

A GARDEN IS NOT COMPLETE WITHOUT ONE": ALFRED BUXTON'S ROSE GARDENS

Clare Gleeson

Roses were introduced to New Zealand in the first days of European settlement. Brought on the ships by the missionaries and grown in the mission settlements in the Bay of Islands, 'Sweet Briar' was grown at most subsequent settlements. 'Old Blush' (before 1793), a China rose, was planted in the garden at Kemp House in Kerikeri and is also said to have bloomed in the garden of Mrs Clendon (wife of James Clendon, the trader and United States

Consul) at Okiato. When Mrs Selwyn, the Bishop's wife, returned to Waimate after a trip to Auckland in 1844, "young ladies scattered rose leaves on the path, and we specially admired an arch of flowers under which we passed, chiefly China roses – the elder girls presenting me with two beautiful bouquets".

Early settlers also brought roses to New Zealand. Abraham and Sophia Harris arrived in Wellington on the *Bolton* in 1840 and Sophia kept a cutting

of a pink rose alive in a potato during the voyage. This rose surrounds Abraham and Sophia's grave at Christ Church in Taita, and although some suggestions have been made as to its origin, none have been conclusive, and it has become known as the "**Harris Rose**".

Throughout the rest of the nineteenth century roses continued to be popular and the new Hybrid Teas opened up another dimension to use in gardens with their longer flowering times and increased floriferous nature. The newly developed ramblers also made a huge impact.

By the turn of the century, when Alfred Buxton's business was beginning to flourish, roses were popular with gardener and layman alike, and no self-respecting Edwardian gardener would have forgone a rose garden, or at least a patch of garden devoted to roses. Even the most humble of gardens had a rose or two. This love of roses continued, and although the nature of the rose garden changed over time, roses are still one of the most popular flowers today.

In 1931 Alfred Buxton, firmly established as New Zealand's leading garden designer, was the perfect choice to contribute to the first issues of the new publication, *New Zealand Gardening*, launched in March that year. From June 1931 until January 1932 Buxton contributed six articles on landscaping. His articles would have been read avidly by many gardeners, keen to inject a little of the Buxton magic into their gardens without having to commission his firm to do so. Titled *The Garden Beautiful*, cleverly reflecting his advertising slogan,

the articles outlined Buxton's garden-design philosophy and how the home gardener could put this into practice.

The "smaller" garden Buxton discusses in the articles was of an acre – not small by today's standards, but much smaller than the gardens he usually designed for. However, the articles coincided with a change in size of the gardens Buxton himself was designing. Many of his designs after 1931 were for properties on smaller suburban sections, on a very different scale to the large station gardens he had designed previously. The articles mentioned garden features that Buxton had used regularly and successfully in his own designs.

Most of Buxton's ideas on rose-garden design were in line with those popular in the formation of the Edwardian rose gardens and a continuation of the popular Arts and Crafts garden style.

For Buxton no garden was complete without roses, and the beauty and importance of the rose required it to be showcased in the best way possible. Roses were not to be included as part of a mixed border, but in a designated rose garden. To help show the roses off a lawn was essential and should be as large as convenient. If the section was flat a terrace should be included to give the garden a "more commanding presence" and this usually meant highlighting the roses within the garden.

Rose-garden beds should have curved outlines as roses "don't fill angles satisfactorily". The rose garden should be sited away from large trees and "be thoroughly trenched and enriched with

well-seasoned manure before planting”. Roses needed to be planted where they would get the sun and should be sheltered from strong winds. Buxton reassured his readers that almost any soil would grow roses.

The choice of which roses to plant was of vital importance. Gardeners should choose free-flowering, free-growing, hardy roses and plant them en masse. In a plug for his nursery he concluded: “I would say to everyone about to plant roses that whether they adopt the principle of massing or not, before selecting make up your mind what you want in the future and then, if you do not know roses yourself, delegate the choice to someone who does and whom you can trust to furnish you with sorts and plants best fitted to realise the end in view”.

