

LANDSCAPE ON THE EDGE: Challenge and Opportunity



Photograph: Abbott Album, W L Crowther Library, State Library of Tasmania

42nd Annual Australian Garden History Society Conference

Hobart 11–13 November, 2022 (with optional day 14 November, 2022)



CONFERENCE INFORMATION

Lecture venue

Wrest Point, 410 Sandy Bay Road, Sandy Bay TAS 7005

Name badges

Delegates are requested to wear their name badges at all times for identification and to aid fellowship. Colour coding will be used to indicate coach allocation.

Coach travel

Coaches will be colour coded and delegates must travel on the coach matching the colour on their name badges. Coach captains will advise the departure times from each venue/garden, please assist by returning promptly. Coaches will return to Wrest Point at the conclusion of each day (except Friday when finish at Royal Yacht Club).

Private cars

Private cars must not be used for garden visits or to attend the conference dinner. Cars can be parked at Wrest Point while attending conference lectures, garden visits and dinner. Parking is free at Wrest Point.

Conference dinner

The conference dinner will be held at Glen Albyn in Taroona. Full conference delegates will be transported there directly from the afternoon garden visits. This means there will be no opportunity to return to accommodation to change for dinner, although there is a room available at the dinner venue to 'freshen up'.

Accompanying partners and lectures-only delegates attending the conference dinner will be collected from Wrest Point and transported to the dinner by coach. Coaches will transport diners to Wrest Point at the conclusion of dinner.

Plastic-free conference

In keeping with the *AGHS Climate Change Position Statement*, the conference has been planned to be plastic free wherever possible.

Water

Water will be available at Wrest Point, on the coaches and at the venues/gardens. Please use the refillable metal bottles in your conference bag.

Stallholders

Please take time during the conference to visit our stallholders, who are located next to the lecture theatre at Wrest Point.

COVID-19

To keep this event COVID-safe, please keep 1.5m from others where possible; avoid physical greetings; practice good hygiene. If you are unwell or exhibit any COVID symptoms, stay away from the conference venue. If you wish to, please wear a mask. Check the latest Tasmanian Government requirements on www.coronavirus.tas.gov.au

Emergencies

Tasmania Police, emergency calls 000

Ambulance Tasmania, emergency calls 000

Royal Hobart Hospital, 48 Liverpool Street, Hobart, (03) 6166 8308

Hobart Private Hospital, Corner Argyle and Collins Streets, Hobart, (03) 6214 3080

Calvary Lenah Valley Hospital, 49 Augusta Road, Lenah Valley, (03) 6278 5333

Conference contacts

Conference Convenor, Prue Slatyer 0438 366 092

Tasmanian Branch Co-Chairs, Jean Elder 0419 310 696; Rosie Mackinnon 0408 922 601

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FROM THE AUSTRALIAN GARDEN HISTORY SOCIETY PATRON

The first time I visited Tasmania, three friends and I sought refuge in a large rock crevice after being caught out by a snowstorm in the Western Arthurs. After an uncomfortable and potentially life-threatening four days and nights in that crevice – eating nearly all our supplies by day three – we emerged on the fifth day to a glorious sunrise across white-topped mountains and, in sunshine, walked safely off the range. That sunrise was enough to encourage me to return to Tasmania again, and to consider the south-west as one of the world's most beautiful natural landscapes.



I use the term 'natural' advisedly because all landscapes are natural, with varying degrees of human contribution. The south-west was a place where those influences were mostly from the First Peoples, then belatedly and dramatically, hydro dams built by the colonising Europeans. In recent years we can add climate change.

This all came flooding back as I wrote my just-published memoir, *Evergreen: the Botanical Life of a Plant Punk*. As I reflect there, things are different now. Since that first trip south I've been working for over 30 years in botanic gardens, and three of the best of them. On this visit, Lynda and I will enjoy the comforts of a Hobart hotel, with locating a decent double ristretto with a dash of hot milk being the day's biggest survival test.

The garden landscapes we visit and discuss during the conference are not unlike my walking party on that ill-fated trip through the Western Arthurs. For each to survive, we need to plan better than I did as a 22-year-old. That's why the Society has prepared its first Climate Change Position Statement. We can and must advocate for the conservation (not preservation) of worthy garden designs and creations, with provision for those designs and creations to be adapted.

Gardens always need renewal and a certain amount of change if they are to remain true to their intent, but the stakes are now higher. To experience the majesty of dawn (or any damn time of day), we need to plan and respond. Our position statement, and all that surrounds it, should provide the victuals we need as a Society – and society – to prevail.

Professor Tim Entwisle
Patron

FROM THE AUSTRALIAN GARDEN HISTORY SOCIETY NATIONAL CO-CHAIRS

Welcome to Tasmania and Hobart – what a delight to get out and 'over-sea' – and a terrific opportunity to explore this island state at Australia's southern edge and get to know it better.

Landscape on the Edge – challenge and opportunity is our theme – and a cracker. 'Edgy' in the world of design is a decided advantage: being 'on edge' might be nerve wracking but is also exciting.

Margins of countries and regions can foster distinctive mind-sets, cultures, practices. Isolation 'at the bottom of the world' and 'so far from...' has long been a focus of Australian minds. And of Tasmanian ones, more so.

Being far away has advantages – crises like wars or conflicts in the north, health outbreaks such as COVID-19 or bubonic plague, take longer to arrive (or do not). This gives us time to prepare. Fashions in design, arts, gardening ... take longer to 'get here' – for good or ill. They can linger longer, once here. Yet, distance means less surface noise and more headspace to create. Some of our greatest innovators, thinkers, artists, writers, designers, gardeners, come from remote places – not London, Paris, Shanghai, New York. They may migrate there later. Or escape from 'centre' to 'edge,' to create.

Edges are vital in landscapes, ecologically. Some of nature's greatest diversity is on edges: of forests, seashores, riverbanks, deserts. Contrasting neighbours force adaptation. Being 'on edge' means flexibility – resilience and skill in shifting with changes. Qualities are well worth study, learning to help us survive climate change, warming, drying, more erratic and frequent severe weather events.

On behalf of the National Management Committee, we offer heartfelt thanks to all those behind organising this conference and associated tours. Welcome to all attendees, including virtual. Let's enjoy this edge of our national Society!

Bronwyn Blake and Stuart Read
Co-Chairs



CONFERENCE PROGRAM

THURSDAY 10 NOVEMBER: REGISTRATION

4.00pm–6.00pm	Early registration, and bar open, drinks at own expense.
5.00pm	Book launch Across Bass Strait by Jane Lennon

FRIDAY 11 NOVEMBER: IN THE BEGINNING

Lectures on Friday will examine the geology and climate of Tasmania and their influence on the natural landscape of this island on the edge of the Southern Ocean. We will also look at the impact of climate and geology on the first inhabitants and how they cared for and modified the land forming the landscape encountered by Europeans in the late 18th century.

8.00am–9.00am	Registration
9.00am–9.10am	Welcome to country Trish Hodge
9.10am–9.20am	Convenor's welcome Prue Slatyer
9.20am–9.30am	MC's introduction Jean Elder
9.30am–10.00am	lutruwita in Deep Time: a journey through art, science and song Dr Penny Jones
10.00am–10.30am	Tasmania's connection to Gondwana Dr Tonia Cochran
10.30am–11.00am	Morning tea
11.00am–11.30am	Indigenous knowledge palawa tunapri Trish Hodge
11.30am–12.00pm	Q&A and summing up Jean Elder
12.00pm–12.15pm	Book launch <i>Gardeners, Plant Collectors, Friends Hobart Town and Beyond</i> by Ann Cripps Peter Watts
12.15pm–1.15pm	Lunch
1.15pm–1.30pm	Board coaches
1.30pm	Depart for garden visits: Royal Tasmanian Botanical Gardens, Hobart Government House Garden, Hobart
5.00pm–6.00pm	Reception at Government House
6.15pm	Depart for Sandy Bay
6.30pm	Drinks and finger food at Royal Yacht Club of Tasmania, Sandy Bay

SATURDAY 12 NOVEMBER: LANDSCAPE AT THE EDGE OF THE KNOWN EUROPEAN WORLD

In today's presentations we examine the Tasmania first encountered by Europeans, from the French explorers who documented the Tasmanian flora and created the first European garden in Tasmania, to the colonial settlers including artist John Glover, who from 1803 shaped modern Tasmania. We look at how they responded to this land, which from a European perspective, was on the edge of the known world.

