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## MISS GARNETT'S ROSY GARDEN: A PALETTE OF COLOURS

### AN EXTENSIVE GARDEN AT FAIRFIELD

That there was once a most beautiful three acre, landscaped garden surrounding the Garnett family home at Fairfield, Bowness-on-Windermere is not in doubt<sup>1</sup>, even though all that remains today is a small area near the house, the rest having been swallowed up by a modern housing estate. And that which does remain is much changed, with many of the original trees and shrubs having become overgrown or lost and replaced by subsequent plantings<sup>2</sup>. It is, however, a tangible reminder of the garden's glory years.

Annie Garnett wrote about this garden in her Diary<sup>3</sup> (1899-1909) describing, for example, working there one evening for, like John Ruskin at Brantwood<sup>4</sup>, a man who inspired her art and her work, she was a hands-on gardener<sup>5</sup>:

Saturday 21<sup>st</sup> June 1899: *Worked in the Garden until 10 – a lovely night;*

*clipped a lot of the shrubs but the shears came to grief in the middle of a hedge, I'm not exactly sorry for they were far too heavy, I must get something lighter. – The roses are coming out fast and such beauties, Mother thought I had pruned them too hard, she will be glad now when she sees them ...*

A few days later, writing of her own bedroom, she described the profusion of flowers growing immediately outside the windows:

Saturday 24<sup>th</sup> June 1899: [There are] ... *neither valances nor curtains over the windows, only the pretty montana clematis hanging in festoons outside, taking away any trifling bareness – this over 2 windows looking on the verandah where there are enormous mauve clematis blooms rising over the railings and pink geraniums growing along over the third window looking out over the Lake, a Gloire [probably a Gloire de Dijon climbing rose, which is dealt with in greater detail below] is just appearing and I hope to train it across.*

The monochrome photographic record in the Garnett Archive at the Museum of Lakeland Life & Industry<sup>6</sup> endorses Annie Garnett's passion for hands-on gardening activities. Some of the pre-1914 images, mainly by local photographer Brunskill<sup>7</sup>, show a posed Annie Garnett, dressed as though for a formal garden party in a smart dress and floral hat, pruning and staking in the flower borders (Fig. 1a). Others, clearly taken after the Great War of 1914-18 by an unknown and probably amateur photographer, show a much older Annie Garnett, alone and with female companions, informally dressed in a shabby coat and wielding fork, spade or trowel (Fig. 1.b).

Moreover, a number of manuscript articles prepared for publication in the

popular press by Annie Garnett and dealing with such garden favourites as hydrangeas, violets and gentians and how to grow them<sup>8</sup>, show that she not only knew what she was about in the garden, but was prepared to share her specialist knowledge and experience with the wider public.

Other pre-1914 photographs by Brunskill and by another local photographer, Henry Herbert<sup>9</sup>, once an employee of Brunskill, are testimony to the size, spaciousness and diversity of the Fairfield garden areas, as are several of the later images by the unknown photographer. Collectively, these images reveal a rock garden close to the house (Fig. 2), mown lawns (Fig. 3), extensive and varied herbaceous and shrub beds and borders (Figs. 4), a secluded corner (Fig. 5), a water garden (Fig.6) and woodland (Fig. 7). Although there is no remaining overall plan (if, indeed, there ever was one) of how these various spaces related to one another, spatially and temporally, two small plans in the Garnett Archive, hand-drawn by Annie Garnett<sup>10</sup>, add to the list of garden areas. The first is of rose garden (of which more, later), dated 1907, and the other of a proposed vegetable garden, dated 1940, at the outbreak of the Second World War and only two years before Annie Garnett's death.

Although never stated in her writings, the archival photographs suggest that Annie Garnett was justifiably proud of her creation (Fig. 8) and always willing to share its beauty and interest with fellow enthusiasts (Fig. 9)

Finally, an article<sup>11</sup> written in 1930 for the North American magazine *Home Beautiful* by a respected American author, Mary Lois Kissell, confirmed the size diversity and, by then, international fame of the Fairfield garden with the words:

*This [three-acre] garden of Miss Annie Garnett at 'Fairfield' has all the attractions of those of outstanding interest, - rose court, forest land, terraces, velvety lawn, finely plotted pathways and shrubbery ...*

## SIGNIFICANCE OF THE GARDEN

But why is it significant that there was a garden at Fairfield? It did not surround a great house, merely a simple family home, nor was it designed by any of the great landscape gardeners working in the Lake District at the end of the nineteenth and beginning of the twentieth centuries, but by a woman who designed only this single garden. Important clues, of course, lie in the title of Mary Kissell's article<sup>12</sup> - *An Artist's Garden – A Color Laboratory in the English Lakes Region* - and her comment that:

*[The garden's] ... novelty lies in its well conceived color scheme and in the way this three-acre estate has served as a color study for the textile industry.*

Annie Garnett was a most talented colourist, designer and entrepreneur, and a leading figure in the revival of hand spinning and weaving in Lakeland. Inspired by the innovative ideas of John Ruskin<sup>13</sup>, art critic, painter and social visionary, she became the driving-force behind the founding in 1891 of an enterprise at Fairfield, which ultimately became known as The Spinnery<sup>14</sup>.

As manager of and sole designer at The Spinnery, Annie Garnett was dedicated to producing there beautiful and practical textiles of the highest quality, using traditional Lakeland methods. The output – at the height of

production from 1891 to 1914 – included richly coloured woven silk and woollen textiles, linens embroidered with silk thread and, most notably, ‘Throwan’, woven with a flax warp and silk weft to give sophisticated combinations of colour and texture. These textiles gained local, national and international awards and publicity, and clients ranged from local Lakeland people to members of the royal family, with addresses in The Spinnery Visitors Book not only including towns and cities in most parts of the United Kingdom, but also in countries as far away as the United States of America, Jamaica and South Africa (see endnote 5).

