





On the cover:
Harrie Fasher (1995) with her work *Transition*, winner of the Rio Tinto Major Award at Sculpture by the Sea Cottesloe 2018.
Photo: C Yee.

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Editorial note

This has been my first edition working as the editor of the Ascham Old Girls' Magazine and I've thoroughly enjoyed it. We have been fortunate that our focus on art and design has provided us with an array of Old Girls who are pursuing fascinating careers. It therefore seems fitting that we have refreshed our magazine's design for this edition too. It is very fulfilling to see a publication like this come together, and thanks must go to Skye Barry and the School for their support. When you sit back and see the number of Old Girls who are featured in the magazine, those who are involved in art and design, have attended events or reunions, or have contacted us with their stories to tell, you realise what a wide and vibrant community we have. *Vi et animo!*

Olivia Mallett (2010)
with support from Skye Barry (Edwards 1994)

The Two of Us

Seeing my two daughters through Ascham fills me with gratitude for the education my parents gave me and which I totally took for granted at the time.

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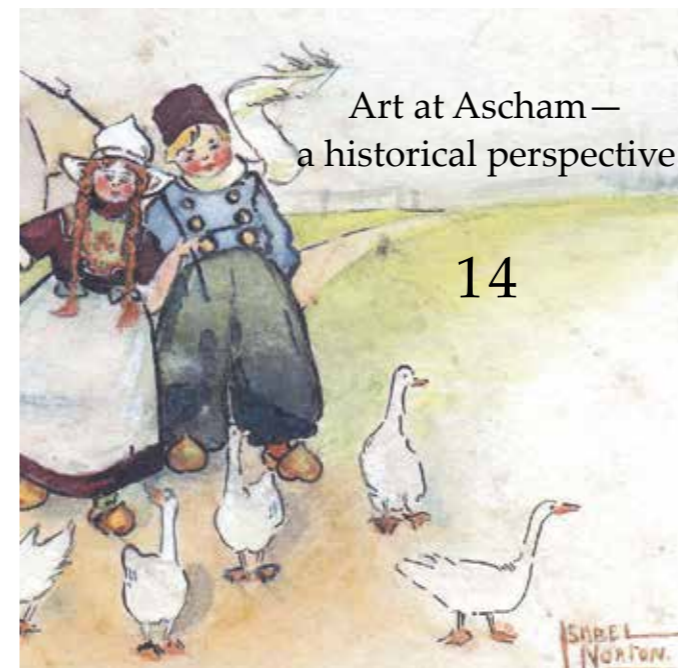
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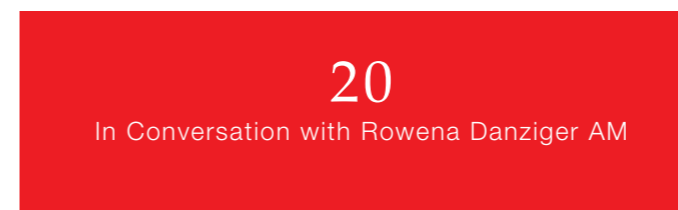
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Class of 1957 – 60 Year Reunion





From our Patron – Andrew Powell

When I meet with the Junior School girls, a recurring theme of their conversation is: Art is my favourite subject! The enjoyment and study of Art at Ascham commences in Prep and continues throughout the girls' schooling. Students are encouraged to experiment and be creative with their work from the earliest years. They love the design aspect, the mess and the ability to create. It provides a very safe environment where the girls are able to express their ideas and creations in many different forms.

Above: Andrew Powell with Harriet Fesq (1999) at the HSC Art Show in 2017

Right top: Ali Crawford (Higgs 1991), Andrew Powell, Melissa Sproats (Hartley 1991) and Kim Bird at the In Conversation with Rowena Danziger AM event

Right bottom: Andrew Powell with Debbie Johnson (Lee) at the Class of 1967–50 Year Reunion

Our students' work is constantly on display in all classrooms from Prep through to Year 6—visiting parents and grandparents on Open Days can see the wonderful creations that the girls delight in showing off to them.

As in the Junior School, Art is a compulsory weekly subject in Years 7 and 8. It then becomes a two-year elective in Years 9 and 10, with Visual Arts one of the most popular courses of study in Years 11 and 12. The annual Art and Technology Show demonstrates the strength of work and capability displayed by the high school girls.

The highlight of the Visual Arts calendar is the HSC Art Show. Our HSC Art results are among the strongest year-on-year. Across NSW, every year up to 10,000 bodies of work are submitted for the HSC Visual Arts examination, with only around 250 chosen for ARTEXPRESS. Many of our girls receive nominations for ARTEXPRESS, and most years we have one or more students whose body of work makes the final selection and is exhibited either at the Art Gallery of NSW or one of the satellite galleries. This is testament to the enduring quality of work produced by the girls under the guidance of their teachers in the Visual Arts and Design Technology Department.

Ascham girls study Art to display their creative talents, develop an informed point of view and learn about the disciplines of art and design from a range of perspectives and contexts. The Art classrooms here are vibrant learning environments. The School is

fortunate to have had a robust history of experienced, talented teachers who guide, motivate and challenge the girls to explore different genres of art. Innovative, contemporary work is being created in photomedia (photography and digital media); 2D media (drawing, painting, printmaking, ceramics); and time-based media (film/video and animation). There is a lot of discussion about the importance of STEAM (Science, Technology, Engineering, Arts and Mathematics) in schools. Ascham incorporates all of these disciplines into the girls' study and cross-disciplinary approaches are vital in contemporary education. For example, technology plays a large part in our girls' study of art. As well as photo and time-based media, they are also now using 3D printers to bring their designs to life. Laser cutting is another advancing technology that the girls use to design and cut intricate pieces.

With an enduring respect for both the traditional fine arts and innovative approaches using modern design technologies, Art at Ascham is sure to continue flourishing well into the future.

We have held many successful reunions here in the past year and it's great to see the delight on Old Girls' faces as they relive their memories. I love talking to Old Girls at these events and seeing their happy faces walking through the School, even if they may struggle to get their bearings sometimes with the recent changes to the landscape! Enjoy this issue.

Andrew Powell
Head of School

AOG Calendar of Events 2018

Friday 10 August

Annual Golf and Tennis Day

The Royal Sydney Golf Club, 8am–2.30pm

Tuesday 21 August

HSC Art Show Soirée in association with the Ascham Foundation

Glenrock Drawing Room, Ascham School, 5–6pm

Saturday 25 August

Morning for Mothers with Young Children

Hillingdon Playground, Ascham School, 10am–12pm

Saturday 1 September

Class of 1988—30 Year Reunion

The Blue Room, Bondi, from 6pm

Tour of the School at 4pm. Enquiries: Georgie Wilcox (Solomon) on 0402 017 949 or georgie.wilcox@icloud.com

Friday 7 September

Class of 1958—60 Year Reunion

Glenrock Drawing Room, Ascham School, 11am–3pm

Enquiries: Sandra Anderson on 0439 810 529 or sandra.anderson@sydney.edu.au and Ronnie Harding (Mackellar) on 0407 385 493 or ronnieharding5@gmail.com

Friday 7 September

Class of 2017—Year 13 Drinks

Glenrock Drawing Room, Ascham School, 6–8pm

Saturday 15 September

Class of 1978—40 Year Reunion

The Bellevue Hotel, Paddington, 6pm

Enquiries: Jill Hawker (Cropper) on 0419 617 336 or jillmhawker@gmail.com

Saturday 13 October

Class of 1998—20 Year Reunion

Folonomo, 37 Bourke St, Surry Hills, 6.30–11pm

Purchase tickets at www.humanitix.com/event/1998-Reunion/
Enquiries: Sheila Jayadev on 0411 743 452 or sheilajayadev@me.com

Saturday 20 October

Class of 1993—25 Year Reunion

Afternoon tea at Ascham followed by drinks at a venue TBA

Enquiries: Alex Wenderoth (Beer) on 0408 000 095 or alexandra.wenderoth@gmail.com

Wednesday 24 October

Class of 1963—55 Year Reunion

Lunch in Mudjee at a venue TBA

Enquiries: Jill Grieve on 02 6372 6277 or 0408 763 691 or at elizabeth.grieve@bigpond.com

For any enquiries related to Ascham, please contact the Old Girl Liaison Officer, Skye Barry (Edwards 1994), on 02 8356 7065 or aogu@ascham.nsw.edu.au



President's Report

This year—my first year as Ascham Old Girls' Union (AOGU) President—has been earmarked by heightened energy within the Committee as we have focused on moving forward and outward, referring to the objectives set out in the Constitution. The essence of this is that the AOGU is about fostering relationships and supporting one another as a community, ensuring we reinforce the culture and consider the welfare of Ascham Old Girls.

Our year started with a bang as we held a very special event, In Conversation with Rowena Danziger AM, in early February, to recognise the contribution of Mrs Danziger (Headmistress 1973–2003) on the eve of her 80th birthday. It was expertly organised by our Committee member Renée Lodens (Kiosoglous 1993). The event was held at Mrs Danziger's second favourite home: the Art Gallery of NSW (first of course must be Ascham!). The highlight of this evening was the conversation between Mrs Danziger and outstanding Old Girl, Susan Wyndham (1975). You can read all about the event on page 20.

While the In Conversation evening was planned as a one-off function, its success has shown that it may be possible to hold such events every few years to celebrate many in our community who have contributed so much to both the School and Old Girls, and also to the community more broadly. It amazes me how easy it is to find fascinating Old Girls to speak at our events.

Attendance at the many reunions that were held at the end of last year and in autumn this year continues to grow. This shows that the Old Girl community continues to thrive, that Old Girls value the time they spent and the friendships they made at School. Attendance at reunions held at School and our tours indicates to me that Old Girls are interested in returning to Ascham and seeing how things have changed (and yet you often comment on how they have also stayed the same in the best possible way!).

We look forward to holding more events and reunions in the second half of this year and meeting you at them.

The AOGU Committee has had a busy year, as we have continued to work with the School to ensure that daughters of Old Girls can benefit from an Ascham education via access to our Scholarship Program; I am proud of the work we have achieved in this area. At a strategy session, which we held at the start of the year, we found that there are many ways in which we can expand our involvement in the greater Ascham community. We plan to collaborate more with the Ascham Parents' Association (APA), whose President is currently Old Girl Samantha Roberts (Corlett 1989). The APA kindly established an Old Girls draw at the Ascham Tennis Day on 20 May. We are also working with Ascham Foundation and the School around cross promotion of functions and events, and also in achieving our broader objectives such as in procuring bequests and donations to the AOGU so that we have more capacity to achieve more of our objectives.

Thank you to our Old Girl Committee members for their energy and willingness to volunteer their time.

This year we welcome Olivia Mallett (2010), who sits on the AOGU Committee, to the editorial team of the *AOGU Magazine*. Enjoy this issue, where we turn the spotlight on visual arts and design at Ascham.

Giselle Collins (Jollie 1986)
President, Ascham Old Girls' Union

Above: The Hon. Margaret Stone with Giselle Collins at the Business Breakfast

THE TWO OF US

The Two of Us Angela and Eloise Kent

Angela Kent (Saunders 1978) and Eloise Kent (2009) at Eloise's Year 12 formal

The Two of Us Angela and Eloise Kent

Angela Kent (Saunders 1978) is a valued member of the Ascham community, being an Old Girl, past parent, and a current member of the School's Council of Governors. As an architect, Angela played a central role in the recent development of Ascham's Duntrim House and the Centre for the Sciences. Angela's daughter Eloise (2009) is pursuing a career as a set designer in Melbourne.

Eloise

I decided to go to Melbourne Uni for a change of scenery, some new friends and an Arts degree that was ostensibly better than Sydney's. Creative pursuits became an important outlet for me over my four years of study. I would design logos and posters for friends, decorate parties, lay out and illustrate publications etc. Lulu Minnett (2009) and I used to put a lot of effort into our costumes for dress-up parties in college! At college I also designed the set and costumes for my first play, *Peter Pan* (in which Ascham Old Girl Liv Crane (2009) played Wendy!).

After spending my fourth year studying on exchange in Berlin I returned to Melbourne and decided to study something more hands-on, so started a Masters of Performance Design at the Victorian College of the Arts. Since then I've been freelancing as a set



and costume designer in independent theatre in Melbourne and Sydney.

The gigs are small (as are the budgets, and the fees!) so I maintain diverse income streams, working in a pub some nights a week as well as part time in an architecture firm as a junior. This role involves model-making, basic drafting and office admin, all of which I learnt by working in Mum's office over the summer holidays during School.

My career has definitely been a journey to this point. When I was in Hillingdon, Mum used to take me along to site meetings before dropping me to School. I very much admired the chippy and the brickie and thought, one day, I'd like to become a builder. (I think there's still a woodworking course in me yet!)

I briefly toyed with the idea of medicine when all those romantic hospital dramas aired on TV, but science was never my forte. In Year 11 a careers counsellor combined this whim with my artistic interests, and told me I should become a sculptor of prosthetic limbs. That would definitely have been a niche industry!

My career goals are still fluid. I don't see myself designing exclusively for the stage for the rest of my life, but also for events, exhibitions, festivals, installations, retail fit-outs, pop-ups...

basically environments that need not be functional but that can accommodate and interact with people. Architecture without the boring bits!

Set design was not something I ever considered at School, or even during my undergrad degree. I do, however, think it's turned out to be a perfect amalgamation of my interests at school and university—it involves literary analysis, translated texts, research, image-making, craft, sewing, painting and conceptual thinking—a collaborative and cross-disciplinary field of work!

My memories of Ascham are wide, I took Art in Year 12 with Mr Morabito and loved it. Mum and I riffed on ideas for my final piece together, and she could always point me towards an appropriate reference in the vast art book library we had at home. I never really thought too much about the fact that Mum went to Ascham too, until I found out that Mr Taaffe taught us both!

Angela

My career path has been extremely linear, and, I suspect, completely unlike the path Eloise may be upon. I knew exactly which degree I wished to undertake, having determined in Year 9 or 10 that architecture was *the* career that blended maths/logical thinking with art-making/art appreciation.

