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Lume

PROUDLY TASMANIAN / DESIGN, IDEAS, CULTURE AND TRAVEL

EVERYTHING YOU WANT
FROM WINTER + MORE



THE OFF
MAY-AUG
SEASON 2026

FEAST ON TRUFFLE TOASTIES*

*Fancy carbs
don't count.

AT THE
AGRARIAN KITCHEN



EXPLORE MORE



TASMANIA

COME DOWN FOR AIR

ISSUE FOREWORD

For this special edition of Lume, I cast my mind back to when I was a newly arrived mainland immigrant to Tasmania.

The year was 2017. Every weekend was spent exploring something new, or hiking a different trail, poking around a new neighbourhood or visiting a gallery. We even managed a fairly regular camping routine.

Fast forward a few years, and unfortunately, my hiking boots are sitting in the cupboard gathering dust, a broken tent has not been replaced, and most weekends, a brunch at a local cafe is about as adventurous as it gets.

But this winter edition of Lume has really got me thinking about how I spend my time and the beautiful island sights I'm missing. Looking

back, our first year in Tassie was one of our happiest. We spent less time sitting around at home and much more time just getting out and doing. I'd arrive at work on a Monday and have an interesting story or two to tell about getting stuck in a snowstorm on Kunanyi (actually, that one wasn't very well received) or booking a last-minute escape so we could sit in a bathtub with a view.

I was privileged enough, for this edition, to step back into that mindset and spend a jam-packed few weeks travelling around the state, living like a tourist. And it was a timely reminder that all of this is right on our doorstep.

Visitors to our island pay good money and eagerly await a trip to Tassie, counting down the days for that flight or boat journey across the Bass Strait.

Meanwhile, for locals, it can be enjoyed with very little forward planning.

Adventure is close by and just needs to be grabbed by the gaiters.

With that in mind, in this issue we'll take you foraging for mushrooms, fossicking for sapphires, and creeping through the eeriest haunts Tasmania has to offer. We've got a sauna that sails, a garden café that lets you travel the world, and a homely, pinot-only winery. We'll show you around our picks for Tassie's best winter accommodation, including a luxe container, a quaint cottage and an old post office. And we'll help you map out the myriad events happening around the state this Off Season so you don't miss a thing.

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CONTENTS



04. Lume Likes



10. Foraging Outside Hobart



16. Take a Letter Maria



24. Little Café in the Woods



30. This Must be the Place



38. The New School of Sculpture



46. Everything you want from winter +more



06. Postmodern Dream



14. Spirited History



20. A Love Letter to Hospitality



26. Where the Ocean Roars: Red Rock Hut



34. From Riverbed to Ring



42. The Stars, the Moon, the Quiet, and the Dark

LUME LIKES...


Risby Cove Boutique Hotel
 Strahan

Where nature, wellness, culture and luxury converge.

With the Macquarie Harbour waterfront on one side and rainforest on the other, every detail of this thoughtfully crafted accommodation experience is designed to complement its stunning natural setting.

Over the winter months, the team at

Risby Cove are offering two unique three-night feasting experiences. One set inside the historic Piner's Hut, while the other will see you 4WD up Mount Owen, pan for gold, and enjoy a three-course lunch in an underground mine.

@risbycove_boutique_hotel
risbycove.com.au

IMAGE Loic de Gully


Eudaimonia Tasmanian Cycling Tours
 State-wide

The team at Eudaimonia Cycling Tours believe cycling through the crisp air on two wheels, surrounded by nature and the sound of your own breath, is the best way to explore our state. And that's exactly what they're offering this winter.

Join them in the Huon Valley for a three-day cycling and hot-cold wellness retreat. Mindful cycling will be complemented by heat and cold

therapy, breathwork sessions, time for journaling, and meals featuring local Huon produce.

@tasmaniancyclingtours
tasmaniancyclingtours.com

IMAGE Andy Rogers

Selkie Wellness
 Bicheno

Located in Bicheno, Selkie Wellness provides an idyllic setting to reset, slow down and rejuvenate. Their wellness garden is designed to help visitors connect with the elements and features a hot-stone sauna and ice bath. Shower under the sky, exfoliate with Epsom salts, then experience the ritual of hot and cold, transforming in the process.

During winter Selkie Wellness is offering a 90-minute package which includes a sauna, ice bath and a DIY facial with Australian botanicals and a warming house-made pepperberry chai.

@selkie.wellness
selkiewellness.com.au

IMAGE Fiona Vail Photography


Corinna Wilderness Village
 Corinna

Set in Takayna / Tarkine, Australia's largest temperate rainforest, Corinna Wilderness Village features rustic accommodation options and access to spectacular, untouched nature.

From eco retreats to renovated miners' cottages and rainforest camping platforms, Corinna offers the perfect base for exploring this stunning natural wonderland.

This May, you can join expert mycologist Alison Pouliot and nature photographer Luke O'Brien for one of Corinna's popular fungi photography workshops. Search for species, learn about fungi, and photograph finds.

@corinnawildernessvillage
corinna.com.au

IMAGE Luke O'Brien


Blue Tree Gallery
 Moina

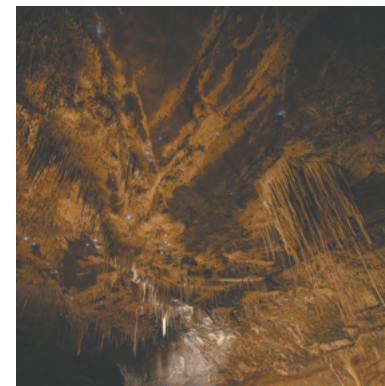
Come for the art, stay for the coffee. Blue Tree Gallery is built from an old shipping container and was created to merge contemporary art and mental health by providing a safe space to slow down. The gallery showcases emotionally driven works and supports local makers through a collection of Tasmanian-made gifts.

With coffee in hand, visit Blue Tree Gallery's stone painting corner. Select

a stone to paint and then place it in their growing tiny garden outside. A slow-down mindful activity designed to connect you with the space.

@bluetree.gallery
bluetreegallery.com.au

IMAGE Kristy L Photography


Mole Creek Caves
 Mayberry

Mole Creek Karst National Park plays host to two limestone caves accessible only by tour.

Aeons of calcite formation have created the series of compact chambers that make up King Solomon's cave, home to several endangered species, while Marakoopa cave plays host to the sound of subterranean waters and a cathedral of sparkling crystals.

The caves are also home to the largest display of glow worms in Australia, and this winter, Parks Tasmania is doing a special Glow Worm Gazer tour. Bookings are essential, and we love that tour group sizes are capped at eight.

IMAGE John McCormick

King Island Walks
 King Island

King Island's coastline is wild and rugged, and the team at King Island Walks want to help you take in every inch of it.

From deserted beaches and rocky coasts to cliff-top views of the wild Southern Ocean, they have 40 years of local experience and exclusive access to a range of experiences for visitors to the island.

Along the way, you'll learn about King Island's flora, fauna, and captivating history. Transport, lunch and a celebratory end-of-walk drink are all included, and tours are open to walkers of all skill levels.

@kingislandwalks
kingislandwalks.com.au

IMAGE King Island Walks


The Olive Leaf Retreat
 Latrobe

If strolling through olive trees and soaking in an outdoor bath sounds like your perfect getaway, the Olive Leaf Retreat has you covered.

This four-bedroom eco-luxury retreat is set amongst a spacious 25-year-old olive grove in Tassie's north-west, blending modern comfort with country charm.

As winter is olive-harvesting season, the Olive Leaf Retreat is offering a two-night package that includes hands-on olive picking and a guided tasting of their cool-climate extra-virgin olive oils.