8.45am–9.00am	MC's introduction Sally Dakis
9.00am–9.30am	Tasmanian botany as documented by the French explorers Deborah Wace
9.30am–10.00am	The French garden of Felix Delahaye Tara Edmondson
10.00am–10.30am	Morning tea
10.30am–11.00am	Cultural landscapes of Van Diemen's Land Dr Alison Alexander
11.00am–11.30am	Capturing the spirit of Glover Carol Westmore
11.30am–11.50am	Q&A and summing up Sally Dakis
11.50am–12.45pm	Lunch
12.45pm–1.00pm	Board coaches
1.00pm	Depart for garden visits: High Peak, Neika Crawleighwood, Nicholls Rivulet
6.00pm–6.30pm	Coaches arrive at Glen Albyn
6.00pm–10.00pm	Conference dinner, Glen Albyn
	Music: Strings on Fire
	Dinner presentation: Love under the bower. A ramble in George Meredith's garden Dr Malcolm Ward
10.00pm–10.45pm	Coaches depart for Wrest Point

SUNDAY 13 NOVEMBER: THE EDGE OF A CHANGED CLIMATE AND HOW WE ADDRESS IT

Today the presentations address how climate change is likely to impact our landscape. We also look at strategies and practical solutions for reducing carbon emissions, adapting to a changed climate and rehabilitating the land.

7.45am–8.30am	AGM
8.30am–8.40am	MC's introduction Prof. Tim Entwisle
8.40am–9.10am	Saving up for a rainy day: the Tasmanian Seed Bank, threatened species and climate change James Wood
9.10am–9.40am	A Noah's ark for endangered plants Dr Tonia Cochran
9.40am–10.10am	Morning tea
10.10 am–9.40am	Sustainability by design: Spring Bay Mill case study Marcus Ragus
10.40am–11.15am	Managing a heritage garden in a climate changing world To be followed by the launch of the 'AGHS Position Statement on Responding to Climate Change' Prof. Tim Entwisle
11.15am–11.45am	Q&A and summing up, conference close Prof. Tim Entwisle
11.45am–12.00pm	National Conference 2023 Ipswich, Queensland Ann Wegener, 2023 Conference Convenor
12.15pm	Board coaches
12.30pm	Depart for garden visits and lunch
1.15pm	Arrive for garden visits and lunch: Valleyfield, New Norfolk Salmon Ponds, Plenty
5.15pm	Buses depart
6.00pm	Coaches arrive at Wrest Point

OPTIONAL DAY

MONDAY 14 NOVEMBER: GARDEN VISITS ON BRUNY ISLAND

7.30am	Board coaches
7.45am	Depart Wrest Point for Bruny Island via ferry from Kettering
8.30am	Arrive Kettering, Ferry to Bruny Island
8.50am	Arrive Bruny, drive to Inala and Sprokkelwood
9.45am	Arrive Inala and Sprokkelwood for garden visits with morning tea
1.00pm	Board coaches
1.15pm	Drive to Alonnah Hall
1.30pm	Arrive for lunch at Alonnah Hall
2.30pm	Board coaches
2.45pm	Depart for Hiba
3.00pm	Arrive at Hiba for garden visit with afternoon tea
4.30pm	Depart for Wrest Point via ferry to Kettering
6.45pm–7.05pm	Arrive Wrest Point



The Royal Yacht Club of Tasmania and Wreast Point, Sandy Bay

FRIDAY SPEAKERS

Dr Penny Jones

Dr Penny Jones is a Research Fellow in Environmental Health at the Menzies Institute for Medical Research and a Lecturer in Biological Sciences in the School of Natural Sciences, University of Tasmania.

Penny's research career began as a palaeoecologist at the University of Melbourne, using fossil pollen and charcoal to reconstruct long-term vegetation, fire and climate histories. Her research ranges from developing pollen-forecasting models to using immunology and DNA analysis to better understand 'which pollen types matter' for public health.

In 2020, Penny had an opportunity to return to her roots in fire ecology and palaeoecology, leading the development of the online unit 'Living with Fire'. She now teaches this unit alongside her environmental health research.

Penny is also passionate about science communication, participating in and developing numerous public outreach events. She is particularly passionate about blending science with the arts to tell powerful stories, including through the 2021 production of 'lutruwita in Deep Time'.

'lutruwita in Deep Time: a journey through art, science and song' is a performance piece that combines science with storytelling, music and the visual arts to take people on a journey through lutruwita's history in deep time. Created for National Science Week 2021, the show begins some 1.4 billion years ago, when the first rocks that became lutruwita were formed, sandwiched between Antarctica and what now forms North America. It then traces a journey through the great geological epochs, right through to the very recent climatic fluctuations that have seen the sea levels rise and fall across Bass Strait.

In this talk, Dr Penny Jones, the scientist who led the production, will speak about the piece she created with musicians Emily Sheppard, Yyan Ng and Georgia Shine, and artist Amy Jackett. As well as providing some insights into how and why they created the work, you will also see snippets of the performance, which was filmed at Art Farm, Birchs Bay.



Dr Tonia Cochran

Tonia Cochran's lifelong interest in natural history has led to a career as a biologist and wildlife tour operator. She worked as a marine biologist at the Australian Antarctic Division before founding wildlife tourism business Inala Nature Tours, which offers tours throughout Australia and around the world. Heavy emphasis is placed on Gondwanan-themed tours that showcase the flora and fauna of each area. International tour destinations include South Africa, South America, New Zealand and Papua New Guinea.

In 2014, Tonia opened the Inala Jurassic Garden (now an accredited botanic garden) and associated nature museum. The garden is located on Tonia's 600-ha conservation-covenanted property on South Bruny Island in Tasmania. Tonia is the garden's Curator and Collection Manager. The garden has more than 700 fully labelled plants with Gondwanan connections. Funds generated from the Garden, museum and wildlife tours are directed to the Inala Foundation for the conservation of natural habitat and threatened flora and fauna.

The living flora of Tasmania is testament to the connection with the ancient Gondwanan supercontinent. Many of the plant families found in Tasmania have ancient lineages and Tasmania is a global centre of plant palaeoendemism (ancient but geographically restricted species) and home to some of the world's most relictual plant lineages. This is probably a result of the relatively constant environment of equable climate, constantly moist areas and absence or rarity of fires in Tasmania's alpine and rainforest areas since the Cretaceous period. Tonia will introduce some of these amazing species and their global connections to other Gondwanan relicts.

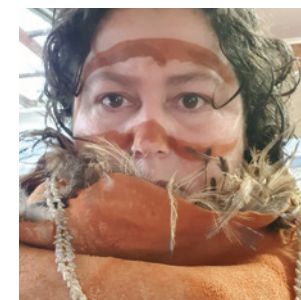
Trish Hodge

Trish Hodge is a proud palawa woman who has worked with Tasmania's education department for more than 20 years educating all ages, students and staff about the traditional lifestyle of her ancestors.

She is also an experienced tour guide and has worked for tour companies around Tasmania since 2003. Trish's passion is tourism, education and history and she now runs her own Aboriginal education company called Nita Education that has expanded to work with several private businesses and government departments.

Trish has been developing a compendium of Tasmanian plants and their traditional uses for food, medicine and craft. She has more than 300 plants in the list so far.

Trish will deliver the Welcome to Country at the opening of the conference and later discuss Indigenous knowledge palawa tunapri.



SATURDAY SPEAKERS

Deborah Wace

Deborah Wace is a botanical artist, fabric designer and professional printmaker from Tasmania. Through her highly detailed and intimate artwork she creates a window into the botany of Tasmania's wild and often-endangered plant communities including native orchids, rainforest plants, buttongrass and marine plants.

Deborah's inspiration is drawn from her extensive private plant specimen collection, gathered and digitised over 30 years. She combines digital plant images with dry point and mono-print original artwork and etchings, which she layers to create rich, complex botanical designs on fine fabric, wallpaper and a range of architectural substrates. She is embedding sustainable plant specimen collection, production and printing processes into her work. The Deborah WACE range includes silk scarves and handkerchiefs, European flax linen cushions, elaborate wallpaper art and limited-edition prints. For her presentation at the conference, Deborah will discuss Tasmanian botany as documented by the French explorers.



'Seed Pods in Blue'. Detail of wallpaper design by Deborah Wace

Tara Edmondson

Tara Edmondson grew up on Tasmania's east coast and was inspired by a childhood spent outdoors exploring bushland and coastlines to pursue a career in horticulture. Tara completed an apprenticeship in horticulture with Hobart City Council in 2004 before moving to Government House Tasmania as an Estate Gardener. Tara was the first female to be offered this role. She has since studied Australian Land Management, Tasmanian Native Plants and Landscape Design.



In 2016 Tara was instrumental in the design and construction of Delahaye's Garden at Government House, which is a re-creation of the 18th century French vegetable garden at Recherche Bay, Tasmania.