I went straight into a five-year Bachelor of Architecture at UNSW. I spent the first half of my fourth year working as a junior in an architect's office and the second travelling Europe with Anna Jane Aitken (1978) (aka Mrs Vaile, beloved Fiona Maths teacher). I married before the end of my degree, and immediately upon graduation went to London with David where I had my first 'proper' job as a graduate architect, in a large commercial firm that loved Aussie employees.

Upon my return to Sydney I went back to the same small firm that had employed me for the university summer vacations, and where a close female friend from uni was also working. We each started to get private commissions from our own contacts, which emboldened us to say 'no thanks' to an offer of partnership and we went out on our own. So our little company was formed 31 years ago, when we were 26, and continues to this day, working on private residential architecture.

At Ascham with architecture specifically in mind, I chose Maths, Physics, Economics and Extension German, along with English for my HSC... so no Art! I figured that I pursued crafty hobbies in my spare time, but could only receive a Maths education in a school context.

My strongest memories are of the good fellowship amongst friends and with teachers:

- A German excursion to the Barossa Valley to the wine festival... sampling wine at the age of 15 with no adverse consequences. Mrs Lewin was terrifying in the classroom but surprisingly relaxed in the Barossa—perhaps she just needed a glass of red all along.
- A Science excursion to Kanangra Walls, setting up camp in the pouring rain, squeezing five best friends into a four-man tent, eating appalling food and laughing most of the way with Mr Hunt.
- Music lessons with Mr Robins, which drummed the score of Beethoven's 5th Symphony into our souls; I still tear up with fondness when I hear that piece. And of course all the Music Festivals.

- Taking the week off School to watch the Tildesley Tennis under the guise of 'school photographer'. Mrs D actually bought the idea that this was a necessary role and that my tennis-playing friends would do better if I were there recording their every swing for *Charivari*.
- The small class of five HSC Extension Maths students with Mr Komaromi, who invited us to his home for a BBQ and unleashed his ping pong prowess on Anna Jane, our no. 1 tennis player.
- Just sitting around at lunchtime with friends, whom I still see regularly, 40 years later, for Girls' Night Out, once every month or so.

As a parent, and more recently a Governor, I bear witness to the care, the time and the fondness with which the teachers at Ascham approach their work. Seeing my two daughters through Ascham fills me with gratitude for the education my parents gave me and which I totally took for granted at the time.

Eloise applied 'art' to all her subjects right up to Year 12 and has far more creative flair than I. She decorated the titles and margins of every diary and as many written assignments as could bear the treatment. The fashions for felt pens, gel pens, metallic pens, metallic-gel pens and multicoloured fluoro pens, can be tracked through Eloise's written assignments through the 1990s–2000s. Many a School report mentioned 'write more, decorate less' or 'write more, talk less'.

Eloise and I chat frequently about the ideas and methodology that underpin her creative endeavours—a practice that probably started with her Year 11 artwork, which was a machine stitched 'drawing', and developed into a version of the same technique for her HSC artwork, which is hanging somewhere at Ascham to this day. During her Ormond College days at Melbourne Uni I was consulted on the construction of mobile stair platforms, but she now has four years' experience of theatre-making under her belt, and I am less a construction advisor than a set of willing ears for anything else she needs to articulate.

Skye Barry (Edwards 1994)

Ascham fosters that respectful informality between students and staff, which I hope leads to a facility to communicate easily across age barriers throughout life. Angela



Previous page: The Kent family: Sophie (2006), David and Angela Kent and Eloise

Above right: Eloise with her HSC artwork

Middle right: Eloise preparing her installation White Night Melbourne 2017

Bottom right: Eloise and Angela at Eloise's graduation



An artist, a sculptor and a curator

The Class of 1995 has produced two extremely talented artists and one very highly regarded curator. We profile their stories and share some of their Ascham influences.

Gina Bruce

It was a pleasant surprise to see Old Girl Gina Bruce's smiling face as she sat at her easel recently at Ascham 'en plein air' sketching some of the newer buildings: Duntrim House, the Centre for the Sciences and also the Packer Theatre. The three delightful watercolours that resulted will be used on future cards and communications from Ascham Foundation.

Gina's distinctive style is often focused on bushland and the changing Australian landscape. Her work can be partly based on her imagination and partly from drawings she has made. As well as working in the studio she also works 'en plein air', which she says is great fun as 'you forget all plans and just respond to what is in front of you at the time.'

Throughout her time at Ascham though, Gina says her artistic talents were developed in small and significant ways. Gina cites specific teachers who fostered her interest in art, such as her Year 1 teacher Mrs Martin who let her write and choreograph the class play *The Sound of Music* when she had a broken leg and couldn't play during lunch, and her Year 2 teacher Mrs Lonnegan who gave her the front cover of the class magazine to design. In the Senior School, Gina's teacher was Miss Temple who always supported, encouraged and fostered her interest, particularly in using watercolour and acrylics, introducing her to Chinese ink artists and making sure she had all the additional resources for working in watercolour.

After Ascham, Gina enrolled in the National Art School upon finishing a Commerce degree as she couldn't see herself pursuing a career in commerce-related fields. Following her Art School



Above inset: Gina Bruce's painting of Duntrim House

Above right: Gina Bruce painting at La Perouse



Graduation Show, she began exhibiting regularly at the Robin Gibson Gallery in Darlinghurst, and was a finalist in major prizes such as the Sulman and Dobell prizes at the Art Gallery of NSW. She was awarded residencies such as at the Cité Internationale des Arts in Paris. Gina says, 'These exhibitions and awards in my early 20s helped me to really make sure I made enough time each week to devote to my art-making practice. I have always also worked in other more regular jobs, and continue to do so, currently enjoying working in education.' Today Gina balances work and her art practice with life with her husband and three children. Her eldest daughter, May, will start at Ascham in Year 7 next year.

It's somewhat perplexing that despite being an artist, Gina says her endearing memories of Ascham are of sport! 'Swimming and cheering at the Swimming Carnival, playing in the Hockey team, early morning trainings with such committed and excellent coaches, Outward Bound camps, weekly yoga...' Now days I am up early and either run, swim or do yoga. I think Ascham definitely gave me a strong education in leading an active, healthy life.'

Gina has two exhibitions that opened in June: Gina Bruce at the Robin Gibson Gallery, Darlinghurst, on until 4 July and Jamberoo Mountain Road at the Shoalhaven Regional Gallery, on until 4 August.

Nina Miall

At the age of 17, after it became clear that she was going to be too tall to be a classical ballet dancer, Nina Miall declined a spot at the Australian Ballet School in Melbourne and shifted

her focus to art history. From here there was no looking back and her path began to be paved for a career in art.

Upon graduating from Sydney University with a Bachelor of Arts degree with Honours, Nina moved to London where she was offered a role in the education department of one of the UK's most prominent museums: the Royal Academy of Arts. After several years in London, which included completing a Masters degree at the Courtauld Institute and a job at leading commercial art gallery (Haunch of Venison in Mayfair), Nina returned to Australia following the birth of her first son Felix and accepted a curatorial role at well-known Carriageworks in Sydney.

While at Carriageworks, Nina developed exhibitions with major international artists for the dynamic multi-arts space and co-curated the inaugural edition of *The National*, a biennial survey of Australian art. At the same time she founded Future Perfect, a commercial gallery platform located in the Gillman Barracks cultural precinct in Singapore, which presented contemporary artists from south-east Asia and beyond from 2012–2015.

These days Nina is an independent curator and writer, working across institutional, commercial and public art contexts, within Australia and abroad. The word 'curator' comes from the Latin *cura* meaning 'to take care' and Nina does just that, collaborating closely with artists devising, shaping, framing and facilitating their projects, shepherding them from conception through to delivery. She says, 'Working with artists at the forefront of contemporary art, it's important to be well-versed in a wide range of artistic practices,

.....
From my earliest years at the School, it felt as though art and creativity were prized as highly as the traditional STEM subjects...
 Nina



Middle right: Gina Bruce's work *Coogee Cliffs* watercolour 2017

Bottom right: Gina at work



Above: Nina Miall

from traditional media—painting, sculpture, print-making—to more experimental modes such as video, installation or performance. On any day I might be conducting studio visits with artists, working on grant applications to support the development of new work, writing exhibition labels or catalogue essays, reviewing shows for art magazines, travelling to see international biennials, or working long hours in the gallery installing an exhibition.'

'Ascham undoubtedly helped foster my interest in art,' says Nina. 'From my earliest years at the School, it felt as though art and creativity were prized as highly as the traditional STEM subjects and we were fortunate enough to have access to both brilliant tuition and exceptional facilities, including a dark room and ceramics studio. Looking back, the Art rooms were where I spent my idle hours, and so for me were spaces in which daydreaming and exploratory, open-ended thinking were nurtured. In their different ways, Mr Phipps and Miss Temple made art history feel like a vital and important pursuit—the formal analysis and interpretation techniques they taught me I still use to this day in how I think about an artwork. Mr Phipps' wry sense of humour perfectly balanced Miss Temple's sterner approach, but what remains with me from both teachers is their enduring love of art and their progressive attitudes to visual culture generally. Of course, it is the personal friendships—fostered through countless Swimming Carnivals, School plays,

and late Monday nights completing the week's assignments—that I still cherish to this day.

Harrie Fasher

Harrie Fasher says, 'Life is an adventure, a journey that takes you to destinations not always obvious from the outset.' This is an apt description of how she stumbled into the world of sculpture. Harrie was fully absorbed in a career as an equestrian athlete while undertaking a design degree at the College of Fine Arts, when her life took an unexpected turn. After a fall and the loss of two horses, she followed her sister Kim to the National Art School with the intention of studying painting. The National Art School opened up a whole new world and making art became central and pivotal to Harrie's existence.

It came as a surprise to Harrie that in her first year of study she made the decision to focus on sculpture. Harrie attributes this to the fact that 'it appears I think in three dimensions. The physicality of sculpture suits my personality and I found I could use objects I had been collecting and carting around!'

The last few years for Harrie have been huge. She says winning Sculpture by the Sea's (Cottesloe) Rio Tinto Award in March for her abstract steel masterpiece, *Transition*, has been the icing on the cake. This award comes hot on the heels of producing a large-scale memorial

to the Battle of Beersheba, which was exhibited at SxS Bondi, and subsequently at the Bathurst Regional Art Gallery. This sculpture won Harrie the Helen Lempriere Travelling Art Scholarship, and she is excited to take the trip later this year.

In the short term, Harrie's sights are firmly set on 17 July. She is producing new work for a solo exhibition at King Street Gallery on William (William Street, Darlinghurst). 'It is both exciting and daunting,' she says, 'I find making art to be akin to revealing your soul to the world. I read once "it is like galloping blindfold into the dark" and each time I embark on a new body of work I relive this experience.'

Reflecting on her time at Ascham, Harrie says that in her final years making art was her solace. 'Thursday was Art class and I spent all day holed up in the Art rooms. Recess, lunch and Studies, even time after School was spent ensconced in a creative world.'

Harrie now teaches at the National Art School in the core curriculum and has an HSC intensive, as well as running private welding workshops for women. 'I tell them all that making art is one of the hardest and most rewarding jobs. Del Kathryn Barton said "you do it because you have to" and I believe that I am privileged to be able to experience and make sense of the world in this way.'

Skye Barry (Edwards 1994)



.....
Life is an adventure, a journey that takes you to destinations not always obvious from the outset.
Harrie
.....



Top: Harrie Fasher's work *Transition at Sculpture by the Sea, Cottesloe 2018*. Photo: Jessica Wyld.

Middle: Harrie in the studio while making *Out of the Box*. Photo: Silversalt Photography.

Below: Harrie's *The Last Charge, Sculpture by the Sea, Bondi, 2017*. Photo: Jessica Wyld.

New York, New York

How three Ascham Old Girls came to work in the Big Apple's rag trade

Mook Attakanwong (2009), Charlotte Minnett (2010) and Nicola Michael (2009) are three Old Girls pursuing careers in fashion in New York City, across both design and business. It's a tough, competitive industry in a city that sits at the heart of global fashion, but each woman has carved a niche for herself and is reaping the rewards.

Mook Attakanwong (2009)

Mook is a womenswear fashion designer, working on starting her own label and also freelancing for a number of high-end brands.

What do you love about working in fashion, Mook?

Being in the creative realm, I enjoy being able to bring my imagination into the physical world. I also believe that as artists we have a responsibility that is inextricably linked to the political and social climate of the present. I enjoy being able to address subjects that I am passionate about such as gender equality, inclusion, the expansion of the art platforms for women of colour and sustainability through art and design. It is rewarding to be able to create and at the same time contribute to the conversation in a way that will make an impact, whether it is big or small, and perhaps will also change the mindset of the fashion industry eventually.

You're originally from Thailand and studied in Sydney. How did you come to find yourself in New York?

I moved from Thailand, starting as a boarder at Ascham in grade six and staying through to my graduation in 2009. I then went on to complete my Bachelor of Design in Fashion and Textiles with First Class Honours at the University of Technology Sydney. I was sponsored by Swarovski for my graduate collection, and was named one of the 200 emerging designers of the year in *Vogue Italia's* 50th anniversary September issue. During my degree, I also interned for iconic Australian designers, Akira Isogawa and Carla Zampatti.

After graduation I was accepted into Parsons School of Design in New York, for its Masters Fine Art (MFA) Program of Fashion Design and Society. While waiting for the course to start, I worked as a stylist in Sydney and worked on fashion editorials for both print and online magazines—my goal as a stylist was to give young, emerging designers a platform for public exposure. I was again sponsored by Swarovski for my second graduate collection which was shown as part of New York Fashion Week and was featured by *Vogue*.

I graduated from Parsons MFA in 2016 and continue to live in New York, working for labels like Narciso Rodriguez, Jason Wu and Jonathan Simkhai. I'm fortunate to have had many different roles here, from designing and styling, to coordinating production and liaising with suppliers.

Were you always interested in art and design?