The breathtaking colours and unique designs of Annie Garnett’s textiles in part reflected the colours and light of the Lake District, but many were also the colours of flowers in her garden at Fairfield - lupin, rose, hyacinth – an equally important source of inspiration. This latter she referred to as a ‘Westmorland garden’, so emphasizing its diversity of species, form and colour, its relative informality and most importantly, its indissoluble connection with the surrounding Lakeland scenery. The importance of the garden to the work of The Spinnery, especially the colours of its flora, is spelt out in a booklet published by Annie Garnett in 1912, entitled *Spinnery Notes*<sup>15</sup>:

*Yet another branch of its work is the designing of textiles and embroideries; and in the garden, which is such an important part of the scheme of things, colour effects for the woven stuffs and embroideries are grown and thought out; the chief characteristics of its fabrics being that they are an expression of nature ...*

A letter written in 1952, ten years after Annie Garnett’s death by her sister Frances<sup>16</sup>, adds to the picture:

*We [had] a garden ... and grew flowers of all kinds and beautiful colourings – the materials were all taken from them, and also the designs. We sent flowers up to the dyers for them to get the right shades ...*

The garden may also, coincidentally, have contributed to Spinnery finances. A pamphlet<sup>17</sup> in the Garnett Archive entitled *Plants (Surplus) and Seeds* lists a large diversity of both common and rare garden plants (but not seeds – presumably these were to be added later) for sale, at prices ranging from the relatively cheap at 1/- (5 p) each, to the then very expensive at 15/- (75 p) each. Also, an early photograph<sup>18</sup> of Bowness-on-Windermere includes an enamel advertisement offering Garnett Fruits, Ferns & Cut Flowers for sale at ‘The Royal Hotel’, although whether this actually dates from the period when The Spinnery was active is not known.

## COLOURS OF THE GARDEN

An undated, unfinished booklet<sup>19</sup> in the Garnett Archive, hand-written on vellum by Annie Garnett and entitled *Flowers and Colour Schemes in a Westmorland Garden*, details the names and colours, of a huge diversity of common to exotic plants in flower, month by month at Fairfield (e.g. Fig. 10). In addition, on scraps of paper dated 1910<sup>20</sup> and clearly intended for inclusion in the booklet are colour coordinated lists of plants (e.g. Fig 11), perhaps plants already thriving in particular beds in the garden. The Archive also demonstrates that other listings of a similar kind were clearly being made and revised continually by Annie Garnett, in pencil or in ink, on scraps of paper or carefully written out, and ranging in date from 1910 to 1937 (see endnote 21).

Colour and plant diversity are the themes of another component of the photographic record which we recently identified in the Garnett Archive: a collection of ten, c.1918 coloured Autochrome Lumière images on glass plates of both common and exotic garden plants growing at Fairfield<sup>21</sup> (Figs. 13 &14). It is not clear why these images were made, for few of the plants depicted feature in any Annie Garnett designs we know of. One possibility, however, is that with the end of the great War in sight, Annie Garnett was recording flowers and colours she wished to use in future designs, but in the event was not able to, perhaps because in the post-war years the momentum of activity at The Spinnery gradually faded away. The Autochrome images are described and discussed in detail in the *Transactions of the Cumberland & Westmorland Antiquarian & Archaeological Society*, 2017 (see endnote 7).

The plant lists, the Autochromes and the Kissell article taken together give a clear picture of the great diversity of species, cultivars and colours represented in the Fairfield garden, and the Kissell<sup>22</sup> article gives a sense of how these plants and colours were deployed:

*Words seem inadequate when interpreting so astute a handling of color as that at Fairfield ... It is with the freedom of a painter laying on pigment that Miss Garnett manipulates her medium of polychromatic flora, often most ingeniously massing tints and shades. [Page 302]*

Two further quotations emphasize this point:

*Purple masses in various shades form the beginning of a wall terrace ... lilac rhododendrons above; banks of Dianthus of differing sorts, gray Veronica, and anemones below, with a bird bath surrounded by forget-me-nots down near the pathway. These purples shift to hues of greater*

*warmth a short distance beyond, with delicious old-rose rhododendrons aloft, and quantities of deeper pink Dianthus and like-tinted bloom beneath. Once more the rosy flush melts to a pale palette farther on, where the terrace terminates in bunches of daisies, Iberis, and solomonseal [sic] ... [Pages 302-303]*

And:

*At the near end is the opal garden, composed entirely of alpine flowers interestingly grouped to suggest hues in a fine opal, an effect gained by setting various delicate colorings into a background of] ... milky-blue alpine phlox. [Page 303]*

## ROSES

Among the many flowers in Annie Garnett's garden, roses must have been among her favourites. Very early in her Diary<sup>23</sup> she mentions them in the context of a visit by her father to John Ruskin's home at Brantwood:

*Monday 22<sup>nd</sup> January [1900]: Some time previously Father had been at Brantwood; and Mr Ruskin ... criticized some of my paintings and was very pleased with a study of roses, not an arrangement, but single studies ... It was a great encouragement to me ...*

Later, naturalistic and stylized roses feature in many of Annie Garnett's most successful designs<sup>24</sup> (Figs 14, 15, 16 & 17). They may also be seen in many of the monochrome images referred to above, as well as in one of the Autochromes Lumière (Fig. 18), which includes bush, standard and

pillar forms. Moreover, an immense diversity of climbing roses at Fairfield is referred to in a typed list<sup>25</sup>, signed with Annie Garnett's 'AG' monogram (Fig. 19 and Appendix 1). This is undated, but since it included the cultivars Albertine and Mary Wallace, bred in 1921 and 1924 respectively, it was probably compiled during the late 1920s or soon thereafter. Whatever the exact year, the months in which the roses were flowering are given as May, June, July and August, with by far the greatest number out in June.

Curiously, Mary Kissell, who apparently visited Fairfield in June, gives space for only a passing reference to the existence of a 'rose court', but otherwise hardly mentions roses, despite the many cultivars that must have been growing there.

