

**AUSTRALIAN GARDEN HISTORY SOCIETY
NATIONAL ORAL HISTORY COLLECTION
TASMANIAN BRANCH**



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Interviewee:	CAROL WESTMORE
Interviewer:	JEAN ELDER
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Acknowledgement:	ALL USES OF THIS INTERVIEW SHOULD ACKNOWLEDGE THE INTERVIEWEE AND THE SOCIETY: CAROL WESTMORE, AUSTRALIAN GARDEN HISTORY SOCIETY, NATIONAL ORAL HISTORY COLLECTION, INTERVIEWED 14 JULY 2025 BY JEAN ELDER.

[JE] This is an interview with Carol Westmore recorded for the Australian Garden History Society's National Oral History Collection. I'll be speaking with Carol about the recreation of John Glover's Patterdale garden in particular, and her ongoing interest in garden history.

The interview is taking place on Monday 14 July 2025 at Glover House, Deddington, Tasmania; in fact, in Glover's sitting room. The interviewer is Jean Elder and our recorder is Rhonda Hamilton.

The Australian Garden History Society acknowledges Traditional Owners of Country throughout Australia. We pay respect to Aboriginal and Torres Strait Islander cultures and to Elders past and present.

[JE] So welcome Carol. Firstly, I'd like to ask you about your early years and family influences. Perhaps you could start with where you were born and what your parents did, and your early life?

[CW] Well I was born in Melbourne, went to school and university in Melbourne.

Probably my earliest garden influencer – if I can use that term in a different context [laughs] – was my mother. She was a gardener, but I'm not sure how much I learnt from her. Maybe I just absorbed her interest and passion, but I probably wasn't paying that much attention. But when I came to Tasmania and was very fortunate to acquire a very well-established large garden, that's when I really started to learn. I had to teach myself about gardening then [laughs]. So I skipped over a few years.

Going back just a little if I may, you did mathematics at university?

Yes I actually did an Arts degree, majoring in Mathematics, because that was one of the few things I could do at school, and do well.

When I had children – again, back in Tasmania – I went back to university and did a Masters degree in Pure Maths, because that seemed like a useful way to occupy my time while I was restricted with small children.

As if you weren't busy enough, I understand also helping establish an ophthalmological hospital with your late husband?

Yes, my husband was an ophthalmic surgeon and he and the other ophthalmic surgeon in Launceston wanted to join forces because a lot of the equipment that was needed – mostly for surgery – was becoming highly technical, very expensive and too much for one person on their own. The operating facilities in Launceston weren't wonderful. So we found a site and built a day-surgery – it was the first one in Tasmania – at a time before there were any Health Department regulations about how day-surgeries should operate. So we had a lot of communication with the Minister for Health in Tasmania and relied on regulations, methods, and codes of conduct, from Victoria.

We established The Eye Hospital. At the time I was still working, lecturing at the TSIT then (later became the University). But it became very obvious that it was a full-time job to project manage the building of the hospital, so I took over that role.

What year roughly was that?

It was about 30 years ago, so mid-1990s.

Of course then when we started operating. We needed to engage nurses, we needed to have health fund contracts, and that was a whole new level and, again, somebody needed to drive that because the two doctors were busy using it to generate the money to pay for it, so that's when I stopped working.

4:47 I'm just stepping back again – when did you come to Tasmania? What brought you to Tasmania originally?

We came from London; we had a year working in London. My husband wanted to go there. He had qualified in Ophthalmology and he had a fellowship at the College of Surgeons and College of Ophthalmologists, in Melbourne, and we went to London to do more work and he got his fellowship at the College of Surgeons of Edinburgh.

Then we decided to come back to Australia, but he didn't really want to spend his time doing a lot of research. He really wanted to work in practice and I think he felt, at the time, that to be a successful surgeon you had to have a public and a private position, and do a lot of research and he was being driven, before he went to London, by the Professor of Ophthalmology, and spending a lot of time doing that. So a position became available at the General Hospital in Launceston, so he came and started work here. I came to Tasmania. We were in London, we went back to Melbourne for two weeks, came to Tasmania – my first time in Tasmania.

This would be 1990.

No, no, 1974, and it was a bit of a shock [laughs]. It took me a long time to settle in and really come to love Tasmania.

Fifty years ago, yes.

Indeed.

One of the first properties you owned in Launceston was High Winnard – is that how you pronounce it?

Yes.

That had quite a large garden.

Yes, we were only the second owners of this garden that was built and created in the mid-1830s [1930s], so it was a lovely house. A very formal garden but it had, at the bottom of the garden, a large woodland area, and by the time we purchased it – which was 45 years after it had been established – there were a lot of mature trees and lots and lots of bulbs.