"In April 1792, a storm blew the D'Entrecasteaux expedition off course from its intended landfall at Adventure Bay, Bruny Island. The expedition was forced to shelter in Recherche Bay; thus, the landing came about by accident. During this three-week stay, astronomical observations were taken, botanical samples collected and an experimental vegetable garden built. Evidence of the presence of indigenous people was recorded."

In 2019 Tara was promoted to Estate Gardens Manager. In this role she aims to prepare the historic landscape of Government House for a changing climate and contribute to the conservation of its original design and significant garden features.

Tara is also a committee member of Blooming Tasmania. Blooming Tasmania Association Inc. is a not-for-profit industry body formed to support gardens and garden-related tourism in Tasmania.

At the conference, Tara will further discuss the French connection to the early garden history of Tasmania with an exploration of the French Garden of Felix Delahaye.

Dr Alison Alexander

Alison Alexander was born and educated in Tasmania and was a lecturer in history at the University of Tasmania. She is the editor of *The Companion to Tasmanian History* and she has written 34 books covering many aspects of Tasmanian history ranging from an award-winning biography of Jane Franklin, *The Ambitions of Jane Franklin*, to the stories of a football club and legal firm.

Her latest book, *Tasmania v. British Empire* (published in 2022), tells the story of the long, hard fight by colonists to stop the British pouring criminals into Tasmanian society.

Her paper for the Hobart conference will examine the impact of European colonists on the landscape of Van Diemen's Land over the first 50 years of settlement (1803-1855). This paper explores the impact from the point of view of farmers and land-clearing, as well as colonists with their houses and gardens.



Carol Westmore

The major interests of Carol Westmore's life have all converged in her present-day occupation at Patterdale: farming, gardening and the restoration of early houses. Carol restored her northern Tasmanian home at Deddington, the unusual 1824 house, 'Nile Farm', and established expansive gardens.

Her next project was the derelict Patterdale homestead that colonial artist John Glover (1767-1849) built in 1832. After a three-year restoration of the house and the recreation of Glover's studio, Carol planted a garden in the spirit of Glover's painting 'A View of the Artist's House and Garden, Mills Plains' (1835).

The landscape of Patterdale and Mill Farm, some 4000ha that encompasses original land grants, is referred to as Glover Country and is now listed by Heritage Tasmania as both a built and natural cultural site.

In 2019 Carol worked with Hobart-based landscape designer Catherine Shields to design and plant the recreated garden and will discuss the project in her conference presentation titled 'Capturing the spirit of Glover' asking did John Glover paint with 'a hideous fidelity to nature' or did he paint an idealised picturesque view of the Australian landscape. She will also consider how the landscape of Patterdale has changed since Glover farmed and painted there.

She also asks was his garden depicted in 'View of the artist's house and garden' that was painted in 1834 (now in the Art Gallery of South Australia), an accurate portrayal of the garden? Finally she considers how the contemporary naturalistic garden designed by Catherine Shields, captures the spirit of Glover's garden.



SATURDAY EVENING SPEAKER

Dr Malcolm Ward

Dr Ward is a retired geologist. He is currently a researcher and writer on Tasmania's colonial history specialising in the east coast region and colonial buildings.

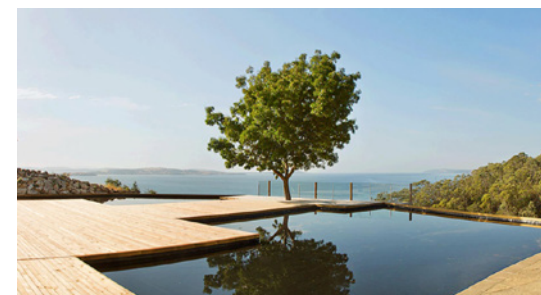
After obtaining a BSc (Hons) from the University of Tasmania in 1981, he worked in mining in Tasmania, Western Australia and the Northern Territory. In 1989 he completed a MSc at Queen's University, Ontario and then worked in Canada.

On returning to Australia, he was based in Adelaide and studied the mineral endowment and investment climate in the Middle East. Dr Ward also worked in investment banking.

In 2004 he returned to Tasmania to set up his own consulting firm and oversee other projects. He retired in 2016 and began a PhD in history at the University of Tasmania with a biography of colonial settler George Meredith. This degree was awarded in 2020.

He has been a member of the Glamorgan Spring Bay Historical Society for 15 years and while there has co-authored property histories for clients including *Cambria* at Swansea. Dr Ward has written a number of books on Tasmanian colonial history, with a focus on colonial buildings and people. His book *Love, Passion and Cruelty in Van Diemen's Land. George Meredith's Love Letters to his Wife 1823-1836* (published in 2021) will form the basis for his talk at the conference dinner.

Dr Ward's continuing research interests are the mining history of Tasmania and also Thomas Gregson, briefly Tasmania's second Premier. Dr Ward has published a number of papers on Tasmania's colonial past and its people, which are detailed on his website www.vandemonianhistory.com.



Glen Albyn, the Saturday night dinner venue

SUNDAY SPEAKERS

Professor Tim Entwisle

Prof. Entwisle is a highly respected scientist, scientific communicator and botanic gardens director. He is Patron of the Australian Garden History Society and since 2013 has been Botanic Gardens Director and Chief Executive at the Royal Botanic Gardens Victoria. He previously spent two years in a senior role at Royal Botanic Gardens Kew and eight years as Executive Director of the Royal Botanic Gardens and Domain Trust in Sydney. He is an Honorary Professorial Fellow in the School of Botany at The University of Melbourne and an expert in freshwater algae but has a broad interest in plants. Tim is a regular contributor to ABC and other radio stations and writes for science, nature and garden magazines. He is active on social media, including his popular 'Talkingplants' blog. His recent publication is a memoir, *Evergreen: The Botanical Life of a Plant Punk*. Prof. Entwisle's topic is 'Managing a heritage garden in a climate changing world'.



Botanic gardens maintain collections of living plants for science, conservation, education, beauty and more. These collections change over time – in scope and content – but the predicted impacts of climate change require a more strategic approach to the succession of plant species and their landscapes. In 2016, Royal Botanic Gardens Victoria released a 'Landscape Succession Strategy' for its Melbourne Gardens, a spectacular botanical landscape established in 1846. The strategy recognises that with 1.6 million visitors each year, responsibility for a heritage-listed landscape and the need to care for a collection of more than 8000 plant species of conservation and scientific importance, planting and planning must reflect anticipated changes to rainfall and temperature.

The trees we plant today must be suitable for the climate of the 22nd century. Specifically, the Strategy sets out the steps needed over the next 20 years to transition the botanic garden to one resilient to the climate modelled for 2090. The 'White Oak' installation in the Melbourne Gardens is presented as a good example of how to honour the life of a deceased tree while celebrating its wise replacement.

On behalf of the AGHS, Prof. Entwisle will launch the Society's first Climate Change Position Statement at the conference. In late 2021, AGHS set up a climate change advisory group, which he chaired. The Committee was tasked with:

- Developing an AGHS position statement on climate change that addresses principles of mitigation and management as well as Aboriginal and non-Aboriginal cultural heritage
- Developing a responsive 'tool kit' which reflects our mission to research, advocate, educate, manage and mitigate the impacts of climate change; and
- To promote lessons from historic gardens and cultural landscapes with potential to inform responses to climate change, such as life pre-reticulated water, with more limited plant selections.

Described as 'a tool kit', it will be available as a living document, published on the AGHS website, with case studies, tools and tips for garden owners and those working to preserve Australia's cultural landscapes.

James Wood

James Wood is Manager of the Tasmanian Seed Conservation Centre of the Royal Tasmanian Botanical Gardens. In this role he is responsible for the collecting and curation of seed collections.

He developed an interest in botany in his mid-teens. Prior to working in Tasmania, he worked for Kew Gardens in the UK in their seed bank program.

Beyond the conservation activities of his work, he has spent more than 20 years tackling germination issues in wild plant species and developed systems for storing and analysing germination test data.

Although crop seed banks have been well established in several countries globally, it was only in the early 2000s that wild species seed banks became an established part of plant conservation efforts around the world. One of the major impetuses for this change was the recognised threat of climate change to biodiversity.

After two decades, James will examine the role of seed banks and the progress of the Tasmanian program in a paper titled 'Saving up for a rainy day: the Tasmanian Seed Bank, threatened species and climate change'. He will discuss how climate-related impacts demonstrate the utility of seed banks, but also present increasing challenges.

Dr Tonia Cochran

Dr Cochran is Curator and Collection Manager at Inala Jurassic Garden (see page 9 for her full biography). In her second paper for this conference she will discuss her work at Inala: 'A Noah's ark for endangered plants'.



