Report by Deborah Wace
2017 Churchill Fellow

Deborah Wace and Martin Xanthos, Curator-Botanist, Royal Botanic Gardens Herbarium, Kew, England

2017 Churchill Fellowship to develop artwork/fabric design from European botanical collections of French expeditions to Tasmania - UK, France and Italy.

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Signed: Deborah Wace

Dated: 31st March, 2019
Acknowledgements

My Churchill Fellowship has been the most extraordinary opportunity. I am very grateful to the Churchill Trust, for their trust in me and providing the best support to undertake this study.

This journey was a long time in the making and my first time seeking access to such large international institutions. It was a huge learning curve, which was easier with the help of some generous friends.

I would like to thank the many people who generously gave me their professional and personal support along the way, allowing such generous access to their historical Tasmanian/Australian collections, most especially to the following herbarium curators:

- Dr Chiara Nepi from the Webb Herbarium, at the Florence Natural History Museum, Italy;
- Dr Marc Jeanson from National Museum of Natural History, Paris, France; and
- Martin Xanthos from the Royal Botanic Gardens, Kew Herbarium, United Kingdom.

Deepest gratitude also to: Sir Martin Holdgate; Dr Gina Douglas of the Linnean Society; Fiona Ainsworth of Kew Archives and Library; and Joanne Hatton, for their generous introductions and help with navigating the museum and herbarium connections in the UK.

Many thanks to Patrick Llewelyn and from Institut Nicolas Baudin for his generous information sharing and hospitality in Honfleur, France and to Ali Rakib from For Weavers, an advocate for rare and high-quality textiles, for his support and interest. Also, to Dr Jordan Goodman and partner Dallas for their London and Normandy hospitality. Likewise, thanks to Earl Czarneki, owner of Château de La Petit Malmaison, for sharing his time and dream of renovating the Empress Josephine’s greenhouse. I thank Antoine Jacobsohn, director of the Potager du Roi, Versailles, for his interest and allowing filming access.

Thanks to my Hobart friends Bernard and Heather Prior, and Helen Merrick, for checking in on me, planning support and travel bookings. Also, Mikala Grosse, Iona Johnson, Michelle Blake, Hazel McTavish, and Andy Van Emmerick, Nonie Donald, Gerald Englebretsen and Kate and Ross Brodie for logistical, research and tech help in the lead up to departure. My gratitude goes to Joanne Sanderson, for sewing and studio assistance along with Geraldine, Naji, Els, Nicole, Willie, Margie, Prue and also to Fiona Strahan and Sue Butler who provided me with logistical studio support while I was away.

I am indebted to staff at the Tasmanian Museum and Art Gallery Herbarium, especially Miguel de Salas - for help with locating collections held overseas and for filming access and likewise to Christine Milne and Kylie Eastley for their support as referees in my original Churchill Fellowship application. My editing friends Dan Panek and Christine Materia, and Leonie Fahey, you rock!

Thank you to Joe Shemesh, Storm Front Film for his time and skill spent filming my Fellowship journey, arts practice and his belief in my work. Thank you to all the people who allowed themselves to be interviewed and filmed for documentary purposes and to the Winston Churchill Memorial Trust for funding part of the production of the ensuing film Fabric of Botany -(28 min film).
My thanks for research suggestions and introductions to Allegra and Adrian Biggs Dale, Louise Gilfedder, Dr Edward Duyker, Prof. Jean Fornasiero –Baudin, an expert in French Studies (University of Adelaide), Steven Smith, Wren Fraser Cameron, Chris Hood, Julie Gough and Zoe Rimmer.

My gratitude to Susan Fitzgerald and Jean Francois Verpeaux plus Jean Philippe Beaulieu and Dara Christopher for providing the Paris home base and extended use of their apartments in La Defence and in Versailles. Having two bases was very helpful. Also grateful to Christian and Rossi for introducing us to Versailles.

Finally, much gratitude to my family members over in the UK for both accommodation and friendship: Crinan Alexander and Mandy Farquhar; Jean and Donald Cameron; Peter and Sally Whitestone; Clare and Giles Chitty; Pat Rae, Michael and Marigold Wace; Norman and Jean White; Adrian and Alison White; and Sir Martin and Lady Elizabeth Holgate for their warm hospitality, vibrant conversation and family connection. My thanks to Maria Barisi and family in Varese for their friendship, hospitality and introductions, and Laurence Cordonnery in Montbrun, France.

Photos by Deborah Wace and Joe Shemesh unless stated otherwise.
Introduction

My name is Deborah Wace and I am a Tasmanian botanical artist and printmaker, holding a Degree in Visual Arts (Printmaking) from the Canberra School of Art, taught by Jorg Schmeisser.

I lived for 20 years in the Far South of Tasmania, at Lune River, close to Recherche Bay; the Type Locality of many of our most extensive early botanical collections. Years spent collecting, pressing, drawing, etching and singing about these plants, fed my activism and respect for this landscape and these early botanical historical records.

My artistic practice involves creating the original artwork for innovative contemporary Australian designs, which contribute to the growth and profile of Australian botanical art and fabric design. One of my artistic challenges is weaving the cultural/historical narrative of Tasmania into my designs to build a greater understanding of the significance of these early collections and foster greater respect for our flora. I advocate for the small plants, helping people to look closer and forge their own connection with landscape.

I collect and curate an ongoing pressed plant specimen collection including buttongrass and rainforest plant communities. I am working on a print herbarium of these. I exhibit large-scale dry point engravings of native orchids and design textiles based in this work whilst advocating for the conservation and protection of the wild plants of Tasmania.

I have exhibited this work widely over many years in Tasmania. Alongside my visual art, practice I write and perform songs inspired by my deep connection to the Tasmanian landscape. I have performed professionally as a founding member of acapella group - Arramaieda and QTas Choir plus the Recherche Baybe’s, campaigning with my community to protect this important Type Locality at Recherche Bay, and the ‘French Garden’ and raising awareness about the rich botanical connections between France and Tasmania.

I have been a small business owner/operator, professional artist and project manager for over twenty-five years. My work has encompassed large-scale public art works and specialist art classes in printmaking, drawing and mosaic in private classes across all age groups and in public and private schools in Tasmania.

I am an artist and collector of specimens, a printmaker, and a lover of wilderness and wild botany. I have a general fascination with the work of early naturalists; in fact, my childhood was enriched by my father Dr Nigel Wace’s botanical academic adventures and his shared experiences on returning from far-flung places including Tristan da Cunha, South Georgia, Antarctica and outback Australia.
My Churchill Fellowship will further inform my artwork which largely relates to the Type Locality and Type Specimens at Recherche Bay, Tasmania and the extensive early botanical collections of Jacques-Julien Houtou de Labillardière from the D’Entrecasteaux Expedition of 1791-1793. The Expedition’s exploration of this area resulted in an important historical collection containing significant botanical, zoological, cartographic, geo-magnetic and ethnographic/linguistic material from the local Lyluequonny tribe. It is a story of a brief encounter of ground breaking trust and friendliness between the two cultures before the ensuing British process of colonisation brought devastation upon traditional aboriginal society and culture. It is also a story of the amassing of an important scientific collection that helped foster a groundswell of popular support to protect this landscape that has informed our history and continues to inform our present.