A magical garden for children I imagine.

Oh absolutely, and it was on a slope. We had, I can remember, having one of the slippery slide things on the slope of the garden and the children would roll down there into a rose bed at the bottom [laughs].

So that was when you drew a bit on the things you'd absorbed from your mother about gardens. Were you actively involved with that?

Well I wanted to buy the house because it had this beautiful garden, but I can't say I knew much about gardens when we bought it, but I learnt quickly. So I learnt to identify all the bulbs that popped up and all the shrubs and lots and lots of roses that came out – I had to [laughs].

Is that where your love of rugosa roses began?

No, the roses there were more – well there were some climbing roses – but they were more hybrid teas and some low shrub roses, groundcovers, but no rugosas. No, actually – I tell a lie – I did plant a new bed of shrub roses while I was there.

At this time too, you and Rodney, your then husband, had two farming properties. Was that right – King Island and ... ?

No, we purchased a property on King Island because he wanted to farm. Basically he imagined it as a romantic, bucolic existence, and he'd just look out and see cows grazing and thought, 'Oh, how easy is this' [laughs]. And the cows don't ask you, 'Why me, Doctor?' and 'What's wrong with me?' [laughs], so it really appealed to him. But it was going to have to be a farm that was large enough to support a manager, because we weren't going to be able to do it full-time. So we bought land – quite a large property – on King Island. But then it was a little bit like the building of The Eye Hospital – which came later actually – he didn't really have time to do it or to learn about it, so that became my role as well; managing the farm and the finances.

10:15 Then there was a second farm?

Yes. That was after we'd sold King Island. It became increasingly difficult to get there because of the flights going from Launceston to Burnie, to Currie, and then – after a time – successive airlines went broke and after a while we had to actually drive to Devonport to catch a plane, then it would fly to Burnie and then to Currie. And to go there for a weekend, you would just get there, and it was time to turn around and come back. So we sold that, and we bought a property closer to home at the mouth of the Tamar, which was also quite a large property, hidden from view behind a hill called Wentworth Hill and that was the farm where D'Arcy Wentworth settled, and the remains of his early stone house was still there.

That was a property, we went to it every weekend then, because it was easy driving distance. But again, I managed that. We had just one employee there. I'd have to go there every weekend and see what was happening. See how the grass was growing and how the sheep were growing. I had a lovely sheepdog then called Blondie and she

would come back to town with us and then we'd take her down to the farm, and she worked bringing the sheep in then.

That too, became a bit too big?

Well, no. Rodney identified Patterdale as a property that came up for sale, and that was even closer to town and it was a functioning, viable farm, had a farm manager and other employees. In fact, an employee living in this very house, in John Glover's house.

So, we were able to buy that, but after a couple of years of having that, and looking at the work that needed doing here – and we still had the house in town with a very large garden – something had to go. So, it was the farm at Greens Beach that we sold, and this became our principal occupation.

This house, when we bought it I knew it was John Glover's house, that he'd built it, but it was very unattractive. The front wall of the house had fallen down in the 1940s and been replaced with concrete and weatherboard and there was a farm worker living in it. The farming family after the Glover's, had just put back the wall as quickly as they could to get a farm worker back in the house.

That farm worker stayed here for some years and, in fact, there was nowhere really for us to stay when we came up here so we'd just come for the day, unless we wanted to stay in the shearer's quarters. Subsequently, a couple of years after buying Patterdale, the Nile Farm house was available for sale and although that also needed renovation, it was a no-brainer to buy it because it was surrounded by beautiful mountains, a lovely outlook, looking down to the Patterdale Creek and then the Nile River. It was structurally in much better condition. It didn't look out over sheepyards or machinery or anything like that, which the Glover house does, because it's always been the centre of a working farm, whereas Nile Farm is two kilometres away. It had been the home of Robert Pitcairn and the people who owned Patterdale added Nile Farm to the holdings of Patterdale, but they didn't need that house, so they separated it off onto a separate title.

So we purchased that, and after a year of renovation there, moved into that. Then I started a garden there, of course [laughs].

15:12 Yes. I can see now how all of your previous experiences in managing a major building, a major day hospital, managing farms, somehow all came together leading you into development of Patterdale, in some way. You've learnt a lot of skills on the way, which have been applied in developing Patterdale.

I could, just perhaps for our listeners, say your work at Patterdale since you purchased it in 2004, has attracted a great deal of interest from visitors across all the media and, of course Dr Ron Radford's wonderfully informative book *John Glover: Patterdale Farm and the Revelation of the Australian Landscape*.