Marcus Ragus

Marcus Ragus is Principle Horticultural Consultant at The Verdant Way. A plantsman and educator with more than 40 years' experience in horticulture. He was Manager at the Royal Tasmanian Botanical Gardens and also worked within the vocational and technical college sectors in both Tasmania and New South Wales. Over the past four years he has been the visionary behind the landscapes of Spring Bay Mill on Tasmania's east coast. Marcus has designed a series of unique and creative landscapes that emphasise a practical, aesthetic and sustainable design ethos.



Mainly using local native plants, the landscapes connect the historic and new built environments to the remnant forest and wider, distant borrowed landscapes. Marcus believes that understanding plants beyond just their natural appearance is key to successfully using them in designed landscapes. Planned gardens should fit with their surroundings, not sit separate from them. In what is still a horrendous period of natural habitat destruction, good landscape design is even more important. Every design needs to provide a truly sustainable outcome, one that can also give something back to the extended landscape.

What was once the largest woodchip mill in the world generating millions of tonnes of Tasmanian forest tree woodchip for export, has entered a new life stage as a place of restoration and regeneration. The Mill's 43-ha site still contains many large industrial structures. Several of these have been carefully repurposed for functions and corporate events, while still ensuring that the integrity of their history is not lost.

The site is a unique location with a relatively untouched boundary of coastal white gum heathland and remnant areas of native lowland grassland.

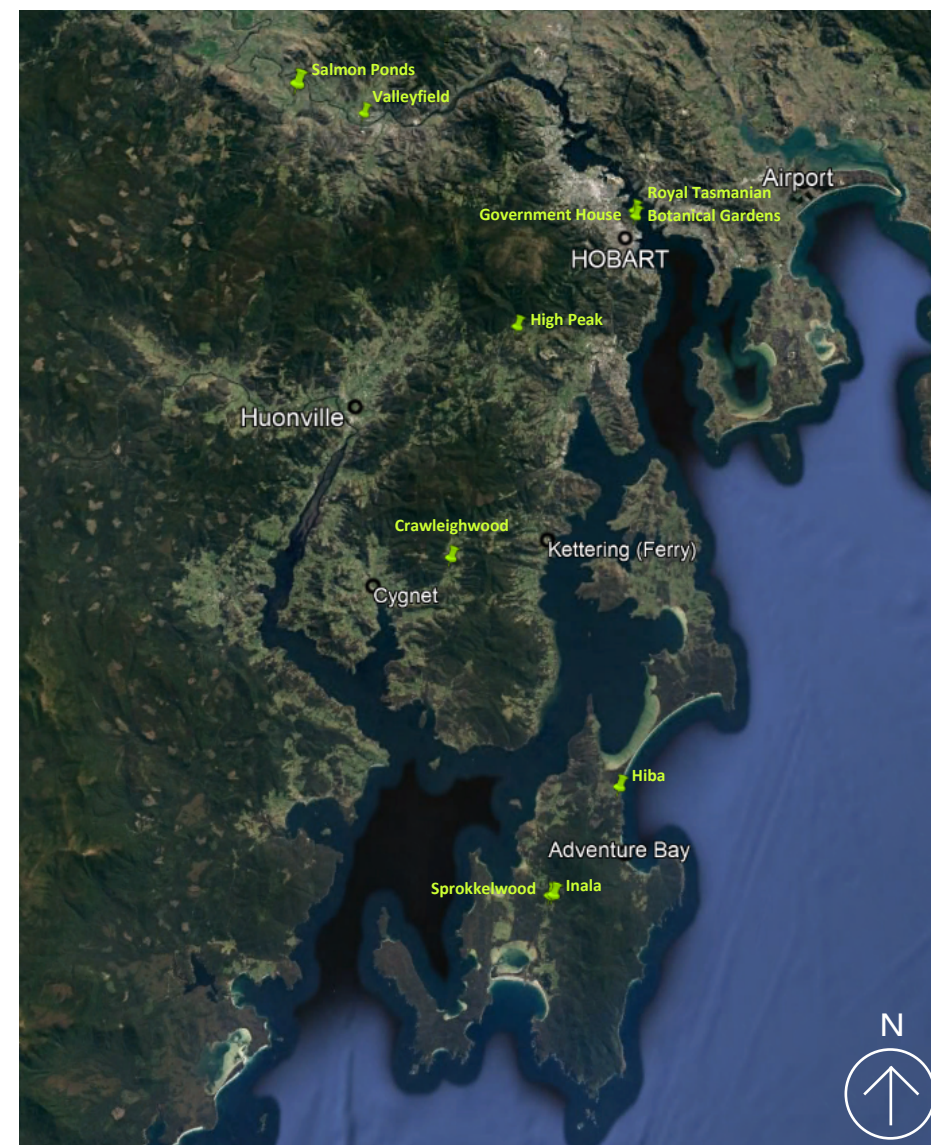
Four years ago, as landscape designer and consultant, Marcus Ragus, was asked to take on the challenge to regenerate the site's natural landscapes. The landscapes had to cope with the conditions experienced naturally onsite while plants had to be able to survive on their own once established, including their protection from natural predation and their need for follow-up maintenance and watering.

During the past four years more than 20,000 mostly endemic native plants have been returned to the landscape. Nature's patterns and forms shape the landscape designs resulting in beautiful natural shapes such as the Aeolian Mounds. While Marcus's designs are beautiful they also need to be sustainable in what can be a very challenging landscaping environment.

During his talk, Marcus will share more about this unique landscape project and the many ways that he and the Spring Bay Mill's horticultural team have developed this large scale and truly sustainable native landscape.

Garden visits: map

Gardens to be visited marked in green.



GARDEN VISITS: FRIDAY

Our afternoon garden visits will include two of Tasmania's most historically significant gardens: the Royal Tasmanian Botanical Gardens and Government House gardens.

ROYAL TASMANIAN BOTANICAL GARDENS

Tasmania's botanical gardens were established in 1818 and are the second oldest in Australia after the Royal Botanic Garden Sydney. Around 30 per cent of the plant collection here is made up of Tasmanian plants, including the world's only subantarctic plant house, which exhibits flora of Macquarie Island. The Gardens also holds the largest collection of mature conifers in the southern hemisphere. The trees were planted during the 'conifer craze' in the 19th century. Covering 15ha, the Royal Tasmanian Botanical Gardens lies within the Queens Domain and is adjacent to Government House. Although originally with water frontage, it is now separated from the River Derwent by the Domain Highway. The site had been a vegetable garden and farm providing food for the colony, first privately owned and later known as the Colonial Gardens. The Gardens gained its 'Royal' title in 1967.

The development of a botanic garden in Hobart was encouraged by Lieutenant Governor Arthur, who was interested in the promotion of native plant species. Arthur appointed the first superintendent, William Davidson, in 1818, later with 12 gardeners.

Its Gardenesque-style Victorian layout remains largely unchanged today. The Arthur Wall, which encloses part of the garden and was designed to be heated, dates from 1829 and is convict built. In the 1840s, Lieutenant-Governor John Eardley-Wilmot had an additional wall built along the eastern border. The Gardens' oldest tree is the oak outside the Superintendent's cottage (now used for administration), which was planted in 1832. The magnificent wrought-iron entrance gates were installed in 1878, while the Anniversary Arch was rebuilt in 1968 after it had been moved from its original site in Hobart, where it had been standing since 1913. The Conservatory dates from the 1930s but was constructed using stone from the old Hobart hospital. The Lily Ponds were built in the 1840s but the Lily Pads, modern circular wooden viewing platforms, were added in 2018 to mark the Gardens' bicentenary.