These specimen collections form the backbone of our earliest Herbarium collections of French Naturalist visitors to our shores and resulted in the first published Flora of Australia - Novae Hollandiae Plantarum Specimen, a two-volume work authored by French botanist Jacques Labillardiere, published between 1804-1806.
Contact details

<table>
<thead>
<tr>
<th>Name</th>
<th>Deborah Wace</th>
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<tbody>
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<td>Botanical Artist and fabric designer</td>
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<td>Telephone Work</td>
<td>0458 176 239</td>
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Keywords

Tasmanian botany, Fabric designer, Type Specimen, Webb Herbarium, Kew Gardens, Jardin des Plants, Printmaker, Botanical Artist, Historical Collections, J.J.H. Labillardière, Recherche Bay.
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Report Overview / Executive Summary

Report by Deborah Wace, 2017 Churchill Fellow

In 2018, I undertook a Churchill Fellowship to develop ideas and artwork for fabric design from European botanical collections of French expeditions to Tasmania held in herbarium collections in UK, France, and Italy.

This opportunity to access the botanical specimens and print collections located in Paris, Florence, and Kew Gardens from the D'Entrecasteaux and Baudin expeditions to Tasmania, has enabled me to reinterpret these collections and develop original contemporary cultural motifs for art and fabric. I am developing designs for a new range of clothing, upholstery, interior applications and limited-edition art textiles. Depicting the flora of Tasmania from the French collections, this work will reframe the culturally significant collections held overseas, to make aspects of it highly visible and wearable and to foster a deeper and more personal cross-cultural engagement with science and art.

I anticipate that my new hybrid designs will continue dialogue and strengthen engagement between our cultures - Australian, French, Italian and England. Just as my work has made the plants more visible, this project will make aspects of these European collections more visible.

Bringing a new lens onto botanical artwork from Type Specimens, brings this work into the public life of Australia and can re-contextualise a significant aspect of Tasmanian and Australian cultural heritage.

Returning these plants to Australian culture through fine art and a range of hybrid designs on fabric, will democratise and make more visible, elements of the earliest collections, combining this with elements of my own, original etchings and plant pressings. This study allowed me to really place my artwork in an historical context and start to weave a combined story of art and botanical collections onto fabric for a better understanding of our cross-cultural relevance.

In addition, I volunteer as part of the orchid conservation project at the Royal Tasmanian Botanical Gardens and am interested to learn how volunteering in the community, in university programs, through environmental activism and participation in citizen science can inform artistic approaches and self -education as well as artistic and conservation outcomes for the wider community.

I hope this work will be of interest and use for Botanists and Field Naturalists and all lovers of the natural world. Those interested in natural history research and the stories of exploration behind historical collections and how we might use these collections to protect wild populations and educate about threats to habitat. I hope that botanical artists, creatives and people with an interest in fabric design, will find interest here.

I travelled with a colleague, filmmaker Joe Shemesh, (Storm Front Film) who filmed my fellowship journey at high resolution, making my research and explorations available in a digital format for greater reach and dissemination and recording most of my Churchill Fellowship study tour, see: Fabric of Botany -(28 min film)
Highlights of my trip included:

- Meeting, interviewing and filming curators at Kew Gardens, Webb Herbarium and Jardin des Plantes gave me a sense of the continuity of care of herbarium specimens from all around the world as well as precious Australian ones.
- Extended access to the entire Labillardière collection in Webb Herbarium, Florence.
- Presenting my paper at Liverpool World Museum. for the Society for the History of Natural History (SHNH).
- Viewing Baudin and Labillardière specimens at the Jardin des Plantes, Paris Museum of Natural History, and meeting the curator Marc Jeanson. Discussing botanical lending protocols between France and Australia in the wake of the catastrophic incineration of a whole Type collection of Labillardière and other pressed specimens on loan.
- Meeting the head of the Potager du Roi Versailles.
- Finding my father’s (Dr Nigel Wace) botanical collections from the Gough Is Scientific Survey, GISS, in Kew Gardens Herbarium, London.
- Visiting the London Textile Fair.
- Meeting with Sir Martin Holdgate: Internationally respected conservation scientist and diplomat.
- Meeting Jordan Goodman expert on Sir Joseph Banks and the relationship with Labillardière.
- Meeting with Patrick Llewelyn the Co-Director of the Institute Nicolas Baudin (INB).
- Meeting with Ali Rakib- For Weavers.
- Visiting Chartwell House, home of Sir Winston Churchill.
- Touring Oxford - I toured Oxford University campus and Brasenose College where my father studied Botany in the 1950’s. The architectural forms and ornamentation I found delightful.

I met a number of people detailed under the places visited and collections examined section of this report who were particularly valuable in providing information about the collections.
# Itinerary

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<th>Purpose</th>
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<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt; June</td>
<td>Guggenheim Museum, Venice</td>
<td>Main Exhibition viewing</td>
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<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt; June</td>
<td>Webb Herbarium Museo di Storia Naturale, Florence</td>
<td>Dr Chiara Nepi, Director Curator, Museum of Natural History</td>
<td>Accessing the Labillardière plant specimen collection from Australia</td>
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<td>9&lt;sup&gt;th&lt;/sup&gt; June</td>
<td>General fabric shops in CBD, Milan</td>
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<tr>
<td>10&lt;sup&gt;th&lt;/sup&gt; June</td>
<td>Museum Morandini, Varese</td>
<td>Maria Barisi</td>
<td>Local introductions and potential exhibition space</td>
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<tr>
<td>11&lt;sup&gt;th&lt;/sup&gt; June</td>
<td>Manter Fabric Printers, Como</td>
<td>Carlo Manterio</td>
<td>To discuss printing new range of designs to fabric</td>
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ENGLAND and FRANCE (14th June – 17th June 2018)

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<td>14th - 15th June</td>
<td>The Society for the History of Natural History (SHNH), Liverpool</td>
<td>Dr Jordan Goodman</td>
<td>Meet Sir Joseph Banks expert Jordon Goodman and present my paper at the SHNH summer meeting conference</td>
<td>Tour of the Herbarium here</td>
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<td>16th - 17th June</td>
<td>Former Director General of the International Union for Conservation of Nature (IUCN), Cumbria</td>
<td>Sir Martin Holdgate</td>
<td>To interview Sir Martin Holdgate</td>
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<td>19th - 22th June</td>
<td>Kew Gardens Herbarium, Richmond</td>
<td>Curator Martin Xanthos</td>
<td>Study plant specimen and photograph, film botanical specimens</td>
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<td>22nd June</td>
<td>Kew Gardens Herbarium, Richmond</td>
<td>Erin Rodgers, Media relations Assistance Kew</td>
<td>Filming in Maryanne North gallery, Shirley Sherwood Gallery, Royal Botanic Gardens Kew</td>
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<td>25th June</td>
<td>V&amp;A Museum, London</td>
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<td>General exhibitions, Fashioned from Nature</td>
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<tr>
<td>26th June</td>
<td>V&amp;A Museum, London</td>
<td>Dr Jordan Goodman</td>
<td>Dinner and discussion of my project</td>
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<td>27th June</td>
<td>British Natural History Museum</td>
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<td>Viewing of exhibitions</td>
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<td>27th June</td>
<td>British Library</td>
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<td>Exhibition: James Cook: The Voyages</td>
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<td>27th June</td>
<td>Timorous Beasties Showroom, London</td>
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<td>Viewing the fabrics and wallpaper</td>
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<td>29th June</td>
<td>Chartwell House, Kent</td>
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<td>To gain context on Churchill as an artist</td>
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<td>1st July</td>
<td>Sissinghurst Castle</td>
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<td>View grounds, garden and exhibits</td>
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<td>2nd July</td>
<td>Oxford University, UK</td>
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<td>To view and photograph Brasenose College and Uni grounds</td>
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<td>4th July</td>
<td>Louvre Museum, Paris</td>
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<td>To view the exhibitions</td>
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<td>5th July</td>
<td>Versailles Palace grounds, Versailles</td>
<td></td>
<td>To experience the Palace grounds and plantings</td>
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<td>6th July</td>
<td>Potager du Roi, Versailles</td>
<td>Antoine Jacobsohn</td>
<td>To meet the head Gardener, walk the grounds and get permission to draw and film on the grounds</td>
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<td>7th July</td>
<td>Potager du Roi, Versailles</td>
<td>Cuillere D’Argent</td>
<td>An alfresco dinner and show in the Potager du Roi gardens</td>
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<td>9th July</td>
<td>Jardin des Plantes, Paris</td>
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<td>Visit the general exhibitions and gardens</td>
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<tr>
<td>10th July</td>
<td>Visit Charbonnel store, Paris</td>
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<td>Buying etching ink, paper, plate and tools</td>
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<td>11th July</td>
<td>INB and For Weavers</td>
<td>Patrick Llewelyn, Ali Rakib</td>
<td>Meet to discuss where our projects overlap and show them my fabrics</td>
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<td>12th July</td>
<td>Potager du Roi, Versailles</td>
<td>Antoine Jacobsohn</td>
<td>Filming around locations in Versailles, drawing in Potager du Roi</td>
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<td>12th July</td>
<td>Chateaux de Versailles</td>
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<td>Grandes eaux Nocturnes, a musical and light spectacular in the palace grounds</td>
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<td>13th July</td>
<td>For Weavers</td>
<td>Ali Rakib</td>
<td>Meet to discuss fabric design options</td>
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### ENGLAND