## A ROSE GARDEN OF THE MIND

The mention of a rose court by Mary Kissell is tantalizing, for one longs to know how Annie Garnett might have used the wide palette of colours (see Appendix 1) afforded by the many cultivars of this most quintessential of English garden plants<sup>26</sup> in her own garden designs. The rose court does not feature in any of the images in the Garnett Archive, but fortunately, the Archive *does* give us the unique privilege of constructing our own, authentic 'Annie Garnett rose garden of the mind', for it contains, as noted above, a plan of a proposed rose garden (Fig. 20). This is drawn in pencil on a small (20 cm x 24 cm) piece of light weight, faintly lined notepaper, annotated in red ink and signed with Annie Garnett's characteristic 'AG' monogram, and dated 1907. Most of the roses listed can be identified, and their colours are known, so a sense of

how Annie Garnett used those colours in her garden planning may be obtained from a detailed analysis of the plan, as follows (the descriptions of the individual cultivars were compiled from various sources, some in the collection of D.S. Ingram, but the majority in library of The Royal Botanic Garden Edinburgh).<sup>27</sup>

### **The Plan (Figs. 21 & 22)**

*Made in Spring and Autumn 1907*

Left: *Pergola*

Top: *Screen*

Right: *Apple Espalliers* [sic.]

*1 Grüss an Teplitz* Hybrid China bred by Geschwind, Hungary, 1897.

Flowers: **crimson/bright scarlet**; medium sized, shapely, usually in loose clusters; fragrant.

*2 Countess of Caledon* Early Hybrid Tea bred by Dickson & Sons, [Northern] Ireland, 1899.

Flowers: **carmine rose with violet shading**; large, well formed, semi-globular; sweet scented.

*3 Auguste Griersau* [sic; possibly 'Augustine Guinoisseau'] Hybrid Tea bred by Guinoisseau, France, 1889.

Flowers: **white, tinted blush**; full and globular with a large, pointed centre; very fragrant.

*4 Papa Lambert* Hybrid Tea bred by Lambert, Germany, 1899.

Flowers: **deep rose/salmon rose, shaded deeper in centre**; long pointed buds giving perfectly formed flowers; fragrant.

5 *Mrs. John Laing* Hybrid Perpetual bred by Bennett, England, 1887.

Flowers: **silver pink**/ soft rosy pink; large, shapely, full of petals; excellent scent.

‘Few roses have so many good qualities’ (Jekyll & Mawley; see endnote 26).

6 *Madame Riva* [We are not aware of a rose cultivar with this name. It is possible that it was meant to be ‘Madame Rival’, the final letter having been omitted by mistake, perhaps because of confusion arising from the French pronunciation of the name. This cultivar is a Hybrid Perpetual bred by Gonod, France, 1866.

Flowers: **light pink**; large, double, globular form.

An alternative interpretation is that the words were meant to be *Madame Rivers*, but we are not aware of a rose cultivar with this name.]

\*7 *Gloire* [sic; deduced to be ‘Gloire de Dijon’, this being the only ‘Gloire’ mentioned in Annie Garnett’s list of climbing roses (Fig. 19; Appendix 1)]. Climbing Tea Hybrid (Unknown tea x *Souvenir de la Malmaison*) bred by Jacotot, France, 1853.

Flowers: a most unusual and subtle blend of colours described, variously, as ‘**creamy-buff, sometimes tinged pink**’ or **buff-apricot to orange/buff** or **salmon yellow to orange**; large, full, opening flat; perfumed.

‘A very fine rose - the “rose of roses”, without a question the finest and most useful climbing rose in cultivation’ (Mawson; see endnote 27). ‘I

must obey the legate of my Queen [Victoria] and at once declare that the best climbing rose is Gloire de Dijon' (Dean Hole; see endnote 27).

\*8 *Red Rambler* [sic; also listed as Red Rambler (flowering in July) in the list of climbing roses (Fig. 19; Appendix 1); unlikely to be 'Paul's Carmine Climber' (pre-1902) since this is mentioned separately in the list of climbing roses; cannot be 'Paul's Scarlet', since this was not bred until 1916; possibly 'Crimson Rambler' (syn. 'Turner's Crimson' or 'Engineer's Rose') Multiflora Rambler, Japan, 1893.]

Flowers: **red** or, if 'Turner's Crimson', **crimson**; semi-double/polyantha type.

'Few climbing roses in recent years have been so largely grown' (Jekyll & Mawley; see endnote 26).

'Very valuable to the garden designer, fast growing pillar or pergola rose' (Mawson; see endnote 27).

\*9 *Gloire* [de Dijon]

[As 7.]

\*10 *Gloire* [de Dijon]

[As 7.]

11 *Mrs J. Laing*

[As 5.]

\*12 *Red Rambler*

[As 8.]

\*13 *Gloire* [de Dijon]

[As 7.]

14 *Mrs. J. Laing*

[As 5.]

\*15 *Gloire* [de Dijon]

[As 7.]

16 *Mrs. J. Laing*

[As 5.]

\*17 *Red Rambler*

[As 8.]

\*18 *Gloire* [de Dijon]

[As 7.]

19 *Mrs. J. Laing*

[As 5.]

\*20 *Gloire* [de Dijon]

[As 7.]

\*21 *Red Rambler*

[As 8.]

\*22 *Gloire* [de Dijon]

[As 7.]

23 *Mrs. J. Laing*

[As 5.]

\*24 *Gloire* [de Dijon]

[As 7.]

25 [No name given: probably *Mrs. J. Laing*]

[As 5.]

26 [No name given: probably *Mrs. J. Laing*]

[As 5.]

\*27 *Red Rambler*

[As 8.]

\*28 *Gloire* [de Dijon]

[As 7.]

29 *Viscountess Folkstone* Hybrid Tea bred by Bennett, England, 1886.