The Australian Garden History [Society] I think in 2010, a delegation came here when you hadn't quite opened it to the public, but they were very interested and that was part of the story of you developing Patterdale.

Do you want to tell us a little more about that garden and the garden at Nile House as well?

Well the interest in John Glover grew from, really the 2003 exhibition at Tasmanian Museum and Art Gallery, that David Hansen was the Curator of – a major Glover exhibition [*John Glover and the Colonial Picturesque*] – and that was the year when the John Glover Landscape Prize started. Following that, as you mentioned, the Garden History Society, more and more people were interested in coming to see where John Glover lived. There was a resurgence of interest in his life, his career, his paintings, and I had people coming here doing tours and wanting to see the house and the garden – such as it was – before we even started restoring the house. So early tour groups, in fact, came to Nile Farm, had a cup of tea or coffee or lunch there, and then came up to see the house because there were no facilities here.

I think it was in 2017 – which was the bicentenary of Glover's birth – that I really felt the increased interest and not a little pressure to do something about the house because the side wall of the house developed a big vertical crack and it looked like that might fall in as well. If that had happened the house would have just been a pile of rubble, so I began the restoration.

This is all after I'd restored the Nile Farm house and created a garden there. That house was built on a very solid, rocky foundation and hillside, whereas the Glover house, I think was sited here because of its outlook to the hills; the creek below the house, it would have reminded Glover about Ullswater and the farming property he had there as a country retreat. That had a little stream running down beside it and this house has a little stream that still flows now, running from the spring behind the house. So it made it very picturesque and reminded Glover of home, but it was not a good site on which to build a house. It was on highly reactive clay. Because of the water flow the foundations were waterlogged in winter and dried out like concrete in summer, so that's what we were dealing with.

So that restoration – which has been just amazing – took, four, six years?

No. The building works were three years and then we had to do something about the garden which is where our story really starts [laughs].

20:09 Yes. Now we're in 2019?

Correct.

And Catherine Shields you engaged to help you, how did you meet Catherine, how did that happen?

I met Catherine through a mutual friend, Hilary Burden, who came here and stayed in the house. She was really my first unofficial artist-in-residence, she is a writer. She finished the draft of her second book while she was staying here. She was here while there were still building works happening and while we were trying to sow grass seeds, she helped water that [laughs], when I wasn't here. She escorted chooks through the house. Well, she didn't escort them, they escorted themselves [laughs], but she opened the doors to the chooks.

Our previous farm manager had a little chook house in the area that was the original vegetable garden, so they wandered in. In fact, they were present all through the building works. I have videos of them chortling their way through the house.

We were talking about you meeting Catherine, but you had already started thinking about the garden and had prepared some beds. How had that come about? How did you have the ideas about what Glover's garden might have been and how it might be regrown?

Well I had been engrossed by the painting of the view of the house and garden by John Glover; the painting that's in the Art Gallery of South Australia.

<https://www.agsa.sa.gov.au/collection-publications/collection/works/a-view-of-the-artists-house-and-garden-in-mills-plains-van-diemens-land/24282/>

I'd looked at the plants and studied the plants and, also, I was guided by a watercolour – which I call the panoramic view of the house and garden – a watercolour painted by John Glover's eldest son, John Richardson Glover.