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<td>18th - 19th July</td>
<td>London Textile Fair, Business Design Centre, Islington, London</td>
<td></td>
<td>To view the exhibits, fabric samples and suppliers</td>
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<tr>
<td>19th July</td>
<td>Horniman Museum and Gardens, Forest Hill, London</td>
<td></td>
<td>To view exhibitions and be shown the Anna Atkins seaweed Cyanotype originals</td>
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### FRANCE

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<tr>
<th>Date</th>
<th>Organisation</th>
<th>Person</th>
<th>Purpose</th>
<th>Other</th>
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<tr>
<td>21st July</td>
<td>London Textile Fair, Business Design Centre, Islington, London</td>
<td>Susan Fitzgerald</td>
<td>Tour the extensive flea markets of Paris, fabrics etc</td>
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<td>22nd July</td>
<td>Toile de Jouy Museum, France</td>
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<td>Toured the museum and shop</td>
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<td>23rd - 25th July</td>
<td>The Museum of Fine Art and Lacework Alencon, France</td>
<td>Dr Jordan Goodman</td>
<td>Stay with Dr Jordan Goodman and partner to film interview and discuss my project</td>
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<tr>
<td>25th July</td>
<td>The Museum of Fine Art and Lacework Alencon, France</td>
<td></td>
<td>Tour the museum exhibits</td>
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<td>26th July</td>
<td>Institute Nicolas Baudin</td>
<td>Patrick Llewelyn</td>
<td>Lunch and interview Patrick Llewelyn for film, tour of Honfleur</td>
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<td>27th July</td>
<td>Museum d’histoire naturelle du Havre, Le Havre</td>
<td></td>
<td>View the exhibitions and collections</td>
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<td>27th July</td>
<td>Musée d’art moderne André Malraux in Le Havre MoMa</td>
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<td>See the general exhibitions and ‘Ocean Imaginings’ exhibit</td>
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<td>29th July</td>
<td>La Petite Malmaison, Paris</td>
<td>Earl Stefan Czarnecki</td>
<td>Tour of the house and piano concert</td>
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<td>30th July</td>
<td>La Petite Malmaison, Paris</td>
<td>Earl Stefan Czarnecki</td>
<td>Lunch and interview of Stefan Czarnecki for film</td>
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<tr>
<td>31st July</td>
<td>Potager du Roi, Versailles</td>
<td>Antoine Jacobsohn</td>
<td>Interview Antoine Jacobsohn for film</td>
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### ITALY

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<tr>
<td>1st - 4th Aug</td>
<td></td>
<td>Maria Barisi</td>
<td>Visit Museum Morandini as possible exhibition location</td>
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<tr>
<td>2nd Aug</td>
<td>La Triennale di Milan</td>
<td></td>
<td>View the exhibition at the design and art museum</td>
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<tr>
<td>2nd Aug</td>
<td>Corraini Edizioni</td>
<td></td>
<td>Corraini Edizioni publishing house, art gallery. Explore possible publishing</td>
<td></td>
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<tr>
<td>3rd Aug</td>
<td>Villa Panza</td>
<td></td>
<td>Exhibition of contemporary art</td>
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<tr>
<td>6th - 7th Aug</td>
<td>Webb Herbarium, Florence</td>
<td>Dr Chiara Nepi</td>
<td>Interviewing the curator, filming and documenting specimens</td>
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### FRANCE

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<tr>
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<tr>
<td>13th Aug</td>
<td>Jardin des Plantes, Paris</td>
<td>Dr Marc Jeanson</td>
<td>To interview the curator and access the collections of Baudin and Labillardiere</td>
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Introduction

My Churchill Fellowship enabled me to study botanical specimens located in Herbarium collections in Paris, Florence, and Kew from the D'Entrecasteaux expeditions to Tasmania in 1792-3 and the Baudin expedition from 1800 to 1803. My intention was to research the botanical collection from these two French expeditions, to inform the creation of ideas and development of original contemporary cultural motifs for art and fabric production. In addition, I wished to develop relationships with herbarium curators and build connections and mentors with European fabric design houses and textile printing and production companies.

The Herbarium collections, interviews and museum exhibitions, gardens and architecture, all made this journey a fascinating experience, captured by Tasmanian Film maker, Joe Shemesh, who accompanied me on my Fellowship, to document this work.

As the artwork resulting from this research unfolds, my intention is to reframe these culturally significant collections for contemporary use, to make it more visible and wearable, and to foster a deeper and more personal engagement with science and art. To democratise these hidden collections and make new works which blend the historical with the contemporary. I aim to create designs for fabric to give the Australian population a greater sense of respect and ownership of their own botanical history and appreciation for the significance of the botanical collections from the D’Entrecasteaux and Baudin Expeditions.
Places Visited and Collections Examined

My Churchill journey began in Florence and concluded in France. I had the privilege of visiting and meeting with the curators, librarians and archivists of five herbarium collections, galleries and museums across Italy, the United Kingdom and France.

![Figure 13: A composite photograph of three herbaria that were visited](image)

**Italy**

**Webb Herbarium, Florence**

I began my Churchill Fellowship at the Webb Herbarium in Florence, named after Phillip Barker-Webb, the English botanist who acquired multiple botanical collections, bequeathing his entire and extensive herbarium to the Museo di Storia Naturale di Firenze in Florence, Italy.

Whilst acclimatising to the heat wave conditions, I spent a week intensively documenting a large part of the Tasmanian and Australian botanical collections from 1792 and 1793 of the French naturalist J.J.H. Labillardière.

![Figure 14: Panoramic view of the Webb Herbarium and the collections of Labillardière](image)

Generously assisted by the Curator of the Florence Museum of Natural History Herbarium, Dr Chiara Nepi, I was able to view and photograph thousands of specimens of Tasmanian plants, collected by Labillardière from 1792 to 1793. These specimen folders included type specimens of numerous genera and plant families from Tasmania and the Australian mainland resulting in many thousands of photographs from which I will be drawing inspiration for years to come. Alongside these type specimens were specimens collected in the 225 years since by other botanists of note such as Leschenault, Gunn, Brown, Hooker, Desfontaine, and Mueller.

One surprising aspect of my study was the wide range of papers used on the Type Specimen sheets and the many layers of different cotton rag papers of varying colours, thickness and
quality. In the 1790’s paper was highly prized and expensive at the time and was often composed of clothing picked apart into threads and added to the paper pulp. Keeping botanical pressings intact on long sea voyages often meant guarding them from being dispersed and the paper being filched, to say nothing of the difficulties of drying a mass of highly compostable vegetation.