The design of the rose garden should not stand alone but work in harmony with the rest of the garden. The paths should be grass to show off the roses and the beds not more than six or seven feet across to allow picking of the flowers and easy care. Standard roses should be planted eight or ten feet apart on the lawn around the rose garden and a sundial or gazing bowl (bird bath) should be placed in the centre. The flowerbeds and borders should be raised above the lawn level to help with drainage and improve the look. Half-standards should be placed at intervals down the centre of each bed to improve the appearance of the rose garden when the plants were in flower. As the reader would have gathered, these were very formal gardens.

Pergolas were popular with Buxton and he included them in most of his

designs. Trellis should be placed on a pergola between the pillars for climbing roses and other flowering creepers. “If the floor of the pergola is raised about two feet and steps placed in the centre leading down into a well-designed rose garden, a very charming effect can be obtained”. With the rose garden designed, the beds dug out and the paths laid with trellis and other means for climbers to ascend, all that remained was to plant the roses themselves.

The roses to fill the gardens Buxton’s business designed were supplied by his nursery. Buxton bought his first nursery of one acre in Springfield Road, Christchurch, in 1893 and the same year he operated the Opawa Nursery of 18 acres in partnership with J. A. Pannett. The *Lyttleton Times* of 8 June 1901 gave a glowing report of Buxton’s St Albans nurseries. In the three-acre nursery on Crescent Road was a “rosery” of nearly an acre with plants in various stages of growth and “varieties too numerous to particularise, as there are some thousands of plants, all of which look the picture of health, and are very shapely.” In 1923 Buxton added to his empire by purchasing the Belfast Nurseries, which covered 38 acres.

Who was buying these roses? They were sold not only in Canterbury but further afield. At Mt Thomas in Canterbury, Annie (known as Dot) and Herbert Brown’s large garden included an extensive rose garden that had been set up in 1910. According to Dot’s diary, it eventually contained a thousand roses. Some of these were grown from cuttings, and she also grafted roses, but others

were purchased. An entry in Dot's diary tells of buying 39 from Alfred Buxton's Opawa nursery.

Rose growing was a specialised skill and several of Buxton's nursery staff were expert rosarians. One of these was Thomas Abbott (Jnr) – son of nursery owner Thomas Abbott, to whom Buxton had been apprenticed. He worked for Buxton from 1896 until at least 1901. Well trained by his father, he had “experience as an expert Rosarian, propagator and salesman”.

William Smith joined Buxton soon after the nursery opened at St Martins and later became a foreman specialising in rose production. Given the huge range and quantities of roses sold, there must have been others working in the rosery too. Buxton's staff was large; in 1905 he employed around fifty, all men.

Alfred Buxton was regularly successful in winning professional awards for his roses in industrial or business competitions. In these professional competitions it was the collections of roses that were judged, rather than single varieties. In 1900 Buxton was the winner of a gold medal at the Canterbury Industrial Exhibition for a collection of sixty Tea roses. His grandson, Andrew Buxton, owns a large silver cup won by Buxton for “Distinct Varieties of Roses” which was the Champion Prize at the Domain Rose Carnival in 1913. Buxton's winning entry was described by the *Lyttleton Times* as “a glorious collection of roses of the most beautiful colours”. What they were we can only imagine as no details of varieties are given.

Alfred Buxton's love for the rose was personal as well as professional and he

grew roses for his own pleasure as well as commercially. He was a member of the Canterbury Rose Society and on the Society's committee in 1900 and 1901.

As well as presenting prizes for others he also competed himself, winning a special prize for Premier Tea with his **Ernest Metz** in 1899. His wife, Emily, also showed roses and won many prizes. From 1896 Buxton operated a floristry business at 159 Colombo Street, Christchurch. Given the popularity of roses at the time, many hundreds of blooms would have been sold, either singly or in bouquets.