The Lily Pads were built to mark the Gardens' bicentenary



GARDEN VISITS: FRIDAY

GOVERNMENT HOUSE GARDENS

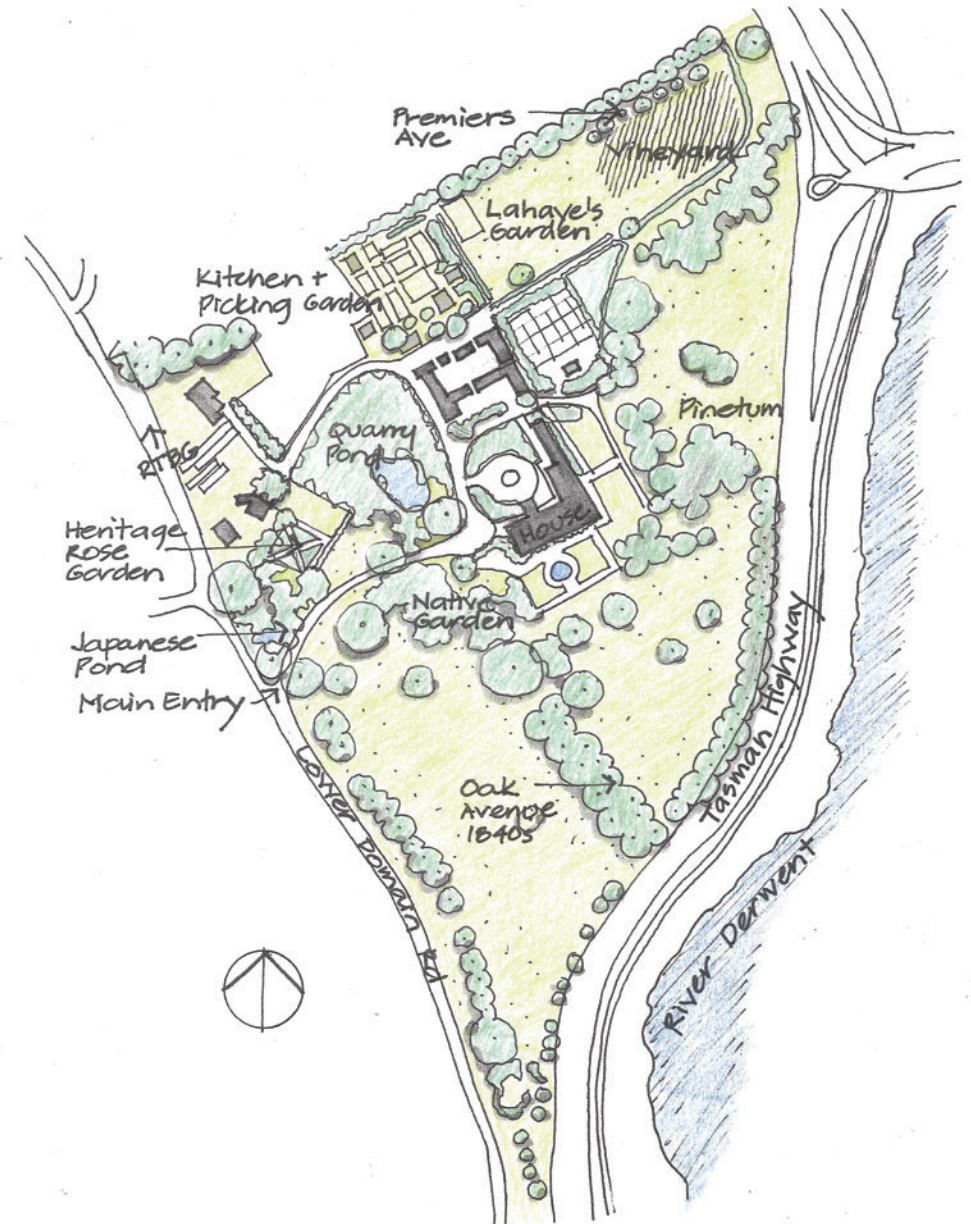
The Government House gardens were established in 1857, the same year Government House was built. It is thought the gardens were planned by the Government House architect, William Porden Kay, and laid out by landscape gardener William Thomas. The grounds, which cover 15ha, are part estate with paddocks where cows graze, part ornamental gardens and part productive gardens. Produce from the orchard, kitchen and picking garden are used in Government House with some excess produce now sold.

The Oxford Companion to Australian Gardens describes Government House gardens as one of the most intact and evocative 19th century gardens in Australia with a carefully planned approach drive, formal terraces, discrete garden compartments, mature evergreen trees that complement the outline of the building and landscape vistas.

Other features to note are the oak avenue in the surrounding paddocks that may pre-date the garden and is possibly from the 1840s. The quarry, now a lake and part of the garden, provided sandstone for the construction of the house and garden walls. The Japanese garden is also built in a small quarry area.



The sandstone for Government House was quarried on site



GARDEN VISITS: SATURDAY

HIGH PEAK, NEIKA

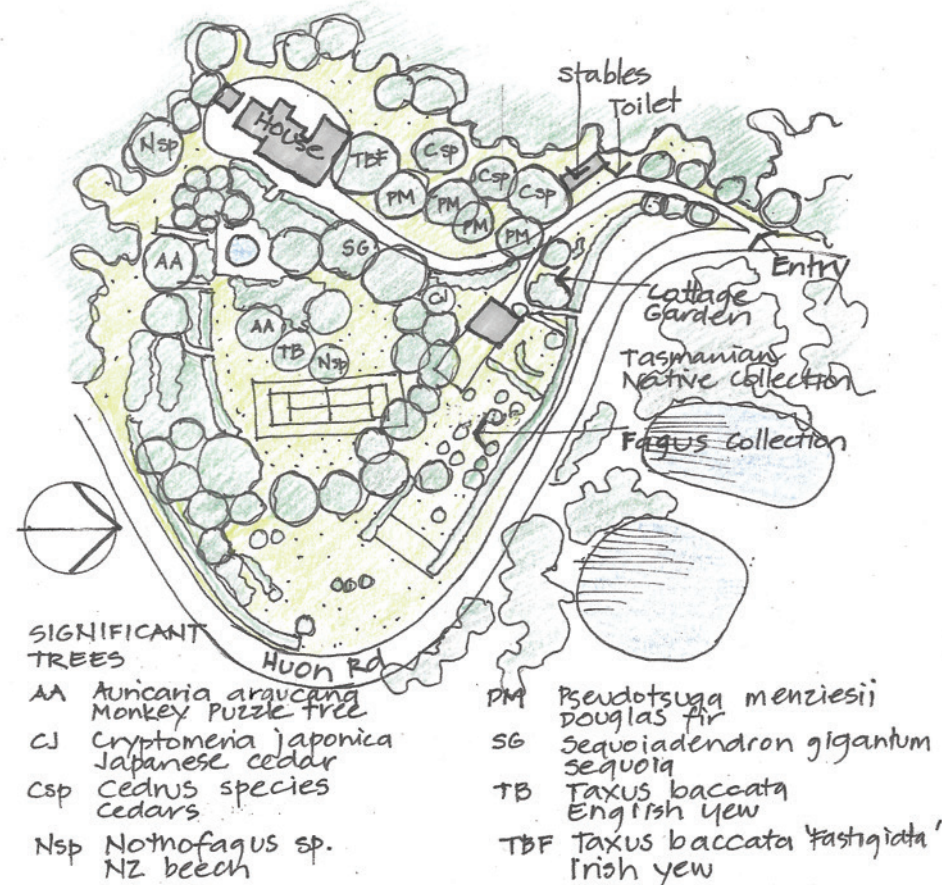
High Peak is on the slopes of kunyani/Mt Wellington at around 400m above sea level. The Victorian Tudor-style house was designed by George Fagg, a prominent architect of the time, best known for his church buildings including the chancel and chapel of St David's Cathedral, Hobart. High Peak was built in 1891 as a weekend retreat for the Grant family. The extensive garden was begun soon after the house was completed. Its early establishment is evidenced by the huge old conifers on the drive and the many large old trees and shrubs, including magnificent rhododendrons. An 1898 photograph shows well-established hedges lining the driveway along with individual specimen trees.



The Tudor-style facade of High Peak now surrounded by lush plantings

W. Chisholm was gardener at High Peak in 1897 but was soon replaced by James Scott (1857-1945) from Scotland, who was the gardener at High Peak for many years. He made a name for himself by entering specimens from the garden in local flower shows and winning awards. He arrived in Hobart in June 1887 as an assisted migrant. Roy James Marriott (1911-1976) became the caretaker and head gardener at High Peak after Scott but left High Peak in the 1940s to take a job at the newsprint mill at Boyer. R.W. Smith was then engaged as Head Gardener.

This significant garden thrives in Neika's rich volcanic soil and high rainfall, which is twice that of Hobart. Some of the rare species include monkey puzzle trees (*Araucaria araucana*), native to the Chilean Andes. There are also other araucarias (including Norfolk Island pines), sequoias, spruce, cedar, cypress, yew and yellow holly. Many of the conifers were bought by Charles Grant from the Royal Tasmanian Botanical Gardens about 130 years ago. The formal gardens include English box and pittosporum hedges, hydrangeas and rhododendrons. The property remains in the family and its current owners are expanding the garden with plantings that focus on Tasmanian natives, including Tasmanian conifers.



GARDEN VISITS: SATURDAY

CRAWLEIGHWOOD GARDEN, NICHOLLS RIVULET

Crawleighwood Garden is a 3.5-ha garden that's part of a 12-ha property. It is filled with interesting and unusual forest and woodland species with maples, birches and other deciduous trees and shrubs providing spring colour. The current owners bought the property in 1988 and plantings started in 1990 with a few trees in what was then very rough pasture covered in blackberries, rocks and old car bodies. The oldest plantings follow the fence line along the road.