My family are very involved in art and design, and that has been a huge influence on my creativity since I was very young. Art, particularly in Years 11 and 12, was a huge part of my education at Ascham and I thank Mr Morabito for allowing me to explore art in the unconventional medium of fabrics and textiles for my HSC artwork. The process of working on my HSC artwork was the very first time where I started working with a conceptual mindset and with the idea of creating something that has a meaning beyond its aesthetic. Mr Morabito really challenged that idea for me and



worked tirelessly to show me historical references and inspirations to further my work. He is one of the teachers that I will always remember and be grateful for his endless support, and I am lucky enough to get to see him when he comes to New York for the Ascham Art Tours!

Charlotte Minnett (2010)

Charlotte is a design assistant at Rachel Antonoff, a small womenswear, ready-to-wear label based in Manhattan.

Charlotte, what does being a design assistant involve?

I spend most of my time doing textile and graphic design, helping conceptualise, draw, make and produce a new collection each season. In my role as a textile designer I am responsible for painting, drawing or otherwise creating the fabric and artwork for our collection. This can involve everything from creating a print from watercolours to designing typography that will be embroidered onto a garment. In terms of graphic design, I work with our ecommerce team to create images and typography for our website or any promotional material we send to our customers or buyers.

Did your interest in art and design at School influence your choice of career?

During my time at School I always enjoyed art classes and spent as much time as I could, both in and out of class, making things. I loved my Year 9 art class with Miss Charrington. We did a unit of study where we learnt about designers such as Marc Newson and Susan Cohn. It was the first time I had ever studied any sort of designer, and talking through their processes and their influences was something I found even more

compelling than the fine artists I had previously studied. That was one of a series of moments that made me realise I wanted to be a designer!

After School I went on to study a Bachelor of Design at UNSW College of Fine Arts in Paddington. There I specialised in textiles and graphics but also took classes in typography, jewellery, object design, publication design and life drawing. As I started to realise that I wanted to move into the fashion industry I went on exchange to Ireland in my fourth year and exclusively took fashion classes—focusing on pattern-making and digital embroidery. During my exchange I was lucky enough to also spend time in London, studying how to design and make footwear. Towards the end of my degree, I spent seven months interning for Akira Isogawa, before moving to New York.

What do you enjoy most about working for a designer?

I think one of the things I enjoy most is the variety and freedom involved in what I do. Being part of a small company means that I am able to spend a little bit of time working in a range of areas. There are times when I spend eight hours painting, and then the next day we are picking buttons and meeting with textile suppliers or looking at new muslins in a sample room. I like that there is a place where I can use both my love of type as well as my passion for textiles—something that could have otherwise been hard to combine in one role. To me, part of what makes a great designer is the ability to produce something that looks as close as possible to how a concept appeared in one's head. The most satisfying part of what I do is striving to get closer and closer to that ideal.

Nicola Michael (2009)

Nicola works in the wholesale team at Theory, a global clothing brand headquartered in New York City.

Nicola, tell us about working on the business side of fashion.

I work in Theory's wholesale team and manage the Neiman Marcus account, one of the major department stores throughout America. Over here, brands operate on a wholesale model, meaning

the department stores buy the product upfront. We are testing a new business model with Neiman Marcus, and are planning to run it more like a concession business. That means that I basically control their buy and decide which product goes into their 43 stores and online each month (we work in months not seasons to try and compete with fast fashion). Every few months we place orders on behalf of Neimans, and help to manage their inventory and their planning function—essentially I help to make sure they are getting the right product at the right time in the right stores!

I am also lucky because we are encouraged to travel frequently to make sure we stay connected with the customer and that we understand what she comes to Theory for. On a personal level, since we get very limited annual leave in the US, it's nice to have the opportunity to be able to travel and still see parts of the country I probably wouldn't venture to (or wouldn't have time to venture to!).

When did fashion become the career path you desired?

I have always wanted to be in the industry. I don't ever remember a time where I doubted this as a career move, so everything I have done has always been angled toward landing me a job in fashion. I studied a double degree in Business and International Studies at University of Technology Sydney, and immediately after graduating moved to New York. Here, I pursued a job at Theory and eventually landed an assistant role in the Women's Wholesale team—the same team I am still in now.

Did an early interest in art and design influence your decision?

Art was definitely one of my favourite subjects at School, but I can't say it influenced my choice of career! While I always knew I wanted to be in fashion, I was sure I didn't want to be on the design side; I am much more business-minded than creative like that.

At the moment I am really enjoying learning more about the planning part of the business, which is relatively new for me. At its most basic level, planning involves managing the inventory that the business holds.

However, I have learnt this is one of the most complex functions—planners are responsible for setting budgets, making sure product ships, managing the flow of inventory, making sure Theory is in a position to take back inventory that doesn't sell, approving markdowns/sales, making sure stores have enough inventory on hand to achieve sales budgets... a whole number of things!

Olivia Mallett (2010)



Opposite page: Mook Attakanwong

Top: Charlotte Minnett (centre) at work in the office of Rachel Antonoff with associate designer Hannah Mosman (right) and CEO Rachel Antonoff (left)

Middle: Charlotte Minnett at work

Bottom: Nicola Michael (right) with a colleague, Ali, at the launch of Theory 2.0, an offshoot of Theory

The HOME

AN AUSTRALIAN QUARTERLY



Art at Ascham— a historical perspective

Ascham's artistic connections stretch back to the early days of the Glenrock estate. In 1855 colonial artist Conrad Martens painted the three family homes built by Thomas Smith and his son, Thomas Whistler Smith, namely Glenrock Cottage (the original building on the site of Glenrock), the Dower House and Ecclesbourne.

It is likely that Thomas Whistler Smith commissioned the painting and certainly Martens regularly visited the Smiths at Glenrock to give the family private lessons. Sketches held in the State Library suggest Martens also enjoyed the views of Darling Point from the upstairs windows in the Octagon, also owned at the time by the Smith family. The painting, recently acquired by Ascham, now hangs over the mantelpiece in the Back Drawing Room of Glenrock, a splendid reminder of the site's colonial incarnation.

The teaching of art at Ascham began in the School's early years, when drawing and painting were considered 'extra' subjects and the staff consisted of visiting art tutors. As young Victorian and Edwardian ladies were expected to include drawing and painting on their list of accomplishments, excursions to art galleries were then, as now, an integral part of the Ascham education. By the turn of the 20th century, there were separate prizes for drawing and painting. One of the earliest recipients in 1902, Clarice Sandford, later won a scholarship to art school in London in 1909, going on to lead the way for many subsequent Ascham girls by

becoming an Archibald finalist in 1923 and 1937. By the time the Leaving and Intermediate Certificates were introduced during the World War One era, Art was a compulsory subject.

The archives hold many examples of student artwork, dating back to the early years of the 20th century. There are exquisite watercolours contained in autograph books, examples of hand-painted posters and programs, as well as drawings, cartoons and HSC major works reproduced in *Charivari*. One particular collection of watercolours by Ida Fullerton (Orchard 1921) donated by her daughter Jan Baldwin (Fullerton 1958) depicts the School grounds in 1919, immediately after World War One. The watercolours are fine works in their own right, but also an excellent historical record of the School.

However, one of the most important aspects of Ascham's artistic journey is the role played by generations of art teachers. Miss Madeleine King was the drawing mistress in the years of the early 20th century. We are lucky to have been left examples of her work in the designs of some of the School's earliest Prize bookplates. Miss King's bookplates were modified in 1911 to include the new Ascham School crest designed by Ascham's art master Albert Collins in collaboration with Mr Carter. The crest, initially designed for the cover of *Charivari*, quickly found its way onto School letterhead, book prize awards and the first Ascham blazers worn by the four members of the 'A' Tennis team. One of Mr Collins' proteges, Bertha Sloane, who started at Ascham in 1911 with her three sisters as a boarder, was encouraged by her teacher to pursue a career in graphic design. The vocation was a new one for women and despite considerable opposition from her parents, Bertha enjoyed a busy career until her marriage in 1928. Copies of her work, which included several magazine covers, have been donated to the archives by her son, Mr Linton Thomas.

Arguably the most influential and long-serving Art teacher at Ascham was Mrs Guenda Abbott, appointed by Miss Bailey while still Miss Bainton in 1924. Guenda met her future husband, fellow artist Harold Abbott, while she was designing at the

Conservatorium Opera School. She remained on staff until 1970 and her influence on students during that period is aptly described by abstract artist Yvonne Audette in her dedication in the monograph *Yvonne Audette: Paintings and Drawings 1949–2003* by Christopher Heathcote:

My first art teacher was Guenda Abbott, who taught me while I was at Ascham School, Sydney, between the ages of seven and seventeen. She gave me her support generously and encouraged me to follow my artistic aspirations . . . I looked forward to her weekly classes which set the course for my artistic life ahead. I can still hear her saying, 'Hello, this is coming on well, keep on and it will only get better.'

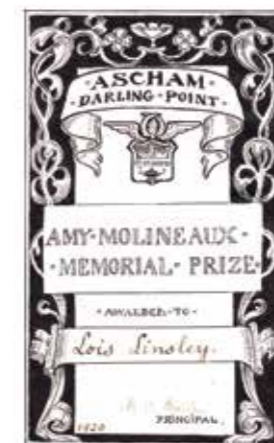
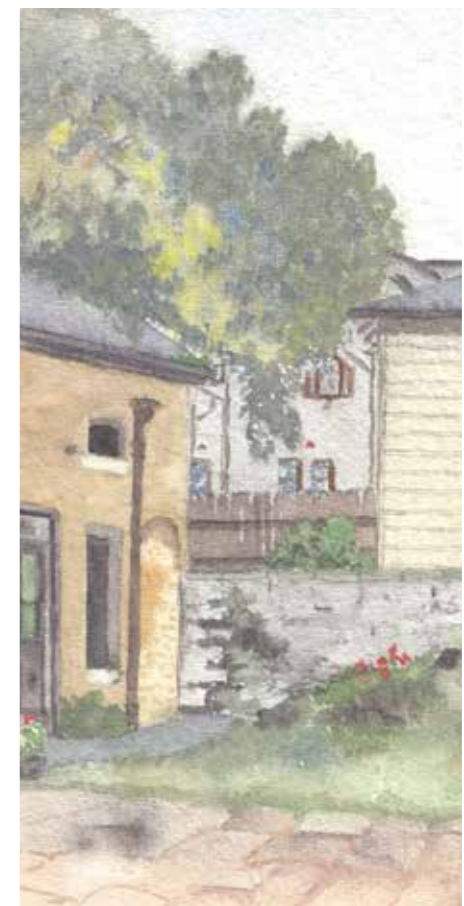
After School, Yvonne studied at Julian Ashton, as had several other Ascham girls, having already attended classes there while still at School. She also concurrently attended classes at East Sydney Tech, another training ground for many Ascham artists. Upon finishing art school, Yvonne left Sydney for New York in the early 1950s, going against the trend of her contemporaries who were heading to London or the continent. It was the beginning of a 14-year sojourn living abroad in several countries. Meanwhile, Guenda Abbott had a significant influence on the Art curriculum through her representation on the Department of Education Art Syllabus Committee in the 1950s and her establishment of the Art Teachers Association in the 1960s. Harold Abbott also left a legacy to Ascham with his two portraits of Miss Margaret Bailey and Miss Wilsie Fergusson, both of which hang in the Drawing Room of Glenrock.

It is impossible to name all the Ascham girls who have pursued artistic careers, nor all the excellent teachers who have guided them, although it would make a fascinating study. Several Old Girls have returned to art later in life, while others have pursued aligned careers. Others, such as Rachel Roxburgh, pursued her passions for heritage conservation and writing while continuing to produce art, while yet others have written books about art or run art galleries. There are several Ascham families in which all the sisters have pursued artistic or artistically aligned careers.

An example of the variety of artistic career paths followed by Ascham Old Girls can be illustrated by the Walter Moffitt Marks Memorial Honour Board Prize for Art. The prize was endowed in 1959 by Joan Sloane (Marks) in memory of her father and grandfather. Joan attended Sydney Art School under the direction of Julian Ashton in the 1920s and continued painting after her marriage, later turning her hand to writing and illustrating children's books. Celebrating its 60th anniversary next year, just some of the Art prize's recipients include Shayne Higson (1977), Kate Dorrough (1982), Rebecca Yeldham (1985), Sally Tsoutas (Kater 1987) and Chloe Zylstra (1999), who have all followed diverse careers in photography, painting, film and design.

Given Ascham's long artistic history, it is perhaps no surprise that Visual Arts is one of the most popular HSC electives taken at Ascham, after Mathematics and Modern History.

Marguerite Gillezeau
Archivist



. . . I looked forward to her weekly classes which set the course for my artistic life ahead. I can still hear her saying, 'Hello, this is coming on well, keep on and it will only get better.'
Yvonne Audette

Opposite page: Bertha Sloane's *Home* cover 1920s

Top: Isabel Scott (Norton) watercolour, 1910. Hilda Springhall's book

Middle: Ida Orchard collection 1919 Old Laundry (now Whitehead with Duntrim behind)

Bottom: Woodcut by Pat Chisholm 1935, the first illustration to appear in *Charivari* by Pat Thompson (Chisholm 1938)

Visual Arts and Design Technology at Ascham now

I first began at Ascham as a 20-something young man back in 1996. I was bright eyed and somewhat bushy tailed—I even had hair back then!

Fast forward 22 years and I'm still here and thoroughly enjoying it.

Before coming to Ascham I had taught at several Sydney schools, but only in a casual capacity before landing a maternity leave position at Homebush Boys in 1995. Later that year I saw the Ascham Visual Arts position advertised in *The Sydney Morning Herald* and I knew, there and then, that this was the job for me. I laboured over writing the perfect cover letter and had several friends proof my CV before the submission date. I remember waiting eagerly after the cut-off date, hoping I would get an interview. Finally, the call came through—I was teaching a double Year 10 drawing class on a Thursday afternoon so could not

answer the phone. The bell went for the end of the double period and the boys had left, I quickly jumped on my phone and played the message back: 'Hello Jeff, this is Mr Brian Phipps, Head of Visual Arts at Ascham School, we would love for you to come in for an interview.' I wasted little time calling him back and we arranged a time to meet.

