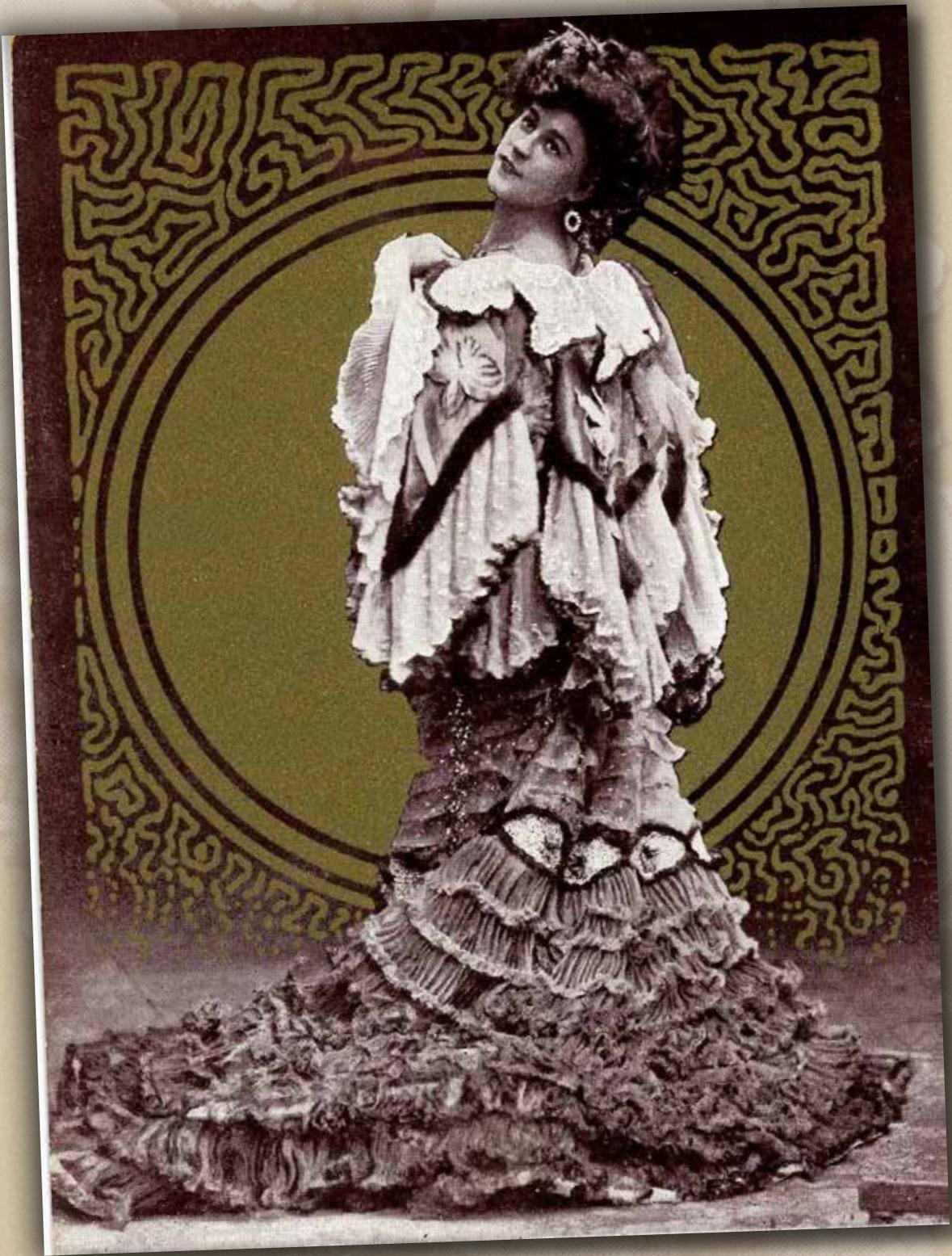


# FRIENDS REVIEW

SEPTEMBER 2019



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# From the President



This year we are beginning to see interest in marking the 250th anniversary of Captain James Cook's first voyage to the southern hemisphere, with exhibitions and events across Australia as well as in New Zealand, Whitby, London, and Greenwich. Exploration and colonisation are contested and will be hotly debated, but there is no denying Cook's extraordinary skills as a navigator, cartographer and seaman.