Flowers: **creamy white shaded deeper pink in centre**; large, full,  
perfect shape.

\*30 *Red Rambler*

[As 8.]

31 *Rosette de la Légion d'Honneur* Hybrid Tea bred by Bonnaire, France,  
1896.

Flowers: **red and yellow/red mingled with salmon rose shaded yellow**; semi-double, in small clusters; fragrant; good buttonhole rose.

*32 Pierre Notting* Hybrid Perpetual bred by Portemar, France, 1863.

Flowers: **deep crimson shaded violet**; globular; highly scented.

[Or, possibly meant to be: ‘Souvenir de Pierre Notting’, Tea bred by Soupert et Notting, Luxembourg, 1902.

Flowers: **apricot yellow shaded orange.**]

*33 Killarney* Hybrid Tea bred by Dickson and Sons, [Northern] Ireland, 1898.

Flowers: **flesh shaded to white, suffused pale pink**; buds long and pointed, giving large flowers; very fragrant.

*34 Souvenir de Mad: E--d* [?] *Chau--re* [?] [This name proved impossible for us to decipher. We were not even able to count exactly the number of letters represented by the dashes above. It could, perhaps, have been meant to be ‘Souvenir de Mdme Ernest Cauvin’, a Hybrid Tea bred by Pernet-Ducher, France, 1899 (but this interpretation is highly speculative), in which case:

Flowers: **soft rosy flesh petals bordered with rose, centre yellow or fine orange yellow**; large, perfectly imbricated form.]

*35 Lady Mary Fitzwilliam* Hybrid Tea bred by Bennett, England, 1882.

Flowers: **soft pink flushed deeper pink**; shapely, high centered; scented.

*36* [No name given and no clues as to the cultivar intended.]

37 *Countess of Oxford* Hybrid Perpetual bred by Guillot, France, 1869.  
Flowers: **bright carmine red with violet shading**; large and full;  
fragrant.

38 *Silver Queen* Hybrid Perpetual bred by Paul, England, 1886.  
Flowers: **silver blush shaded with rosy pink**; cupped; light scent.

39 *B.* [sic; probably Baron] *Hausmann* Hybrid Perpetual.  
Flowers: **bright carmine red**.

40 *Paul Neyron* Hybrid Perpetual bred by Levet, France, 1869. Flowers:  
**rich warm pink/bright rose**; enormous; scented.

41 *Francois Michelin* Hybrid Perpetual bred by Levet, France, 1871.  
Flowers: **deep rose, reverse of petals silvery**; perfect, large globular.

42 *Madame C.* [sic; probably Charles] *Wood* Hybrid Perpetual bred by  
Verdier, France, 1861.  
Flowers: **rose-crimson**; large, perfect in shape.

43 *John S. Mills* [sic; possibly meant to be: 'John Stuart Mill' Hybrid  
Perpetual, Turner, England, 1875.]  
Flowers: **bright, clear red**; large, very full imbricated form.

44 *Jean Liabaud* Hybrid Perpetual, bred by Liabaud, France, 1875.  
Flowers: **crimson with carmine reflex**; good form; fragrant.

45 *Madame I.* [probably Isaac] *Pereire* Hybrid Bourbon, Garçon, France,  
1881.

Flowers: **purplish deep pink**; huge, shaggy; heady perfume.

46 P. [probably Prince Camille] *de Rohan* Hybrid Perpetual bred by Verdier, France, 1861.

Flowers: **deep blackish red**; very large, opening flat.

*Notes.*

1. *Roses for which no information was available.* It may be that these cultivars were listed in the catalogue of Trees, Shrubs, Roses and Climbers (c. 1907) of the Mawson Bros. Nursery, Windermere, given its proximity to Fairfield and the possibility (but with no supporting evidence) that Miss Garnett was therefore a customer. However, we have so far been unable to locate a copy of this document for 1907, or any year before or after that date (see endnote 27).

2. *Climbing roses.* Only two cultivars on the plan (marked \* by us) also appear in Annie Garnett's list of 'Climbing Roses' [Appendix 1; Fig. 19]: 'Gloire de Dijon' and 'Red Rambler'. It should be noted that the flowering times of the two cultivars (see Appendix 1 and Fig. 20) are different: Gloire de Dijon (15<sup>th</sup> June); Red Rambler (July, no precise date given).

It is presumed that all other rose cultivars listed on the plan were intended to be shrub, bush, standard or pillar roses, but it is not possible to determine which in many cases.

3. *Cultivar 6.* Although it is not certain that this rose was intended to be 'Madame Rival', the pink colour of that cultivar would fit in with the roses around it.

4. *Cultivars 25 and 26.* Although no cultivar names are attached to these numbers, it is clear from the sequence of cultivars on the plan that they were probably intended to be ‘Mrs. John Laing’ (silver pink).

5. *Number 36.* No cultivar name is given for this rose, but it is possible that a cultivar with some yellow and/or orange features may have been planned to pick up the colours of the adjacent ‘*Rosette de la Légion d’Honneur*’. Alternatively, a cultivar with reddish or pinkish flowers may have been intended to fit in with the colours of most of the cultivars around it.

6. *Screening.* The two sides of the rose garden were screened: on the left side by a pergola and on the right by espalier apples (details of plantings and cultivars were not given on the plan). These features, together with the screen of climbing roses at the back of the rear border, must have given the rose garden a secluded and pleasantly intimate feel.

#### 7. *Rose Colours.*

The colours of roses are immensely complex. Different shades or even colours may occur in different parts of the flower and at different times during the sequence of its opening, maturation and senescence.

Moreover, the perception of individual colours and the choice of words to describe them may vary from one observer/author to another, which in part explains the range of color descriptions given in the many rose suppliers’ catalogues and books about roses consulted and in the descriptions given above.