At the interview I was greeted by Ms Joanne Vaughan, who was then the Assistant Head of Department and she introduced me to Brian. I had dressed up for the interview, even wearing my special Vincent van Gogh 'Starry Night' tie, which I thought was super chic at the time and would serve as a bit of a talking point. Looking back now, the tie was a bit tragic, but it was the 90s after all. Actually, the design on the tie never came up in the interview (thankfully) and I got to talk openly about my love of teaching Art and especially drawing. A week later and I was phoned again to come in for another interview, this time with the Headmistress, Mrs Danziger. Was this a job offer?

To my surprise Mrs Danziger did offer me the job. She opened a small book that was tucked away in a drawer behind her leather-topped wooden desk and skimmed her finger down the page to a four-year-trained graduate with three years' experience and said, 'This is the salary you will be on and welcome to Ascham.'



Before I left her office, she turned to me and said, 'You know Jeff, you were meant to be female,' to which I replied, 'Luckily I have a female brain.' Strangely, I knew at that moment, that this school was the right place for me.

Art and Design at Ascham back then was still very much focused on the fine art traditions of drawing, painting, sculpture, printmaking and graphic art, as well as wet and dry photography. My posting as a drawing specialist was something I relished and I was awestruck in my first year of teaching at Ascham by the exceptional work the girls produced. It was polished and resolved and conceptually rich. Again, this was confirmation that I was in the right place.

I vividly remember getting our first bank of three student computers for our lab in 1997. They each had the first edition of Photoshop on them and Mr Lowther had done several professional development courses in order to ready himself for the challenge of teaching his first Senior digital photography class. Photoshop

back then was crude and rather clunky—you could only edit back one step from memory—but our girls appreciated the opportunity to do something new and so did Mr Lowther. Now we have over 90 Apple Mac computers across the department—each has the full Adobe Creative suite, coupled with a multitude of other software programs for animation, filmmaking and so on.

We were always early adopters of digital photography and we made the brave decision back in 2006 to abandon the darkroom entirely. While this decision wasn't made lightly, I know Mr Lowther and the girls appreciated the move away from the use of strong chemicals and fumes associated with the old darkroom.

The School over the years has always been excellent at resourcing us with the best digital SLR cameras available, and we are known across the state for our exceptional digital photography work.

In addition, we now teach 3D rendering, use 3D printers, have adopted laser-cutting technologies, use drones to take aerial photos and, from next year, students will learn to code as a creative endeavour.

In an ever-increasing digital age, it is important, however, that we always continue to maintain those strong Ascham foundations tied to the traditional arts—in drawing, painting, printmaking and sculpture. The 'hands-on experience' using tactile materials does remain an ever-important and

valid way to create art, but getting this balance right is all-important.

While I might not have hair anymore, industry standards in commercial art and design fields are being taught across the department and this is something that I am very proud of. Girls creating art and design at Ascham have the opportunities and necessary skills to thrive in this digital age. They also have the creative and imaginative talents to become competent, flexible 21st-century learners. They are digital natives, producing art and design that references this seamless digital media-scape.

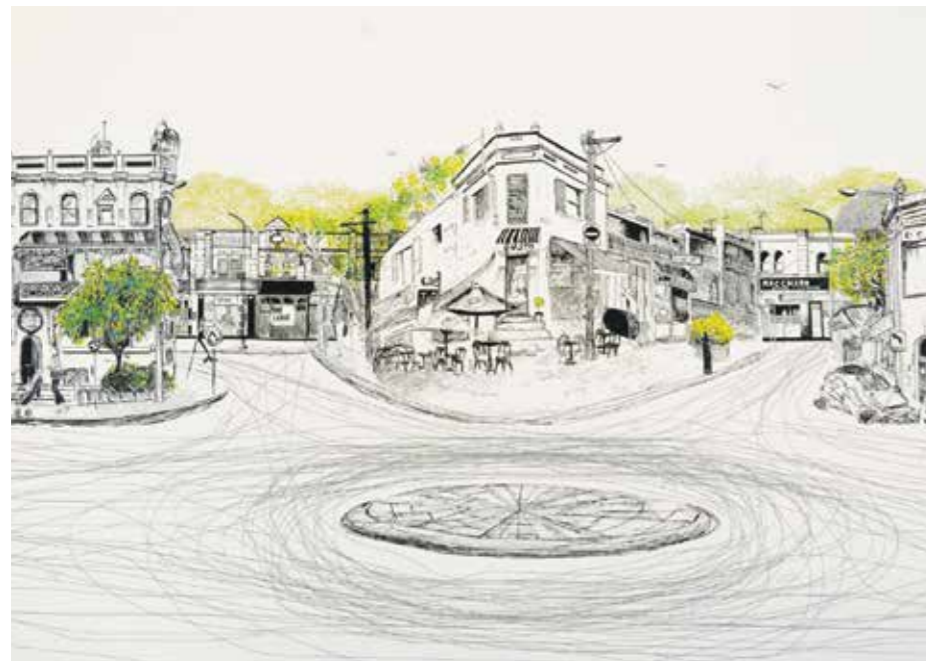
Jeff Morabito
Head of Visual Arts and Design Technology

Opposite page top:
Jeff Morabito

Opposite page bottom:
Amelia Turner's (2017) HSC artwork, *Paddington (19) 20 21*, a manipulated digital drawing which was in ARTEXPRESS 2018

Below: Molly Aveyard (2017) with her HSC artwork using photo media. Molly is Kate Murray's (Aveyard 1982) niece

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Girls creating art and design at Ascham have the opportunities and necessary skills to thrive in this digital age.
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Harriet Body (2005)—Ascham Leadership Scholarship recipient 2017

Art, in the truest sense of the word, is incredible because it can traverse even the widest of cultural barriers.



Art can communicate ideas and evoke empathy between people from entirely different worlds. Art is radical because it provides us access to other people's lives—it allows us to listen. This is why it's so important to allow pathways for vulnerable people and minority communities to make and exhibit art. Art can speak to and challenge dangerous stereotypes, so it's important that art made by people from diverse communities is active and visible within our cultural lives.

I am a professional artist and arts worker/educator with a specific interest in developing accessible art programs for people with disability and other accessibility requirements. Alongside my solo art practice, I have been working collaboratively over the past four years with Robert 'Thom' Smith, an artist with autism who is supported in his art practice by the incredible disability arts organisation Studio A. Thom and I exhibit together under the pseudonym 'Thom and Angelmouse'. In 2014 we received an artist support grant from ArtsNSW to develop our collaboration and in 2015 we exhibited together for the first time at the Underbelly Arts Festival, a biannual international festival of experimental art on Cockatoo Island. We have since exhibited at Hazelhurst Regional Gallery in 2016 and last year we created a large installation in Customs House as a part of the Big

Anxiety Festival, a citywide arts festival examining art and mental health.

My collaboration with Thom has had a hugely powerful impact upon my life, career and understanding of people in the world. Though he is unable to communicate complex ideas in the conventional ways that a neuro-typical society dictates, through making art together Thom and I are able to share ideas, jokes, our aspirations and our histories. Inadvertently, Thom has taught me so much about disability, most importantly that it is imperative that the thoughts and views of people with intellectual/developmental disability and complex needs are heard and actively shared within our political, social and cultural lives.

The partnership that Thom and I have is unique because it is, importantly, a 'collaboration'. Where most partnerships between artists with and without intellectual disability are framed as teacher/student types of relationships, i.e. the non-disabled artist 'facilitates' or 'mentors' the artists with disability, the term 'collaboration' enforces ideas of equality and solidarity. I believe that encouraging collaboration between artists with and without intellectual disability allows artists to explore equality and to contribute thoughtful and profound artwork that encourages consideration between people of all abilities.

I'm really lucky and very grateful to have received the Ascham Leadership Scholarship last year. With the funds I was able to visit other supported studios, like Studio A, around Australia and the world to meet artists with disability and their support staff and collaborators to try to seek out projects similar to my Thom and Angelmouse, and to continue research into this area of the disability art field.

Most significantly, the Leadership Scholarship resulted in my development of a curated exhibition at Firstdraft Gallery in Wollomooloo, which was held in June this year. The exhibition brought together seven collaborative projects that I discovered during my travels last year. It examined the intricacies of these collaborations including how communication, friendship and mutual education/mentorship have developed between each of the two artists, and also looks at issues of power, privilege and other ethical considerations within these creative relationships.

I feel so grateful to Ascham for affording me this really exciting and hugely valuable opportunity, and hope that my research and discoveries will contribute to the Ascham community's understanding of the value of art in the expansion of empathy.

Harriet Body (2005)



Ascham Leadership Scholarship 2018 recipient: Dana Beiglari (2005)

As a lawyer, Dana's passion for social justice law has led her to work for Legal Aid NSW. Her first role at Legal Aid was running the Mortgage Hardship Service and she is now a Senior Solicitor in the Consumer Law practice group.

In this role, Dana has a team of 12 solicitors who assist some of the most vulnerable people in NSW to access their consumer protection rights in credit and insurance matters.

Dana's experience at Legal Aid has shown her the need to create a society in which everyone can access the mainstream financial system, such as basic insurance and credit products to meet their needs, regardless of their income and social status. Dana has seen first-hand that the impact of this exclusion has created significant adverse effects on education, health and employment outcomes, housing security and interaction with the justice system. For instance, when an unexpected event occurs, like a car accident, or a devastating flood, the impact is greater on uninsured, low-income people.



Opposite page: Harriet Body (2005) and her collaborator Robert 'Thom' Smith

Above: Thom and Angelmouse installation at the Underbelly Arts Festival, 2015

Bottom: Dana Beiglari is the 2018 Leadership Scholarship recipient

Dana will use the Leadership Scholarship to learn from global initiatives championed by leaders in the USA and UK who encourage financial inclusion in disadvantaged communities with a view to supporting best practice in Australia. Her position as a consumer advocate means she is well placed to understand financial inclusion strategies abroad, share these lessons at home and apply them in her daily work.



In Conversation with Rowena Danziger AM

It is not often the Old Girls community is given an opportunity to come together as a whole. My early thoughts were to hold an event to unite as many of us as possible. Then the perfect situation presented itself

How timely it was that the very woman who changed the lives of so many Old Girls was to celebrate a special birthday in 2018. Before too long, we had an event idea and a very excited guest of honour, Mrs Rowena Danziger. Our planning, organisation and communication skills were put to their greatest test since our final card signing.

In our discussions leading up to the event, Mrs Danziger expressed that she was most looking forward to being back with her Ascham family again, and bringing the community together. It was with great pleasure and honour that on the eve of Mrs Danziger 80th birthday, we welcomed more than 200 Ascham Old Girls to the Art Gallery of NSW for a special evening, In Conversation with Rowena Danziger AM.

The foyer of the Art Gallery of NSW was abuzz with excited chatter and background music by Richard Charlton and Eliza Newton (2001). The stage was set with beautiful flowers by Jessica Stevens (1999) of Sweet Pea Floral Designs. The flow of bubbles and delicious canapés helped everyone relax and then Giselle Collins (Jollie 1986), our President, introduced Mrs Danziger and Susan Wyndham (1975), Old Girl and renowned journalist to the crowd.

Susan Wyndham gracefully led the conversation from Mrs Danziger's childhood in Queensland to her years in the United States. While Mrs Danziger spoke of her years as the Headmistress of Ascham, I witnessed a room full of people smiling with admiration at her accomplishments,

which began with a humble country town teaching career, following in the footsteps of her father.

It had been some 14 years since Mrs Danziger had addressed a room full of 'Ascham girls' but it felt like not a day had passed. Mrs Danziger was as informative, engaging and as honest as ever. She also revealed her great sense of humour, which was a surprise to many. The group of past students, parents and staff, as well as a number of current staff and students, hung on every word spoken by Mrs Danziger like it was the first time they had heard her speak.

A special thank you to some much-adored current and past staff who made a special effort to attend. Although many of our guests were Sydney-based, we welcomed a number who had travelled from afar, including New York, Melbourne and country NSW. We also thank them for their extended efforts to support the AOGU.

In finishing, Mrs Danziger most generously offered to match AOGU donations raised for the AOGU Scholarship Fund in 2018, to the goal of \$5,000. We are thrilled to announce we have met our goal. These funds will be of great assistance as the AOGU continues to support the education of daughters of Old Girls.

I am sure the evening of 10 February 2018 will be unforgettable for all those who attended.

Renée Lodens (Kiosoglous 1993)



Opposite page: Susan Wyndham (1975) and Rowena Danziger

First left: Susan Wyndham (1975), Rowena Danziger and Renée Lodens (Kiosoglous 1993)

Second left: Giselle Collins (Jollie), Edwina Straub (Baker), Sarah Merrick, Angela Armitage (Stanton) and Mandy Glass (Hootman), Class of 1986

Third left: Helen Grant, Skye Barry (Edwards 1994) and Leith Toll

Fourth left: Skye Mackay (Little 1994), Rachel Dear (Shaw 1994), Catriona Shaw and Louisa Bligh (1994)

Fifth left: Jane Larritt, Til Symonds (Webb), Ann Allsop and Fiona Finley (McLennan), Class of 1975

Sixth left: Ann Booth (Foster 1954), Sue Maple-Brown (Arnold 1961), Lynn Rainbow-Reid (Rainbow 1959) and Sandra Anderson (1958)

First right: Brooke Rutherford (Miller), Jessica Ross, Immik Kerr (Partington) and Shanel Sharma (all 1993), Sophie Salek (King) and Sarah Fritsch (Ashley), Class of 1994

Second right: Carol Lane, Marcia Topic, Andrew Murray, Prim Murray (Gollan 1964) and Julia Tregoning (Gollan 1967)

Third right: Brooke Taylor (Charles 1989), Angela Armitage (Stanton 1986), Kiera Grant (1989) and Heidi Martin (Cosgrove 1987)

Fourth right: Katey Matthews (1980), Katy Hamilton (Whatmore 1980) and Sarah McCarthy (Voss 1981)

Fifth right: Amber Brown (Bell 1992), Josie Ashton (1995) and Amber Tait (Stratton 1992)

Sixth right: Heidi Martin (Cosgrove 1987), Mandy Bishop (1987), Cathy Lawrie Poulden (Lawrie 1987), Anna Brockhoff (Walder 1989)

100 Years of Tildesley celebrated in style

Though the mercury tilted towards 40 in Edgecliff on Sunday 18 March, over 100 people were not daunted by the unseasonal autumn scorcher as they gathered at School to celebrate an incredible 100 Years of Tildesley Tennis.