@theoliveleafretreat
theoliveleafretreat.com.au

IMAGE Moon Cheese Studio



POSTMODERN DREAM

BY LUME

One of the most iconic accommodation offerings in the state wasn't created by an award-winning interior designer or seasoned architect, but by a pro surfer who grew up on the east coast of Tasmania.

Dion Aguis is the mastermind behind CNTNR 1.0 and 2.0, a duo of jet-black shipping containers fitted out with wildly veined marble, chunky space age furniture, niche Italian kitchen decor and raised platform beds enveloped

in colourful carpet. The buildings are situated on opposite ends of a secluded block of land in Scamander, backing onto a calm river dotted with silvery gumtrees.

"Before I got into professional surfing, I wanted to study interior design at university, so the desire for working with interiors has always been there. I just have never managed to have any formal training, just what I have experienced out in the world," Dion says.

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My stay at CNTNR 2.0 was intended to be a babymoon with my partner, but as luck would have it, one of our cats got sick and needed close supervision, so I travelled alone. Anxious at first about spending the weekend by myself while heavily pregnant, I was also aware that this could be my last chance at some proper alone time for several months (years!?), so I stuck to the plan.

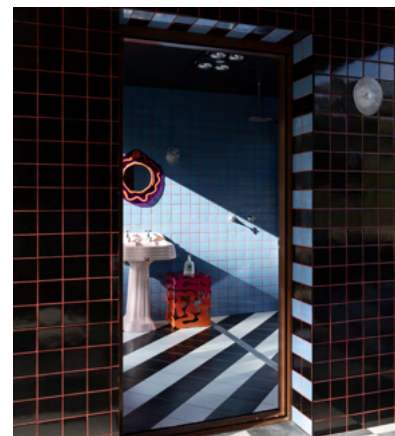
Dion's Airbnb deliberately veers away from the trends you see in many coastal properties (think maritime-themed oil paintings, rattan and jute). It references a completely different aesthetic. The black and white patterned floor and bedding, along with products by Alessi and Gaetano Pesce speak to 1980s postmodernism, while the bed swallowed up by soft pink carpet is a call back to 70s hedonism. Over in CNTNR 1.0 a similar layout is used, but the colours are darker, and the crazy paving and terrazzo flooring give off a midcentury tone.

"The style of the CNTNRS is definitely inspired by Memphis Milano, and the work of Ettore Sottsass. As you have limited space in the shipping

containers, I tried to break them up into distinguishable sections/areas using different colours, patterns and textures. I had a lot of fun playing around and experimenting with different colour combinations for each container to also set them apart from each other. Hopefully one day I'll get some original Memphis pieces in there," he explains.

While it's impressive that a surfer by trade could pull together such a designerly, playful retreat, it's not surprising when you consider Dion's exposure to different cultures and places while participating in surfing competitions around the world.

"My interest in design has just come mostly over the years of travelling and seeing so many places and experiencing so many different things. I had some amazing friends in the surf industry who were incredible filmmakers, photographers, and designers, who all taught me a lot when I was growing up and introduced me to a lot of amazing art, music and design. We would also visit lots of museums and shows when we were travelling, so I think it's just been a culmination of years of exposure to



so many different experiences," he adds.

Dion is from a creative family — his mum, Kerry, is a well-known Tassie artist, and his sister, Jenna, is a successful photographer (she also runs CNTNR for Dion when he is not in Tasmania). He can also call himself an artist, having exhibited his 'Noids' — a collection of trippy neon-coloured mirrors, side tables and sculptures — at shows and residencies in Sydney and Uluwatu.

"Mum has always been a huge influence on Jenna and myself; she's had a gallery as long as I can remember, so we grew up around her painting and teaching us to paint and to be creative from a very young age, so that was a huge influence as well. Our dad is also an incredible handyman who has always helped me when it has come to building and working on stuff at the house and CNTNR."

CNTNR turned out to be the perfect setting for my unexpected solomoon. It allowed me to indulge my love of name-dropping and product spotting (there's a Fler sofa, a day bed by



Le Corbusier, a Pastil Chair by Eero Aarnio, and Dusen Dusen oven mitts, among many other special finds). But CNTNR isn't just a striking space filled with designer pieces. It's a place for indulgence. I took many naps, ate cheese and crackers for dinner, and kept the fire going most of the weekend while lounging about and revelling in the quiet. As I write this months later, following another night with baby at my side, I can't help but cast my mind back to that elevated bed in Scamander, surrounded by bush and lapping water, sinking deeper into the fold of undisturbed sleep.

@cntnr
cntnr.com.au

Images provided by CNTNR



FORAGING OUTSIDE HOBART

BY LUME

“We are Tasmania’s best kept secret, I think,” says Mic Giuliani from Sirocco South about his seasonal forage and feast tours that run just outside Hobart.

“I’m trying to give people an experience that is very much of that moment. You come on a tour with me at the end of April, for example, it won’t be the same as a tour in late May, or early June, or late June,” he adds.

Every summer and spring Mic takes groups foraging in the reserve behind

Blue Lagoon Beach in Dodges Ferry for asparagus, spinach and other wild greens. During the colder months, however, he sets up in Pine Forest at Seven Mile Beach, with an entirely different selection of edible plants.

“Over in the forest, it’s really a dead zone until autumn, winter, until the mushrooms start to pop up. There’s not much to forage to eat there because it’s such an alien environment. The pine trees have a tendency to take everything else out, so the mushrooms have formed a symbiotic relationship with those trees. They don’t grow with any other tree.”

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Every tour ends with a degustation using the ingredients rustled up by participants alongside local produce sourced and cooked by Mic.

“We find all of these things, then we come to a clearing in the middle of the forest, and I’ve got the deluxe camp set up there. I’ve got a big marquee, we’ve got fires, I’ve got a commercial kitchen on wheels — so a food van that I bring in. I’ve got a group of people that work for me. I have Rafe Nottage, he’s the managing director from Bream Creek Vineyard, who comes along and acts as sommelier for us, so we expertly match the wine with the food. Then we sit down and have a six-course lunch featuring what we’ve foraged for, matched with amazing Tasmanian wines. And for the autumn one, it’s six courses of mushrooms. So that includes dessert. We do a mushroom dessert.”



For the first time this year, Mic’s winter program will also include a night forage. “It’s going to be a bit of fun because lots of things fluoresce... we’re going to be fluorescing the insects and the trees and the fungus that we see and any marsupials that may bound past. The camp will be lit with fires, and the menu will be a little bit more fire-centric as well.”

Mic has always been a forager and has long sold Italian fare from a food truck at Farm Gate Market in Hobart every second Sunday. Some of his dishes include lamb breast stuffed with weed salsa verde, 60 layer

lasagna, bower spinach gnocchi, and cannoli made with black garlic and sweetened ricotta. Prior to starting his tour business, he often received requests from people at the farmer’s market to join him on his foraging, but he wasn’t sure how to set up an offering. It wasn’t until undergoing a hernia operation in 2019 and watching a substantial amount of Chef’s Table on Netflix during his recovery that inspiration struck. Seeing chefs leave high-end kitchens to cook in the bush outdoors made him consider whether combining foraging with communal feasting might be possible.



“Foraging is one of those things that’s really building a renaissance at the moment. People are wanting to know more about their surrounding environment. And really what I show people is not new stuff. This is all [part] of our shared inheritance to a certain extent. It’s really only been in the last 100 years that the majority of people have forgotten or have not had the opportunity to learn this knowledge.”