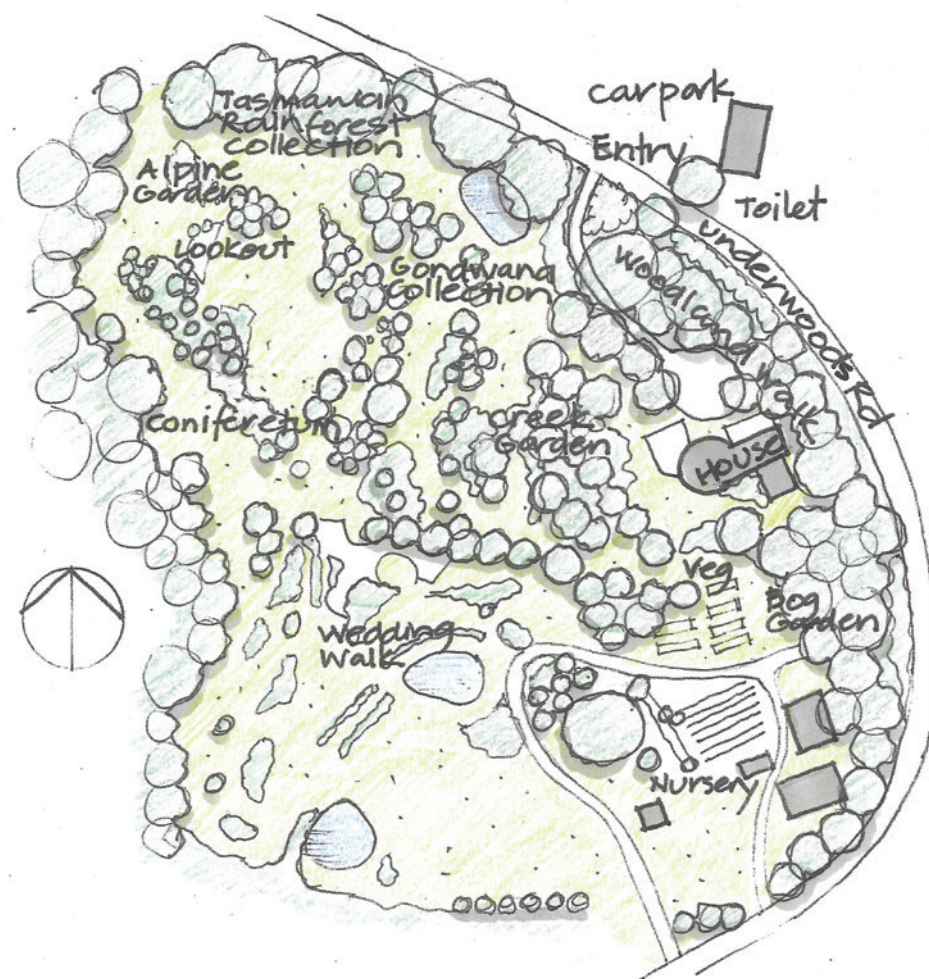
In 2007, the size of the garden was doubled by incorporating the old horse paddock on the west side of the house, which now includes the arboretum. The arboretum features a collection of Gondwanan species in the northern half (mostly rainforest species from South America, New Zealand and temperate Australia) and a more global array in the southern section, including a wide variety of conifers.



Monkey puzzle flanked by deciduous azaleas

Between the arboretum and the main garden is a series of ponds and interconnecting dry stream beds, begun in 2010. The dry streams flow during very wet periods and direct drainage away from the garden beds. More recently the garden has expanded into the last remaining paddock with a 'Wedding Walk' on the southern side of the arboretum. Two new dams store water for dry times.

Special trees to discover include New Zealand rimu (a New Zealand relative of Tasmania's Huon pine), dawn redwood (*Metasequoia glyptostroboides*), Huon pine, Californian redwood, Tibetan cherries, *Abies delavayi*, Wollemi pine and the bristlecone pine from California, which is the world's oldest living organism.



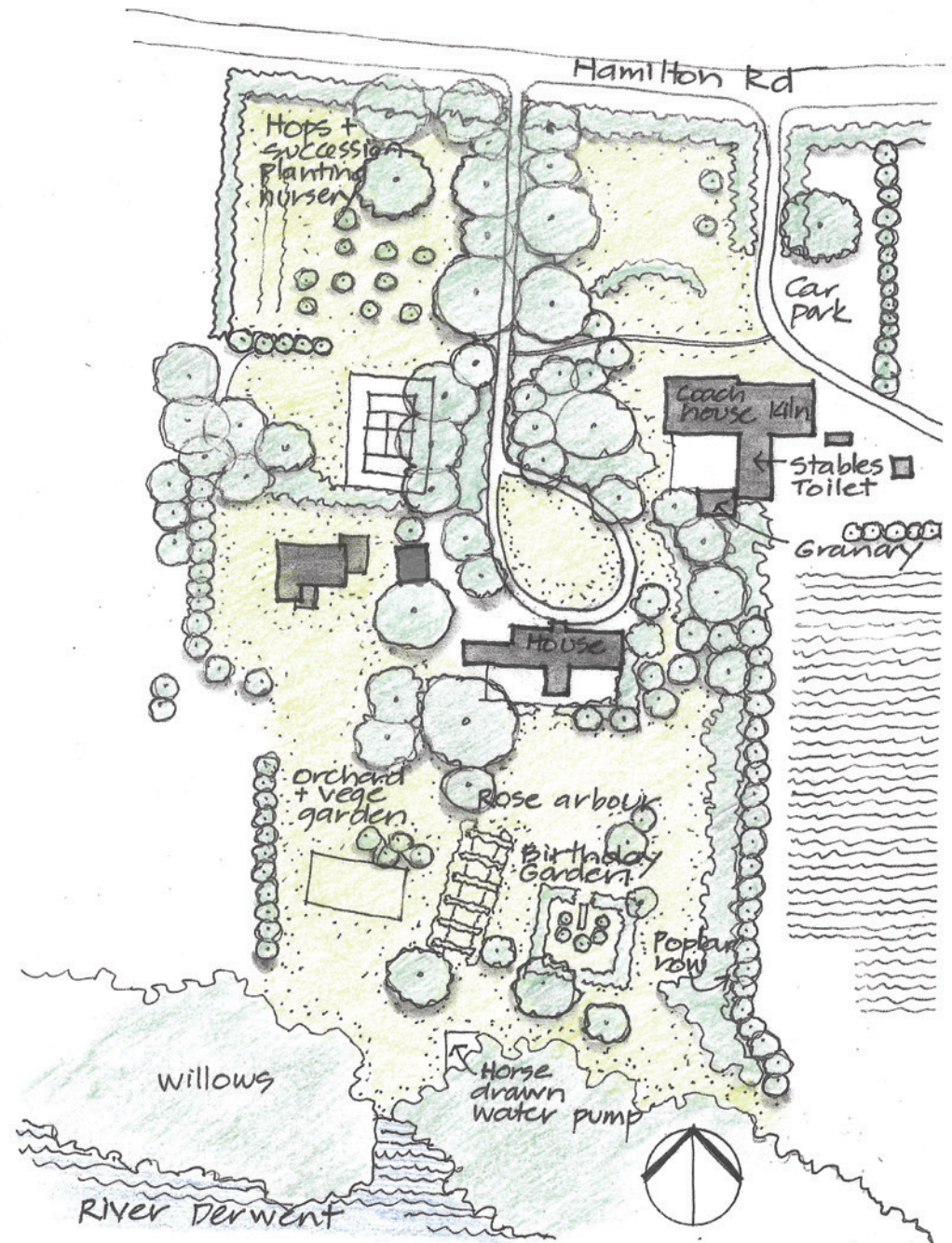
GARDEN VISITS: SUNDAY

VALLEYFIELD, NEW NORFOLK

In 1813 Valleyfield land was granted to ex-Norfolk Island convicts, William and Mary Abel. The river frontage provided easy access to Hobart. The Abels grew crops and supplied the colonial government with meat. The house was built in 1822 and operated as The Kings Head Inn. A subsequent owner in 1832, Captain Richard Armstrong, ex-Bengal Army, named the property Bingfield, converted the inn to a house and is considered to have been responsible for the unusual ornate verandah screen and balustrade. The property was later sold to Ebenezer Shoobridge, who named the property Valleyfield, planted hops and apples, constructed two hop kilns and planted many of the now-established trees in the garden. In 1910, Hugh Ashton Warner leased the property in partnership with Shoobridge. He purchased the property in 1919 and his family have lived there since. Old trees surround the circular drive and beautiful ornamental gardens extend from the rear of the house to the river. These include the rose arbour, inspired by Monet's garden, and the birthday garden of espaliered fruit trees. A paddock at the front of the property is used to grow trees for succession planting. The property no longer includes the agricultural land or oast house.