A photograph of Buxton's floristry-stand at the 1906 New Zealand International Exhibition in Hagley Park (which appeared in the *HRNZI Journal*, Vol 47(2)) shows rose buttonholes ready to be bought and worn while touring the Exhibition. In the days when a tie and jacket, even a suit, were worn at any social occasion a buttonhole was *de rigueur* for a gent about town.

Buxton occasionally donated as well as sold rose plants, giving sixty “perpetual roses” to the Christchurch Domain (now the Botanic Garden) in 1918, and a dozen roses to a garden at the Heathcote Railway Yards in the same year. This garden had been planted by one of the signalmen at the yards and it was a tribute to the roses' resilience that despite the fumes from the trains, by 1931 the garden was “a picturesque sight for travellers” when the roses were in full bloom.

In 1933, keen to further promote the growing of roses, Buxton suggested remodelling part of the Christchurch

Botanic Garden, creating a sunken rose garden with a columned pergola along the western boundary. He prepared a plan and was willing to contribute labour and money to enable the new garden to go ahead. Nothing came of this, and although a rose-garden was later developed the design used was the work of the garden's curator, not Buxton.

The articles appearing in *New Zealand Gardening* outline the principles Buxton applied when using roses, but most of the Buxton gardens where roses featured have now disappeared or are substantially altered. However photographs and plans show how roses were used in all the gardens he designed.

Linen and Roses: Pen-y-Bryn, Oamaru

John Bulleid learnt the drapery trade in England before coming to New Zealand in 1874 when he was 22. In Dunedin John joined tailors A. & T. Inglis, and a year later was sent to manage their Oamaru branch which he later bought. Bulleid & Co, John's department store and importing business, prospered – eventually employing sixty seamstresses in the workroom. The business later became Haywrights and is now Farmers.

In 1889, John commissioned a new house to be built in Oamaru. Pen-y-Bryn (Welsh for top of the hill) was an

Elizabethan-style house overlooking Oamaru and was originally set in four and a half acres. It was the largest single-storeyed wooden house in the South Island.

In 1892 John, his wife Fanny and their three children travelled to England

and Europe. They were away four years, and on their travels collected furniture, fittings, watercolours, etchings and ornaments for the house. These included a drawing room ceiling from Florence, a mantelpiece from Milan and even relics from Pompei. Some of the items the Bulleids brought back are still at Pen-y-Bryn today.



Pen-y-Bryn in 2021

Photo Credit: James Gluckman

Both Fanny and John were keen gardeners and members of the North Otago Horticultural Society, donating prizes and competing in the Society's shows. One of the prizes John donated in 1889 was for that favourite genus of the Victorians – chrysanthemums. In 1883 John won a prize for peas, and Fanny won the same prize a year later.

John died in 1910. John and Fanny's son, also John, married Eleanor Jones in 1911 and they and their four children lived with Fanny at Pen-y-Bryn.

John (Jnr) carried out extensions to the house and it was probably then that Buxton was commissioned to do the garden. It may have been he who suggested moving the entrance from the northeast to the northwest corner of the garden.



Buxton Garden at Pen-y-Bryn in 1923

Fanny continued to enjoy her now remodelled garden, participating in the North Otago Horticultural Society shows and hosting a garden party for the Society in 1912 and another for the Presbyterian Summer Conference in 1917.

No plans survive for Pen-y-Bryn's garden but an advertisement for the house in 1923 says of the garden, "The grounds are artistically laid out in English trees, flowering shrubs, lawns, flower borders, rose walks, and tennis lawn, sunk (sic) rock gardens, pergolas, lily ponds, etc." A series of photos taken to promote the sale of the property at that time confirm the beauty of the grounds and show the extensive pergolas covered in roses.