## **CONCLUDING REMARKS**

But what is one to make of all this? It is clear from the Garnett Archive (see endnotes 1, 2, 5 & 7) that the whole garden at Fairfield was highly personal and idiosyncratic. It was not, we suggest, a great 'landscape' or 'landscaped' garden in the strict sense, but rather a series of ideas expressed in the form of garden areas ('gardens within a garden') - all linked by one overarching theme, 'diversity', the diversity of plant colour and form. In a sense, the Fairfield garden was, philosophically, not unlike the garden of John Ruskin at Brantwood, which has been described by one of us as a collection of 'gardens in a landscape' rather than a 'landscape garden', the linking themes there being art, literature and 'scientific' investigation (see endnote 4). We suspect that, as for Brantwood, there never was an overall plan of the Fairfield garden, which may simply have developed - evolved might be a better word - in step with Annie Garnett's evolving thoughts and ideas.

Further, we suggest that, as was the case for Ruskin, 'gardening' - the hands-on process - was critically important to Annie Garnett, as important as, or even more important than the garden itself, for it was this physical activity that probably gave her the intellectual 'space', free from the pressures of managing The Spinnery, to think, to have ideas, to plan, to design colours and forms (see endnote 15), and thereby to let go mentally, allowing her creativity the freedom to fly high and free.

But what about the Rose garden? We suggest that this may have been a typical example of Annie Garnett's ideas about the use of colour expressed as a garden within a garden.

The rear border is a bold statement. The exciting juxtaposition of the

contrasting colour intensities and complexities of two climbing roses against a screen - the clear red or crimson of 'Red Rambler' and the softer, more subtle creamy-buff, buff-apricot, pink colour combinations of 'Gloire de Dijon' - provides a dramatic backdrop. A particularly nice touch here is the way the boldness of 'Red Rambler' is balanced with a greater number of the more subtly tinted 'Gloire de Dijon' in a ratio approaching 1:2.

The middle ground of the rear border is then occupied by an unbroken line of the delicate silver-pink of the relatively tall rose, 'Mrs. John Laing'. This, we suggest, provides a satisfying colour bridge from the back screen to the diversity of delicious shades of red and pink of the foreground.

The left-hand border opens at the near end with crimson/scarlet and then provides a harmonious combination of subtly contrasting pinks and reds which link seamlessly with the rear border (providing, of course, that our interpretation of the name of cultivar 6 is correct).

The right-hand border is an enigma, however, the uncertainties concerning the identity of some of the cultivars used being most frustrating. It seems appropriate that the near end should open with a red shade, to match the opening of the left hand border, although we cannot be sure if this was the Annie Garnett's intention because of our inability to decipher the name of cultivar 34. After this, pink and red shades could have predominated, with the flash of yellow against red of 'Rosette de la Légion d'Honneur' providing a frisson of excitement in an otherwise peaceful corner. Alternatively, Annie Garnett may have intended that the colours of this cultivar were to be reinforced with some yellow/orange

nearby. This could have been at number 36, for example, where no cultivar name is given (and perhaps even at number 32, where it is just possible that she may have intended to specify the apricot yellow shaded orange of ‘Souvenir de Pierre Notting’ rather than the crimson shaded violet of ‘Pierre Notting’). The presence of such colours would have allowed the border to link naturally with the rear border through the buff-apricot shades of ‘Gloire de Dijon’, with the discord of the combination of yellow/orange, reds and pinks again providing a frisson of excitement.

We conclude by suggesting that the rose garden was intended as an experiment in the combination of closely related colors such as one sees in many of Annie Garnett’ textiles, but especially ‘Throwans’ (Fig. 22), and like those remarkable textiles, whatever the intended colours of the right-hand border, when complete it would have provided a rich feast for both the ‘mind and the eye’<sup>28</sup>.

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## APPENDIX 1 (see also Fig. 19 and endnote 27)

*Climbing roses as they begin to flower.*

A.G.

ROSES.

### MAY

ALTAICA [sic; presumably *Rosa grandiflora altaica*; syns. *R. pimpinellifolia* var. *altaica*; and *R. spinosissima* var. *altaica*] Shrub rose, not a true climber, introduced from Altai (Altay) mountains, Central Asia, 1818.

Creamy white, single flowers with yellow stamens, giving round black berries.

HUGONIS [sic; presumably *Rosa hugonis*; 'Golden Rose of China']

Introduced from China, 1899.

Primrose yellow, semi-double flowers giving small dark red fruit.

### JUNE

MOYESII: [sic; presumably *Rosa moyesii*]

Shrub rose, not a true climber, discovered in West China, 1890 and introduced c.1894.

Pink, single flowers giving large, orange/red flagon-shaped hips with a 5-pointed crown of sepals.

SPINOSISSIMA [sic; presumably *Rosa spinosissima*; syn. *R. pimpinellifolia*; 'Scotch Briar' or 'Burnett Rose']

Shrub rose, not a true climber, of European origin, pre 1600.

Creamy-white single flowers, sometimes with hints of pink, giving globular, black fruit.

### LEONTINE GERVAISE

*Rosa wichuraiana* Hybrid Rambler bred by Barbier, c.1903.

Deep salmon, flat flowers with yellow, red and orange highlights.

### JOSEPH LAMY

*Rosa wichuraiana* Hybrid Rambler bred by Barbier, 1906.

White flowers with yellow bases; edges of petals veined and splashed rosy pink.

### 15<sup>th</sup>

ALBERIC BARBERIA [sic; presumably 'Albéric Barbier'] *Rosa wichuraiana* Hybrid Rambler bred by Barbier, c.1900.

Double, creamy-white flowers, flushed lemon yellow.

REINE ANDRE [sic; 'René André']

*Rosa wichuriana* Hybrid bred by Barbier, c.1901.

Coppery pink and yellow, semi-double flowers, ageing to carmine and soft pink.

### LA FRANCE

Hybrid Tea bred by Guillot fils, c.1865.

Silvery-pink flowers in clusters; fragrant.