The number of botanists represented in the portfolios of specimens was eye opening. As a designer of fabric, I was intrigued to find the pressed plants entirely pinned onto the specimen sheets. Some type specimen sheets had upwards of 16 separate layers of notes, pinned to the bottom sheet and ribbons of card sewing the specimen down, drawings, seed envelopes, field notes, determining slips. Figure 15 depicts the multiple layering of field notes for the type specimen of *Stylidium pilosum* collected by *Labillardière* at the Webb herbarium.

In Figure 17, the engravers print proofs for the final publishing of *Novea Hollandiaeae plantarum* were returned to *Labillardière* for further clarification. *Labillardière*’s pencil arrows and notes, along with revisions to the drawings for the final print edition can be seen. The final drawings for the plates were made by Pierre Antoine Poiteau¹ and engraved by Auguste Plée.

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¹ It seems accepted that the original artist in some cases was Pierre-Joseph Redouté, but it is always marked “Poiteau Del” on the left (which means Poiteau “delineavit” or drew) and Plee sculp (sculpit, engraved).
Figure 16 depicts the variety of copper plate, writings and the signatures of botanists who have examined and worked on the collections as well as the stamps of different Museums and Herbaria who have acquired the specimen. It was at times a visceral delight to be immersed in these historical collections.

By 1800, Labillardière had published ‘Relation du voyage a la recherché de la Perouse’ with illustrations prepared by the great French botanical artist Pierre Joseph Redouté. Following which Labillardière published the first flora of Australia: *Novea Hollandieae plantarum* specimen (between 1804 and 1806).

As a printmaker, this was very exciting, as it demonstrates the evolution of the graphic rendition of these early botanical specimens.

My access to such a huge collection of hundreds of original pressed specimen folders enabled me to find elements that had even been overlooked. I uncovered several (see Figure 18) original drawings seemingly by Labillardière made directly on, or attached to, the original specimen sheets hidden inside folders and not yet digitised by the Webb Herbarium.
Typically, I photographed the whole type specimen sheet, and then concentrated upon the various elements depicted i.e. labels, pins and tabs securing the plants to the pages, original notes, seed envelopes, drawings, stamps and stickers from various herbaria. I also took note of the placement of the plant, and ghost imprints of sap.

My delight at having access to Labillardière’s entire collection of plants was immense. There were so many familiar plants from Tasmania’s buttongrass plains and rainforests, many of which are included in my own personal herbarium - seen now with the lens of history and the emergence of the scientific and classification structures, which make them the reference points for our modern taxonomic understanding of these species.

I concluded my visit interviewing Dr Chiara Nepi; Director and Curator of the Webb Herbarium regarding the Labillardière collection. Joe Shemesh filmed the interview and part is included in the short film Fabric of Botany -(28 min film), also produced by Joe Shemesh.

In Varese, northern Italy I visited Maria Barisi and her family who introduced me to Mantero Fabric Printers in Como. Whilst visiting Mantero we discussed the printing of some of my prototype designs especially ones ensuing from artwork relevant to Italian herbarium collections.

I visited Villa Panza in Varese, an 18th-century mansion with contemporary American art collection, and the Milan Trienalle Gallery and Corraini Edizioni, a publishing house, art gallery, to explore possible publishing.
United Kingdom

ABSTRACT: Art and History in the French Garden at Recherche Bay; Labillardière’s collections explored in contemporary art.

The French D'Entrecasteaux Scientific Expedition to Recherche Bay, Tasmania in 1792-3 resulted in a historical collection containing significant botanical, zoological, cartographic, geo-magnetic and ethnographic/linguistic material. Expedition scientists included naturalist Labillardière who authored *Novae Hollandiae Plantarum Specimen*, extensively documenting the flora and Felix La Haye, who planted a French Garden at Recherche Bay. La Haye’s French garden was re-discovered in 2003, invigorating a local grassroots community campaign to protect this site from the predations of industrial logging. The campaign was successful in highlighting the global value and important historical legacy of this expedition and location. My artistic involvement as a printmaker and singer/songwriter in the campaign built renewed interest in the early collections of the naturalists, advocating for the respect and protection of these valuable Type Localities. The French Connection - Recherche Bay, Far South Tasmania.

Through printmaking, specimen collection/arrangement, my ongoing practice currently involves digitising these for print onto fabric to showcase this historical legacy in a contemporary context.

The presentation will draw on the story of the expedition and my artwork developed in response, outlining how an artistic lens can highlight the conservation values of this threatened locality. Art and music is a powerful tool for educating the public about important cross cultural, historical and conservation issues.

Table 1: Abstract from my paper presented at the Society for the History of Natural History at the World Museum in Liverpool.

Liverpool World Museum

In the United Kingdom, I attended the Society for the History of Natural History (SHNH) summer meeting; *Bon Voyage? 250 Years Exploring the Natural World* convened in association with the British Ornithologists’ Club at Liverpool World Museum from June 14 - 15, 2018. I presented a paper: *Art and History in the French Garden at Recherche Bay; Labillardière’s collections explored in contemporary art.*

I spoke of art and music helping to protect the cultural and historical landscape of Recherche Bay, Tasmania, and its links to Labillardière’s botanical collections from the D’Entrecasteaux Expedition. Abstracts from papers presented at the SHNH meeting, World Museum, Liverpool.
I performed original songs from The Recherche Baybes². (}

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² Song, satire and a big dose of history, The 'Recherche Baybes' was part of my contribution to raise awareness of this threatened landscape and the science and stories enmeshed in it. They are a three-piece group (occasionally more) who use original song, satire and a big dose of history to reach over 10,000 people at political rallies, music festivals, radio and in concert. We sang songs of some of the characters on board the ships, songs about the French Garden, bawdy yarns, and in between we spoke about the threat and disrespect to this area and why this touchstone to history and culture matters.
Figure 21) and about curious aspects of this expedition and outlined how a community responded and protested creatively. I spoke of how art and music is a powerful tool for educating the public about important cross cultural, historical and conservation issues. 

Figure 20: The north east peninsular of Recherche Bay. (Photo: Luuk Veltkamp)

The campaign to protect this Type Locality had a pivotal role in the development of the Tasmanian Land Conservancy (TLC) and its important work in custodianship of land holding significant natural, cultural and historical values. The assistance of the Greens, Sen. Bob Brown and Sen. Christine Milne and Peg Putt in helping the local community to advocate for this area, and the generous donation by Dick Smith to purchase the land for the TLC, all creates a story of positive outcome and the revealing of a deeper story line in our history.

Figure 21: The Recherche Baybes: Anna Spinaze cello, Deborah Wace vocals and Paddy Prosser vocals (Photo: Laurie Fraser)

Whilst in Liverpool I visited the archives and herbarium under the World Museum, where I met Donna Young, Curator of Herbarium and joined her on a tour of the research collections. There was much interested in my Tasmanian story and this project.
Kew Gardens Herbarium, London

Whilst visiting the Kew Gardens Herbarium in London I accessed more Type Specimens from the Baudin and Labillardière collections and the complete original publication of Labillardière’s two volume; *Novea Hollandieae plantarum* specimen of Australia. Curator Martin Xanthos led me through the Baudin and Labillardière holdings. Being able to view and film these specimens in conjunction with the publication *Novea Hollandieae Plantarum* Specimen in the Kew reading room was extraordinary (See: Figure 11).
I was granted film access into the Maryanne North Gallery in Kew Gardens, a remarkable collection of over 800 paintings by Maryanne North in the late 1800s, of botanical subjects from around the world, documenting plant life in the landscape with scientific accuracy before the practical use of photography. This is an incredibly valuable body of work, made by a single woman, travelling alone in Victorian times (See Figure 12).
I also accessed the wonderful Shirley Sherwood Gallery in Kew Gardens, displaying a huge range of botanical artworks works by many important artists from around the world, items from Kew’s archive of 200,000 botanical images, alongside the contemporary botanical art collection of Dr Shirley Sherwood.