The Monet-inspired rose arbour at Valleyfield



GARDEN VISITS: SUNDAY

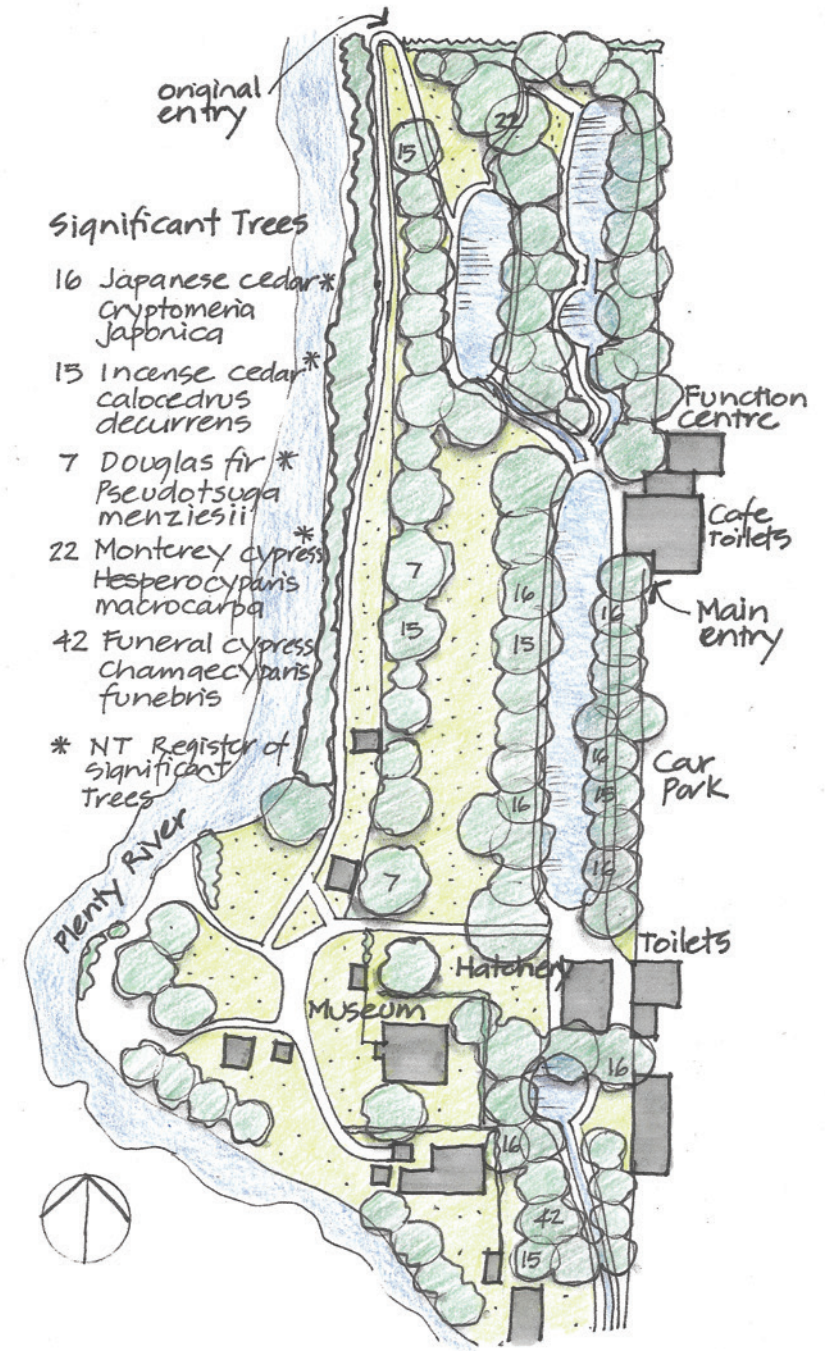
SALMON PONDS, PLENTY

The Salmon Ponds was an acclimatisation initiative, bringing European plants and animals to the colonies to make them feel more like 'home'. Salmon was one of the many species chosen for introduction. After many failed attempts, live salmon ova and brown trout eggs arrived at the ponds in 1864 after a 91-day voyage from England. This was the first trout hatchery in Australia and trout quickly became established throughout the state's lakes and streams, laying the foundation for recreational fishing in Tasmania.

Land for the Salmon Ponds was initially leased from the neighbouring property, Redlands. The site was laid out as a 19th century pleasure garden and arboretum. Hawthorn hedges and exotic trees, many of them conifers, were planted around grassed areas. Many trees are now more than 150 years old. The flow of water through the ponds is a key feature. A sophisticated gravity-fed system draws water from the adjacent River Plenty to flow through the ponds and return to the river after flowing through Redlands. The garden covers 1.2ha.



The garden features many mature conifers



GARDEN VISITS: MONDAY

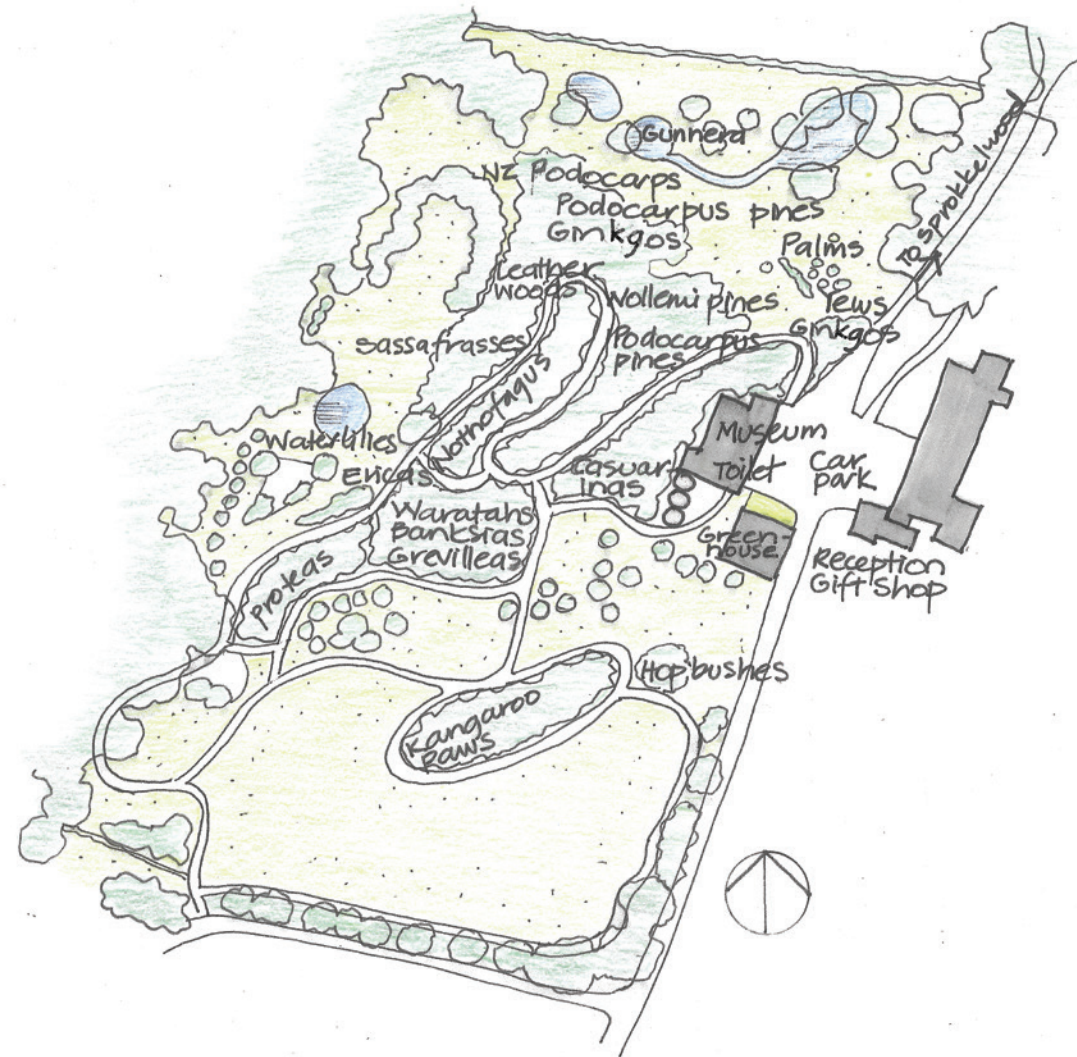
INALA JURASSIC GARDEN, BRUNY ISLAND

The Inala Jurassic Garden is the vision of Dr Tonia Cochran. It is planted on a 600-ha conservation covenanted nature reserve on Bruny Island seen as the perfect setting to grow plant species to demonstrate Gondwanan connections across the southern hemisphere. The supercontinent Gondwana was made up of the southern continents (South America, Africa, Australia, Antarctica) along with India, New Zealand, Madagascar and other smaller land masses. Gondwana persisted as a single land mass until it broke up in stages from the late Mesozoic to early Tertiary. The last continents to separate were Australia and Antarctica.