### 20<sup>th</sup>

ABEL CHATENAY [sic; presumably 'Mme. Abel Chatenay']

Hybrid Tea bred by Pernet-Ducher, c.1895; climbing form by Page, 1917.

Soft silky-pink, double flowers with a deeper centres when open; fragrant.

#### CAROLINE TESTOUT

Hybrid Tea bush form bred by Pernet-Ducher, 1890; climbing form by Chauvry, c. 1901.  
Silvery pink, double flowers; fragrant.

GOLDEN GLEAM [sic; presumably 'Climbing Golden Gleam', listed by A. Reevers and Co.,  
Norwich in their 1940/41 catalogue, but with no other information given.]

ELISE ROBICHON [sic; presumably 'Elisa Robichon']  
*Rosa wichuraiana* Hybrid Rambler bred by Barbier c.1903.  
Pale yellow, semi-double flowers.

REVE D/OR [sic; 'Rêve d'Or']  
Noisette, bred by Ducher, 1869.  
Double buff to yellow flowers, sometimes with a hint of pink; fragrant.

PAUL'S LEMON CLIMBER [sic; possibly 'Paul's Lemon Pillar']  
Hybrid Tea bred by Paul, 1915.  
Massive creamy-white flowers suffused with lemon; fragrant

PAUL'S CARMINE CLIMBER [sic; presumably 'Paul's Carmine Pillar']  
Hybrid Perpetual bred by Paul, 1895.  
Bright rosy carmine

FRANCOISE JURANVILLE [sic; 'François Juranville']  
*Rosa wichuraiana* Hybrid Rambler bred by Barbier, 1906.  
Clear pink double flowers with deeper shadings.

GLOIRE de DIJON  
Unknown Tea x Souvenir de la Malmaison bred by Jacotot, 1853.  
Large, flattish flowers variously described as creamy-buff, sometimes tinged pink' or buff-apricot to  
orange/buff or salmon yellow to orange; fragrant.

LADY GAY  
*Rosa wichuraiana* Hybrid Rambler bred by Walsh, 1905.  
Small, delicate, cherry-pink double flowers in large trusses; fragrant.

EUPHROSONE [sic; 'Euphrosine']  
*Rosa multiflora* Hybrid Rambler bred by Schmitt, 1895.  
Small, clear pink double flowers in clusters; fragrant.

#### 23<sup>rd</sup>

WICHURIANA [sic; *Rosa wichuraiana*]  
Climber/scrambler of Chinese origin (widely hybridized in modern rose breeding), 1860.  
White, single flowers, profusely but briefly produced, giving small, oval dark red hips.

LADY ASHDOWN [sic; possibly 'Lady Ashtown']  
Hybrid Tea bred by A. Dickson, 1904.  
Pale rose flowers shading to buff/yellow.

ALBERTINE  
*Rosa wichuraiana* Hybrid Rambler bred by Barbier, 1921.  
Lobster pink (or peachy-pink) double flowers, each with a golden base and paling with age to blush  
pink; fragrant.

DR. van FLEET [sic; presumably 'Dr. W. van Fleet']  
*Rosa wichuraiana* Hybrid Rambler bred by Van Fleet, 1910.  
Soft blush pink, semi-double flowers; fragrant.

#### QUEEN ALEXANDRA

Hybrid Tea (?) bred by McGredy, 1918.  
Rosy pink, double flowers in clusters.

#### AMERICAN PILLAR

*Rosa wichuraiana* Hybrid Rambler bred by Van Fleet, 1909.  
Reddish-pink, single flowers paling to deep pink with whitish centres, in trusses.

#### AVIATEUR BLERIOT

*Rosa wichuraiana* Hybrid Rambler bred by Fauque, 1910.  
Small, semi-double orange-yellow flowers fading to creamy yellow, in trusses; fragrant.

#### TEA RAMBLER

*Rosa multiflora* x a Tea Rose bred by Paul, 1904.  
Soft pink double flowers with brighter highlights; fragrant.

25<sup>th</sup>

#### CANARIAN VOGLE [sic; possibly Canarienvogel]

Polypompon (complex hybrid, possibly of *Rosa moschata*, *R. multiflora* and *R. chinensis*), 1904.  
Yellow-orange.

#### BENNET'S SEEDLING [sic; probably Thoresbyana]

Ayrshire rambler form or hybrid of British native *Rosa arvensis*: Bennett 1840.  
Double white flowers; fragrant.

#### LÉONTINE GERVAISE

*R. wichuraiana* Hybrid Rambler bred by Barbier, 1903  
Medium, flat, double, deep salmon flowers with yellow, red and orange highlights, in clusters; fragrant.

28<sup>th</sup>

#### BLAUENSCHONE [sic; no information found]

#### PAUL'S SCARLET CLIMBER

*Rosa wichuraiana* Hybrid bred by Paul, 1916.  
Double, bright scarlet flowers in small clusters.

#### TRIER

*Rosa multiflora* Hybrid Rambler bred by Lambert, 1904.  
Small, creamy-yellow single flowers in clusters.

#### EMILY GRAY

*Rosa wichuraiana* Hybrid Rambler bred by Williams, 1918.  
Near double, golden-yellow flowers, fading to lemon; fragrant.

#### SWEET BRIARS

*Rosa eglantheria* (syn. *R. rubiginosa*): European wild species rose and its hybrids.  
Small, blush-pink, single flowers (or variants); perfumed foliage.

#### AUSTRIAN COPPER [sic; *Rosa foetida bicolor*; syn. *R. lutea punicea*]

Sport of *R. foetida*: Asia, 16<sup>th</sup> century or earlier.  
Rich copper-orange, single flowers with pronounced stamens.

#### DEBUTANT

*R. wichuraiana* Hybrid Rambler bred by Walsh, 1902.  
Small, soft rose-pink double flowers in clusters; fragrant.