Over the subsequent years owners sold off pieces of the original four and a half acres and the beautiful pergola is now in the property next door, while the repositioned and impressive gateway no longer welcomes you to Pen-y-Bryn but to a neighbouring house. However, several of Buxton's original specimen trees remain, including a massive weeping elm at Pen-y-Bryn and other exotic trees in the neighbouring

properties. Today the property is in the safe hands of James Boussy and James Gluckman who have continued the care lavished on Pen-y-Bryn by earlier owners, and have developed the garden. They now run the mansion as luxury accommodation.

Lyndon, Waiau, Canterbury

The varieties and colours of roses used by Buxton in his gardens are largely unknown. During the early 1920s, when facing financial

uncertainty, Buxton commissioned photographer Percy Moore to take a series of panoramas of gardens he had designed, and Buxton used the photos for promotional purposes. Thanks to a jotted note on Moore's negative of a photo of Lyndon, the garden of Duncan and Mary Macfarlane at Waiau, Canterbury, we know that pink, red and white roses featured there. Moore's note read: "Dark red buildings. Red, pink and white roses on left of house. Pink and yellow flowers on right. All colours in two beds on drive. Autumn colours of trees on drive."

The garden was probably commissioned by the Macfarlanes in the early years of the twentieth century. However they didn't have long to enjoy their roses as Duncan died in 1914 and Mary in 1919. Percy Moore's photograph was taken a few years after Mary's death when their son Jim lived at Lyndon.

As well as the flower beds noted by Moore, Lyndon's garden also included a sunken tennis court and croquet lawn. After the Second World War the farm was split up for rehabilitation blocks. The sunken tennis court and croquet lawn became part of one of the blocks

although the Macfarlanes continued to own the homestead. Jim Macfarlane's second wife, Eileen, died in 2016, after 54 years as a widow at Lyndon, by which time the house was almost derelict and the garden gone. The house has since been pulled down.

Toilet Bowls & Roses: Lesmahagow, Benhar, Southland

Peter McSkimming (1849-1923) and his family came to Otago from Scotland in 1878. In 1894 Peter and his son, Peter (Jnr), bought out John Nelson's pipe factory at Benhar (eight miles from Balclutha) where they had been working and renamed it Peter McSkimming & Son. In 1908 they expanded the business into pottery and sanitary ware, which was to become a well-known feature in New Zealand bathrooms for almost 100 years. The firm provided toilet bowls and other domestic ceramics until the 1990s.

In 1914 Peter McSkimming built a house for his family at the top of the hill looking down on the factory and village of Benhar. The house was named Lesmahagow after the village his wife, Catherine, came from in Scotland, and was built of bricks made at the McSkimming pottery. Peter McSkimming (Snr) died in 1923 and Peter (Jnr) moved into Lesmahagow. It was he who commissioned Buxton to design a garden in 1935.

At Lesmahagow Buxton's philosophy on the use of roses in smaller gardens could be seen in practice. In the garden, brick was used for the extensive pergola, terraces, retaining walls and stairs, with different facings on the bricks used for effect. The magnificent pergola, planted

with wisteria, led from the garden in front of the house and ran along two sides of the sunken rose garden. Buxton's love of terraces can be seen by the elevation of the pergola area so the visitor could either view the rose garden while sitting or standing under the pergola, or step down into it to wander among the roses. In addition to the pergola and the sunken rose garden, there was a croquet lawn, tennis court and flower borders. At the rear of the house were three glasshouses heated via steam pipes fuelled via a boiler. The back wall of the glasshouse was brick which increased the temperature inside, no doubt enhancing the perfection of the flowers and the succulence of the tomatoes which were said to be legendary. The younger Peter's wife, Jane, also grew orchids. The McSkimming family sold Lesmahagow in 1950.

Although the tennis court is in disrepair, the hard landscaping of Lesmahagow remains intact, with the pergola restored and the brick wall behind it propped up to prevent it falling over in an earthquake. Several trees planted by Buxton remain—a variegated holly, oaks, prunuses and conifers. Old apple and pear trees are still in the orchard, and the remains of the rock garden are near the disused tennis court. Today Lesmahagow is operated as a bed and breakfast and is available for hire as a function venue.