**Sir Martin Holdgate, Cumbria**

I met and stayed with Sir Martin Holdgate and Lady Elizabeth Holdgate. Sir Holdgate holds leading international nature conservation roles and is the former Director General of the International Union for the Conservation of Nature (IUCN).

Martin was also the joint leader of the Gough Island Scientific Survey (GISS) in 1955-56 of which my father, Dr Nigel Wace was the botanist. The botany of Gough Island, part of the Tristan da Cunha Island Group, was an ongoing project for Nigel’s life, having an abiding influence over both Martin and Nigel’s whole life and career. Martin Holgate and Nigel Wace became lifelong friends and I was able to meet with and discuss conservation politics with Martin over several days and incorporate some of our discussions and footage into the film *Fabric of Botany* -(28 min film).

Martin’s role as head scientist/diplomat gives him a unique viewpoint on community and environmental issues globally.
Figure 22: Deborah Wace and Sir Martin Holdgate on a walk through the Cumbrian countryside.

**Dr Nigel Wace, Gough Island Scientific Survey**

In the Herbarium at Kew, I was also able to find the botanical collections of my late Father, Dr Nigel Wace, from the Gough Island Scientific Survey, (GISS), of 1956, on which he was the botanist (See: Figure 14), including many specimens collected by him, including 12 plant species found nowhere else in the world, and a grass *Agrostis wacii*, named after him.

John Heaney, initial leader of the GISS wrote “He (Nigel) and Martin Holdgate have played such a major part in expressing the scientific uniqueness of Gough Island that the island is now protected as a World Heritage Site. What a flattering achievement and legacy for them both to the world.”
The similarities of his interests, to the French naturalists work in remote locations and to the collections I am studying made me feel like I am linked in a very special way to the joys and adventures of plant collecting and its use in habitat protection.

Oxford

I toured Oxford University campus and Brasenose College where my father studied Botany in the 1950’s. The architectural forms and ornamentation I found delightful. In Oxford University, many churches and cathedrals, and in all the galleries and museums of Europe, I was observing formal design elements inspired by botanical form in fabric and stone.
Horniman Museum

Anna Atkins cyanotypes of British Seaweeds at the Horniman Museum (See Figure 16), London. Viewing some of the Baudin and Labillardière seaweed collection and viewing originals of Anna Atkins cyanotypes of British Seaweeds at the Horniman Museum, London.

![Figure 16: Anna Atkins cyanotypes of British Seaweeds](image)

London Textile Fair - July 2018

I attended the London Textile Fair, seeing the astounding variety of fabric available and collecting potential stockist and supplier contact details. Many useful books and pattern samples were available. Shop windows were also a rich source of inspiration, displaying the variety of fabrics and design available for commercial use.

I visited the showroom of Timorous Beasties in London, where botanical and other illustrative design has been taken to new heights of excellence in the production of wallpapers and fabrics.

Viewing of specimens, botanical studies and books in the various museums and libraries I felt a sense of the rich interconnectedness of the flow and collection/curation of knowledge held so carefully in herbariums and illustration and artwork have been joined with plant specimen forever. In these hallowed halls, even the motifs and ornamentation on the walls, floors and ceilings are reflecting the work of naturalists and botanists from centuries ago and the interpretation of these into architecture and design.
Chartwell - Winston Churchill’s country estate and studio

I was in the area, so was able to visit Chartwell House, Sir Winston Churchill’s country home, in Kent, UK.

![Chartwell House, Sir Winston Churchill’s country home, in Kent, UK.](image)

I toured the house and grounds, his painting studio, house and gardens. I found it useful to get a sense of Churchill and his family’s presence, the same timeframe in which my father and mother were children. I could put a human face to this historical figure and see part of what shaped him. I had a good look around Winston Churchill’s painting studio. He benefitted greatly from his own immersion in his painting practice and recognized the value of art as a means for self-reflection and of creating cultural depth and personal solace.
Churchill’s desire to set up the Winston Churchills Memorial Trust was a farsighted and generous gift to Australia. There are countless ways this has expressed itself in leading innovation nationally.

I felt a real connection between my upbringing as a plant collecting artist, an Australian child of an English botanical adventurer and scholar, himself a child of the Empire and educated in Kashmir, India, with a father Sir Ferdinand Blyth Wace (1891-1964), knighted for services to the British Raj in India,(Commissioner and Secretary to the Govt. of the Punjab). The interconnectedness and irony of the fact that I had become so immersed in the Tasmanian botanical story and the French connection and was now in Europe further exploring the early historical record held in Herbaria, also involving my father and all the while looking to broaden the knowledge of these early collections and this history. I felt that Winston Churchill would have appreciated this.
Dr Jordan Goodman

I was interested in the way scientists could carry on conversations and share knowledge, even reinstate entire collections; whilst their nations were at war. The story of the Botanical collections from the D’Entrecasteaux expedition had a good ending indeed for the subsequent publication by Labillardière. I met Dr Jordan Goodman, the Keynote speaker at the Society for the History of Natural History (SHNH) meeting in Liverpool and we were able to speak about the internationally respected conservation scientist. Of interest was the correspondence between the scientist and naturalist, Sir Joseph Banks and Labillardière. The remarkable opportunity to learn more about this correspondence, contributes to my greater understanding of these leading scientific figures. Goodman is an authority on the life and work of Sir Joseph Banks and his relationship with Labillardière. We discussed the important correspondence, between Sir Joseph Banks and Labillardière that eventually resulted in the repatriation of Labillardière’s collections from the D’Entrecasteaux expedition for cataloguing and taxonomic description after seizure by the British. The role of free dissemination of information amongst scientists to support further enquiry seems exemplified here.

Sissinghurst

At Sissinghurst Castle and Gardens, Home to Vita Sackville West. I saw an exhibition on Women Horticulturalists, detailing the important contribution of women to the field of Horticulture, garden literature and plant knowledge.

Victoria and Albert (V&A) Fashioned from Nature Exhibition

The V&A Fashioned from Nature Exhibition explored how fashion has been inspired by the beauty of nature for hundreds of years. Fashion trends have often exploited the natural world with devastating results for animals, landscape, ecosystems from mass-scale cotton and silk production to whaling and fur production. Human fascination with natural forms and manipulating these in designs of fabric and garment, were richly detailed here.

British Library - James Cook, The Voyages

This exhibition explored themes of cultural encounters and scientific discovery highlighting the stories, art and maps of the artists and the scientists aboard ship on several of James Cook’s voyages to the Pacific. These expeditions had resounding consequences for the people of the lands they encountered, and they helped shape Europe’s knowledge of the world.

Interestingly, the exhibition was curated around reflecting different perspectives that exist on the legacy of the voyages and their impact felt to this day by the people of the communities that Cook encountered, documented and learned from.

Seeing this well thought out exhibition highlighted for me the parallels and differences between the English and the French explorations to the Antipodes and the huge impact these had on the indigenous populations. The consequent benefit of the considerable contribution made to the world’s scientific knowledge, weighed against the ensuing harm to local culture.
France

Jardin des Plantes, Paris

In the Muséum national d’histoire naturelle (MNHN), I met the curator Dr Marc Jeanson, who guided me through the important earliest collections in their Herbarium, including those of Labillardière and Baudin.