Planting of Gondwanan species at Inala began in 2013 concentrated in a one-hectare area. Plants are arranged in botanic family groupings to demonstrate similarities between plant species from the various landmasses that once made up Gondwana. More than 750 species from more than 50 families are now well established in the garden. Each plant is labelled and the garden includes interpretive signage along with locally sourced Jurassic dolerite boulders and commissioned thematic garden art pieces from local artists. There is also a museum, the Inala Nature Museum, featuring collections of shells, fossils and gemstones that further illustrate Gondwanan history. As well as revealing Gondwanan links between the floras of the southern hemisphere, the garden is a botanic ark with a focus on conservation.



Plants are grouped to show Gondwanan connections



GARDEN VISITS: MONDAY

SPROKKELWOOD, BRUNY ISLAND

Nestled behind a creek at the foot of Mt Mangana is Sprokkelwood Art Garden, the vision of artists Grietje van Randen and Keith Smith. Many of the trees at Sprokkelwood Art Garden were planted in the winter of 1998 and include rare species. The planting transformed bare, undulating paddocks into a garden with long vistas and spaces defined by trees and shrubs. Attention was given to microclimate, soil conditions, shape, size, colour and habit of individual trees.

Today its owners continuously review, shape, move, trim and prune to create a garden space that flows and draws the visitor through, with ever-changing views and carefully placed art works. They enjoy sharing the garden with friends and visitors and spending enjoyable hours talking about gardening, art and life.

The garden has a wood and metal workshop built from timber grown on the farm where artist Keith Smith creates his thought-provoking artworks while enjoying a view of the garden. An old chook shed has been remodelled as Grietje's studio and this is where Grietje spends her afternoons painting, drawing and felting.



Sprokkelwood garden in autumn



GARDEN VISITS: MONDAY

HIBA GARDEN, BRUNY ISLAND

Hiba means 'gift' in Arabic. Described as a garden of grand gesture, sweet sentiment and playful whimsy, the garden at Hiba is also considered one of Tasmania's most beautiful by garden designer Paul Bangay. It was developed about 20 years ago around a house and chocolate factory. The 10ha of parkland slope east to the sea, providing sweeping vistas.

Formal gardens surround the house and factory where lavender and box hedges delineate spaces. A native woodland of stringybark and blue gums leads to a rhododendron walk with rhododendrons, azaleas, hostas, hellebores, hydrangeas and tree ferns (known as man ferns in Tasmania). Through the grassy centre is a memorial oak avenue and a lake planted with the giant rhubarb (*Gunnera manicata*).

Throughout are many structures and follies: a boat house and jetty, a children's tree house, sculpture, obelisks and obsolete farm machinery. Cool climate trees such as the monkey puzzle, Himalayan ash and blue spruce are featured. The owner's philosophy is to leave the world in a better state than they found it. They avoid using pesticides and herbicides and avoid planting invasive species.



Hiba was designed by Victorian-based designer, Paul Bangay



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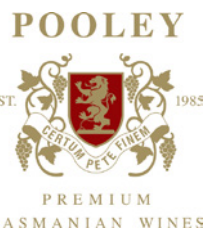
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View of the River Derwent and Tasman Bridge with the Royal Tasmanian Botanical Gardens and Government House in the foreground.

LANDSCAPE ON THE EDGE:
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1980	VIC, Melbourne
1981	NSW, Mount Victoria
1982	TAS, Hobart
1983	SA, Adelaide
1984	VIC, <i>Gardens of the Gold Mining Era</i>
1985	ACT, Canberra
1986	TAS, Launceston: <i>Tasmania, the Garden – a Changing Landscape</i>
1987	NSW, Southern Highlands: <i>Planning for Change</i>
1988	VIC, Melbourne: <i>Open to View – Historic Gardens and the Public</i>
1989	Cancelled due to pilots' strike
1990	VIC, Albury: <i>Australian Plants in the Designed Landscape</i>
1991	NSW, Goulburn: <i>Today's New Gardens, Tomorrow's Heritage</i>
1992	SA, Adelaide: <i>Plants from the Past</i>
1993	TAS, Hobart: <i>Cottage Gardens and Villages</i>
1994	VIC, Melbourne: <i>A Changing Landscape. The Garden in the Landscape</i>
1995	NSW, Sydney: <i>From Wildemess to Garden. Early Colonial Gardens – Their Future?</i>
1996	QLD, Toowoomba: <i>Embracing Paradise – Temperate Conditions Meet the Tropics</i>
1997	ACT, Canberra: <i>The City as Garden</i>
1998	WA, Fremantle: <i>Gardening in a Mediterranean Climate</i>
1999	SA, Mt Gambier: <i>Gardens, Vineyards and Forests – the Changing Rural Landscape</i>
2000	NSW, Bowral: <i>Riches in Diversity from Grasslands to Forests, from Stonewalls to Potagers</i>
2001	VIC, Melbourne: <i>A Federation Odyssey – Australian Gardens and Landscapes 1840-1914</i>
2002	TAS, Hobart: <i>Gardens of the Imagination</i>
2003	QLD, Brisbane: <i>Tropical Pleasures</i>
2004	NSW, Sydney: <i>Browned Off – Old Gardens in a New World</i>
2005	WA, Perth: <i>From Sea to Scarp</i>
2006	SA, Adelaide: <i>Adelaide's Botanical Riches: Keeping History in Garden Design</i>
2007	NSW, Albury: <i>Meandering about the Murray – Interpreting the Landscape of the Murray Region</i>
2008	NSW, Bowral: <i>From Wilderness to Pleasure Ground. Discovering the Garden History of the Southern Highlands</i>
2009	VIC, Geelong: <i>Cultivating Australia Felix – the Pastoral Legacy</i>
2010	TAS, Launceston: <i>The Vision Splendid</i>
2011	QLD, Maryborough: <i>From Colonial River Port to the Hinterland – it's all about Mary</i>
2012	VIC, Ballarat: <i>Gardens of a Golden Era</i>
2013	NSW, Armidale: <i>Gardens with Altitude – the High Lean Country of New England</i>
2014	WA, Albany: <i>The Great Southern Region</i>
2015	SA, Adelaide: <i>Garden to Table – Productive Garden History</i>
2016	ACT, Canberra: <i>The Scientist in the Garden</i>
2017	VIC, Melbourne: <i>Marvellous Melbourne – the Challenge of Change</i>
2018	NSW, Southern Highlands: <i>Gardens in Times of Peace and Conflict</i>
2019	NEW ZEALAND, Wellington: <i>Expanding Horizons</i>
2020	Cancelled due to COVID-19
2021	NSW, Sydney: <i>Many Dreams, One Landscape</i> (virtual conference due to COVID-19)



Tasmania's Botanical Gardens in c.1841 (*Jardin Botanique d' Hobart-Town (Ile Van Diemen)*). Drawing by L. Le Breton, France. Tasmanian Archive and Heritage Office.)

PROTOCOLS FOR GARDEN VISITS ORGANISED BY THE AUSTRALIAN GARDEN HISTORY SOCIETY

Members of the AGHS often enjoy the privilege of visiting private gardens on tours organised by the Society. Courtesy requires that the privacy of garden owners be respected and that there be some restrictions during and after such visits. The generosity of hosts in opening their gardens should not be abused by members peering into windows during garden tours.

Protocols dealing with photographs and other images were introduced in 2010 to protect the privacy of garden owners. The protocols provide in general terms that photographs and other images of private gardens should not be taken or published without the consent of the owner. Publication includes in branch newsletters, journals and the Internet (including websites, blog posts and all social media).

Our garden tours are often written up in branch newsletters and the Society's journal. In addition to the requirement that no photographs be published without consent, courtesy also requires that nothing be said about gardens visited that may cause offence to the owners. If these simple rules are not followed we may not be permitted to repeat our visits, the reputation of the Society as a whole is impaired, and the number of owners willing to invite us is diminished.

The conference committee will be seeking permission for conference delegates to photograph the gardens/sites visited, as well as permission for the photographs to be published in AGHS publications and electronic media and at AGHS authorised presentations.

In general, when taking photographs during garden visits, please avoid taking images of the home and, when publishing, use the name of the property rather than identifying the owners by name. Coach Captains will have specific information regarding permission to photograph and publish for each garden to be visited. Please assist by following their advice.

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