Ben Lomond House, Napier

John A. (Archibald) MacFarlane was the eldest of three MacFarlane brothers—John, William (known as Willie) and James—who all came out to work on



Lesmahagow Today

Maraekakaho Station in 1891. Like many of Donald McLean's employees, and indeed Donald McLean himself, they came from Tiree in Argyllshire, Scotland. John had become a shepherd when his family could not afford to train him to be a doctor.

John did well at Maraekakaho and in 1895 he was made station manager. Around 1900 he was offered the chance to buy some land off Donald McLean, which he did, naming it Ben Lomond. However, he remained as manager for a few more years until his farm was profitable enough to support his family.

In 1902 John married Amelia Knowles, the only child of Edward Knowles, chairman of the *Daily Telegraph* newspaper and a substantial landowner. John and Amelia had three daughters—

Eden (b. 1903), Evelyn (b. 1905) and Milly (b. 1908). The MacFarlane family lived at Ben Lomond Station until 1915.

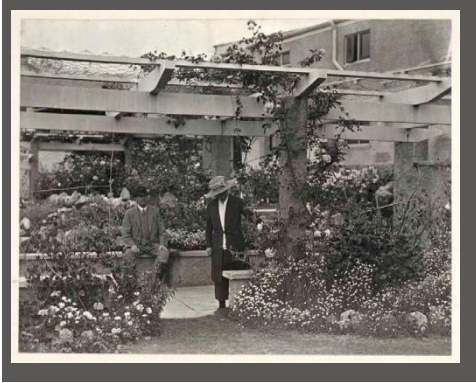
In 1915 Edward Knowles died and left Amelia his large house on top of the hill in Clyde Road and the MacFarlane family moved in. They renamed the larger property Ben Lomond House, after the station, renovated it and commissioned Alfred Buxton to develop the garden. The Buxton

garden at Ben Lomond House was extensive. According to one of John MacFarlane's daughters it cost almost £6,000 and took a year to complete.

Buxton was also commissioned to design a garden at Ben Lomond Station although the station was sold in 1925. As well as these projects for John MacFarlane, Buxton designed gardens for John's brothers—James at Glen Aros and Willie at Wateranui, and their cousin Archie McLean at Greenhill.

Ben Lomond House is at the top of a hill and the garden spreads out alongside and below it. There is a large pergola leading down and then along to a summerhouse. The pergola was planted with roses, and one of the plants still growing there today is thought to be one of the original roses. Below the pergola was a tennis court, and then on the next level down a substantial begonia house. This level had a Japanese garden in it that included a large pond at the top (only discovered by the current owner after he'd been living there for a year, because the pond was so full of silt), two arched Japanese bridges, and a series of ponds and waterfalls feeding into an even larger pond at the bottom. When this was dug into it went down 800 cm to the base. Further over and lower than the house was a large fernery.

As with all of Buxton's gardens, there was an extensive use of rock which came from a local quarry manned by prisoners from Napier Prison. The worked out area this quarry created has now been converted into the Centennial Garden. At the base of Ben Lomond House's garden, below the begonia house area, there was



an angled wall and the garden included lots of paths, walls and interesting nooks and crannies.

Ben Lomond House required five full-time gardeners to keep it looking its best, and the gardeners competed fiercely with the gardeners at nearby Bishops Court as to who had the better garden. The house was the venue for at least one garden event, in May 1919, but Amelia MacFarlane did not have long to enjoy her garden, dying in 1920.

The garden now straddles at least four properties, with each hosting the remains of various features. Some of the original trees remain, including a jacaranda and a weeping cherry.

A group from the Hawkes Bay branch of New Zealand Heritage Roses Society Inc. visited Ben Lomond in 2018 and found two heritage roses. One was 'Nancy Hayward', a perpetual climber released in 1937, and the other an unidentified creamy-flowered climber that was scrambling up the pergola.