#### DOROTHY DENNISON

*Rosa wichuraiana* Hybrid Rambler (form of Dorothy Perkins), 1909.  
Shell pink, shading to creamy white.

#### JERSEY BEAUTY

*Rosa wichuraiana* Hybrid Rambler bred by Marda, 1899.  
Cream to creamy yellow single flowers with golden stamens; fragrant.

#### MERMAID

*Rosa bracteata* hybrid bred by Paul, 1917.  
Pale sulphur yellow single flowers with golden brown stamens; fragrant.

#### JACOTTE

*Wichuraiana* Hybrid Rambler bred by Barbier, 1920.  
Coppery salmon, semi-double flowers.

#### WEDDING BELLS

Multiflora Hybrid Rambler, 1905.  
Shell pink, double flowers.

#### GOLD FINCH [sic; 'Goldfinch']

Multiflora Hybrid Rambler bred by Paul, 1907.  
Golden yellow/primrose, small cupped flowers with golden brown anthers.

### **29th**

#### EDMOND PROUST

Probably *Rosa wichuraiana* Hybrid Rambler bred by Barbier, 1903.  
Flesh pink flowers with coppery red centres, in trusses.

#### JEAN GUICHARD

*Rosa wichuraiana* hybrid Rambler bred by Barbier, 1905.  
Coppery carmine and salmon, double flowers.

#### PAUL TRANSOME [sic; 'Paul Transon']

*Rosa wichuraiana* Hybrid Rambler bred by Barbier, 1900.  
Rich salmon pink double flowers with coppery overtones; fragrant.

#### MARY WALLACE

*Rosa wichuraiana* Hybrid Rambler bred by Van Fleet, 1924.  
Warm pink, almost double flowers; fragrant.

#### TAUSENDSCHON

*Rosa wichuraiana* Hybrid Rambler bred by Schmidt, 1907.  
Rose pink flowers.

### **JULY**

#### DELIGHT [sic; possibly 'Delightful']

Hybrid Tea: 1931.  
Rose shading to yellow.

#### WARTIME PINK [sic; no information found]

Pink flowers, presumably.

RED RAMBLER [sic; possibly 'Crimson Rambler', syn. 'Turner's Crimson' or 'Engineer's Rose']  
Multiflora Rambler, Japan, c.1892.  
Crimson, semi double/polyantha flowers.

#### LADY GODIVA

*Rosa wichuraiana* Rambler (sport from 'Dorothy Perkins') bred by Paul, 1908.  
Pale blush pink, with deep centre.

#### DOROTHY [sic; presumably 'Dorothy Perkins']

*Rosa wichuraiana* Hybrid Rambler bred by Jackson & Perkins, 1902.  
Clear pink clusters of smallish flowers.

#### WHITE DOROTHY

*Rosa wichuraiana* Hybrid Rambler (sport of Dorothy Perkins.) selected by Cant and Paul, after 1902.  
Smallish white flowers in trusses.

#### EVANGLINE [sic; 'Evangeline']

*Rosa wichuraiana* Hybrid Rambler bred by Walsh, 1906.  
Soft pink-white single flowers in clusters.

#### BLUSH RAMBLER

Multiflora Rambler Hybrid bred by Cant, 1903.  
Blush-pink, semi-double flowers in cascading clusters; fragrant.

#### HIAWATHA

Multiflora-type Rambler Hybrid bred by Walsh, 1904.  
Deep pink to crimson single flowers with pale, almost white centres, in clusters.

#### SNOW-FLAKE [sic; 'Snowflake'; syns. 'Marie Lambert', 'White Hermosa']

Tea (sport of Mme. Bravy) bred by Lambert, 1866.  
Pure white, large double flowers; fragrant.

### AUGUST

#### EXCELSA

*Rosa wichuraiana* Hybrid Rambler (red sport of 'Dorothy Perkins') bred by Walsh, 1909.  
Large trusses of small, crimson flowers.

#### COQUINE [sic; possibly 'Coquette']

Hybrid Tea (but we have not found it listed as a climber), 1929.  
Blush

*Note:* it is possible that the cultivars for which no information was available were listed in the catalogue of Trees, Shrubs, Roses and Climbers of the Mawson Bros. Nursery, Windermere, but we were unable to locate a copy of this document for any year (see endnote 27).

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<sup>1</sup> R. Roberts & D.S. Ingram, *Spinning the Colours of Lakeland: Annie Garnett's Spinnery, Textiles and Garden* (Lakeland Arts, Kendal, 2017); J. Brunton, *The Arts and Crafts Movement in the Lake District – A Social History* (Centre for North West Regional Studies, University of Lancaster, 2001), 121-153; J. Brunton, 'Annie Garnett: the Arts and Crafts Movement and business of textile manufacture' *Textile History*, 32 (2001), 217-238; see also Dr. Brunton's PhD dissertation: *Cultural Narratives and the Historical Subject: Annie Garnett, Her Diary, Life and Works*, Lancaster University, 1999; S. E. Haslam, *John Ruskin and the Lakeland Arts Revival, 1880-1920* (Merton Priory Press, Ltd., Cardiff, 2004), 150-168; G. Medland, 'Annie Garnett 1864-1942' *Embroidery*, Winter (1980), 118-120.

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<sup>2</sup> D.S. Ingram, unpublished research. It should be noted that there is an urgent need for what remains of the garden to be professionally surveyed as soon as possible (a project that the authors are unable to undertake because of other commitments).

<sup>3</sup> A. Garnett, *Diary* (1899-1909), unpublished (Garnett Archive, Museum of Lakeland Life & Industry, Kendal [Lakeland Arts]).

<sup>4</sup> D.S. Ingram, *The Gardens at Brantwood: evolution of John Ruskin's Lakeland paradise* (Pallas Athene, London & The Ruskin Foundation, Coniston, 2014).

<sup>5</sup> Papers and photographs, Garnett Archive, Museum of Lakeland Life & Industry, Kendal [Lakeland Arts]); see also sources listed in endnote 1.