On 3 June 1769, Cook was in Tahiti making measurements of the Transit of Venus before opening his secret

orders telling him "to make passage to the South to make discovery of the Continent". During the preceding decade he had been in Canada fighting against the French, mapping the St Lawrence River and conducting astronomical observations of the 5 August 1766 solar eclipse, so this was not the first time that he had conducted precise astronomical measurements.

Probably only the Australian delegates were interested in this link when attending the World Federation of Friends of Museums Meeting in Montreal in May this year.

The Canadian Federation organised a wide range of events, special tours and social functions in spectacular historic homes, castles and contemporary venues. Montreal is a highly accessible and easily walkable historic town. Attendance allowed an opportunity to tour some of the nation's unique specialist collections, enjoy panel discussions (including presentations by Ms Carolyn Forster OAM, World President and Joey Hespe of AGNSW) and listen to a fascinating keynote address by Professor James Pawelski on Wellbeing and the Arts.

Highlights for me were having the chance to visit historic sites and the collections

within the McGill University. The campus houses many research and public collections including the McCord Museum (showing excellently curated First Nations material), the William Osler Collection (material from the life of a medical icon) and the Ernest Rutherford Museum (commemorating the work of NZ nuclear scientist and Nobel Laureate)

In Canada there are excellent history or civilisation museums and fine art galleries but, as ever, the small single-purpose centres really stood out and are supported by active Friends.

So as a personal tip, if in Toronto visit Gardiner Museum for stunning ceramic art <https://www.gardinermuseum.on.ca/>, Textile Museum of Canada for fascinating small exhibitions <http://www.textilemuseum.ca/> and the Aga Khan Museum for a stunning collection and a good lunch <https://www.agakhanmuseum.org/> If in Nova Scotia try Alexander Graham Bell Historic Site <https://visitbaddeck.com/alexander-graham-bell-national-historic-site/> or Joggins UNESCO Fossil Site <https://www.jogginsfossilcliffs.net>

**Jane Lomax-Smith AM**  
**President, AFFM**

## Diary dates

**2019 AFFM AGM and Conference will be held in Hobart on 25 October**, and will be an opportunity to enjoy a special tour of the redeveloped Tasmanian Museum and Art Gallery. TMAG engages in scholarly research and has some of the nation's most important collections of early settlement and colonial material.

The AGM and associated welcome Friday evening reception is open to all individual members or those in associated Friends organisations. On Saturday, 26 October an optional exciting tour to MONA will include boat transport and lunch. Bookings essential for AGM and optional Saturday tour:- [deane@ausffm.org.au](mailto:deane@ausffm.org.au)



Janet Stride (Singapore), WFFM President Carolyn Forster OAM, and Sofia Weil de Speroni, Secretary General WFFM (Argentina) in Montreal.

Photo courtesy of Jane Lomax-Smith

# World Federation of Friends of Museums

meets in Australia in March 2020

The World Federation of Friends of Museums, in conjunction with the Australian Federation of Friends of Museums, will be hosting the 2020 Council Meeting and Congress in Canberra from Wednesday 25 March to Sunday 29 March.



Aerial view of the National Museum of Australia.

Photograph © National Museum of Australia

The Art Gallery Society of NSW has kindly offered to host a pre-Congress program for our international guests earlier in the week.

The program will begin on Thursday 26 March at the National Museum of Australia with the Director of the NMA and President of ICOM Australia, Dr Mathew Trinca, welcoming the attendees and opening the Congress.