Around 50 Old Girl Tildesley team members came from as far north as Queensland, as far south as Tasmania and from western NSW. They reconnected with each other, reminisced and cheered on our 2018 team as they received their commemorative 100 Years jackets. They also enjoyed the wonderful Tildesley Museum created by our Archivist, Marguerite Gillezeau, in the Drawing Room. Old Girls from the 1940s teams through every decade until now shared fascinating stories about Tildesley over the last century—with many discoveries and new connections made along the way.

Guest speaker of the day Priscilla Miller (Renshaw 1962) captained the 1962 team and delivered an engaging speech that highlighted just how often Ascham families have produced generations of terrific tennis players who have played Tildesley for us—grandmothers, mothers and daughters—all sharing their love for the sport, game after game. Priscilla's sister Sarah Renshaw (1969) also shared the day, and they had recently discovered that their mother Barbara Helen Burleigh (Renshaw 1935) also played the



Above: 1962 Captain Priscilla Miller (Renshaw 1962) and 2018 Captain Claudia Saywell
Below: Detail from the Tildesley Museum in the Drawing Room

Tildesley Shield from 1930 to 1934. Two of those years—1930 and 1932—were winning years. 'Barbara Helen's quote to berate was: play the ball not the man!', said Priscilla. 'She was graceful and determined.' Barbara went on to play at Wimbledon in the Mixed Doubles in 1938.

Kim Pattinson (Brownhill 1948) won the Tildesley Singles in both 1945 and 1946 and travelled from Orange to attend the celebration. She and fellow 1946 winning teammate Morna Playfair (White 1947) caught up in the Drawing Room, sharing their stories about Tildesley and playing tennis during the war years. Both were here as boarders in 1942 when the air raid sirens sounded in the middle of the night and they retreated to the shelter under the old tennis court. 'My greatest memories of my time on the Tildesley team are actually all my beautiful friends and also being part of a school

that was so superb,' said Kim. 'We were really privileged to be here. I loved every bit of it. I hope the girls now enjoy their training as much as we did—we loved our Saturdays going to all the other schools.' Looking around at the



mounted photos, timeline, old racquets and displays, she added above the excited buzz in the packed room, 'It's a magnificent day you've put on for everybody.'

Many members of the 1962 winning team were also present on the day—Barbara Ball (Stitt 1963) who travelled from Moree and Helen Rose (Perry 1962) all the way from Toowoomba, together won the Doubles that year. They remember the day they won the Shield 56 years ago. 'The day Ascham won I don't think there was much hoo-ha at all,' said Helen. 'I remember walking back crocodile file and we were hoisted on the shoulders of a few extra strong gals!' 'I think the majority of the team members were boarders because most of us grew up way out west,' Barbara added. 'We were next door neighbours at Gulargambone,' said Helen, 'and in those days tennis was the only entertainment in the country, which I think explained why there were so many boarders in the team, because that's what we did in the holidays.'

Also on the 1962 team was Prue Burgess (Moore 1963) who travelled from Narrabri to be here for the day, and played on the Tildesley team for all of her five years of Senior School. 'Margaret Jude was our coach and she was fantastic. But there was never any pomp and ceremony. We got a pocket and we were chuffed, but that was it!'

Many of the Old Girls shared stories of playing on all kinds of surfaces, from concrete to grass to 'ant bed!'

Debbie Lloyd-Phillips (MacDonald 1965) Captain of the 1965 team was also in attendance, as was Ken Richardson who coordinated Tennis here at Ascham for a decade-and-a-half from the mid-90s until 2010.

2018 Tildesley team members Clara Freeman and Lara Lapcevic have both been on the team for the last five years and enjoyed the opportunity to meet their Tildesley predecessors. 'It's pretty incredible that it's been going for 100 years,' said Clara, 'especially because they didn't have that many girls' schools competitions before.' Lara added: 'Having them all come and talk to us is cool because we can see how far they've come since School. When they share their stories of Tildesley it sounds like they still really cherish those moments. Being part of the 100 years is really special.'

Huge thanks go to Assistant Head Coach of Tennis, Kirrily Scarfone, who spent many months organising our celebration day. We are extremely grateful to all the Old Girls who braved the extreme heat and attended the day, especially those who travelled from far and wide to be here. The 100 Years of Tildesley celebration at Ascham was an event that will become a cherished memory for many Old Girls.

Gabrielle Bonney
Ascham Publications Manager

Top left: Barbara Ball (Stitt 1963) and Helen Rose (Perry 1962)

Bottom left: Old Girls in the Tildesley Museum

Top right: Kim Pattinson (Brownhill 1948), Morna Playfair (White 1947) and Virginia Munro (1953)

Bottom right: Sue Litchfield (1961), Sarah Smith (Busby 1970) and Belinda Bridle (Busby 1965)



Business Breakfast with The Hon. Margaret Stone

On the morning of Friday 8 June, over 100 Old Girls met at the ivy for our fifth Business Breakfast event. Despite the early start on a cold winter's morning, Old Girls chatted enthusiastically over breakfast—even Mr Powell commented that he could hear the buzz from outside!

This year's guest speaker was Honorary Old Girl, The Hon. Margaret Stone, who spoke candidly about her career from academics to commercial law, to becoming a judge of the Federal Court of Australia. Margaret now serves as the Inspector-General of Intelligence and Security (IGIS), where she is responsible for reviewing Australia's security and intelligence agencies. While this job gives her insight into an enormous array of aspects of Australia's security, sadly, she advised us upfront that she couldn't share any stories of spies fighting on top of trains!

Despite maintaining the integrity of the secrecy that much of her job entails, Margaret was successfully able to convey to the audience an average day in her busy life and the many

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As Margaret spoke, Old Girls were able to see that her courage, intelligence, modesty and perseverance have clearly enabled her to have such a tremendous career.
.....

responsibilities that she holds, the types of meetings held and the nature of decisions that must be made. On reflection, the audience should not have been surprised by the fact that she told us she must remember numerous security codes to merely access her office and log into her computer and phone and that all of these codes change every six weeks!

As Margaret spoke, Old Girls were able to see that her courage, intelligence, modesty and perseverance have clearly enabled her to have such a tremendous career. Her courage and perseverance were apparent from a young age, as she candidly told us her career started by attending university at night while her parents thought she was out partying. (As the last child of five, Margaret's tertiary education had not been actively encouraged at home.)

When her daughters, Emily and Elizabeth (both Old Girls, from Class of 1985 and 1990 respectively) who were in the audience, were asked what qualities their mother displayed, they both agreed upon courage and perseverance, and also referred to their mother's self-belief which meant she didn't worry too much before embarking on a new venture and 'just got on and did it'.

In her parting words Margaret wisely suggested that kindness was a quality that should be more highly valued by all of us as it is perhaps too quickly forgotten in this day and age.

This year's Business Breakfast was another engaging morning that left everyone in attendance feeling engaged and inspired. I am already looking forward to the next one.

Olivia Mallett (2010)

Left: Nell Anderson (1978), Dea Richardson, The Hon. Margaret Stone and Susan Wyncham (1975)

Right: Olivia Mallett (2010), Amy Yelland (2010), Grace Corbiau (Knott 2002) and Amber Glajz (2002)



First left: Renee Lodens (Kiosoglous 1993), Andrew Powell and Amanda Pfeffer (Stern 2008)

Second left: Emily Stone (1985), The Hon. Margaret Stone and Annie Hensley (1987)

Third left: Dea Richardson and Elizabeth Stone (1990)

Fourth left: Isabella Alexander (1994) and Skye Barry (Edwards 1994)

Fifth left: Jules Collins (1985), Nicola Michel (Dowe 1985) and Amanda Pfeffer (Stern 2008)

Sixth left: Emily Kirkpatrick, Phoebe Brosnan and Danielle Stone, all Class of 2009

First right: Ferial Reid (1985) and Sandra Anderson (1958)

Second right: The Hon. Justice Brigitte Markovic (1982), Jenny Moulder (Lance 1981), Lucinda Crowe (Kloster 1981) and Lisa Oayda (Abrahams 1981)

Third right: Olivia Crowley (2008) and Annabelle Scott (2009)

Fourth right: The Hon. Margaret Stone and Giselle Collins (Jollie 1986)

Fifth right: Isabelle Best and Hannah Pakula, both Class of 2013

Class of 1957— 60 Year Reunion

How hard it is to come to terms with the fact that we were students at Ascham so long ago!

But when 30 of us gathered on Friday 24 November 2017 in the Drawing Room it was as if it was yesterday in terms of friendship, fun and laughter.

How fortunate we were that people came from Queensland, Victoria and rural NSW. Interestingly there were roughly equal numbers of boarders and day girls in our Year and the friendship of the boarders has remained so strong, with more boarders coming to the reunion than day girls!

We were blown away by the very recently renovated Dining Room and surprised that approximately 900 meals are produced there each day! The new Science Centre is a far cry from the Margaret Bailey classroom, where Biology with 'Auntie B' was the only Science subject offered. Despite this, roughly 10% went on to do science-based courses and approximately 20% did physiotherapy! In addition a number of us are still running rural enterprises, or involved in the creative arts or helping out in a variety of ways in our roles as grandmothers!

The following day about 20 of us re-grouped at my house in Clovelly for an informal lunch and to continue our conversations. We all decided that we will meet more frequently in the future and that the day girls will travel to a country centre to meet up with the boarders!

Our thanks to Skye Barry (Edwards 1994) for organising our day at School so beautifully and with such attention to detail!

Many thanks to Anne Leabeater (Nicol) and Penny Joyce (Sutherland) who initiated the first meeting to organise a celebration, and to everyone who did the 'detective work' to track down so many 'girls' in our Year group and especially to Jean Birrell (Leslie), who summarised it all for Skye.

Robby Harricks (Moline)



.....
After a delicious buffet lunch, a toast to absent friends and an interesting update from Head of School Andrew Powell about present day Ascham life, most of us went on a tour of the School. Obviously so many things were different...
.....



Top: Class of 1957
Second: Anne Leabeater (Nicol) and Rosemary Bridge (Pitt)
Third: Jan White (Moore) and Maggie Powell (McConaghy)
Fourth: Robby Harricks (Moline) and Maryan Johnston (Perry)



Class of 1967— 50 Year Reunion

1967 was the first year of the Wyndham Plan. An extra year at School!

We were considered the 'guinea pigs' and as such the School afforded us privileges—the use of a flat (which was just behind the old Library and directly opposite the Glenrock building) for study and social purposes where we could make coffee, have lunch etc, and the authority to design a new School uniform—we did feel important! It was a great final year culminating in first aid lessons and community service as well as sitting for the inaugural Higher School Certificate. As such it was important to have a 50 Year Reunion to bring us all together and celebrate the great memories we all shared.

The planning commenced in 2015. Four of us got together and pooled our knowledge of the colleagues we had kept in contact with and then began the task of reaching out to various networks which aided us in formulating a current contact list of everyone who had passed through Ascham. Our aim was to get 50 people for 50 years. Corporate knowledge suggested this would be a record and we ended up with 51 registrations!

What a great reunion! Some of our year travelled a long way to attend the reunion, including Debbie Manzolilo Nightingale (Schwartz) from Texas and several from interstate. This was one of the reasons for its success. Unfortunately, Natasha Jones (Tavernini) had planned to come from the US but had to cancel due to ill health. We had many genuine apologies due to health reasons, overseas residence and family commitments.

The stand-up lunch was a great success as everyone could mingle and not feel restricted. We also prepared a digital presentation with photos from our time at School, which were useful in forming a social history of that period. The School Archivist was delighted with the results as there was a gap in the collection from the 60s.

Lorraine Dezarnaulds, Elizabeth McCloy, Julia Tregoning (Gollan) and Margot Woodward (Pritchard)



.....
Skye Barry (Edwards 1994) was a wonderful help with everything and the red gift bags were a great final touch!
.....



Top: Class of 1967
Second: Annabelle Simpson (Crane) and Debbie Manzolilo Nightingale (Schwartz)
Third: Louise Christie, Virginia Hendy, Helen Kinsella (Lund), Ruth Miller
Fourth: Anna Williams (Macpherson) and Margot Woodward (Pritchard)
Fifth: Prue Hughes (Storrier) and Annie Fesq (West)

Class of 1977— 40 Year Reunion

While it wasn't a huge turnout, those who came to our 40 Year Reunion were determined to enjoy themselves.

The 40 Old Girls (one for each year) returned to Glenrock on Friday 17 November 2017. Everyone there seemed genuinely happy to see each other and the energy in the room was electric. There was so much to catch up on, as everyone had stories to tell of their varied, interesting occupations and lives. For some it may have been a bit intimidating standing in the Drawing Room being stared down upon by Mrs Danziger!

The boarders had had their own reunion during the year but it was great to see Annabel Combes, Sarndie Remond (Denison), Etienne Wilkinson (Baillieu) and Anna Lilburne (Larritt) who all made the trip to Sydney specially for the reunion. Georgie Seaton came from Newcastle and Cassie Burns came from France! Simary Hackforth-Jones came from Canberra. I'm sure there were others who travelled from afar that I have forgotten; please forgive me...

I'd had a message from our intrepid leader Ute Schulenberg who couldn't be with us on the night but wished she could.

We all promised that it wouldn't be too long before we caught up again, as we really did enjoy seeing each other after so long. I look forward to our next reunion.

Michele Bailey (Monro)



.....
We all promised that it wouldn't be too long before we caught up again...
.....