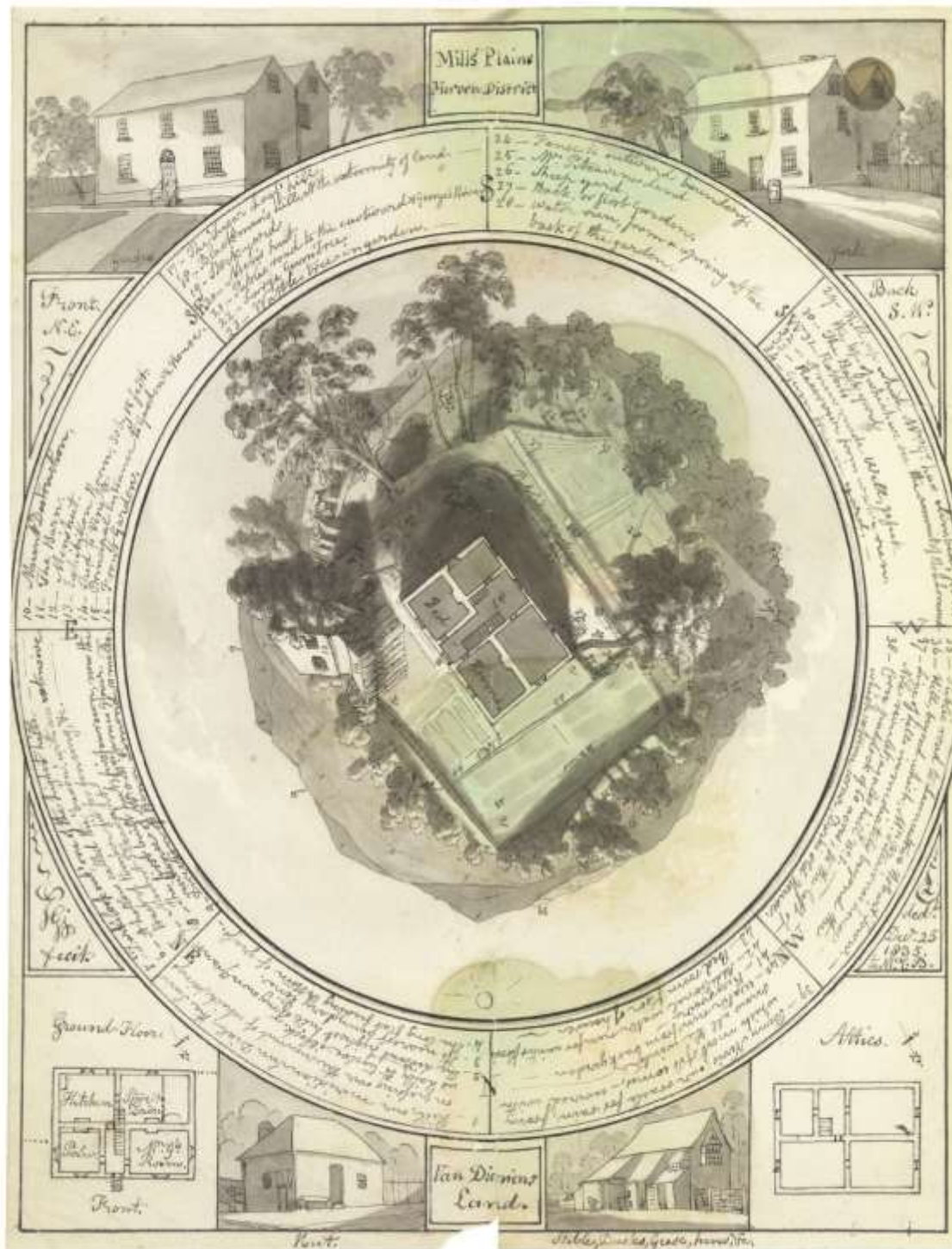
[See following page 8 for the image in full]

It was painted in 1835, and it was painted to send back to one of his sisters in London as a Christmas present. It is incredibly detailed and an accurate representation of the garden. It even indicates north and south, it has views of the front and the back of the house. It has three floor levels of the house. It's really like a drone view of the property, numbers throughout it, and they're described in a circular frame around the painting, and that's really the legend of what's in the painting.

You've just given the most amazing description, and I'm looking at this incredible panoramic view that John Richardson Glover did. In his annotations he has indicated where there were garden beds at the front and the side of the house, is that correct?

Yes, well you can see that in the washed outlined areas of garden beds and there are a number out the front of the house, a number at the side of the house. He indicates the water courses that are flowing from the spring on the top side of the road. There is the outline of the original garden, the vegetable garden, and that is behind the house. Also, there's a fence going across below the outlined garden beds that seem to indicate the extent of the garden.

I have the feeling that, really, the garden wasn't as expansive as John Glover had painted it. His view was very much ... This by the way, was in a painting that was sent back to his dealer in the summer, January 1835, so he'd had two years since the house was finished, to have planted and created this garden. But I know from some of the indications in the painting that this was probably a little fanciful [laughs].



Mill's Plains, Morven District, Van Diemen's Land [Patterdale Farm]. John Richardson Glover 1835.

Collection: Allport Library and Museum of Fine Arts, State Library and Archives of Tasmania.

<https://libraries.tas.gov.au/Digital/AUTAS001131821324j2k>

25:34 A romantic view.

Yes very much a romanticised view. This painting was sent back to London as one of a collection of 68 paintings he sent to his dealer in London, and this was very much the hero painting of that. It shows the lovely blue skies, the hills behind the house and, of course, his lovely house with the studio in front of it. It also shows the water course

with tree ferns in the water course that were probably here, because I know they grow on the property, they're still growing here in south-facing gullies. But the area behind it is where Glover planted a three-acre orchard. He cleared all the trees and shrubs from there, so those tree ferns wouldn't have survived for very long.