Mic explains that he only hunts five types of mushrooms, which makes them easy to recognise. “They’re ones that I have eaten all my life,” he says. None of the mushrooms are native, and most of the food he forages is actually feral — basically, “stuff that’s been introduced.” Still, some ingredients Mic collects are native, and he holds a deep respect for the foraging traditions of Aboriginal people, which stretch back thousands of years. For instance, Mic notes that the reserve behind Blue Lagoon Beach is filled with cumbungi (bullrush), which is described by

Bruce Pascoe in Dark Emu as being cultivated by the Wati Wati people in Victoria for food. “But it’s not my place to tell those stories because I’m not First Nations,” he says. “It’s their knowledge. We’ve done enough damage. We’ve taken enough from them. I don’t want to take their stories too.”

@siroccosouth
siroccosouth.com.au

Images provided by Sirocco South

SPIRITED HISTORY

BY LUME



The derelict, graffiti-covered buildings of Willow Court contrast starkly with the renovated structures housing the Agrarian Kitchen, upmarket antique stores, and cosy bookshops of New Norfolk. Established as a hospital for invalid convicts in 1827, Willow Court later became an 'asylum' for mental health patients and people with disabilities. Following its closure in 2000, the heritage precinct has remained a curiosity for many and a relic of misinformed public health policies. For Sharmaine Mansfield, however, it's a place of remembrance and community spirit, and one of the sites of her celebrated ghost tours.

"I don't have psychic abilities or any of that. I guess it's more the unknown. I hear voices. That's probably my, if you want to call it, ability, but it's not all the time. I often say, did anyone hear that?"

Sharmaine is deeply passionate about the site and explores it regularly on her own. She grew up in the Derwent Valley and still lives nearby in Honeywood. "I had family in Willow Court in the late '80s. It's really strange how it has done a big circle in my life. I knew it growing up as a child and also a young teenager," she says.

Sharmaine's weekly ghost tours are frequented as much by interstate visitors as they are by Tasmanians and local New Norfolk residents, including people who worked or resided at Willow Court. She diligently records all the personal anecdotes and memories these tour participants invariably share about their time at the institution, as part of an evolving record of the site. Sharmaine is careful, however, not to make these kinds of stories the focus of her tour content. "In an old asylum, we're quite sensitive, because of the kind of place it is," she reflects.

Instead, tour-goers can expect to hear tales about guards that manned the entrance to the Barracks Courtyard, or about a fast-moving, tall figure that multiple tour participants have seen running towards the gate. For the architecture nerds, the site is made up of disparate styles, from run-down colonial wards to 1960s modernist blocks. While interior access to the council-owned buildings is currently prohibited due to restoration work, there is much to see from the outside, such as a patch of wall with endless strings of random numbers scrawled in pencil, the work of an unknown patient. Other spaces have towering concrete walls, consistent with their use as a maximum-security facility, and windows with tiny panes of thick, broken glass, surrounded by intact steel borders. Looking through a window, a tour participant might see a solitary chair facing away from the glass, or evidence of vandals and rubbish. It's sad and eerie at the same time.



Sharmaine's tour guides carry paranormal activity-tracking devices. During the tour Lume attends, a small motion-activated plastic ball is placed on the ground near one of the old sandstone walls in the Barracks Courtyard, and it lights up erratically when a guard is named.

"It's not scary, it's more like, wow, did that just happen?" Sharmaine says. Despite this reassurance, her experiences at the site over the years might well terrify the average person. One afternoon in the Ladies' Cottage, she glimpsed what she describes as a nurse in period dress floating past the stairs. Other nights, unexplained footsteps in Ward C at precisely eight o'clock — when doors would have been locked, and patients put to bed — sparked both surprise and diligent investigation. "We always try to debunk things, whether it's environmental or something else," she adds. However, no one could be found in the area from which the clomping footsteps were heard.



Beyond the paranormal, Sharmaine's tours touch on convict stories and the dark undercurrents of colonial Hobart. Many younger visitors, she notes, aren't keen on museums, but a ghost tour draws them in. "I find it's a great way to tell history to the younger generation," she says.

This winter, Sharmaine will be running a ghost tour in the basement under Hobart Town Hall, which is rarely accessible to the public. "Mostly, people have seen a little girl in there. [There are] lots of dark shadows under the town hall, and we seem to be communicating with an Irish convict quite regularly at that site," she says.

Not scary at all.

@tasmaniasmosthaunted
tasmaniasmosthaunted.com.au

Images provided by Tasmania's Most Haunted

TAKE A LETTER MARIA

BY LUME

Madeleine Lawler is an aficionado of all things pre-loved. Her Airbnb, the Post Office, is full to the brim with thrifty finds and antiques she has carefully sourced, and all of them are worth writing home about.

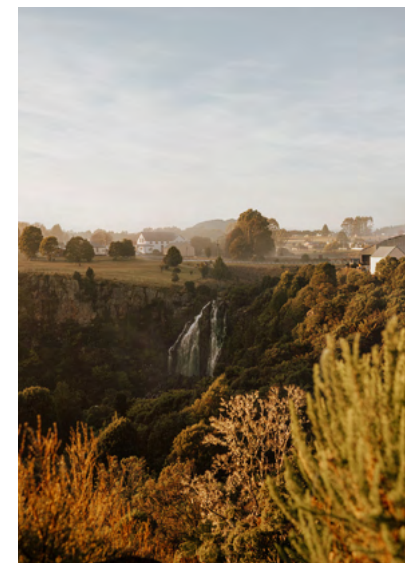
“For seven months prior to opening, I was scouring Facebook Marketplace looking for special pieces... We found the cast iron bath on Gumtree in Launceston and drove to collect it in our trailer. The schoolhouse lights [were] another

Facebook marketplace find from a beautiful old house in Devonport.”

She is truly dedicated to the hunt.

“I carried two oil paintings back from my honeymoon in Ostuni, Italy, in my luggage. I adore the gold and green velvet frames,” she says, about the latest additions from an overseas flea market. “I’d been searching for hours and found these just before we decided to leave. I stayed there specifically for the market.”

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Likewise, we travelled to Waratah, in north-west Tasmania, specifically for the Post Office. The Airbnb listing shows it has five types of scenic views: mountain, river, garden, valley and lake. But really, we were most excited to see the building, the vintage furniture, and the heritage artworks that Madeleine has assembled.

Madeleine renovated and furnished the home with her husband, Andy Rhodes, and nearly every piece has a story.

"The wardrobe in the main room was purchased from a young couple in Burnie. He loved antiques and was very sad to see the pieces go (we also got an antique double bed frame). They'd moved into a modern house and just wanted it to go to

a good home... The wardrobe had been shipped over from the UK, purchased from an estate sale," Madeleine recalls. "We met some lovely people through the process, a lovely lady sold me her Fenton milk glass collection that were gifts from her wedding 50 years ago."

The building sits proudly on the main road opposite Waratah Falls and is considered an icon in the town. It's a little Twin Peaks sitting above the waterfall, and with its weatherboard exterior and decorative gable, you can't help but be charmed. Next door to the Post Office is a musk pink cottage that was also a well-known Airbnb at one stage, and the joyful Bischoff Hotel sits another door up (it's the kind of classic untouched pub you wish existed in your neighbourhood). On our final

morning, we ordered a bacon and egg roll from the petrol station around the corner which houses a bowser named Posh Percy. They literally fried it all up in front of us and made the most delicious sandwich from scratch. No premade, cling-wrapped rolls sitting in a warmer at this fuel stop.

Madeleine and Andy have lent into the postcard-perfect village vibe and have several other sweet things worth mentioning in the accommodation. There's a bread maker and all the ingredients for you to bake your own fresh bread. A huge, dried wreath above the fireplace by Tasmanian florist Eliza Rogers. A tiny porch with checkered tiles that catches beautiful sun. There's a ledger book that belonged to Madeleine's grandfather, which doubles as a guest book, along with an ink pad and stamp

to leave your mark. And a tall vase commissioned for the Post Office by Hobart artist Rosanagh May, whose signature black and white vessels often feature song lyrics. Inscribed on the vase, under a slot for letters, is the line: 'it just so happens I'm free tonight, would you like to have dinner with me.'