Top: Vicki Mowbray (Limbers), Shayne Higson, Cassie Burns and Etienne Wilkinson (Baillieu)
Second: Class of 1977
Third: Michele Bailey (Monro), Anne Holland and Georgia Seaton
Fourth: Sarndie Remond (Denison), Andrea Wrobel and Robyn Clark (Young)

Class of 1968— 50 Year Reunion

Here's to the Class of 1968!

On a sparkling May morning over 40 'girls' came wandering up the Ascham drive to the comfortable and familiar canopy of the fig tree where greetings began and name tags (in a large font for older eyes) were distributed.

Glenrock hasn't changed much nor the Margaret Bailey Building (which we were told is due for demolition!) but a freshness about the campus was perceived. We had a tour, watched a 'movie' made in the 60s and the reminiscing began.

Loads of chatter and laughter continued in the Drawing Room as we gathered to reflect on the 10 years since some had met (our last reunion was 10 years ago) and 50 years for others. They came from UK, USA, NZ, Queensland, ACT, Victoria and rural NSW as well as metropolitan Sydney of course. Even some who left our ranks at the end of the Junior School to continue their education at Frensham joined us.

The ranks are thinning but the memories linger and we hope to have a repeat performance in five years rather than waiting another 10 years! This is, I believe, a vote of confidence in the day and the gathering! Here's to 2023!

Alicia Watson, Anna George (Dodds), Annabel Childs (London), Marie-Ann Waugh (Gauchay), Margot Gardiner (Halliday), Annalise Fairfax-Thomas (Fairfax)



.....
Loads of chatter and laughter continued in the Drawing Room
.....

Top: Class of 1968
Second: Jenny (Borton), Janine McKillop-Boldt (McKillop) and Prue Shephard (Abbott)
Third: Suellen Wilkins (Matthews), Coralie Backman (Potts), Vivienne Wildsoet (Griff) and Sandy Pratten (McBeath)
Fourth: Andrew Powell and Alicia Watson
Fifth: Jane Miller (Corlette), Judith Pownall (Rigg), Kathy Thomas (MacDonald) and Jane Stevenson (Saunders)



Class of 1973— 45 Year Reunion

A sunny day. An elegant drawing room. Squeals of laughter and delight. Yes, another joyful reunion at Ascham.

Saturday 19 May and the Class of 1973 enjoyed a lunchtime reunion in the beautiful Drawing Room of Glenrock.

It was hard to imagine that 45 years had passed, but if we closed our eyes and imagined our hair in ponytails or pigtails with smart red ribbons and our box-pleated khaki uniforms and shiny brown Clarks shoes, it could well have been the first day of a new term, such was the delight and excitement at being together again!

Head of School, Andrew Powell, had a captive audience while he explained the physical changes of Ascham over the years and the aims of Ascham education and Dalton. After a most delicious lunch of salmon accompanied by several salads, a selection of mini tarts tempted our palettes. This was followed by some cleansing chocolates and washed down by cups of tea or coffee! All the while there was a comforting buzz of constant chatter and laughter. Our afternoon together sped by and then it was time for a tour of the School. On visiting the new Dining Room, past boarders and day girls both were amazed at the welcoming space and the new quarters at Duntrim, which were not only impressive but also welcoming. The sense of community was palpable and evident everywhere—by the volunteer parents in the Dining Room, preparing for the Tennis Day the next day, the girls practising on the tennis courts, the girls rehearsing for a new play in the Packer Theatre and the hockey players on the playing field with their supportive friends and family on the sidelines. We thanked our Liaison Officer Skye Barry (Edwards 1994) who orchestrated our day and waved her goodbye.

As we linked arms and ‘tred the way’ through those oh so familiar gates, we were already looking forward to our 50th anniversary. *Vi et Animo.*

Lea Stracey (Serafim 1973)



.....
As we linked arms and ‘tred the way’ through those oh so familiar gates, we were already looking forward to our 50th anniversary...
.....



Top: Class of 1973
Second: Stephanie Cheshier (Woodgate), Claire Baistow (McCallum) and Ricky Davis (Mandl)
Third: Hilary Hovenaars (Back), Margie Mansfield (Cole), Hera Dimitradis, Lea Stracey (Serafim) and Jill Jefferis (Farrar)
Fourth: Gerry Grant, Anne Richardson (Mackey), Tina Clyne (Macneil) and Jenny Doolin (Maslin)
Fifth: Lea Stracey (Serafim), Edwina Birch (Gibson), Sabrina Barry (Hutchison) and Clytie Williams (Cullip)



Class of 1948— 70 Year Reunion

A stalwart six of the Class of 1948 celebrated the 70th anniversary in the Glenrock Drawing Room on Friday 25 May.

We missed Juliet Kirkpatrick (Winchcombe) who was unable to come at the last minute due to having no voice (laryngitis).

We dined on chicken followed by a variety of attractive sweet meats accompanied by many stories and reminisces of Ascham at a very different time, including World War Two. MAB (Margaret Bailey) stayed on to steer the School through those difficult days. We all remembered MAB being just tall enough to see into the classroom windows in the door of the Margaret Bailey building. It was new and shiny in 1943 when we graduated to Senior School. Now we learned it is to be demolished for more up-to-date Margaret Bailey classrooms. We were impressed to hear the height restriction will be maintained for all future buildings at Ascham. No highrise! When the new properties on Darling Point Road are developed, the boarders will walk home as ‘daybugs’ do. No boarding in academic areas in the future.

Elizabeth ‘Bebe’ Mackey (Allen), Jill Irving (Officer), Primrose Potter (Anderson-Stuart), Liz Bowman, Beverley Grose (Belisario) and myself would like to thank the Head of School and staff who contributed to a memorable day. Special thanks to the Old Girl Liaison Officer, Skye Barry (Edwards 1994) who coordinated the day and made us feel so welcome.

Watch out for the 80th!

Beverley Allen (Coles)



.....
We dined on chicken followed by a variety of attractive sweet meats accompanied by many stories and reminisces of Ascham at a very different time, including World War Two.
.....



Top: Bebe Mackey (Allen), Jill Irving (Officer), Elizabeth Bowman, Lady Primrose Potter (Anderson-Stuart), Bev Allen (Coles) and Beverley Grose (Belisario)
Second: Lucia McDermott daughter of Nicole McDermott (Cobb 1987), Bev Allen and her granddaughter Sasha Allen
Third: Elizabeth Bowman and Bebe Mackey (Allen)
Fourth: Fiona Nott (Irving 1979) with her mother Jill Irving (Officer)
Fifth: Lady Primrose Potter (Anderson-Stuart) and Beverley Grose (Belisario)





Class of 2013— 5 Year Reunion

The Class of 2013 celebrated their 5 Year Reunion on 26 May at Bondi Bowls.

While most of us couldn't believe it was already time for a School reunion, we were thrilled with the opportunity to catch up with old classmates and teachers alike. With an attendance of 63 out of a class of around 90, it's safe to say that most of us have extremely fond memories of our time at Ascham, and all the people who shaped it.

It was a particular pleasure to see some of the staff members there, who had been so instrumental in our schooling, including Mrs Booth, Mr Onstein, Miss Hunter, Mrs Lumsdaine, Mrs MacCallum and Mrs Raeburn.

The reunion kicked off at 4pm with a game of bowls until sunset, and then continued on into the night with drinks and nibbles. Lots of stories were shared about life at Ascham, and after Ascham, as well as plans for the future.

No matter what we're all up to now, from those of us still studying to those starting full-time work, we were all in agreement: we can't wait for the 10 Year Reunion!

Diana Reid and Mollie Maloney



.....
...it's safe to say that most of us have extremely fond memories of our time at Ascham, and all the people who shaped it.



Top: Jacqueline Guieser, Alexandra Crawford and Daisy Johnson
Second: Laura Parmegiani and Mollie Maloney
Third: Emma Sheehan, Julia Prieston and Bella Best
Fourth: Kate Stanton, Julia Goos and Hannah Pakula

Ascham Frensham Golf Day

It was thrilling to have a big win for Ascham +9 to Frensham -15 at the annual Ascham Frensham Golf Day on Tuesday 15 May!

After a torrential rainstorm on Sunday afternoon and again overnight, we were very relieved when the weather improved to sunny breaks, however the strong wind persisted and made the shots to the greens difficult.

Sarah Smith (Busby 1970) and Celia Bischoff (Carpenter 1973) won the best score of the day with +4 and our runners up were Carol Jones and Sally Parsons with +2 on the CB. The Longest Drive was awarded to Berry Alexiou (Spry 1992) and nearest the pin to Shan Washington (Stevens 1957) (almost on the green) and very close to the pin. Congratulations to all our winners.

Our best dressed Ascham girl went to Jackie Boyer (1979) who together with playing partner Berry Alexiou made a great and colourful team.

Thanks must go to Jan Solomon (Buzacott 1959) who polished up the cup and organises the engraving each year. A big thank you to our reserve Carol Jones (Kelly 1959) who stepped into the team on Sunday after a last-minute cancellation.

Virginia Rundle (Robson 1974)



Inaugural Old Girls match at the Ascham APA Tennis Day

It was so wonderful for the AOG to be involved in the Ascham Tennis Day this year.

A very exciting match between doubles pair Milly Arundell (MacCallum 1989) and Catriona Crookes (Munro 1993) against Juliet Lawson (Hassall 1987) and Nicole McDermott (Cobb 1987). The winners of the inaugural Old Girls match were Milly and Catriona however no one went home empty handed as the APA had organised fabulous goodie bags for both winners and runners up. We are looking forward to the next AOGU Tennis and Golf Day which will be held on Friday 10 August so polish your clubs and get your tennis whites ready!

Caroline Isles (Allsopp 1988)



Left: Sarah Smith (Busby 1970) and Celia Bischoff (Carpenter 1973)
Top right: Catriona Crookes (Munro 1993) and Milly Arundell (MacCallum 1989)
Bottom right: Nicole McDermott (Cobb 1987) Milly Arundell (MacCallum 1989) and Juliet Lawson (Hassall 1987)

Engagements

Marriages

Births

Deaths

Engagements

Caroline O'Brien (2003) to Ed Bowen on 12 December 2017

Marriages

Alex Bush (2008) to Indiana Faithfull (Head of Basketball at Ascham for three years) on 17 March 2018

Sophie Kent (2006) to Josh O'Sullivan on 24 March 2018

Lily White (2009) to Angus Wilson on 5 May 2018

Births

Serena Noga (Kwong 1995)—son, Felix Andrew Fane Noga, on 14 October 2017, a little brother for Clementine and Henry

Danielle Roosa (Malek 1988)—son, Flynn Duke Roosa on 31 January 2017, a brother for twin brothers Barrett and Reese

Abbe Waugh (Gray 2000)—son, George, on 8 September 2017

Edwina Flower (Harrison 2003)—son, Darcy Harrison Flower on 5 March 2018

Marion Matheson (2003)—daughter, Eve Etta Cowan on 27 March 2018

Deaths

Andrew Bettington on 23 April 2018, brother of Geraldine Hyles (Bettington 1971)

Jennifer Meryllann Bongers on 9 May 2018, mother of Skye Bongers (1997)

Philip Brama on 2 March 2018, father of Kate Marchevsky (Brama 1983)

Rosemary Buttenshaw (Bedkober 1946), mother of Melanie Currie (Buttenshaw 1975) on 17 March 2018. Melanie's brother Andrew Buttenshaw passed away on 19 May 2016

Catie Callender (1984) on 25 February 2018, sister of Shona Newsham (1987)

Celia Cameron (2010) on 26 April 2018

Janet Champion (Chisholm 1941) on 2 December 2017

Hamish Cockburn on 17 May 2018, partner of Nicola Craven (1995)

Barbara Doherty (Harris 1947) on 8 August 2017

Keith 'Buster' Doyle, husband of Helen Doyle (Utz 1945), father of Cassie Neilson (1970), Lisa Doyle (1975) and Virginia Dobos (1977) on 12 October 2017

Julia Elphinstone (Weickhardt 1987) on 21 April 2018, sister of Sally Mason (Weickhardt 1985) and mother of Lara in Year 11 at Ascham and aunt of Sophie in Year 10 at Ascham

Antoinette Horton (Lewis 1976), sister of Tory Lewis (1979) and mother of Camilla and Sarah Horton (2008)

Carol Jobling OAM on 26 April 2018, mother of Mandy Treweweke (1979) and Penny Jobling (1981)

Rosemary Hazel Holden (Allen 1948) on 8 May 2018, sister of Judith Anderson (Allen 1944), grandmother of Georgie Holden (2012), Lucy Holden (2014) and Annabel Holden (2017)

Barbara L'Estrange Martin (Bertram 1940) on 7 February 2018. Barbara was President of the AOGU in 1970s

Audrey Lowe (Thompson 1949), sister of Rose Bagot (Thompson 1946) and grandmother of Annabel White (2009)

Annette McLennan (Hamilton 1941) on 4 November 2017, mother of Fiona Finley (McLennan 1975) and grandmother of Charlotte McLennan (2007) and Anna McLennan (2008)

Ross Polkinghorne on 25 October 2017, father of Sarah Farrah (1995) and Alice Polkinghorne (1997)

Jennifer Murray (Scott-Findlay 1951) on 9 February 2018 and John Murray on 24 March 2018, parents of Pip Murray (1975) and Ro Shannon (1983) and grandparents of Holly Baker (2015), Hannah Murray (2010) and Hilary Shannon (2015). Jennifer was also Rae White's (Scott-Findlay 1954) sister

Ann Randall (Nunn Patrick 1952) on 30 March 2018

Laura Saywell, on 30 December 2017, mother of Christina Saywell (1984)

The Hon Charles Sheller on 16 April 2018, father of Jane Hutton-Potts (1980), Sara de Vecchi (1984), Emma Sheller (1986) and grandfather of Bianca Sheller in Year 11 at Ascham

John Snepp on 21 May 2018, husband of Mary Snepp (Dowling 1946), father of Alison Allen (1971) and Susan Snepp (1974)