But that water course, that's shown in the painting, he shows a body of water lying at the base of that and – yes here it is – I have observed that water lying exactly in that position after a flood. Clearly from the size of this garden in the painting, he's indicating that the garden goes on for at least a hectare beyond that, and that would take it down into a paddock way below the house now [laughs], where we keep rams. So I'm fairly certain that the garden wouldn't have been that extensive because, when Glover came, his main priority was feeding all of the people who were working here. He had assigned convicts; he had bought up additional acres to add to his original land grant of 2500 acres. He built up to an estate of 7000 acres and probably the shepherds who owned those earlier plots would have continued to live on them and work that land. He had his own family and two of his sons who'd emigrated earlier and had land grants down south, they came up here to help with the farming, with wives and children. So there were a lot of people to feed, and his priority would have been growing fruit and vegetables, not planting a pretty garden.

He was also a large man and had two club feet. He didn't do much gardening. I think John Richardson Glover may well have done a lot of the gardening. He was the only son who didn't marry, he stayed here. He had his own adjoining land grant on the Nile River, so he would have helped Glover in the garden.

So when you looked at this panorama, you identified a much more cut-down version of the garden?

Absolutely, and you can see where that is because of the fence that goes along below it. Can you see that? And the garden beds as he's laid them out.

29:31 As he made them: one vertical and the other three horizontal.

Now at the time then that you met Catherine, did you have ideas of what you wanted to plant in the garden?

No I really hadn't worked that out. I suppose I was thinking we could plant some of the plants that were in his garden. For instance, one of the plants here that's repeated throughout the garden is *Bursaria*, prickly box, and I think those plants – he's depicted them as these, sort of, shrubby, white-flowered plants, and they do have white flowers but they don't have nearly so many white flowers. He has them clothed in flowers down to the ground, and it's not a nice garden plant. They would have been here. I think he's painted and planted around them. We know they would have been here because they are still on the top side of the road, in one of the bush areas, where it hasn't been cultivated.

There are a number of other plants that are now considered noxious weeds in Tasmania.

Yes indeed, like the broom. There are a number of brooms he's planted, plus also the woolly *Verbascum* which is a paddock weed throughout Tasmania, and clearly it was a paddock weed then. It's not something he would have planted.

The *Bursaria*'s not something you would plant in a garden, so I wasn't about to do that. The *Verbascum*, we weren't going to be replant that. The roses – Glover loved roses – and we know he brought shrubs and roses with him, but we don't know exactly which ones.

He depicts pink roses there, doesn't he?

Yes he does – centifolias, and he has a major painting of the house he rented in Hobart, that's in the Mitchell Library in Sydney, and that's a lovely painting of that house. And even in that, he inhabited it for nine months, but he has roses and geraniums in the foreground of that. So clearly a lot of artistic license taken.

When you and Catherine were working together, the solution that's come up is a very contemporary garden. I want to just read what Catherine writes about it. She wrote an article for the *Australian Garden History [Society] Journal* [Vol. 34 No. 1, 2022 p 12-17] and then ask you to comment.

She says 'Returning to the painting, I chose Glover's main colour palette as the dominant theme. Rather than having all these plant colours at the same time, I spread the flowering out through the year to provide the seasonal interest for visitors. I settled on a matrix planting because the garden would be seen, not from a single viewpoint, like the painting, but from all angles at all the times of the year. This is an immersive garden, to walk through and experience close at hand. The grasses form a strong base and the perennial flowers come and go in a succession of colour through the year. Plants are repeated through the beds, as they were in Glover's painting, and densely planted to help suppress the weeds'.

This is Catherine writing after the garden is planted. There was a bit of to-and-fro in terms of negotiating the planting there?

No. Basically I left it to her. There was only a bit of to-and-fro when some of the plants that she had specified we couldn't actually acquire.

I was going to ask you, how did you source the plants?

Well mostly from within Tasmania, specialist nurseries, friends.

Yes and then we set about planting in 2019, with totally bare beds and they've grown from that. It was important to create a garden that had interest throughout the year because obviously, I have people coming throughout the year, and Glover's depiction of his garden is, it is just a garden at a point in time. A month or so after this it probably would have looked pretty miserable, and you can't really fix a garden at a point in time. You can in a painting, of course.

We had to abandon any attempt to replicate this because there are now established trees around the garden; elm trees that were planted along the line of the original road – which we know exactly where it was, different from where it is now – and we weren't about to cut those down.

There is also in the centre of this painting now, a very large oak tree that was planted, probably not in Glover's time, but I had it identified as at least 125 years old. That I

have revived – having kept the possums out with my possum-proof fence – that is now flourishing and growing well, and I wasn't about to cut that down to try and recreate a garden exactly as it was here.

