pillar, you will have a stunning display of flowers from bottom to top by the second season. During the third season, long canes will develop at the base of the plant, and you can add these to the others on the support; when the canes become too crowded on the pillar, simply cut out the oldest ones."

I should add that it has very fragrant foliage. 'Goldbusch' gives so few blossoms in the fall that it could not possibly be called a true repeat-bloomer. Considering all the evidence, the question now arises, how to classify this rose. The evidence is persuasive that 'Goldbusch' is a climber and not a shrub rose. So the only real question here is whether to call it a hybrid wichurana or a hybrid eglanteria. Non-remontancy is a basic characteristic of both families. So the remaining issue is: Which governs, the flower fragrance or the foliage fragrance? Most gardeners are much more interested in the scent of the flowers than of the foliage, so I vote in favor of the flower fragrance. The 'Goldbusch' flower fragrance is definitely wichurana, so I believe it should be re-classified as a hybrid wichurana.

'Ash Wednesday' (1955) is another creation of Wilhelm Kordes. No parentage is given, but another text suggests a hybrid eglanteria as one parent (see Graham Stuart Thomas, *Rose Book*, 1997, 252). As to the other parent, I'll suggest 'Max Graff' (see above), which rose Wilhelm Kordes is known to have used frequently in his various experimentations. I first saw 'Ash Wednesday' in Munich, Germany, in the garden of an old friend.

The bush I saw grew about 10 feet, and its ashen-white flowers were unique. It is classified as a large-flowered climber, but I believe it should be re-classified as a hybrid wichurana.

'Alchemist' (1956) is another outstanding creation of Wilhelm Kordes. Its very double, quartered, flowers are an apricot blend and are quite fragrant. Its parentage is a cross between 'Golden Glow' (see above) and a hybrid eglanteria. It is classified as a shrub rose, but I believe it should be re-classified as a hybrid wichurana.

'Ilse Krohn' (1957), by Wilhelm Kordes, is unique because it is a cross between 'Golden Glow' and '*R. kordesii*', the latter line of roses being normally repeat blooming. 'Ilse Krohn's' large white blossoms are non-remontant and I believe it should be re-classified as a hybrid wichurana.

'Valenciennes' (1960), by Marcel Robichon, is a cross between 'Paul's Scarlet' and a seedling. Its dark red blossoms are much appreciated in this long line of large-flowered wichuranas which are mainly of other colors. It has semi-double flowers, always borne in clusters, and are only slightly fragrant. It is non-remontant and should be re-classified as a hybrid wichurana.

'Chaplin's Pink Companion' (1961) is a silvery-pink, non-remontant rose which grows to 15 feet. Its parentage is 'Chaplin's Pink Climber' (see above) x 'Opera', a hybrid tea. Peter Beales says that it is "less noisy than 'Chaplin's Pink Climber', but still brightly coloured, foliage glossy dark green." (See Peter Beales, *Classic Roses*, 1997, 344.) I believe it should be re-classified as a hybrid wichurana.

'Guirlande Fleuria' (1968). It is easy to see why this climber is so bright red since it is a cross between 'Valenciennes' and 'Paul's Scarlet' (see above). Its large flowers are always borne in clusters on a very tall growing plant. This creation of Marcel Robichon is still handled by several European nurseries

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(see Peter Schneider, *Combined Rose List 2005*, 108). In my opinion, it should be reclassified as a hybrid wichurana.

'Weetwood' (1983), by a Mr. Bawden, is a light-pink rose classified in *Modern Roses XI* as a hybrid wichurana, but its parentage is not indicated. I have never seen this rose, but its recent date proves that hybrid wichuranas are still being produced in this era of repeat-bloom lovers.