Norma Souvlis on 4 April 2018, mother of Deanne Chapman (1974), Pamela Souvlis (1978), Stephanie Matters (1980) and Alex Souvlis (1988), grandmother of Tourna Tourle (2001), Charlotte Chapman (2007), Emma Chirnside (2008) and Claudia Ingall (2007)

William (Bill) Tanner, husband of Beth Tanner (Midelton 1949) on 21 February 2018, father of Belinda McLennan (1973), Sarah Parry Okeden (1979) and Caroline Tanner (1971), grandfather of Anna McLennan (2008) and Charlotte McLennan (2007)

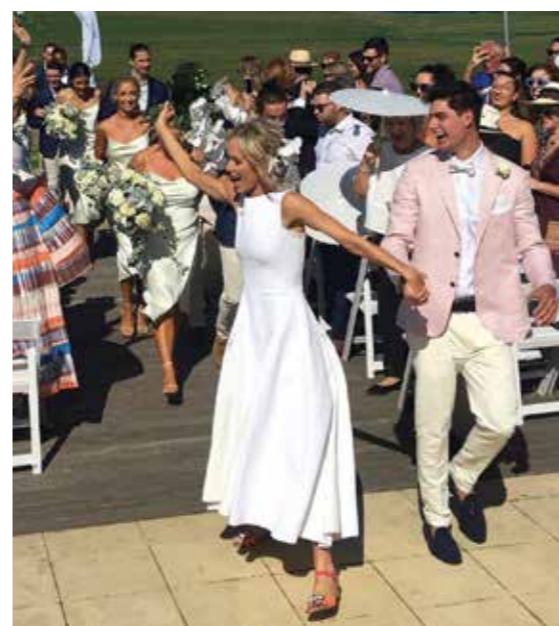
Myall Winsome Thomas (White 1950) on 13 January 2018, mother of Caroline Thomas (1980)

Anthony Chapman Walker on 9 January 2018, father of Mandy Pike (1972), Sally Taylor (dec. 1974) and Kate Mildner (1977)

Nancy Wyllie (Paul 1947) on 5 October 2017

Apology

We would like to apologise to Mrs Virginia Heath (Lane 1956) whose husband John Heath passed away in April 2017. We noted his passing in the Winter 2017 edition of our magazine and included his daughters and granddaughters but omitted to include Virginia.



Above: Lily White (2009) at her wedding; her bridesmaids were: Alexandra Mounsey, Samantha Reardon (2009), Annabelle Scott (2009), Emily Kirkpatrick (2009), Libby Hogan (2009)

Left: Alex Bush (2008) and Indiana Faithfull

Right: Abbe Waugh (Gray 2000) with son George



Obituaries

Barbara Doherty (Harris 1947)

17 November 1929 – 8 August 2017



Barbara Doherty attended Ascham from 1936–1947, during Miss Bailey's era—a time when Ascham evacuated students to the Blue Mountains and the Cooma district during World War II and Japanese submarines moved into Sydney Harbour.

Upon leaving School, Barbara trained as a nurse at Royal Prince Alfred Hospital. She moved to Tamworth with her husband John Doherty more than 50 years ago, making a family home on Fitzroy Street, East Tamworth. In this house with John, she raised five children and welcomed three grandchildren, living there until the last few months of her life.

Barbara grew to be well known in Tamworth for her deep community involvement. Some of her achievements include being founder of Lifeline in Tamworth as well as bringing the Cancer Council to Tamworth. She worked as a counsellor at Lifeline for more than 30 years.

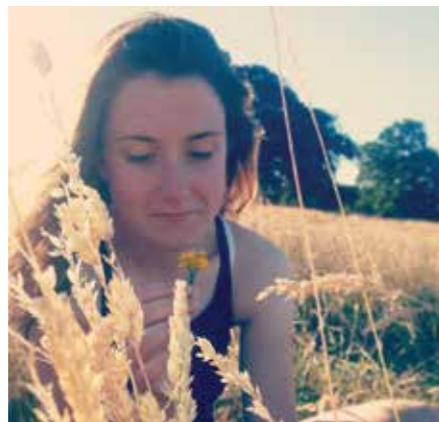
On Australia Day in 2006, Barbara's work was recognised when she was named Tamworth Citizen of the Year. Also that year she was awarded Lifeline's Opal of Honour Award for her ongoing support of the free telephone counselling service.

According to her son David, some of Barbara's wise words included the phrases: 'small acts of kindness', 'acceptance of others' and 'tell loved ones you love them'—simple maxims we can all live by.

**With thanks to David Doherty,
Barbara's son**

Celia Clare Cameron (2010)

30 January 1993 – 26 April 2018



I first met Celia at the end of 1998. She was a chocolate-box pretty child with dark blue eyes, thick dark hair and a peaches and cream complexion. She was friendly and intelligent and we quickly formed a bond.

Celia's father, Andre Phillips, and I were married in 1999 with Celia as our flowergirl. Celia's mother, Heather, had been diagnosed with lymphoma in 1997 and succumbed to the disease in 2001. Celia came to live with us in Coonabarabran soon after. Her behaviour presented some challenges, but she responded well to our firm but kind approach, and she seemed to adapt well to all the changes and tragedy in her life. She spent every summer holidays with relatives in New Zealand, and maintained close

relationships with her aunts and uncles, cousins and grandmothers.

Celia attended local state schools and did well academically. By the end of Year 9, we decided to send her to Ascham. We thought the Dalton system would appeal to her independent nature and it was the only boarding school not aligned to any religion.

Celia attended Ascham from 2008–2010 inclusive. Once she had adapted to the new system she thrived. By then I had two small sons and Celia was not sorry to be away from the noise and mess that go with small children. As she said, she wanted to be somewhere with no sticky doorknobs!

Celia's years at Ascham gave her a good education, broadened her outlook and made her highly organised. I used to despair over her general disorganisation, but after Ascham she could out-organise anyone!

Celia had many interests. She played the piano and attended Girl Guides for many years. She loved her family and friends, cats, chocolate, cooking, reading, gardens, bushwalking, and drawing and painting.

After finishing school Celia spent some months with us, then some time in Christchurch before spending two years in London. She loved being there. Upon her return to New Zealand, Celia could not decide what she wanted to do with her life, although she always had a job. Eventually she realised that what she liked most was travelling. She moved to Amsterdam in February this year. She quickly found a flat with pleasant flatmates, a job she enjoyed and a bicycle. Things seemed to be going well for her. Celia died in her sleep on 26 April 2018.

Celia matured into a lovely young woman. Some of the words I have heard people use to describe her include: fun, quirky, chocoholic, unconventional, warm, stubborn, no-nonsense, practical, artistic, adventurous, down to earth, kind,

courageous, smart, independent, hardworking, punctual, neat, friendly, hilarious, opinionated, sweet and generous. Celia was an affectionate big sister to her two brothers and she kept in touch with us, her NZ family and several close friends frequently. Celia had a couple of boyfriends but she was in no hurry to settle down. Celia made friends wherever she went, and there are people all over the world grieving her loss. We will all miss her so much.

Claire Milton, Celia's stepmother

Julia Elizabeth Elphinstone (Weickhardt 1987)

29 October 1969 – 21 April 2018



Julia was at Ascham for seven years, commencing in 1981 in sixth grade. During her years at Ascham, Julia participated in many aspects of School life. She had a particular love of music, especially classical music and contributed much to the School in this area. Her participation in School life was recognised by her being awarded the Susan Jolley Memorial Prize at the completion of her studies.

After school, Julia had a gap year and then commenced a Mechanical Engineering degree at the University of Sydney. At the completion of her degree, she started work in the family manufacturing business.

In 1998 she moved to New York for her boyfriend Kevin's work. Unable to work as an engineer, she volunteered as an English as a second language (ESL) teacher. She enjoyed this work and continued it when she moved to Germany two years later, teaching English to staff at German engineering manufacturers, combining both her engineering knowledge and English teaching skills.

During this time overseas, Julia and Kevin married and their first child, Lara, was born while in Germany in 2002. They returned to Australia later that year and their son Tom was born in 2003.

Julia and her family settled in Coogee and she immersed herself in many community organisations. As her children grew older, she decided to focus on ESL teaching and gained her formal qualifications to teach in Australia. She subsequently worked at The French School, where Lara and Tom attended primary school, taught privately and at UNSW Institute of Languages.

In late 2017, Julia was diagnosed with advanced kidney cancer. She faced her illness with positivity, courage and determination. Her enthusiasm for life continued to the end, and through her illness and treatment she maintained a keen sense of humour and an ability to make everyone around her smile.

Looking at Julia's path and achievements is only part of her story. Julia lived a full life, embraced every opportunity, followed her passions and beliefs and worked at making the world a better place. She loved nature and actively worked at improving the environment. She was involved in local environmental groups including the establishment of a car sharing scheme, which evolved into GoGet and holding a small fair which was the start of Randwick Eco-Fair.

She loved being outdoors and pursued many activities around the world, including hiking, mountain biking, cross country skiing, snow camping, ocean swimming—just to mention a few.

She also loved people and always saw the best in people. She seemed to gather friends and formed communities, talking to people wherever she went. She loved nothing more than connecting people—whether it be through a book club, school community or neighbourhood. Wherever Julia has lived or worked, she has been an integral part of the community and always contributed and volunteered in some way.

Her love of music continued throughout her life and she participated in orchestras, community choirs and attended concerts regularly. She also loved literature and was an avid reader.

And of course the biggest loves of Julia's life were Kevin, Lara and Tom. They gave her so much joy and she was so incredibly proud of the people they were and together they shared so many adventures.

This is a lovely extract that Julia's children selected for her memorial which sums up her attitude to life beautifully:

'I began to realise how important it was to be an enthusiast in life. He taught me that if you are interested in something, no matter what it is, go at it at full speed ahead. Embrace it with both arms, hug it, love it and above all become passionate about it. Lukewarm is no good. Hot is no good either. White hot and passionate is the only thing to be.'

—Roald Dahl

Sally Mason (Weickhardt 1985)

Careers updates and news

1971 Old Girls Catch Up!

In July 2017, Sandy Murphy (Carr), Pip Reynolds (Cannon), Diana Ketchion (McKillop) and Teeny Bettington all met up in Cairns for a mini School reunion—lots of laughs, catching up on old times, swapping news and School photographs. We made a promise to do it again.

Amanda Bernstein (Goldberg 2000)

Amanda is a birth and postpartum doula, offering continuity of care to support and empower women and couples during their pregnancy, while attending their birth and in their postnatal recovery journey. She is also a Ka Huna massage therapist (Hawaiian-style massage that is deeply relaxing) and a Pilates instructor (specialising in pregnancy and postnatal recovery). She can be found at essentialme.com.au. Amanda also runs a mobile Pilates service (pilateswithpurpose.com.au), lives in Sydney and has two boys.

Harriet Fesq (1999)

Harriet Fesq is the Art & Social Enterprise Project Manager at Koskela, Sydney, working on design-focused social enterprise projects with Indigenous communities, in addition to curating the Koskela Gallery space and its public programs. Harriet is also an independent art consultant, with a particular interest in contemporary Australian art and design, and connecting diverse forms of crafts and making with a wider audience. Harriet holds a PhD in contemporary Ngan'gi art, and worked as the Art Coordinator for Durumu Arts, Peppimenarti, from 2007–2013.

Chloe Gray-Spencer (Helene 1990)

Congratulations to Chloe who received The Richard Blackett Medal for the Inspirational Teaching of Boys at the Scots College in 2017. The criteria for

The Richard Blackett Medal are a high level of achievement or aptitude for approaches to teaching that influence, motivate and inspire students to learn, or development of curriculum and assessment resources that reflect an advanced command of the relevant field and/or respect and support for the development of students as individuals.

Chloe presented her Action Research Project at the International Boys Schools Coalition (IBSC) Conference in the USA last year. The presentation, 'Participating in Collaborative Problem Solving to Encourage Perseverance in Math Learning Among Year 5 Boys', was recognised at the Conference. Chloe received accolades for her presentation, which was based on a research study conducted at The Scots College. Chloe presented methods to teach boys who had Autism Spectrum Disorder (ASD), low IQ, Attention Deficit Hyperactivity Disorder (ADHD) and potential anxiety, low self-efficacy and lack of perseverance.

Ros Oxley (1959)

Ros Oxley has owned her gallery, The Roslyn Oxley9 Gallery, on MacDonal St, Paddington, since she opened it on 2 March 1982 with a group of young and emerging artists. Ros loves her work at the gallery with her great team and says, 'We have been hugely lucky with our artists, having supported and promoted 12 Australian artists who have represented Australia at the Venice Biennale and three New Zealand artists who represented New Zealand in the Venice Biennale.' Ros aims to continue to develop the artists' careers, build on the gallery stable, expand the program and reach outward in promoting Australian art locally and internationally.

Joyce Vernon (Witts 1970)



Joyce has had a passion for Africa since she was a child. Trips to Botswana in 2006 and 2007 brought her in touch with a tiny rural school that existed on next-to-no resources in Zambia. Joyce collected chalk, pencils and paper and posted a parcel to the school. This was the start of an endearing relationship with the community and the school.

In 2014 a new school was built with three classrooms. Later that year, over seven weeks Joyce oversaw the building of the preschool, which a number of Tamworth families had donated towards.

The official opening of the Sooka Community UCZ Preschool was on Anzac Day 2017. Joyce was given a new name, 'Madame Dorcas', which means Gazelle abounding in good deeds and gifts of mercy, this was followed by much ululation and cheering.

Joyce has kept independent and focused on this one area of Zambia that does not receive NGO support. The Sooka Community is in the bush three hours west of Livingstone on the mighty Zambezi River. When not working at the school or preschool, Joyce can be found Tiger fishing and so far her best catch is 7.1kgs.

Joyce retired in January 2018 but will continue some voluntary work. She heads back to Zambia in June and hopes to build a small school in another village.

Anna Wellham (Giles 1991)

Anna has just been appointed VMO General Surgeon at Wagga Base Hospital. Initially qualifying and working as a clinical psychologist, Anna decided to retrain in medicine before settling on a career in surgery with a preference for serving the rural and regional communities. She performs elective and emergency surgeries in Wagga Wagga and surrounding areas. She continues to enjoy singing and visual arts. Anna is married and has a six-year-old daughter Phoebe who is a third generation Ascham girl. She welcomes contact with Old Girls, especially those interested in a career in general surgery.