I have had various discussions with Ron Radford about that. He would quite like me to cut the tree down [laughs] and plant this garden so that it looked like Glover's garden, but it's just an impossible task. I was not about to cut down the tree and Glover was after all, an Englishman, loved oak trees, and he painted from his sketchbooks that he brought with him, he painted two very significant oaks in his time in Tasmania at Patterdale. One is *The Swilker Oak* that's at Clarendon and the other is *The Beggar's Oak* which is at Landscape Restaurant in Hobart. He painted those – 1839 and 1840. *The Swilker Oak* – he noted in his sketchbook – was already 600 years old when he sketched it. He painted a lot of English paintings and Continental paintings at Patterdale from early sketchbooks that he brought with him.

37:19 Coming back to your contemporary garden now – the Glover garden – what's the maintenance like? Have the plants all survived, have you had to make some changes since 2019?

Quite a lot, actually, because some plants have taken over and have had to be – not culled – but severely restrained [laughs], like sunflowers for instance. It is densely planted but not so densely planted that they can't hop beds and move to another spot [laughs]. I think the design that Catherine has – it's called a naturalistic planting style, based very much on the work of Piet Oudolf.

You knew about his work before this?

Yes, I did know about his work and, in fact, I went on a lovely garden tour – it was really after we'd planted the garden or while we were thinking about it – and saw a lot of his garden designs and saw his own garden on the outskirts of Amsterdam. And they do work really well when the plants are sort of massed, but repeated.

So to keep them looking like that there is quite a lot of work to restrain them.

I understand initially there were some roses that didn't do so well in that mass planting environment.

Yes, that's right, because they need a little more space than probably what we gave them. They're doing better now.

They're in a separate garden bed now?

No, they're still at the bottom of this garden, but during COVID I planted four more of the garden beds that were shown in John Richardson's panoramic view that you can see. The first two of these – kangaroo grass, *Themeda triandra* – which I planted because that would have been the main native grass here when Glover came. It would have sustained the native wildlife and Glover's sheep, and you can see those through the window here.

Behind those two beds I've planted centifolia roses. It's a more formal planting, probably not what Glover had but we don't know exactly what he had on that side of the house. The roses were able to grow there and flourish because they're in full sun.

40:20 I'm looking at a magnificent vase of the kangaroo grass with the light coming in the window, western, north-western light. Absolutely magnificent.

That is good. I'll just say something more about the colour of that. The flowers and the grass seeds of the kangaroo grass are very, very pretty in late summer and autumn. It's a pinky mushroomy colour and we still see a lot of that here in the native areas that I've cultivated, and it's what Glover painted in his painting of Cawood at Ouse. [loud noise] Mid-ground of this – that pink mid-ground – is from *Themeda triandra*.

Absolutely beautiful colours, yes.

With the garden, how do you manage it over the seasons? Right now, we're in the midst of winter and I look out the windows and see the grasses.

The grasses are still there, and they look lovely at the moment, especially when it's windy, although I don't wish for more wind. The perennials have all been cut back and the grasses will be, in the next week or so they'll all be cut down.

So in winter you cut right to the ground?

Cut to the ground, yes, or maybe 20cm above the ground. Then in spring it all comes back again.

The first time I did this it was very scary [laughs]. I thought, 'Oh, will I ever see it again or do I have to start all over again'. But it did come back and, apart from the upright water drippers. They don't grow so well.

In spring, it starts again. New growth, new shoots. Even the grasses, they resume their normal shape. In spring we get soft colours, then in summer stronger colours come through, all in this similar colour palette of creams and white and yellow. There are no purple salvias or anything like that. Although we do have a number of drumstick alliums now and they're rather gorgeous.

They're a gorgeous burgundy colour aren't they?

Yes, and they have spread throughout the garden too, amazingly – a tiny little bulb – but now we have lots and lots of them.

There's a photograph of you in an article in the journal *Galah*, [Issue 7, 2023] where you're in the garden wielding a rake, and I'm just wondering, is that your favourite garden tool? Do you do a lot of raking?

At the moment we certainly do a lot of raking because of all the deciduous trees around here, and some of the grasses too, the rake helps to tease out the dried growth to get rid of that so they're ready and they have space to re-shoot. But there is quite a lot of cutting back involved and then trying to identify the plants that you want to restrict or get rid of.

Do you have some help with that, in the garden?

Oh yes, we do, definitely. Because there's a lot of grass around it too. I might add – you won't have seen this – but also during lockdown, I put in a vegetable garden at the bottom of this garden. It's not where it was originally. The original vegetable garden is now filled with naturalised daffodils, followed by an elephant garlic in December that flowers in that same space. That would have been a very extensive vegetable garden, and I would love to have been able to replant that but there are too many trees around it, and I couldn't actually keep the possums out of it. And if I can't keep the possums out, I can't grow anything. That wouldn't have been a problem for Glover because he didn't have improved grasses, there wasn't so much feed, he lived here, he had dogs here, and also they weren't protected then so their skins were valuable and used, so it just worked.