Fruit and Roses: Aromaunga, Christchurch

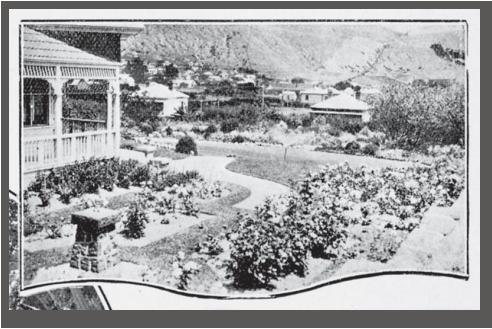
One of the most charming approaches to a Buxton rose garden was that at Aromaunga, designed in 1923 for fruit

grower Frederick King of Heathcote, Christchurch and his wife, Alice. Joseph Buxton, Alfred's uncle, had lived next door to the Kings' property and Alfred lived with Joseph for a couple of years when he started his business. By the time the Kings lived at Aromaunga the Buxtons had moved out, but it may have been the garden they left behind that influenced Frederick King to commission a garden by Alfred Buxton for their property.

Fred King had bought the orchard of 5.4 hectares sometime before 1910. Fred married Alice in 1911, and in 1914 their house was built. The name Aromaunga means "mountain face" and the orchard is set against the mountain on the Bridle Path.

Rock was used extensively at Aromaunga—in the walls and pillars at the entrance, to edge the driveway and the paths, for a rockery by the steps leading to the front door, in the pillars of the pergola within the fernery and for the sundial, while wrought-iron gates are set in posts and walls of red crazy stonework. The rocks used as edgings and for the wall at the back of the fernery were not the local red rock, but all the rest was and made it a very attractive area.

A door from inside the house led to a fernery with a pond that was straddled by one of Buxton's signature concrete Japanese rustic bridges, and one side of the fernery was a wall of emerald-green glass. The fernery led to a brick pergola covered in wisteria, from which one did a right turn and descended some steps to a rose garden. The rose garden was a rectangle with four quadrants, and in the



**Aromaunga's Rose Garden in New Zealand
Gardening in 1931**

centre a sundial with a slight variation on the Robert Herrick line, “Gather ye roses while ye may”, not rosebuds; perhaps Buxton preferred roses to be picked when flowering rather than in bud. The paths around the rose beds were grass, and the fernery could also be accessed from the outside through the rose garden. The Kings employed at least one full-time gardener. Buxton was clearly especially proud of Aromaunga’s rose garden because he used a photograph of the garden to demonstrate the principles he espoused in his articles in *New Zealand Gardening*.

There was a double line of trees planted along the fence at the front of Aromaunga, and specimen trees around the remainder of the garden, many of which still remain. Beneath the rampant bushes, the roses and the hydrangea borders you can still see the red volcanic stone that was used everywhere in the garden and for the structures that adorn it.

When Aromaunga was auctioned in 1960 the house and garden were described as a “Spacious bungalow home in perfect setting. Attached to house is

fernery and pergola. Picturesque sloping lawns and gardens. Extensive asphalt paths and drives.”

Colin and Marion Baxter bought the property in 1983 and moved in with their three sons, John, Mike and Richard, transforming the orchard into a flower-growing business. Colin and Marion continued working with the flowers while in their 80s and 90s respectively.

Today the three Baxter brothers run a successful flower-growing business at Aromaunga, growing around 40 different species including roses, hydrangeas, alstroemeria, carnations, freesias, oriental lilies, gerberas, gladioli, sunflowers, freesias and lisianthus. Unfortunately, the fernery and attached pergola collapsed during the 2011 Christchurch earthquake, but the Baxter brothers intend to restore them.