<sup>6</sup> See endnote 5.

<sup>7</sup> D.S. Ingram, R. Roberts & K.J. Clarke, 'Early Coloured Photographic Images of Annie Garnett's Garden at Fairfield, Bowness-on-Windermere', *Transactions of the Cumberland & Westmorland Antiquarian & Archaeological Society*, 2017, in press.

<sup>8</sup> Papers and photographs, Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>9</sup> See endnote 17.

<sup>10</sup> Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>11</sup> M.L. Kissell, 'An Artist's Garden – a Color Laboratory in the English Lakes Region'. *House Beautiful*, 67, 3012-303, 357-358.

<sup>12</sup> See endnote 11.

<sup>13</sup> D.S. Ingram & R. Roberts, 'Spinning the Colours of Lakeland: Annie Garnett's Spinnery, textiles and garden (report of an Exhibition, September 2016-January 2017, Blackwell [Lakeland Arts], Bowness-on-Windermere), *Ruskin Review & Bulletin*, Vol. 13, 60-62.

<sup>14</sup> See sources in endnote 1.

<sup>15</sup> A. Garnett, *Spinnery Notes* (Chiswick Press, London, 1912): part of the Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>16</sup> Quoted by G. Medland, 'Annie Garnett 1864-1942' *Embroidery*, Winter (1980), 118-120.

<sup>17</sup> A. Garnett, *Plants (Surplus) and Seeds* (Bowness-on-Windermere, undated): part of the Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>18</sup> James Arnold, personal communication.

<sup>19</sup> A. Garnett, *Flowers and Colour Schemes in a Westmorland Garden* (undated and unpublished): part of the Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>20</sup> Garnett Archive, Museum of Lakeland Life & Industry, Kendal (Lakeland Arts).

<sup>21</sup> See endnotes 7 & 8.

<sup>22</sup> See endnote 11.

<sup>23</sup> See endnote 3.

<sup>24</sup> See endnotes 1, 7 & 8.

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<sup>25</sup> See endnotes 20 and 27 (the latter for reference sources).

<sup>26</sup> G. Jekyll & E. Mawley, 1902) *Roses for English Gardens*. Country Life/George Newnes Ltd., London; re-published by the Antique Collectors' Club Ltd., London, 1982).

<sup>27</sup> We warmly thank the staff of the Royal Botanic Garden Edinburgh Library for their very considerable help. The principal sources used included the following (that marked \* was especially valuable).

#### Books

Anon. *Select List of Ramblers* (National Rose Society, London, 1900); Anon. *National Rose Society Official Catalogue of Roses* National Rose Society, 1910), Berkhamstead; Anon. *Select List of Climbers* (National Rose Society, London, 1932); \*P. Beales, *Classic Roses* 2<sup>nd</sup> edition, 1997, Harvill Press, London); B. Dickerson, *The Old Rose Advisor*, Vol. II. (Authors Choice Press, Lincoln, Nebraska, 2001, 2<sup>nd</sup> edition); H.B. Ellwanger & George H. Ellwanger, *The Rose: a treatise on the cultivation, history, family characteristics, etc., of various groups of roses, with accurate descriptions of the varieties generally grown*. (Dodd, Mead and Company, New York, revised edition, 1892); D. Gordon *Old Roses of Special Merit* (The Historic Roses Group of Royal National Rose Society, St Albans, 1999); S. R. Hole, Dean of Rochester, *A Book About Roses* (Edward Arnold, London. 1896, 15<sup>th</sup> edition, and 1903); G. Jekyll & E. Mawley, 1902) *Roses for English Gardens* (Country Life/George Newnes Ltd., London; re-published by the Antique Collectors' Club Ltd., London, 1982); A.J. Macself *The Rose Grower's Treasury* (W.H. Collingridge Ltd., London, 1934); T. H. Mawson, *The Art and Craft of Garden Making* (B. T. Batsford, London, revised edition, 1901); F. Parkman, *Book of Roses* (First published 1866; 1871 edition republished by Applewood Books, Carlisle, Massachusetts, 2010); J.H. Pemberton, *Roses: Their History, Development and Cultivation* (Longmans, Green & Co., London, 1908; B. Q. Ritson, *Older Climbing Roses* (Historic Roses Group, Royal National Rose Society, St Albans, 2003); W. Robinson, *The English Flower Garden and Home Grounds* (John Murray, London, eighth edition, 1900 and fifteenth edition, 1933).

#### Catalogues:

See: L. Marquis, *UK and ROI Nurseries, Nurserymen and Seed Catalogues* [in the Royal Botanic Garden Edinburgh] (Royal Botanic Garden, Edinburgh, 2010); David Austin on-line rose catalogue, 2017; Frank Cant & Co., Braiswick Rose Gardens, Colchester, 1908/9-1915; Dicksons, Royal Seed and Bulb Warehouses & Nurseries, Chester: catalogue of roses/rose trees 1905/06; 1908 – 1910; Hugh Dickson, Royal Nurseries, Belfast, rose catalogue, 1905 – 1910; Mawson Bros., Windermere, catalogue of hardy Plants, 1907 (unfortunately it was not possible to locate a copy of a catalogue of Trees, Shrubs, Roses and Climbers for any year in the libraries of the Royal Horticultural Society, The Royal Botanic Gardens, Kew or the Royal Botanic Garden, Edinburgh, nor in the Mawson Archive in the Kendal Archive Centre); A. Reeves and Co., Norwich, 1940/41; Stewart & Co. Ltd., Edinburgh, select roses, 1924/5; roses and fruit trees, 1933/34.

<sup>28</sup> Coincidentally and perhaps appropriately, part of the title of a seminal book by an eminent early twentieth century woman botanist, Agnes Arber: A. Arber *The Mind and the Eye: A study of the Biologist's Standpoint* (Cambridge university Press, Cambridge, 1954).