45:40 It was a very different environment, yes.

Now I want to come to something I think is really important. It's beyond the garden and includes the landscape. In 2016 the Heritage Council of Tasmania approved your application to have the listing of Glover's Patterdale property, Nile Farm and, more importantly, the landscape of Mill's Plain revised. These properties and surroundings now constitute one of the few regional cultural landscapes classified in Tasmania. So Glover's picturesque landscapes around Mill's Plains is now preserved for all Australians. Neither roads, nor buildings I understand, can be constructed on it, nor the native trees on the surrounding hills be cleared.

This must have been a monumental achievement. I think it's a monumental achievement and it must have been a huge amount of work Carol. I've looked at the 15-page data sheet that the Heritage Council have. Tell us about that. How did you go about doing this, and why do you think it is so important as well?

Well, first of all, how did I go about it? I was working with somebody from the Heritage Council on the application for the listing. The house was already listed but the description of it, at the time when we came here, was Patterdale, location of John Glover artist, house and garage [laughs]. That was it.

I understand you wanted that revised, yes.

Yes, and because I had to write a conservation management plan before getting approval to do all the works, that also involved writing a history of the house. I personally didn't do it but I had somebody do that for me. So the Heritage Council appropriated a lot from the Conservation Management Plan and that's now part of the listing for Patterdale.

It was important to try and preserve the landscape because that is the real value in what we have here, it's the treasure that we have. We still have the landscapes that John Glover painted, intact, as they were when he painted many of his major Patterdale paintings, and that is unique in Australia and possibly, even the world. We can go to it and have a site set up – painting sites – that you can go to and sit down on a seat and there's a painting view in front of you with a description and you can look up and see exactly what Glover was looking at when he painted those images.

All of those walks that you can go to, they all radiate out from Patterdale. Glover would have gone to those places. Some of them are sites of former family homes. He would have sat down probably, and had a cup of tea, he didn't paint there, he sketched there and he brought his sketches back to the studio and painted there. Paint at the time didn't come in little cute tubes of oil paints that you could stick in your back pocket and take with you – it all had to be mixed up with pigments and solvents. So he painted all of those paintings at his studio.

49:49 A remarkable feat, and so many he sent back to London and sold here.

Now garden tourism is a popular activity and you have Patterdale open for visitors over the summer months. They all come for different reasons; some exploring the artworks, the walks that you've described, others the garden, others the total landscape. Have you had – not that I want you to go name-dropping – important horticulturalists, people who have visited Patterdale over the years? Who stands out for you?

Well possibly more the artists I've had here, because the John Glover Prize – that's a significant landscape prize, it's worth \$80 000, an acquisitive prize – so people come here to paint. Their painting doesn't have to be of Patterdale of course, it could be any landscape, but many come to be inspired by Glover.

The artists – I usually have the artists' breakfast here the day after the opening – so all the artists come, usually with partners and the judges and that is a really important occasion.

I have groups coming from Tasmania but also from interstate and beyond. And all of the people who come, amongst them there's usually people who have a connection to the house; they're a descendant of John Glover; or they're painters themselves; or writers.

Or they own a Glover painting?

Yes, or they own Glover painting. So I don't think there's a single group of people who've come where I haven't found somebody really interesting to talk to and people I would like to continue to meet with, but it's not possible to do that.

Yes, that's a really valuable resource, it's just wonderful.

I want to – it's a somewhat light-hearted – but in fact it's quite serious, a little writing that Jeff Brownrigg did for the Australian Garden History eight years ago July 2017, [Vol. 29 No. 1 p 21-22. See below, for full poem]

Stable URL: <https://www.jstor.org/stable/10.2307/26391591>

where he imagined Betty Churcher, the former Director of the Australian National Art Gallery, he imagines her talking with John Glover and looking at the garden. It's called 'In Mr Glover's summer garden'.

Betty Churcher walks with John Glover through a painting of his home and garden at Mill's Plain[s], Van Diemen's Land.

Mr Glover, with permission –

I'll call you John, now, if I may?
Tell me how you made the picture ...
Caught the essence of this day.

I have a view, of course. That's fitting.
Explain to me just what you've done.
Please walk me through your English garden –
Bared to the ravages of sun.

Then he has Churcher saying:

In Patterdale – this other Eden.
You catch the place in every mood.
Dancing figures, firelight, rainbows ...
Like these clustered blooms intrude
Upon a quite primeval vista.
But you populate the scene
With a sympathy for those who lived here –
Create for us what might have been.