We spoke at length about the disastrous incineration in QLD in 2017 of the collection of Lagenophora sent from Jardin des Plants. Among the 105 specimens destroyed in Brisbane were six known as Type Specimens (See: ‘Would you burn the Mona Lisa if it was sent?’: Our horror bureaucratic bungle). We mused a potential Churchill Fellowship could be a perfect vehicle for a suitably qualified scholar to undertake a study of the best ways to improve and regularise the loans system to ensure incineration of specimens never happens again. We spoke of how an audit of information regarding handling and protection of international botanical specimens would be beneficial to all countries that loan specimens between museums.

Figure 19: Deborah Wace and Dr Marc Jeanson at Jardin des Plantes, Paris

Table 2 Letter of support from Dr Marc Jeanson:

“I had, earlier in 2018, the pleasure to meet Deborah Wace. While she was working here at the MNHN we had time to exchange about the Paris Herbarium specimens of Lagenophora sp., which were sent on loan to the Brisbane Herbarium and destroyed by Australian customs soon after their arrival on Australian land. This event led us to develop a project around the rules and regulations specific to the exchange of herbarium specimens around the world. The implementation of the Nagoya protocol, a standardised and homogenised practice among world botanical institution is crucial, as we still do not benefit from an official code to refer to.

With the recent destruction of French specimens relative to the Australian patrimony, the achievement of such a work would not only be very useful to world herbaria curators but also a very important symbol of a renewed Franco-Australian collaboration in the world of Natural History.

I would be absolutely delighted to pursue this project with a potential Churchill Fellow and the Nagoya Department of MNHN would also be very interested in contributing”

Personal Communication from an email from Dr Marc Jeanson
I was fortunate to view the many Tasmanian Orchid Type Specimens, reminding me of the excellent work being done at the Royal Tasmanian Botanical Gardens (RTBG) in the Orchid Conservation project where I volunteer. I also saw specimens of *Eucalyptus globulus*, Tasmania’s floral emblem in all three Herbaria I visited.

![Image of Eucalyptus globulus specimen]

*Figure 20: Tasmanian flora emblem Eucalyptus globulus*

**Patrick Llewelyn- Co-Director of the Nicholas Baudin Institute (IBN)**

In Honfleur, I met with Patrick Llewelyn, Co-director of the Institute Nicolas Baudin (INB) a French Australian oceanographic research institute that is following in the footsteps of the Baudin and other maritime scientific expeditions of the eighteenth and nineteenth centuries. The INB are exploring this history in a contemporary scientific context.

I interviewed Patrick Llewellyn, who was extremely helpful and interested in my project, amongst other things introducing me to several research scientists. Over the coming years I will maintain a strong connection and engage with the INB and their partners here in Australia and Tasmania over the coming years.

**Potager du Roi, Versailles**

I met and interviewed Antoine Jacobsohn, the director of the Kings Garden. He is maintaining the vision of this project as a working garden and a teaching place, sending qualified horticulturalists and gardeners across France.
I enjoyed a formal alfresco dinner, walked and drew, worked on some monoprints in the sunken walled gardens while surrounded by variously espaliered apple and pear trees of great age.

He spoke of the father and mother of Louise Girardin, the woman disguised as a man with the job of Purser on board the D'Entrecasteaux expedition, and how both parents had been employed at the Potager du Roi. Louise’s story is a fascinating one.
Alençon Museum of Fine Art and Lace Museum

Alençon Lace Museum had many rooms housing examples of Alençon’s lace and showing the techniques employed in its creation.

The Museum of Fine Art and Lacework showcases superb lace collections including Italian, Flemish and French lace (Le Puy, Chantilly, Valenciennes, Bayeux) and gave demonstrations by local skilled artisans on technique. The huge variety of ways in which botany was described in lace was staggering.
Château de la Petite Malmaison, Paris

Earl Stefan Czarnecki shared with me his dream to rebuild the greenhouse which Empress Josephine had built to house her significant international plant collection. This was the largest greenhouse in the land, filled with Empress Josephine’s collections of plants from expeditions and suppliers from around the known world. Figure 25 shows the site of the original greenhouse which is now outdoor gardens and the entrance stairs.

The Gardener, Felix Delahaye on board the D’Entrecasteaux expedition and the planter of the ‘French Garden’ in Recherche Bay, also went on to become Head Gardener at La Petite Malmaison.

Small Museums and Chateaux’s in France

Whilst in France, I visited several museums and chateaux’s both small and large. There was a tremendous variety of work relating to nature history, botanical art design and the development of the textiles. These included:

- Château de Malmaison; Napoleon’s last residence in Paris, which helped me place the botanical collections in the time of Napoleon’s reign and what was happening in the kingdom of the time and the artwork, fabrics and draperies seen in the interior of the Château de Malmaison.
- Museum d’histoire naturelle du Havre was an impressive and engaging exhibition. Lots of excellent interpretation for children as well. As the Baudin collections were just returning from their Australian touring exhibitions, I could not access these when here.
- Musée d'art moderne André Malraux in Le Havre had a fabulous exhibition called *Ocean Imaginings*, rich with various ways of representing the ocean, its flora and fauna.
- Musée de la Toile de Jouy, (meaning the *fabric of the day*), featuring innovative and contemporary fabric prints from wooden, copper plates and rollers produced at the time of the French Revolution by the inventor CP Oberkampf, this fabric printing endeavour was a human, artistic and entrepreneurial success. Employing new technologies and a socially responsible attitude to investing in the wellbeing of his workforce, he survived the revolution and helped initiate social reform in French public policy. These fabric designs were extremely influential, worldwide.
Lyon, the *Le Musée des Tissus* (The Fabric Museum) together with its complementary museum next door, *Le Musée des Arts Decoratifs*, was a feast of fabric, silk production history, and the rich cultural heritage of this vibrant centre of silk manufacturing and trade. I almost melted in the heat, the airless interiors, but kept going because of the sheer beauty and incredible presentation of woven and printed fabric and materials, dresses, draperies and exquisite motifs. We returned to Paris by train as the French soccer team were victorious in the World Cup soccer grand finale. The outpouring of jubilant locals onto the streets of Paris was incredible.
Conclusions

My Churchill Fellowship journey largely focused on accessing and examining the significant botanical and illustrative collections held in Herbariums in France, the UK and Italy, collected by the naturalists aboard the D’Entrecasteaux and Baudin Expeditions to Australia in the late 1700s and early 1800s. This project had cross-cultural relevance, examining the interplay between art and science, and the significant and largely unexplored botanical legacy of the D'Entrecasteaux expedition.

Whilst viewing the herbarium specimens and various books in the museums and libraries in France, Italy and the United Kingdom I felt a sense of the rich interconnectedness of the flow and linkages across cultures and the collection/curation of knowledge held so carefully over time.

The curators and scientists I met were interested in the story of Tasmanians’ engagement with their flora and the artistic use of it. My research fostered cross-cultural connections demonstrated through the relations built between myself, French, Italian and English scientists and institutions.

The significance of my research highlighted the notable historical and artistic resource represented by the large Australian collections of Labillardière, held at the Webb Herbarium in Florence.

Resulting designs will present Australian flora in a contemporary and international context. These products, with new hybrid cultural motifs, will continue dialogue and strengthen engagement between the two cultures. They will also democratise and make more visible, elements of the earliest collections, combining this with elements of my own, original etchings, drawings and plant pressings.

I have brought to life for others the considerable knowledge and experiences that I have gained over my Churchill Fellowship through film, storytelling, song and fabric design and production. The resulting artwork and designs to fabric will evolve over time.
Recommendations

1. The significance of the collections I viewed warrant a touring exhibition of a curated selection of Labillardière’s Herbarium, which represents some of Tasmania’s and Australia’s earliest botanical collections. These collections could be used to display the value, which naturalists, botanists and artist have added to our understanding of place and Australia’s cultural and natural history. Accompanying the exhibition could be notes of relevance to our botanical and cultural understandings in the 225 years since these original collections, and how these same plant communities are faring today after the impact of white settlement.