It's all a bit romantic.

[@thepostoffice_waratah](#)

Images provided by The Post Office



A LOVE LETTER TO HOSPITALITY

BY LUME

On the drive out to Westella Vineyard, I was fairly certain I knew what I was about to experience. It's a winery and cellar door; I've been to more than a few over the years. While it's usually a lovely day out, it can also be a somewhat predictable affair, with only subtle nuances separating one venue from another. One cellar door might have a drop you particularly gravitate towards, another might choose to shake things up with bold decor. But typically, the experience is somewhat homogenous.

All that to preface, in this instance, I was wrong.

We arrived at Westella to find a gentleman tending to the entryway. This was Will. He welcomed us in and introduced us to his wife, Jacquie — together, the pair own Westella Vineyard.

After a few moments, I asked the first of many questions, prompted by legitimate intrigue, that would arise during our visit. "Is it just the two of you here?"

It was.

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I was immediately taken aback. This wasn't a case of the owners showing up on their Saturday to 'host the writer from the magazine;' this was par for the course at Westella, a winery that prides itself on its personable, generous, and, most importantly, genuine hospitality.

"We spent a long time working in the Barossa, hanging around with people like Maggie Beer in her heyday," Will explains. "It was all about generosity. It wasn't about having just enough, it was about having a little bit too much, and that's how we like to roll with what we do here."

Westella is an experience 40-years in the making. As we talk further with Will and Jacquie about everything from the construction of the site to the choice of grapes and wines produced, to their approach to hospitality, events, and food, there's seemingly an anecdote from a lifetime working in the wine industry that has informed every decision made.

I asked Will who the architect behind the project was.

"We designed [the building] with the help of a draftsman. We had a really clear idea of what we wanted to do. We loved the long roof line, that long flat roof, almost like a hangar, you know, so we made a conscious decision to go to a draftsman so that we could actually take it down the path we wanted to go. Sometimes I feel like I have to fess up that we didn't use an architect. Especially when architects come in and ask, 'Oh, so who was your designer?' And I go, well, actually, it was Jacquie and I."

From the outside, the building looks unassuming, almost warehouse-like in shape. But upon entering, you're struck by the unique feel the interior evokes. It walks a perfectly nuanced line between Scandi design, a working farm building, and a quaint home, and, most impressively, is somehow both dressed up and dressed down at once. It's a delicate dance that is executed masterfully, and seemingly, effortlessly. A metal staircase leading to a small loft area (the type you might find in a factory) is juxtaposed with the expert craftsmanship evident in the warm, all-wood interior.



"There's a really interesting story in this timber," Will remarks. "It's seconds timber, and because it's got all the different marks and stains and knots and little holes and whatever else, it's generally seen as undesirable. There's a bigger market for perfect timber, but this build would be nowhere near as interesting if it were all perfect."

Elsewhere, a record player sits invitingly on a table in the open, teasing you to put on an album, while a collection of vintage furnishings and ornate rugs sit atop the unpolished concrete floor. It feels incredibly homely, and for good reason.

"This came out of my parents' place," Will remarks, pointing to an antique wooden table. "That one belonged to my great-grandfather," he says, pointing to another. "That one there, that was my grandmother's," he points to an antique Singer sewing table. "People love that little marble table. On a warm day, it's cool, it's really tactile, and people love it."

That homely feeling extends through to the food. Jacquie is constantly



going between table and kitchen, bringing out another delicious morsel, like a generous host concerned you haven't had quite enough to eat. From Bruny Island cheeses, to cherry tomatoes grown in their garden and Westhaven goat's curd, I feel like I'm being entertained at a friend's beautiful holiday home as opposed to a commercial winery.

"There's generosity that comes with people sitting around a table and enjoying wine. And that's what really spoke to us, and what we create here in a way," Will says. "There are plenty of times when Jacq's putting together a big plate or something, and she looks over at me, going, 'Is that too much?'"

And then, there's the wine. Possibly the most unique aspect of this pair's love-letter to hospitality — Westella is a Pinot-only winery. When I learn this, I'm struck by the simplicity of this choice. After all, Tasmania is known for its Pinot, and I often find that when I visit local wineries and do a tasting, getting to the Pinot is akin to sitting through the support band in order to get to the headline act.



Westella takes a different tack. "We always said, from the very start, we didn't want to be those people who do a bit of this and a bit of that. Because we only grow Pinot, that's our thing. That's what we hang our hat on: that we grow one variety. As far as I know, we're the only vineyard that just grows one grape," Will says.

Now, I know what you're thinking, 'but dear writer, I prefer white wine, is there nothing on offer for me?' The pair at Westella have you covered with their equally unique white Pinot.

"It's made from lovely black Pinot grapes, squeezed very gently to get the clear juice," Will explains. "I was over in Oregon, which is in the Willamette Valley. I was tasting at a few cellar doors, and they had some white Pinot. I thought, we've got to give this a go."

With the couple so linked to wine-making throughout their lives, it's only natural that they met each other through wine.

"We both studied wine together," Jacquie explains. "He finished the

year before I started, back in the early 90s. It was a wine romance. There's a lot of romance that happens around wine, I can tell you."

Three children, a vineyard, and now a cellar door of their own later, I have good reason to take Jacquie at her word. And my assumptions and expectations about what a winery cellar door experience can and should be have been reset.

Forget what you think you know, hop in your car, drive to the end of the little gravel road in Rowella and avail yourself of the genuine hospitality Jacquie and Will are dishing up at Westella Vineyard.

@westellavineyard
westellavineyard.com.au

Images provided by Westella Vineyard

LITTLE CAFÉ IN THE WOODS

BY LUME



PAGE 24

There's a café in Romaine, near Burnie, that you've probably never heard of. That's because it's located in the colourful Emu Valley Rhododendron Garden, which tends to steal the spotlight.

"The peace here, the energy, it's so calm, it's so perfect... It's so special and people just don't realise it," says the Café Manager, Lynne Kershaw.

The Rosetree Café resembles a safari tent at first glance, or an airy pavilion that you'd find in the tropics. With its slanted roof supported by bent timber beams and its large expanse of glass windows, it looks out onto a lake fringed by woodland and hundreds of species of rhododendrons.

"I don't know how many times I talk to people from Burnie and they say, I've never been there," adds Lynne.

Despite being designed in the early 2000s, the pale brick structure has a nostalgic feel. Waiters bring out trays of perfectly cut sandwiches and Devonshire tea, or hot lunches followed by pudding. There are little bouquets of flowers on some of the tables, and wooden plaques on the walls. It's very charming and very cute.

"One of our volunteers, she comes in and makes our scones. She's the scone maker. We make our own jam and the cream. We're trying to source everything we can locally, so all our milk and cream come from a dairy in Smithton now."