And then Glover replies:

You're right, of course, this lovely garden
Carries a stamp of earlier time ...
Shields, against the rough predations
Of the Scribbly Sublime!
And there (amongst them), native people –
Sable owners of this place –
Tolerate, uncomprehending,
Every challenge, each disgrace.
Those who lived here left few marks –
Accepting what the world provided.
Just Nature's bounty, more or less,
Until their lives and ours collided.
Ancient Glover sees it all.
He understands the role of Fate!
(So little here's the same as England.)
Age grants the right to remonstrate.

54:32 So Carol, Glover does remonstrate doesn't he, against what happened to the Aborigines in this land? Can you tell us a bit more.

I think so. I think in his depiction of Aborigines still in the landscape, it's almost as though he imagines them co-existing with the colonial settlers. It's almost as if he's saying, 'Well why couldn't they continue to have their lives while we grow some sheep or plant gardens, whatever we do'.

He certainly was not very fond of his neighbour, John Batman, who settled on a property very close to here. When he met him, he went on a walk and a horse ride to Ben Lomond with a surveyor and Batman, and subsequent to that he called him 'the vilest man I've ever known', because he had ...

Such appalling views towards Aborigines?

Well it wasn't just that, he had some Aborigines from New South Wales living with him on his property and he didn't treat them well.

It is the Ben Lomond Nations that lived here – what is the name of the ... is it ...?

Wee.tac.en.ner.

And that refers to the Mill's Plain area?

Yes.

When it's mentioned that the Ben Lomond Nations, is it known how many different groups lived and hunted on this land?

No, I don't think we can say that accurately, but they certainly travelled through here depending on the seasons.

Glover would have met Aborigines here because George Augustus Robinson brought the last group of Aborigines that he was taking to Wybalenna on Flinders Island, they camped on the Nile River, where Glover later painted a corroboree.

They came up to his studio and George Augustus Robinson showed them Glover's paintings and they were evidently fascinated to see themselves on the walls in a painting because they would not ever have seen themselves in that way before. So that was interesting for them. They evidently laughed at Glover's club feet.

That would have been unusual for them, yes.

Indeed, so they did have that interaction.

We haven't talked about, but before you bought Patterdale in 2004, how much had you known about Glover. Did you own any colonial paintings then? Had you had any involvement, or has it happened, most of it, since purchasing Patterdale?

No, I did own colonial paintings then – I had one tiny little drawing of Glover, that was actually (we subsequently worked out) that it showed sheep being shorn just outside what is now our shearing shed. Glover called it his stable for horses and ducks and geese and so on, and there's a drawing of that in John Richardson Glover's panoramic view. That's where they stored the grain that Glover showed us being harvested in *My Harvest Home*, the painting at Tas Museum and Art Gallery. The hay carts would have been driven in there and the hay offloaded, and they would have driven out the other side and it's the other side where Glover has drawn a view of sheep being shorn outside.

So that was the only Glover I owned at that time, but I did have some other colonial paintings, but then I began collecting contemporary paintings.

And the house now, as you can see when you wander through, is full of Tasmanian landscape paintings.

60:00 I might just add that we have been privileged this morning to look at shearing happening in the shearing shed where Glover's would have been shearing, and some of the original timbers are still in place in that shed which is quite remarkable.

Carol, we're coming to the end and I'm just wondering are there any things we haven't covered? Is there anything else you'd like to pick up on?

Well, I guess my preoccupation now is with maintenance, but what happens in the future.

And what?

Well I don't really have the answer to that Jean. It's such an important place. So many people have come to visit. More and more people appreciate what we have here, and as I said earlier, it's not just the house although that's important as a focus for Glover and the John Glover Landscape Prize, but it's the landscapes that we still have that are very important.

Although I have the landscapes Heritage Listed now, and the house is of course, but I'm not sure how to preserve that into the future, after I'm no longer around.

So that is a focus now, for the future years, to try and ensure that?

Yes, indeed.

It would be wonderful if it could be preserved for many generations, because there are not many – when you think of it – nearly 200 years after Glover was here, to have the original house, the landscape settings, it is quite unique for Australia.

Yes it's not just Tasmania, as you say, it's a very important place for Australia.

Well I think that brings us to the end. I want to thank you so much for contributing to our Australian Garden History Oral History Collection and I think your work, as we've talked about, bringing together all your skills over the years, in managing Patterdale as a gardener, as a farmer, and as a tourism entrepreneur, and providing that opportunity for artists to come and visit and paint here, is truly commendable.

Thank you again.

Thank you Jean.

RECORDING ENDS.

INTERVIEW ENDS 62 MINUTES 47 SECONDS