AUSTIN POWER

Roses with International Intrigue

by Constance Vierbicky, CR

Because of the influence of my "Victorian" grandmother, I have always had an affinity for things that look old fashioned. As a consequence, English Roses captured my heart the very first time I saw them in 1990. They reminded me of the exquisite flower paintings of the old Dutch masters. Because of their intoxicating fragrances, their beautiful colors, and the awe-inspiring beauty of their various flower forms, it was love at first sight.

English Roses were originally hybridized by David Austin, a farmer from Shropshire, England. During the 1950s he had the unique idea to combine the flower form, fragrance and general characteristics of old garden roses with those of modern roses. Old garden roses present a limited spectrum of colors. Whereas modern roses would be able to contribute a wider range of colors to his new creations. In other words, he wanted to create modern old roses which would combine the best features of both types. He also wanted them to be very special, in their own right. So he called them English Roses.

It takes approximately eight years for David Austin to progress from a pollen cross to seed, to seedlings, to field tested roses, and to world test gardens. Only then is a new rose brought to market. His first introduction was in 1961, through a nursery in England owned by his friend, Graham Thomas. That rose was named 'Constance Spry'. He usually names his roses after well-known people, places, or literary figures. 'Constance Spry' was beautiful but was not remontant (repeat-flowering). So Austin then crossed her with another repeat flowering rose. With that cross, a new dimension of rose hybridization was upon us. Antique-looking roses with incredible fragrances that rebloom consistently were born.

Initially, these roses did not create a sensation throughout the world, because at that time, the rose-world was enamored with the look of the hybrid tea. But now, with the renewed popularity of old garden roses, the English Rose enjoys a reputation of distinction, and has opened the world's eyes to the immense class of shrub roses. David Austin Limited now sells about four million rose-bushes a year throughout the world.

English Roses produce splendid, fragrant arrangements for my home, my friends, my classroom or church. Their fragrance fills the room, capturing the senses as one enters. They mix well with other roses and offer a graceful, charming accent. Even though I am not an avid exhibitor, these roses have managed to place me on the awards table frequently in the last decade. I have grown almost 60 varieties of Austins in the last 15 years and I care for them as I do any of my other roses. Generally, I find them to be hardier, less susceptible to blackspot, and more prolific bloomers than most of the bushes of my garden.

Finally, I ask this question: Should there be a separate taxonomic group designation for these English Roses? I would like to think so. I believe that would give more exposure and recognition to other fine shrub roses on the award tables and elsewhere. As you can surmise, these roses are, to me, the most beautiful roses in my garden.

PREPARING FOR THE PAST

by Maureen Reed Detweiler

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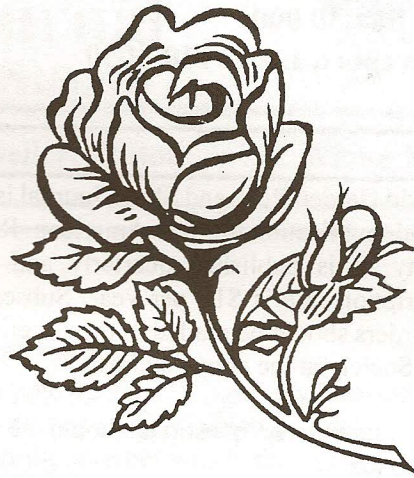
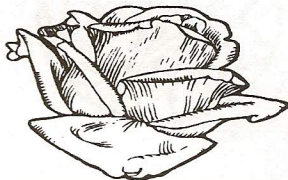
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FROM THE EDITOR

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Original articles and information relating to old roses and their patrons throughout history are welcome. Please submit the articles to the editor by electronic or regular mail.

All articles submitted will be subject to editing. Care will be taken to preserve the meaning of the writing. Information published will be true and accurate at the date of publication. The American Rose Society, the author and editor, acting in good faith, will not accept any legal responsibility for error, knowing or unknowing omissions or commissions.

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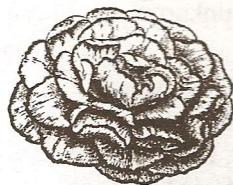
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