Descendants of Old Girls on the 2018 School Roll

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
PREP				
Adelaide Considine	Kate Mortimer			
Abigail Girgis	Elizabeth Gad			
Harper Handelsmann	Tania Balafoutis			
Riley Martin	Emma Tregoning	Julia Gollan	Judith Playfair	
Lucia Miles	Antonia O'Neill	Glynn Dale		
Alexa Wells	Kenney Wan			
KINDERGARTEN				
Lucinda Brown		Virginia Loxton	Dahlis Robertson	
Evelyn Campbell	Madeleine Stracey	Lea Serafim		
Zara Lim			June Capel	Nellie Bundock
Anouk Miles	Antonia O'Neill	Glynn Dale		
YEAR 1				
Sybella Carroll	Barbara Carroll			
Zara Considine	Kate Mortimer			
Madeline Crawford	Ali Higgs		Patricia Glasgow	
Allegra Deutsch	Natasha Joel			
Olivia Main			Patricia Gould	
Phoebe Wellham	Anna Giles	Anne Grace		
Anna Wiles		Gai Willis	Joan Fell	
YEAR 2				
Jacqueline Bugg	Victoria Farrar			
Sophia Bugg	Victoria Farrar			
Cleo Carroll	Barbara Carroll			
Ingse Dive	Lisa Lehrer			
Harriet Fuller		Dinah Scott	Isabel Norton	
Mae Gilkeson	Georgia Carpenter			
Beatrice Henderson	Yianoula Morris			
Isla Oxley		Amber Bushell		
Sasha Smith	Katrina Dawson			
Honor Wenderoth	Alexandra Beer			
YEAR 3				
Olivia Aitken	Ellie Field	Celia Moses	Jacqueline Whitford & Barbara Vivers	
Jemima Crawford	Ali Higgs		Patricia Glasgow	
Elyssa Gan	Shir-Jing Ho			
Grace Miocevic	Louisa Larkin			
Anna Myers	Emilie Goodison			
Raffaella Reid			Kathleen Orr	
Sienna Sharma	Shanel Sharma			
Skye Wells	Kenney Wan			

DESCENDANTS OF OLD GIRLS
ON THE 2018 SCHOOL ROLL

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
YEAR 4				
Marina Barnes	Fredericka van der Lubbe			
Isabelle Bugg	Victoria Farrar			
Nina Castleman	Sophie Mann	Catherine Stirling		
Allegra Martin	Heidi Cosgrove			
Saskia Miles	Antonia O'Neill	Glynn Dale		
Ivy Smith	Daliah Fox			
Angelina Walker	Christina Adgemis			
YEAR 5				
Matilda Bill	Georgina Laverty			
Mathilde Collins	Giselle Jollie			
Wilhelmina Crookes	Catriona Munro			
Marni Finkelstein	Melinda Marish			
Zoe Fritsch	Sarah Ashley			
Phoebe Howard	Georgina Raine		Dorothy Scott	
Annabelle Isles	Caroline Allsopp			
Teya Logan	Georgi Shmith			
Willow Maison	Camilla Ritchie			
Emily Masters	Lucy Scott			
Lyla Mehta	Freny Kalapesi			
Skye Murray		Primula Gollan	Judith Playfair & Madeline Simson	
Beatrice Power	Ellie Beaumont			
Mia Rogers		Sue Collins		
Amy Sinnis	Ursula Daly			
Maxine Spencer	Kate Mackay			
Skye Stodart		Virginia Hyne		
Tabitha Wild	Genevieve Ross			
Lauren Wilson	Lisa Anderson		Catherine Rundle	
Evelyn Young	Joanne Mar			
YEAR 6				
Rose Alexiou	Berry Spry			
Violette Brahimi	Sanchia Curran			
Lola Cayzer	Anna Lysaght			
Lucinda Isles	Caroline Allsopp			
Hazel Jackman	Nicola Allen	Beverley Coles	Hazel Litchfield	
Alice Jordan	Emily Stone	Margaret Stone****		
Thomasina Kay Hoyle	Brigitte Markovic			
Lucia Lefebvre	Sarah Dickson	Sancha Bovill		
Amelia Mackay	Skye Little			
Hannah Marchant-Williams		Sophia Stephen		
Isabel Murdoch	Jenni Murdoch			
Sarah Poolman	Vickie Maher	Joanna Windeyer & Mim McConnell		

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
Sophie Simpson		Caroline Fairfax		
Chloe Smith	Katrina Dawson			
YEAR 7				
Isabella Armitstead	Alexandra Birrell	Jean Leslie		
Matilda Baldry		Robin Bucknell		
Grace Bell	Catriona Oberg	Sheila Minter		
Anoushka Cayzer	Anna Lysaght			
Francesca Cheatham			Phyllis Waddy	
Arabella Cossalter		Susan Connell		
Billie Dubos	Renai Manning			
Jessica Gilmartin	Shemara Wikramanayake			
Alexandra Jones	Jane Throsby	Moana Fielding-Jones	Margaret Osborne	
Claire Ledingham	Kathryn Morris		Joyce Ruskin Rowe	Vera Connell
Phoebe Lenehan	Julie Arnott			
Poppy Marsh	Holly Jarvis			
Octavia Martin	Heidi Cosgrove			
Lucy McLaughlin	Abigail Osborne		Barbara Ward	
Genevieve Michel	Nicola Dowe	Barbara Kirkby		
Chloe Middleton	Lisa Matthews			
Sophia Miller	Skye Holden			
Sophie Randall	Ilona White		Feo Sparowe	
Zoe Richmond	Justine Beaumont			
Juliette Stahl	Claudia Curran			
Sabrina Stitt	Danielle Daisley			
Heidi Street		Laurence Street**		
Rebecca Tallis	Kiera Grant			
Olivia Taylor		Judith Williams		
Alice Wright		Belle Francis		
Lauren Young	Joanne Mar			
YEAR 8				
Mia Adams	Gabrielle Cullen	Sally Crossing	Phyllis Sampson & Jean Ruthven	
Isabella Alexiou	Berry Spry			
Elly Alker	Mindy Alker			
Evelyn de Mestre	Vanessa Weedon	Priscilla Boundy		
Mimi Dunlop	Nikki Christmas			
Erica Herron	Emma Longworth			
Milla Laguna	Nicky Bowie Wilson			
Josephine Lennox	Charlotte Hayman			
Lulu Maison	Camilla Ritchie			
Isabella Marchant-Williams		Sophia Stephen		
Rose Mather	Emily Toll			
Tehya McEvoy	Catherine Szeto			
India McLean	Tain Moxham			

DESCENDANTS OF OLD GIRLS
ON THE 2018 SCHOOL ROLL

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
YEAR 8 (continued)				
Amelia Parker		Margaret Terry		
Mimi Perkin	Nicola Cameron	Elizabeth Mai Hough		
Heidi Raine			Dorothy Scott	
Freya Regan	Lucy Cannington			
Marnie Regan	Lucy Cannington			
Saskia Roberts	Samantha Corlett			
Isabella Rutledge	Polly Bell	Jacqueline Champneys & Alison Kater		
Sophia Rutledge	Polly Bell	Jacqueline Champneys & Alison Kater		
Ella Sinnis	Ursula Daly			
Chloe Sproats	Melissa Hartley			
Ava Stahl	Claudia Curran			
Sophie Stratton	Emma Bray	Suellen Wharton	June Paget	
Annika Tasker	Madeline Enfield			
Lola White	Catherine Agostini	Sally Fairfax & Pamela Cobcroft	Feo Sparowe	
YEAR 9				
Madeline Armitage	Angela Armitage			
Alexandra Beveridge	Sally King-Scott			
Arkie Dowse	Lucinda Ipkendanz			
Pia Dunlop	Nikki Christmas			
Sofia Everett	Emilie Morgan			
Teya Granger	Libba Ranken	Anna Morrow		
Charlotte Halley	Adrienne Arnott	Kirstin Alexander & Simone Pirenne		
Eliza Howard	Georgina Raine		Dorothy Scott	
Ava Jaques	Katherine Holmes	Inga Melville		
Mimi Kind	Kim Hutchins	Janette Lennox		
Lucinda Martin	Heidi Cosgrove			
Marlo McClintock	Julia Booth	Ann Foster		
Elizabeth Michel	Nicola Dowe	Barbara Kirkby		
Rebecca Molnar	Dania Nathanson			
Harriet Morris			Joyce Ruskin Rowe	Vera Connell
Abby Newton	Ann Chick			
Phoebe Oates	Belinda King	Judith Kater		
Victoria Ridhalgh	Jennifer Harvey			
Alexandra Roberts	Samantha Corlett			
Eglantine Samway	Jemima Littlemore			
Emma Saunders	Carolyn Rossler			
Claudia Steglick	Victoria Lewis			
Olivia Strelitz	Sally Bucknell		Joan Black	
Chloe Tallis	Kiera Grant			
India Taylor	Brooke Charles		Suzanne Stogdale	

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
YEAR 10				
Sasha Allen		Beverley Coles	Hazel Litchfield	
Miriam Arnold	Karen Arnold			
Olivia Beaumont	Erica Shannon			
Pippa Bell		Philippa Scott & Jacqueline Champneys	Miriam Wharton	
Honor Brahmimi	Sanchia Curran			
Alexandra Brand	Sarah Merrick			
Zara Broinowski		Michelle Stead***		
Heidi Collett	Chloe Helene			
Alexandra Cooke	Nicole Wright			
Xanthe Fenwicke	Angela Brazier	Bronwyn Lee		
Neisha Heath	Anita Patel			
Cara Hersov	Fiona Philip			
Olivia Hersov	Fiona Philip			
Francesca Jones	Jane Throsby	Moana Fielding-Jones	Margaret Osborne	
Anna Jordan	Emily Stone	Margaret Stone****		
Indianna MacKenzie-Wood	Sarah Hartley			
Sophie Mason	Sally Weickhardt			
Ava McClure	Georgie King			
Manon McDermott	Nicole Cobb		Mary Terrey	
Bella McGrath		Shan Stevens		
Alexandra McLaughlin	Abigail Osborne		Barbara Ward	
Gretel Power	Ellie Beaumont			
Ellen Regan	Lucy Cannington			
Jasmine Steele-Park	Kate Murray			
Phoebe Turner	Penny Collins	Roseanne Mould	Nancy Rose	
Georgia York			Jean Bennett	
YEAR 11				
Lulu Anderson		Patricia MacPhillamy		
Sophie Blades	Nicola Downey			
Teya Cobcroft	Anna Buckley			
Romy Cohen	Lissy Abrahams			
Saskia Collins	Giselle Jollie			
Lara Elphinstone	Julia Weickhardt			
Clara Freeman	Katherine Molnar			
Victoria Gillespie		Anna Clark		
Rachel Herron	Emma Longworth			
Annabel Howard	Georgina Raine		Dorothy Scott	
Alexandra Kelley			Nellie Menzies	
Teya Kind	Kim Hutchins	Janette Lennox		
Zara Lowe	Jocelyn Adams			
Florence Macintyre	Jilly Gavin			
Catriona Maple-Brown		Susan Arnold	Janet Bowman	

DESCENDANTS OF OLD GIRLS
ON THE 2018 SCHOOL ROLL

Student name	Mother	Grandmother	Great Grandmother	Great Great Grandmother
YEAR 11 (continued)				
Adelaide Maurency	Elizabeth Stone	Margaret Stone****		
Skye Milson		Colin Milson**		
Chloe Molnar	Dania Nathanson			
Sophie Nicholas	Alexandra Crammond			
Harriet Psaltis	Sally Heath	Virginia Lane	Nancy Wake	
Lucy Randall	Ilona White		Feo Sparowe	
Belle Retallack	Sandra Gordon	Helen Terrey		
Gabriella Richmond	Justine Beaumont			
Julia Ridhalgh	Jennifer Harvey			
Arabella Riepler	Vanessa Schwarz			
Isabella Roach	Lara Berryman			
Francesca Roberts	Samantha Corlett			
Amera Sarkis	Dalal El-Asrawi			
Maddie Smith	Tiffanie Jones			
Zara Vivers	Belinda Bucknell		Joan Black	Lucie Trickett
Indigo Warner	Pip Barnet	Ross Barnet**	Gladys Gordon	
YEAR 12				
Georgia Allen		Beverley Coles	Hazel Litchfield	
Harriet Allsopp	Anna Nisbet			
Naomi Arnold	Karen Arnold			
Camilla Bell		Philippa Scott & Jacqueline Champneys	Miriam Wharton	
Catriona Caldwell	Fiona Gardiner-Hill			
Ashley Kind	Kim Hutchins	Janette Lennox		
Chelsea Koltai	Vanessa Lendvay			
Rosemary Martin	Vanessa Cox	Brenda Lugsdin	Nancy Hosking	
Lucia McDermott	Nicole Cobb		Mary Terrey	
Eleanor Michel	Nicola Dowe	Barbara Kirkby		
Hermione Pegler	Annabelle Ashton			
Rachel Ridhalgh	Jennifer Harvey			
Mia Samengo	Bettina Bartos			
Lily Steele-Park	Kate Murray			
Amber Strelitz	Sally Bucknell			Lucie Trickett
Tiahna Thane		Elizabeth (Barbara) Drew		

* Indicates the relation is a Stepmother
 ** Indicates the relation is an Old Boy
 *** Indicates the relation is a Step Grandmother
 ****Indicates the relation is an Honorary Old Girl

Opposite page: Members of the AOGU Committee: Renee Lodens (Kiosoglous 1993), Julia Booth (1988), Jenny Ridhalgh (Harvey 1981), Caroline Isles (Allsopp 1988), Amanda Pfeffer (Stern 2008), Louise Lau (2010), Olivia Mallett (2010), Olivia Crowley (2008), Sarah Merrick (1986), Giselle Collins (Jollie 1986)

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Patron: Mr Andrew Powell

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