Pens and Roses: Sutherland Garden, Crewe Street, Gore

Robert Sutherland commissioned Alfred Buxton to design a garden for his family at 11 Crewe Street, Gore, in 1937 at the same time as the house was being designed. Fortunately (and unusually), both the plan and the planting guide remain, safely looked after by the property’s current owners. The garden included a kitchen garden, orchard, two pergolas, a lakelet with Buxton’s signature Japanese rustic bridge, a drying green, flower borders and a rose garden. There were nine flowering cherries, a lawsonia, an acer, a silver birch, a weeping silver birch and a South Mountain ash. There are two old flowering cherry trees in the garden today which are possibly original.

The garden plan shows a very traditional Buxton rose-garden design of four beds of roses around a central bed of roses with a circular path around the central section and radiating paths like spokes between the outer beds. Standard roses are marked around the perimeter of the outer edge of the garden and there are pergolas on either side leading into it. These were probably covered in roses although there is no indication of this on the plan. The visitor could enter the garden from three sides, descending flights of steps, with two of these coming from a pergola. Unfortunately, no rose varieties are mentioned in the plan. There was a structure drawn on the plan at the end of the rose garden, opposite the house—this could be either a sundial or bird bath.

In the 1970s the section was subdivided, but 11 Crewe Street remained in the Sutherland family until 2013 and several features of the Buxton-garden still remain. Near the front door there is a small pergola, the walls Buxton made for the gate continue to stand despite the gate being gone, and today's visitors can descend the steps leading from the house to the rose garden, although the rose garden has disappeared.

Garvan, Lovells Flat, Otago

Buxton was the consummate marketer and perhaps it was his donation of prizes for the seventh annual meeting of the Bruce Horticultural Society in April 1907 that secured him the commission for the Garvan garden at nearby Lovells Flat some years later. Garvan, the magnificent Tudor-styled

homestead at Lovells Flat, Otago, was built in 1915 for Peter Boyd, his wife, Jean, and their four children. Designed by Edmund Anscombe, Garvan was built to face the railway, not the road, an indicator of the relative importance of both means of transport in 1915. The house contains lots of timber panelling, and magnificent mouldings and archways. Small wonder that a photograph still held at the homestead shows twenty plasterers were employed on the job. The house is very large, and the Otago winters are cold. Originally Garvan was heated by coal extracted from a small coalmine on the property.

The homestead was converted to accommodation many years ago and Buxton's original plan was rescued and now hangs on the wall of the bar. Unfortunately part of it is missing, but it's still easy to see many of the Buxton features in the 6.5-hectare garden—a winding drive, perimeter planting, specimen trees, a drying green, a substantial orchard, a small fruit orchard, the kitchen garden, a glasshouse and a lake. Some of the specimen trees remain today including a monkey puzzle, date palm, sweet chestnut, evergreen oak and cork oak. Although there is no indication of a rose garden on what survives of the plan, an invoice dated 18th February 1918 held in the Hocken Library gives clear evidence that there was one. The invoice includes the cost of the plan for the garden which was modest (£7 7/-) and the cost of laying out the grounds which was significant (£750). Buxton's asphaltting work (£220) was additional to this. There were several plants under

“less Items on Contract Tree—list not supplied” which include “100 roses on borders (£4 10/-), 150 fruit trees (£15) and 500 red gums (£10).

Photographer Percy Moore, in the marginal notes he included on his negative of the homestead, has written “pink, red and white roses on right of house”, so presumably these made up the 100 roses charged for. The pink, red and white colour combination was clearly a Buxton favourite. In 1939 the property was sold due to Peter Boyd’s ill-health.

Roses were an important component of all Buxton’s gardens, many of which had significant rose gardens and rose-covered pergolas. Given the standing Buxton enjoyed in the horticultural

world his ideas and use of roses would have been copied throughout New Zealand, influencing others designing gardens whether for themselves or for a client. The number of roses he had for sale indicates they were a significant part of his nursery business, apart from those he supplied to fulfil the plans he had designed. Buxton contributed to the high standing in which roses were held by both the amateur and professional gardener, which gave them such a prominent place in New Zealand gardens.

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