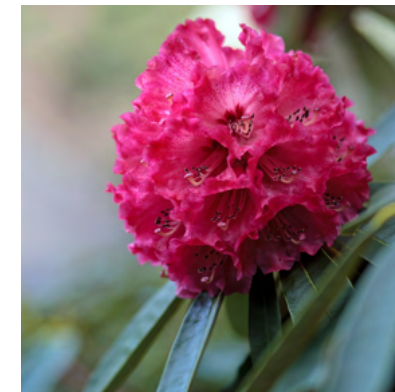
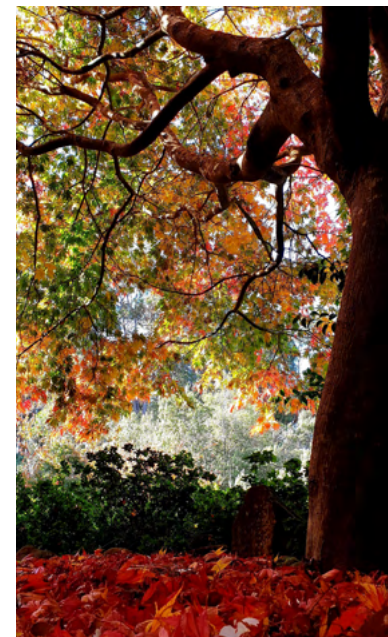
The interior was respectfully renovated in October 2024, and cyclone fencing on the deck was replaced with a clear glass balustrade. It provides the perfect vantage point to spot one of the wedge-tailed

eagles that nest along the river and in nearby farmland, or some of the other residents.

"One little snake down here, a tiger snake, he's called Smooch. We've got another one called Chunkers."

There are also echidnas, and a group of platypuses that are being studied by local vet and platypus researcher, Dr James MacGregor. Lynne explains that an adolescent platypus regularly comes up from the Emu River to visit the females, then toddles back down to the river.

The Garden itself was established by three members of the Australian Rhododendron Society, planting the site's first rhododendron 'Golden Dream' in November of 1981. Forty five years later, the now 11-hectare garden is home to more than 24,000 plants and over half of the 1,000



PAGE 25

known rhododendron species from around the world.

Over winter, the café will be running a special two-course meal every Wednesday with a glass of Tassie bubbles.

"We want to do long table events now that we've got a chef, and we're doing the En Plein Air." A gazebo is being constructed for weddings in a wallaby-proofed area of the site, and local wire sculptor Richard Holwill is building a fairy trail through another section that will be a sensory garden.

"We've got a lot of plans," Lynne says.

@emuvallayrhodogarden
emuvallayrhodogarden.org.au



WHERE THE OCEAN ROARS: RED ROCK HUT

BY LUME

Squatting next to a private sweep of turquoise water on King Island, Red Rock Hut is a tiny off-grid shelter perfect for bunkering down in all kinds of weather.

Husband-and-wife team Deb Scott and Adrian Deehan wanted to create an accommodation option where guests can disconnect from the world without being completely cut off. "Having good Starlink, a toilet that flushes, and a shower with good pressure is really important to us," Deb laughs.

Originally from New Zealand, and having "lived all over the world," Deb describes King Island as the place she calls home. A former flight attendant, she opened Red Rock Hut with Adrian in 2023. "What I really am passionate about is the guest experience and treating people how I'd want to be treated when I arrive somewhere and making them feel really comfortable," she says. At Red Rock, that translates to a stay designed to be self-explanatory: fewer questions, fewer decisions, more time for the view.

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The house itself is deliberately simple: bedroom, bathroom, living space and kitchen — no ladder to a loft, no awkward compromises. Large windows were non-negotiable, positioned to frame the ocean and sky. The other non-negotiable was an outdoor deck big enough to make the hut feel twice as large, with a built-in hammock.

Getting that kind of simplicity right on a remote island, of course, takes effort. The hut was designed over 18 months, then constructed by a luxury tiny-house builder in Queensland. Deb and Adrian looked for something off the shelf, but found all the models had small windows. “We didn’t want a double-storey tiny house, we just really wanted a simple design with really, really big windows,” she says. Once the tiny house arrived in a shipping container (also filled with furniture and building supplies), the real choreography began — coordinating a small pool of

local trades, working around freight schedules and weather, and making sure everything was “bolted down and not going anywhere” to protect against the island’s famous winds.

Deb and Adrian used marine-grade Colorbond, focusing on building a structure that will last. “We made sure that the materials that we used were high-quality. We’ve got double glazing inside, we didn’t really spare any expense, making sure it is going to last for a lifetime,” Deb says. Even the deck boards were selected for their low-maintenance durability: ModWood, a recycled-material composite that doesn’t need annual treatment. They also rethought some of their sustainability options after speaking with local tradesmen. “We initially were going to put the solar panels on the roof,” Deb says, “but the advice and guidance for being on the island was don’t do that, they’ll blow off.” The panels now sit out of sight, behind the hut.

They installed the sauna and wood-fired hot tub, purchased from Shym Saunas near Launceston, shortly after opening. “We love using it when we’re home, and we don’t have guests. It’s super relaxing. I think the sauna’s my favourite. The sauna has a dome so you can look out to the ocean. It’s pretty cool watching the wallabies jump by. It’s like, this is what life’s supposed to be about.”

Bungaree, where the hut sits on the western side of the island, is “ultra remote — even on a remote island.” The nearest “shop,” Deb explains, is King Island Dairy. From there, it’s a choose-your-own adventure of beaches, coastal tracks, surf breaks, and golf. But the most compelling feature is right on the tiny house’s doorstep. From the property, guests can step down to a private beach with clear water and rocks covered in orange lichen — a quintessential Tassie coastal scene all to themselves. “Every day feels really different when you look out at the scenery, and I think that’s super special, especially if you like sleeping with the sound of waves crashing. You sleep like a baby.”



People use the shack in all sorts of ways. Some “don’t leave the hut the whole time,” Deb says, and they can organise hampers by a local chef to be delivered. The average stay sits around three nights, but there are surprises: an elopement here, a digital nomad there. “We also have people come during the week, Monday to Friday, and they work,” Deb says. The fast internet connection makes it possible to log on with the ocean as a backdrop, and they’ve had a lawyer stay while working on a court case. There are also return visitors. One guest has already booked the same dates “for four years in a row,” proof that for some, King Island isn’t a once-off splurge so much as an annual pilgrimage.

Winter, Deb insists, is when the island really shows off, and the hut becomes a kind of weather-watching cocoon. “Sitting there feeling really safe and secure, inside, with a glass of wine or a cup of tea and the fire roaring, and you just see these big, dark clouds, you just feel really snuggly and safe. Watching the rain pour and the sun come out from behind the clouds for the sunset, you realise that two hours have gone by and you haven’t really done anything. That’s quite nice.”

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Images provided by Red Rock Hut

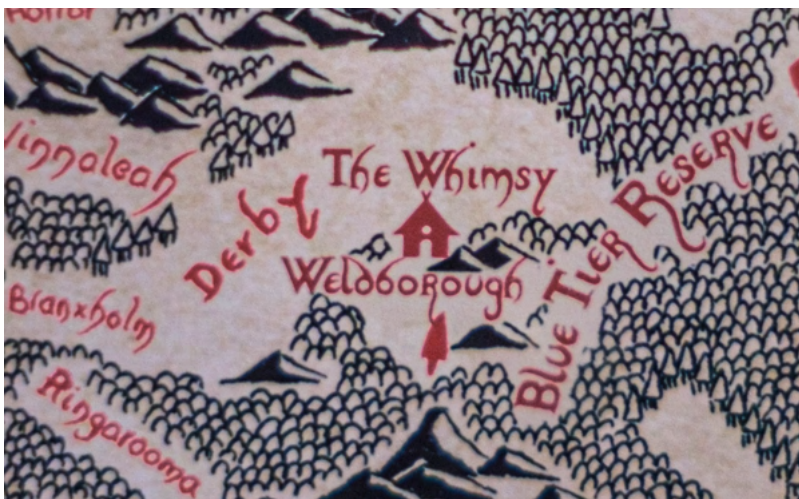
THIS MUST BE THE PLACE

BY LUME

When I'm booking a getaway in Tasmania, there are three things at the top of my wish list: a fireplace, a bathtub, and an amazing selection of books. The Whimsy at Weldborough ticks all these boxes and more — a cosy miner's cottage hidden in rainforest, close to gem-filled creeks and internationally acclaimed mountain-bike riding.