2. Dr Marc Jeanson, Curator of the Jardin des Plantes and I, discussed a proposal for a potential Churchill Fellow to conduct an audit of information of major European, US and Australian Museums, regarding handling and protection of international botanical specimens to improve/regularise the loans system between countries, to ensure destruction of specimens never happens again.

If there are any suitably qualified researchers reading this, I encourage them to frame their application for a Churchill Fellowship with this in mind.

In the words of Dr Marc Jeanson, Curator of the Jardin des Plantes, Paris:

"I had, earlier in 2018, the pleasure to meet Deborah Wace. While she was working here at the MNHN we had time to exchange about the Paris Herbarium specimens of Lagenophora sp., which were sent on loan to the Brisbane Herbarium and destroyed by Australian customs soon after their arrival on Australian land. This event led us to develop a project around the rules and regulations specific to the exchange of herbarium specimens around the world. The implementation of the Nagoya protocol, a standardised and homogenised practice among world botanical institution is crucial, as we still do not benefit from an official code to refer to.

With the recent destruction of French specimens relative to the Australian patrimony, the achievement of such a work would not only be very useful to world herbaria curators but also a very important symbol of a renewed Franco-Australian collaboration in the world of Natural History.

I would be absolutely delighted to pursue this project with a potential Churchill Fellow and the Nagoya Department of MNHN would also be very interested in contributing”.

(Recent exciting addition of progress to date, July 2019):

“The Managers of Australian Herbarium Collections (MAHC) are currently considering a proposal prepared by Deborah Wace and Marc Jeanson to establish a Churchill Fellowship focussed on investigating and improving on protocols related to the international sharing of herbarium specimens. Preliminary indications from this key group are supportive, with formal feedback expected late-August 2019. Approaches will then be
made to contacts within the Commonwealth Department of Agriculture for a sponsored Churchill Fellowship to be offered in 2020 with potential identified applicants willing to undertake this study. The successful endpoint is expected to be the adoption of rules and regulations specific to the international exchange of herbarium specimens around the provision of safe pathways of specimen exchange”

3. Continuing to explore cross-cultural partnerships focused on commercial ventures between Tasmania and France and Italy in terms of innovative designs for fabric. I invite partnership with industry and business to develop the designs I am creating for future production. As an artist and sole trader, delivering this project on my own is unsustainable, collaboration is key to success. Working together with fashion designers and fabric labels to bring this work to the public is my plan.

4. I recommend that the voice of people campaigning for the protection of natural, cultural and historical values of locations in Australia which are under threat, be listened to and learnt from. Too often the voices of the Indigenous and local grass roots community which value key attributes of natural, cultural and historical significance to Australia, are dismissed and marginalised. This can lead to irreparable loss and damage to locations under threat. We are all diminished by this.

5. That a date to commemorate and re-appraise the significance of the Cultural/Historic landscape of Recherche Bay and its custodianship by the Tasmanian Land Conservancy (TLC), be explored. Neighbouring land use can have dramatic impacts on this protected zone. The positive and negative effects on community health of arduous environmental and political campaigns and the potential for invasive and destructive tourism resulting from promotion of the area could be explored. This location at first contact was as a ‘peacefield’. This is a precious thing to celebrate in the tragic history of first contact and bears contextualising in the current truth and reconciliation debate regarding Aboriginal Australia.

6. As a result of reflecting on the value of the fellowship for my arts practice, I realized the Aboriginal peoples with whom French botanists and naturalists came into contact had quite different attitudes to plant species. I think there is potential for a research project involving a comparative study of the Linnean and Indigenous systems of plant classification. In an era of threat of widespread species extinction, such a study would expand understanding of how different cultures perceive and relate to the natural world. The project would involve a collaboration across disciplines, which might include Indigenous knowledge systems, plant names, botany, anthropology and botanical art. It would explore the worldviews that underpin Indigenous, scientific and artistic attitudes to, representations of and uses of botanical species across the past few centuries, and it might explore the ways in which those worldviews played out in the context of the European colonization of Indigenous worlds. Potentially, this might result in revised and innovate ways in which museum collections are presented to the public and in educational resources.
Dissemination and Implementation

My Churchill Fellowship continually informs my art practice. I envisage that this will be the case for many years to come as I develop nationally and internationally marketable textiles utilising the connections that I have made in France, Italy and the United Kingdom.

Opportunities for cross-cultural collaboration, opportunities to highlight the fabrics and industry partnerships will continue to be sought with the aim of connecting with, fabric house, designers and producers both in Australia and in Europe to establish partnerships for further commercial and artistic ventures.

Whilst undertaking my Fellowship and since completing my travels I have further explored new fabrics and product design based on this research which integrates my new learnings and will combine these with elements of my existing and original work.

I travelled with Tasmanian filmmaker Joe Shemesh, who recorded most of my Churchill Fellowship study tour for documentary purposes. This has resulted in the production of the half hour film Fabric of Botany -(28 min film). On my return to Tasmania, the film was shown at the Royal Tasmanian Botanical Gardens, the State Cinema Hobart, and later at Le Weekend, Cygnet, Tasmania.

I have a large number of followers on social media, who followed my Fellowship journey.

Additional media has included:

- Joanna Baker, Tasmanian blogger Because they are So Outrageously Lovely: the Art and Activism of Deborah Wace,
- Interviewed by Catherine Zengerer on ABC Radio’s Sunday Afternoons program Nature meets art: Fabric design inspired by botany.
- Interview with Ryk Goddard on ABC Radio Mornings program live from the World Museum in Liverpool, United Kingdom
• Interview with Chris Wisbey and Peter Cundall on ABC Gardening Australia live from Blooming Tasmania, Albert Hall Launceston.
• My blog Getting ready for my Churchill Fellowship.
• Promotion of new designs on my website www.deborahwace.com.
• Tasmanian Geographic article The Finest Details: Etching Tasmanian Plants
### Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>Type Specimen</td>
<td>Type Specimens are the first examples of a new species ever collected and recorded, against which all other new specimens must be compared to determine if a new species has or has not been discovered.</td>
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<tr>
<td>Herbarium</td>
<td>1. a systematically arranged collection of dried plants.</td>
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<tr>
<td></td>
<td>- a room or building housing a herbarium.</td>
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<td></td>
<td>- a box or other receptacle in which dried plants are kept.</td>
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<td></td>
<td>At a minimum, each plant label must include the scientific (Latin) name for the plant, the location at which the plant was collected, the date of collection and the collector’s name.</td>
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<tr>
<td>Naturalist</td>
<td>An expert in or student of natural history.</td>
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<td>Nagoya Protocol</td>
<td>The <em>Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization (ABS) to the Convention on Biological Diversity</em> is a supplementary agreement to the Convention on Biological Diversity. It provides a transparent legal framework for the effective implementation of one of the three objectives of the CBD: the fair and equitable sharing of benefits arising out of the utilization of genetic resources. The Nagoya Protocol on ABS was adopted on 29 October 2010 in Nagoya, Japan and entered into force on 12 October 2014, 90 days after the deposit of the fiftieth instrument of ratification. Its objective is the fair and equitable sharing of benefits arising from the utilization of genetic resources, thereby contributing to the conservation and sustainable use of biodiversity (see: <a href="#">Nagoya Protocol</a>).</td>
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### Abbreviations / Definitions