We checked in late afternoon after driving from Hobart via Fingal and Mathinna Plains Road. Along the way, we encountered deep fog in the mountains, a group of photogenic cows and calves blocking the road in the green valley of Ringarooma, and our first glimpse at the mountain-biking mecca of Derby. But we weren't here to ride bikes; we were here solely for The Whimsy, and to try our hand at fossicking for sapphires.

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The property's owner, Mel Musicka, had prewarned us that there would be no Wi-Fi or phone reception at the cottage, save for a few isolated Telstra bars. I was quite pleased to discover my mobile phone was rendered useless at The Whimsy, thanks to its remote location and that I would be disconnected from the world for the duration of the trip.

Free from this distraction, I set to work on The Whimsy's well-stocked bookshelf. Mel's collection of interior design books was at the top of my to-read list, but I had half an eye on her gardening, travel, and history hardbacks too, and even some of her more left-field tomes like *The Secret Language of Birthdays*. I piled them next to me and sprawled out in front of the fire with a block of chocolate in one hand and a hot tea in the other. Even our one-year-old seemed perfectly at home as he played with a vintage wooden bead maze that he found tucked under the shelving.

Mel says she set up The Whimsy as her own "little haven" and has collected beautiful treasures for the cabin, including vintage Hornsea pottery and speckled mugs by The Muddy Kip. The building has a handmade, craftsman-style charm, with hidden lofts, built-in shelving and cabinetry, and stained-glass windows in the bathroom. The kitchen cupboards have knobs fashioned from beech branches, and a celestial sun is painted on a section of the roof.

Mel prides herself on listing The Whimsy on the Ride Blue Derby booking site rather than Airbnb. "All our booking commission stays local as it's used to fund the maintenance of the local mountain bike trails," she adds. But as I said, we had come for the gems.

Sapphires are everywhere here for a reason. Around 30 million years ago, volcanic eruptions along Australia's east coast laid down basalt and

scattered gemstones through the landscape. Over time, erosion did the sorting: heavier stones settled into waterways while lighter material washed away. Later, tin mining around Derby and Weldborough brought even more material to the surface. Miners had to separate out spinel (a mineral with a similar density to sapphire) to sell the tin, and much of what they didn't want ended up in the local rivers and creeks. In other words, today's prospectors benefit from yesterday's industry.

Mel supplied a fossicking pack — shovel, sieves and gloves — and pointed us to digging spots via her blog. Without waders, I settled for gumboots and waterproof layers, then quickly realised I'd underestimated the local creek. The water was properly cold. My brief prospecting turned up three zircons, however, and I left convinced that with a longer stay (and better wet-weather gear), finding a sapphire would have been inevitable.

Mel has humble plans for the cottage and loves making it available to family and friends.

"The thought of being booked out is not in my vision. Just enough to pay the bills and keep the cottage in reasonably regular use would be perfect. I like nothing better than having guests discover The Whimsy on their first visit and then feeling it's also going to be their special place they will return to when they need a break from the busyness and noise of daily life."

These types of stays often leave you feeling aspirational. Driving away, we talked about how to make our home feel a little more like The Whimsy — slower, warmer, and with plenty of time to sit on the floor next to our toddler, surrounded by books. Maybe that's Mel's point. Not to be booked out, but to be returned to.

Guests who book *The Whimsy* during the Off Season (1 May – 31 August) will have complimentary access to a set of fossicking equipment for the duration of their stay. This set includes a backpack, a set of sieves, a spade, a bucket, a small digging tool, two pairs of gloves and instructions on how to find a local designated fossicking area where a prospecting license is not required. The Whimsy will confirm with guests directly after a booking is made whether they would like to take up this offer.

@thewhimsyweldborough
thewhimsy.com.au

Images provided by The Whimsy

FROM RIVERBED TO RING

BY LUME

In north-east Tasmania, gem hunter Des Gray finds sapphires one sieve at a time — then facets, carves, designs, and creates jewellery that keeps the stone's story intact.

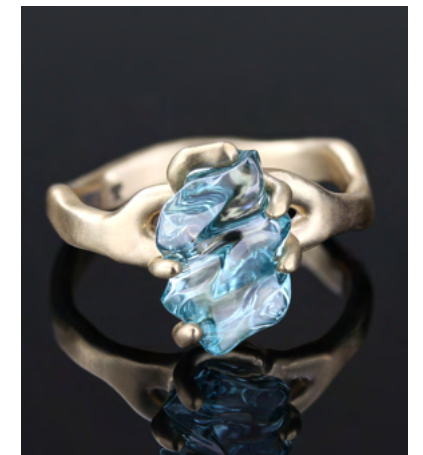
"The very first time I came to Tassie when I was 20, I actually came right here [to the Weld River], I wandered up to this little group of rocks, and I cleaned out a crevice. I only had an hour away from the family, and I found ten little zircons and a little tiny sapphire, and I was like, 'whoa, this is so cool.' It was my first ever sapphire," he says.

"It was very much beginner's luck... I sort of knew how to sieve, but I didn't know what I was doing. It took me at least 100 days before I got any good at it."

That early hit of 'beginner's luck' didn't fade; it matured into a craft. Around the same time as his first holiday to Tasmania, he learned to facet at a local gem club while completing a double degree in science and engineering at Monash. In the years that followed, he worked as a chemical engineer in Queensland and Africa, where he searched for precious stones during his free time in places like Namibia, before moving to the Weldborough area.

"I was always passionate about it. Since the age of five, I've loved gemstones. I'd always be digging. I bought a faceting machine and started cutting. All my holidays would be to gem places. And then I retired at age 36, to this area, specifically."

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Faceting rewards the kind of precision engineers recognise: angles, symmetry, tiny adjustments that compound into brilliance. But for Des, cutting was never only a technical exercise. It was a way to stay close to 'the rough' until the move to Weldborough gave him time to ask a different question: what happens after the stone is cut?

"I didn't need to work anymore. I came out here and my plan was just to dig sapphires, ride mountain bikes and plant a permaculture garden. But there was no purpose in that. I picked up gem carving, which is [making] more interesting cuts. And then I took one of my gem carvings to a jeweller. She's very artistic. And she looked at them and said, 'they're beautiful, what do I do with them?' And I thought, wow, if people don't really know what to do with these carvings, I need to start making jewellery. So, I started making jewellery."

In an age of anonymous chain stores, Des's work is unusually personal and very environmentally sustainable. He has even started fossicking for his own gold in Tasmanian waterways. There is something special about the same person who digs the stone telling you which bend of river it came from, what it looked like in the sieve, how the colour shifted once it was cleaned, and why a particular facet design — or a carve — was the right choice. That continuity becomes part of the piece: not just a sapphire, but a small, wearable heirloom.

For customers, that process is part of the appeal. "It can be hard to get Tassie sapphires. To talk to the person that's found the stone and can cut the stone and then make the jewellery, I think it's quite unique. And you've got that connection to the area," he says.

Des's work is led by each individual gem, using settings that respond to the sapphire's shape and personality, and carved pieces that lean into organic profiles rather than forcing everything into standard jewellery silhouettes.

"I don't think like normal people, so my designs just don't look the same. I have aphantasia, so I can't see anything in my head... I don't think visually at all. The thing about that is, when I go to design a piece of jewellery, I can understand concepts. I'm great at rotating shapes, for example, but it's all conceptual. When I do design jewellery, I can't think about another piece of jewellery that I've seen so... it's very hard to be influenced by other people's designs."

Des loves prospecting and is more than happy to share some of his treasure-hunting secrets. "The Weld

River is good. It's still one of the best spots you can go to. And even though it's been heavily dug, it's still producing lots of gems. And that's just down behind the Weldborough pub here."

Lately though, he prefers the jewellery-making process. "I always felt like the cutting was a way to justify my addiction to the rough. But these days I'm quite enjoying creating a final product. I think that intermediate step of doing the stone is not as enjoyable as either the jewellery or the finding."

Des sells his jewellery online and at Salamanca Market. This Off Season, he is partnering with The Whimsy to offer midweek guests the opportunity to have a complimentary consultation on-site. If guests take up this offer, they will be able to select and purchase one of Des's sapphires and work with him to design a piece of jewellery. Des will also offer a fossicking demonstration and tips on prospecting nearby to those who select a gem and put a deposit down to purchase it as a finished piece of jewellery. Contact The Whimsy – thewhimsy.com.au for more information.

@flaws_and_facets
desgray.com.au

Images provided by Des Gray

THE NEW SCHOOL OF SCULPTURE

BY LUME

It's Saturday morning, and Jody Pawley's sculpture studio in Legana is filling up. Some of his regulars are absent, but a traveller has booked in at the last minute after finding the class online. Another student has come from elsewhere in Tasmania after attending workshops with Jody in Sydney years earlier. The remaining participants have booked for the term, but they started on different dates, so they are not yet familiar with each other. Jody makes coffee, introduces people by first name, and puts everyone at ease with his friendly nature.

The Tasmanian Sculpture School opened in August last year, but it carries a longer history. Jody spent more than 25 years working as a professional sculptor in NSW, running a sculpture school in Sydney, and a bronze foundry.

Moving to northern Tasmania was, Jody says, a calculated lifestyle change. In Sydney, the work was physically demanding and spread out, because zoning made it hard to put a school, studio, and foundry under one roof. The summer heat made foundry days "torturous." In Tasmania, the scale of his operation is deliberately smaller. The teaching, though, is still serious.

Each student is given a small sculpture of the female torso at the start of the class and guidance on how to make an exact replica over the next three hours. We start by shaping a wire armature (the internal structure that prevents the work from collapsing while you build on it) to mimic the torso's rough curves. Jody comes around and checks that we have the shape right, as he is evangelistic about the importance of the armature.

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Jody taught himself to sculpt at a time when there was no YouTube, and any websites on the still-new internet contained one or two pages of information at best. He lived in a small regional town in NSW and had never met a sculptor before in his life, but he was deeply fascinated with the art form. When he wasn't at school or later working at the local coal mine, Jody practised sculpting, using trial and error to figure out how things were made. One day, he came across a book in the local bookshop about Citadel Miniatures that showed the wire armatures inside each Warhammer figure, and it was a light bulb moment.

"Once it really clicked for me that you have to sculpt your figure on an armature, my sculptures improved dramatically," he says.

When he was retrenched from his job in the mines, he wanted to see if he could make money as a sculptor, so he moved to Sydney and picked up freelance work. Being somewhat of a novice at the time, Jody agreed to two-week turnarounds for sculpting projects.

"What I quickly discovered was that I would make mistakes, and then that mistake would cost me time. There's no way in the world I could do the job in the time frame. I had to look at it logically, okay, what things are causing me to make these mistakes? It was the things that I'll be teaching everyone here. It's putting detail on too early, yes, and what saved me time was getting the proportions, the form right first, and then refining," he says.



With the wire set and the initial modelling clay on, Jody talks us through profiling, which involves working from the outline at a consistent viewing angle. Depth is hard to judge when you stare at one view, especially for new sculptors, but outlines are less forgiving. By rotating the sculpture and checking the profile regularly, you reduce distortions and keep the form looking realistic. "The only thing that doesn't lie," he tells the class, "is the outline."

Jody cautions students against getting caught up in the detail too early — "fingernails on something that [still] looks like a flipper," as he puts it. Instead, he breaks the class up into stages: roughing out, proportions, and then refinement. "People will always try to do the finishing before they've got the structure right. And it never works," he adds.

Jody also teaches students to stop before they think they're finished. He tells us about a retired rheumatologist in Sydney who had deep anatomy knowledge and used it to "bulldoze his way through every sculpture." The breakthrough came when the student put aside this knowledge and started doing quick studies, aiming for 80% completion, taking a photo, scrapping it, and starting again. The point was to get back to basics.

The provided tool kit matches this ethos. Early on, Jody gives us all a butter knife. It purposefully makes adding fine detail difficult. He provides callipers to check widths and a simple measuring stick to help locate key points. This helps our focus stay on big decisions — how wide the rib cage is, where the pelvis tips forward, and the length from shoulder to shoulder.

By the end of the class, none of the torsos are perfect, but they're a close match. They have structure. And they stand up to being looked at from more than one angle.

[@tasmanian_sculpture_school_tasmaniansculptureschool.com.au](https://tasmaniansculptureschool.com.au)

Images provided by Tasmanian Sculpture School

THE STARS, THE MOON, THE QUIET, AND THE DARK

BY LUME

When I first met Chloe and Nathan Gore almost two years ago, one half of this entrepreneurial couple was flying down from Victoria every weekend to run their new business, Kuuma, Australia's first fully mobile sauna boat.

"It's about a year and a half ago now that we moved down to Hobart, so that makes things much easier to run and operate," Nathan says.

Chloe adds that the early days were quite challenging, as it took them a

year to build the boat themselves from scratch, and they moved to Tasmania within four months of opening. "At the time we had one child, now we've got two. It was already challenging enough, so operating from Melbourne would have been just impossible," Chloe adds.

Kuuma isn't a sauna bolted onto an existing tour boat. It's a purpose-built 28-tonne pontoon vessel, designed around a wood-fired sauna, that putters through the sheltered waters of southern Tasmania.

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Nathan is a former Project Manager in construction, and Chloe is an Interior Designer, but Kuuma is now their full-time job.

"We thought, no, let's do something that we really love and we're passionate about, so we kind of picked a joy of ours — two joys — which is sauna and being on boats, and we made that our business. So, we can be really passionate about it, and it's not like a job or a career at the moment — it's just our lifestyle, something that we love doing, and we get a living out of it, which is really great too," Nathan says.

Part boat tour, part floating bathhouse, Kuuma is made for Tasmania's colder months, and the duo will be offering night sessions over winter for the first time this year.

"Often after a day of work on the sauna boat, I'll take it out and have my own private session, and it's always a beautiful time on the water. You've got the stars and the moon and the quiet and the dark, and the weather's normally really calm, and it's really beautiful. And I'd often talk to people about how that's 'my time' for sauna, and they always commented on how beautiful it must be at night, so we've decided to do one day a week on Saturday nights, where we actually let other people have that experience as well," Nathan says.

Sunrise sessions will also return in winter, as well as a new offering: Sauna Stories at the Dock. The heat will be a little gentler — around 60–70°C (instead of the usual 80–90°C) — so people can stay in the sauna longer while listening to audio stories.

The first theme will explore Arctic wilderness, allowing guests to sit and reflect as they move between sauna benches and the open-air lounge with fire pit.

As Kuuma's bookings have increased, so has its crew — last year, four new team members were brought on for 'Dark Dip' during Dark Mofo. While Kuuma stays docked for this event, the new hires worked as Sauna Masters, focusing on creating an enjoyable experience for guests. Now, they are also beginning to learn how to operate the boat.