<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tr>
<td>TMAG</td>
<td>Tasmanian Museum and Art Gallery</td>
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<td>BNHM</td>
<td>British Natural History Museum</td>
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<td>NMNH</td>
<td>Muséum national d'histoire naturelle, Paris</td>
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<tr>
<td>SHNH</td>
<td>The Society for the History of Natural History is a friendly international society for everyone who is interested in natural history in the broadest sense. This includes botany, zoology and geology as well as natural history collections, exploration, art and bibliography. SHNH is known for its friendliness and provides a focal point for the history of all aspects of natural history. It has a thriving international membership and regional representatives organise local meetings.</td>
</tr>
<tr>
<td>TLC</td>
<td>The Tasmanian Land Conservancy is a not-for-profit, apolitical, science and community-based organisation that raises funds from the public to protect irreplaceable sites and rare ecosystems by buying and managing private land in Tasmania.</td>
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<tr>
<td>FAGUS</td>
<td>RTBG Magazine for the Friends of the Gardens</td>
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<td>GISS</td>
<td>Gough Island Scientific Survey of 1955/56</td>
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<td>RTBG</td>
<td>Royal Tasmanian Botanical Gardens</td>
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<tr>
<td>MuMa</td>
<td>Musée d'art moderne André Malraux</td>
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Appendices

Deborah Wace is with Wren Fraser Cameron. 27 March 2017

So proud to have been amongst honoured guests at government House, Hobart tonight with Her Excellency Professor the Honourable Kate Warner to celebrate the establishment of "Lahaye's Garden" in the grounds. We ate extraordinary fare from the new garden, researched and cooked by Ainstie Ainstie Wagner - incredibly inventive and delicious. BellaJean-Phillippe, we toasted Felix Lahaye and made a merry table. What a grand night! Thank you to our Governor for the initiative. : )}
Fabric Of Botany

Project Aim: To develop new artwork & fabric design from European botanical collections of French expeditions to Tasmania.

I am a Tasmanian botanical artist and printmaker who has lived at Lune River in the Far South of Tasmania for 20 years, close to the type locality of Recherche Bay where some of our most extensive early botanical collections were made.

Familiarity with these plants, collecting, drawing, etching and singing about them, fed my respect for the landscape and the early botanical record collected from nearby.

My artistic practice involves creating innovative contemporary Australian designs which contribute to growth and profile of Australian contemporary botanical art and fabric. One of my artistic challenges is weaving the cultural/historical narrative of Tasmania into the designs to build a greater understanding of the significance of these early collections and foster greater respect for our flora.

My Churchill Fellowship enabled me to study the botanical specimens located in Herbarium collections at Paris, Florence, and Kew from the D’Entrecasteaux and Baudin expeditions to Tasmania, with an aim to create original contemporary cultural motifs for art and fabric production.

The Herbarium collections, interviews and museum exhibitions, gardens and architecture, all made this journey a fascinating experience, captured by Tasmanian Film maker, Joe Shemesh, who accompanied me to document this work.

The first viewing of the film of my journey, “Fabric of Botany”, showed at a sold out State Cinema event in Hobart on November 29th 2018, and was shown again to the Friends of the RPEG on 6th December.

The Type Specimen sheets revealing the various labels, identification, the subsequent determining botanists who all left their mark, the complex cursive notes in different handwritings, how the plants have been fixed to the paper, the range of different papers themselves - all this informs my new artwork and designs for print to fabric.

I began my Churchill Fellowship studies in June 2018 in Florence, at the Webb Herbarium. My week here, in a heat wave of 39°C, spent documenting the Tasmanian collections of Labillardière, was intense. Thousands of specimens across many genera and plant families, resulting in many thousands of photographs from which I will be drawing inspiration for years to come. My delight at having access to Labillardière’s entire collection of plants from Australia was immense. So many familiar plants from our Buttongrass Plains, many which are included in my personal Herbarium - seen with the lens of history and the emergence of the scientific and classification structures which make them the reference points for our modern taxonomic understanding of the species.

In Kew Gardens Herbarium, London, I accessed more Type specimens from the Baudin and Labillardière collections, also an original publication of Labillardière’s Two volume ‘Novae Hollandiae Plantarum Specimen’, described as the first general flora of Australia.

I was also able to find the botanical collections of my late father Dr Nigel Wace from the Gough Island Scientific Survey of 1956, on which he was the botanist, including a plant named after him, Agrostis wacci.
At Jardin des Plantes in the Paris Museum of Natural History, I met the curator Marc Jeanson, who guided me through the important earliest collectors in their Herbarium, including Labillardière and Baudin. I was lucky to view many Tasmanian Orchid Type Specimens, reminding me of the excellent work being done at the RTBG in the Orchid Conservation project where I also volunteer.

My presentation drew on the story of this important expedition and my artwork developed in response, outlining how an artistic lens can highlight the conservation values of this threatened locality. Performing original songs from "The Recherche Baybes", about curious aspects of this expedition and how a community responded and protested creatively, I spoke of how art and music is a powerful tool for educating the public about important cross cultural, historical and conservation issues.

I interviewed and we filmed key people regarding the Herbarium collections and areas of interest including Head of the Jardin du Roi, Versailles, curators at Kew Gardens, Webb Herbarium and Jardin des Plantes. An internationally respected conservation scientist, an expert on Sir Joseph Banks and the relationship with Labillardière, Co-Director of the Nicholas Baudin Institute.

I visited many museums and galleries, including: V&A, BNHM, British Library, Maryanne North Gallery Kew, Shirley Sherwood Gallery Kew, Horniman Museum (Anna Atkins seaweed Cyanotypes), Toile de Jouy Museum (fabric printed in the time frame of French revolution, social context), Lyon’s Museum of Textiles, Alençon lace museum (the heartland of Normandy lace production), Le Havre Museum of Natural History, MUMA, The LOUVRÉ.

I presented a paper to the conference for the Society for the History of Natural History (SHNH) at Liverpool World Museum. My paper was titled: "Art and History in the French Garden at Recherche Bay; Labillardiere’s collections explored in contemporary art." I spoke of art and music helping to protect the cultural, historical landscape of Recherche Bay in Tasmania, and its links to the Labillardière botanical collections from the D'Entrecasteaux expedition of 1792-3.
I visited Sissinghurst castle and gardens, Home to Vita Sackville West. An exhibition on Women Horticulturists, detailing the important contribution of women to the field of Horticulture and garden literature. Also Potteger du Roi where I interviewed the director of the Kings Garden, Versailles, and La Petit Malmaison, visiting the site of the greenhouse which Empress Josephine built to house her significant international plant collection. Here is where Felix Lahaye, the gardener of the D’Entrecasteaux expedition and the planter of our own ‘French Garden’ at Recherche Bay, went on to become Head Gardener.

Viewing of specimens and botanical studies and books in the various museums and libraries I felt a sense of the rich interconnectedness of the flow and collection and curation of knowledge, held so carefully in herbaria. How illustration and artwork have been joined with plant specimen forever. In these hallowed halls, even the motifs and ornamentation on the walls, floors and ceilings are reflecting the work of naturalists and botanists from centuries ago and the interpretation of these into architecture and design.

Mine is a story of connection to landscape and history through art and music, sharing a deep passion for the flora of this beautiful island - Tasmania.

My great thanks to the Churchill Trust for giving me this opportunity to explore, learn, and produce new works relevant to Australia’s international botanical history. I will be presenting a film and slideshow talk at the Churchill Trust National Conference in Hobart in April.

Deborah Wace- 2017 Churchill Fellowship.
www.deborahwace.com

See a video of my Arts Residency at Recherche Bay by filmmaker Joe Shemesh at stormfrontfilm.com.

Above right: New Temperate Greenhouse
Right centre: Making myself at home in the Webb Herbarium, Florence
Right bottom: Labillardiere’s bundled plant collections awaiting my study at Webb Herbarium, Florence