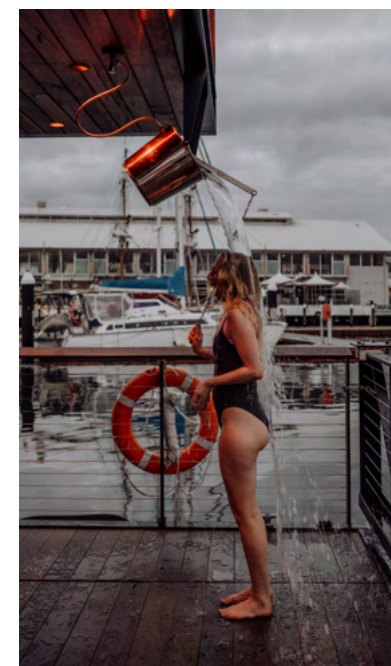
"They all chose to stay on with us and I've been training them up to become skippers, so we put them through their training course with the maritime school here in Hobart, and they're currently doing their days on the water, which you need to have before you can get your license... so around the end of winter we'll start to have some other people driving the boat, not just me," explains Nathan.

This sounds like a dream role.

"Well, we are going to advertise, so maybe it's your next job," Chloe laughs.

@kuumasauna
kuuma.com.au

Images provided by Kuuma - Nature Sauna



EVERYTHING YOU WANT

MAY

1

DIVERGE SKYRUNS
May 1-3 | [Queenstown](#)

DIVERGE Skyruns is a brand-new sky and trail-running festival in one of Tasmania's most remote corners, Queenstown, on Tasmania's west coast.

4

DEVIL'S CORNER MOULTING LAGOON EXPERIENCE
May 4-Aug 3 | [Apslawn](#)

Dive into an exclusive vineyard tour, master the art of oyster shucking, and savour lunch in Devil's Corner's underground cellar, The Devil's Den, before wrapping up with a hosted premium wine tasting.

7

AGFEST FIELD DAYS
May 7-9 | [Carrick](#)

Agfest is a multi-award-winning agricultural field day event proudly organised by the dedicated volunteer members of Rural Youth Tasmania.

9

CLAY WORKSHOP - PATTERNED DISH
May 9 | [Campbell Town](#)

Harmony on High Street is hosting a patterned dish-making workshop led by Lee-Anne Peters.

Suitable for beginners and intermediate potters. People under 12 to be accompanied/assisted by an adult.

13

STANLEY & TARKINE FORAGE FESTIVAL
May 13-Aug 17 | [Stanley](#)

This festival is a weekend of food-based fun, centred around the idyllic town of Stanley and drawing inspiration from the wilds of Takayna / Tarkine.

22

VINES & CAVES EXPLORING THE VALLEY
May 22 | [Gunns Plains](#)

Take a winter afternoon's exploration of Gunns Plains that starts by the fire in Leven Valley Vineyard's cosy cellar door, discovering the flavours of the estate's still and sparkling wines alongside platters of delicious Tasmanian produce.

JUNE

1

DARK MOFO
Jun 11-22 | [Hobart](#)

DARK MOFO returns to Hobart in 2026, celebrating the winter solstice with art, music, food and drink, and fire.

13

EARTHBOUND TO STARLIT: LANDSCAPE & CAMERA MASTERY
Jun 13-20 | [Ross](#)

Ross is a photographer's dream. From heritage stone bridges and serene waterfalls to sweeping panoramas and crystal-clear dark skies, this immersive workshop will elevate your skills and ignite your creative vision.

19

LIGHT UP THE WEST — STRAHAN SOLSTICE
Jun 19-22 | [Strahan](#)

The west coast comes alive this winter with Light Up the West — a celebration of the winter solstice and the wild, wonderful spirit of the region.

19

YOGA RETREAT FREYCINET
Jun 19-22 | [Freycinet](#)

A restorative three-night retreat, set within the beauty of Freycinet National Park. Enjoy daily yoga, restorative yoga, candlelit meditations, and Yoga Nidra, all in the warmth of Freycinet Lodge — where open fires and ocean views invite you to truly unwind. This is your time to slow down, reconnect, and gather energy for the year ahead.

21

RUN THE DARK
Jun 21 | [Hobart](#)

When the night is longest, we run. A truly Tasmanian winter adventure, the Knockers Solstice Trail Run takes you through native bushland, with spectacular views of the glowing lights of Hobart below.

27

LIGHT UP THE WEST — COLOURS OF QUEENSTOWN
Jun 27-29 | [Queenstown](#)

Light Up the West celebrates the magic, grit and warmth of Tasmania's west coast — shining bright during the darkest days of the year. From long table dinners and live music to markets, winter swims and immersive light installations.

FROM WINTER + MORE

1

PERMISSION TO TRESPASS
Jul 1-15 | [North West](#)

Get ready to explore the hidden gems of north-west Tasmania like never before. Permission to Trespass offers exclusive access to private properties in the breathtaking Wynyard and Table Cape regions.

3

ISLAND ESCAPE WINTER FESTIVAL
Jul 3-5 | [Invermay](#)

Island Escape Winter Festival is a three-day celebration that turns Launceston's Inveresk Precinct into a "winter wonderland" of live music, Tasmanian food and drink, art, and community.

3

FESTIVAL OF VOICES
Jul 3-12 | [Hobart](#)

Festival of Voices lights up Tasmania each winter with incredible voices, community events, and joyful live performances.

JULY

23

DEVONPORT JAZZ 2026
Jul 23-26 | [Devonport](#)

The 2026 Devonport Jazz Festival returns to Tasmania in late July for its 25th anniversary, featuring four days of jazz and blues across various intimate, warm venues in Devonport.

Full program schedule announced in May.

26

POTTERY & PINOT
Jun 28 & Jul 26 | [Forthside](#)

Delve into the magic of clay with this hands-on creative experience at Fulton Creek Farm, a beautiful private property in the heart of north-west Tasmania. Learn the basics of handbuilding with clay and create your very own ceramic platter.

26

WORLD STREET EATS
Last Sunday of every month
[Launceston](#)

A community-centric, cultural food and drinks market in the heart of Launceston. Join them at Civic Square every last Sunday of the month from 11am to 3pm and immerse yourself in a worldly culinary experience in northern Tasmania.

1

HADLEY'S ART PRIZE
Aug 1-23 | [Hobart](#)

The Hadley's Art Prize is an acquisitive Australian landscape prize. Finalists will be displayed at Hadley's Orient Hotel and can be viewed by the public throughout August.

6

BEAKER STREET FESTIVAL
Aug 6-17 | [Hobart](#)

Beaker Street Festival brings science, art and culture together in Hobart through immersive events, talks and performances.

AUGUST

6

GEEVESTON FEAST
First Thursday of every month
[Geeveston](#)

A family-friendly event, the Geeveston Twilight Feast features an array of local food and beverages. Held on the first Thursday of every month, the feast is a free event with local food trucks and stalls.

8

HERITAGE & BULLOCK FESTIVAL
Aug 8-9 | [Oatlands](#)

The Oatlands Heritage & Bullock Festival is an annual two-day, free event roaming the Georgian streets of Oatlands, Tasmania celebrating rural history and, notably, working bullock teams.

23

WESTELLA VINEYARD TRANGIA CHAMPION
Aug 23 | [Rowella](#)

Do you flex your cooking skills when hiking? Pack up your favourite Tassie ingredients and sauté them into a hiker's feast using the essential bushwalking tool — the Trangia! The best dish will become the 2026 Westella Trangia Champion.

25

A NIGHT WITH OPERA AUSTRALIA
Aug 25 | [Launceston](#)

A Night with Opera Australia is coming to Albert Hall, offering an evening of iconic opera scenes featuring stories of passion, heroes, and villains.

THE OFF MAY-AUG
SEASON 2026

BECOME A
WINTER PERSON



Beaker Street
Festival

TASMANIA

COME DOWN FOR AIR