**The first part of the program is the WFFM General Assembly. This is a wonderful opportunity to learn how other federations and members of WFFM work; how they run programs, raise money, and generally support their museums.**

We will then visit the National Museum's Open Collection of Aboriginal artefacts and learn about its new exhibition relating to Captain Cook.

On Friday 27 March the program will move to the National Gallery of Australia, with an introduction from the Director, Mr Nick Mitzevich, followed by presentations on Aboriginal art, both modern and traditional.

Saturday's program will be held at the National Library of Australia, where we will hear presentations that relate to Friends and their activities. The morning will also include a presentation from Roslyn Russell, Chair of the UNESCO Australian Memory of the World Committee.

**Sunday, the final day of the program, will be held at the Museum of Australian Democracy.**

Each afternoon there is a cultural program which will include visits to the Art Collection at Parliament House, Drinks and Jazz at the Drill Hall Gallery, the Australian National

University, a visit to the gardens of Government House, and the Conference dinner at the National Gallery of Australia. These are just some of the activities that will be on offer.

A growing number of Young Friends of WFFM will be attending the Congress. For this group there will be some separate programs focusing on workshops, along with activities organised in conjunction with the University of Canberra and its Cultural Heritage Department.

The preliminary program and further details will be available on our website. AFFM members will be advised by email once these are available.

I wish to thank the Canberra 2020 Organising Committee and our colleagues in Sydney for what we are sure will be a most enjoyable Congress.

**Carolyn Forster**  
President, World Federation of Friends of Museums

# WATERCOLOUR WORLD



**Eucalyptus viminalis, 1850s[?], Susan Fereday**  
Out of copyright. Image source: National Library of Australia

In 1834, a British woman called Susan Apethorpe travelled to Rome. While she was there, she recorded some of the city's iconic sites – the Castel Sant'Angelo, St. Peter's Basilica in the Vatican, the Arch of Constantine – in a travel album already full of her drawings from elsewhere in Italy, Germany and other European countries. A few years later she married the Reverend John Fereday and moved to Van Diemen's Land aboard the *Aden*. In Australia, she earned a reputation as an algologist and botanical illustrator, studying, identifying, and in two cases giving her (married) name to local species. Her Italian sketches, along with many of her later paintings, eventually made their way into the National Library of Australia (NLA), where they can still be found today.

Except not that many people do find them. Susan Fereday's work remains little known outside Australia, and those who have studied and written about her focus on her scientific output. The European watercolours tend to be overlooked. But a resident of Rome or one of the many Italian towns she visited might feel differently. They might find her impressions of the country as a nineteenth-century tourist rather fascinating. It seems unlikely that they would stumble upon her album without prior knowledge or a little luck.

Until now. In January this year, we officially launched The Watercolour World (TWW), an ambitious project to preserve, promote, and crucially to map the world's historical watercolours online. Some 90,000 documentary images from before 1900 feature on the website so far, aggregated from public and private collections across the globe. Some of them have never been seen online before and are newly digitised with our help. They can be searched for by keyword or thematic filters, and where possible volunteers have also added the paintings to an interactive world map, pinned to the places they depict.

**So Fereday's sketches, stored safely in Australia in real life, have been virtually located to Italy on the internet, where someone with local historical knowledge might find them.**

TWW's project promises to be an important resource for anyone with an interest in Australian history. By the time the first Europeans set foot on the continent, watercolour was one of the most important documentary methods around: lightweight,



**Above: Arch of Constantine, Rome, 1834**  
**Susan Fereday**  
**Out of copyright. Image source: National Library of Australia**



**Above: Gold mining, Australia, c.1860**  
**Attributed to Edward Roper**  
**Out of copyright. Image source: National Library of Australia**



**Left: River Landscape in Autumn [possibly the Nipigon river north of Lake Superior].**  
**c.1870, Edward Roper**  
**Copyright expired. Library and Archives Canada, Acc. No. R9266-534 Peter Winkworth Collection of Canadiana**

If these watercolours vanish – which is a very real risk for such fragile and undervalued documents – it would be an enormous loss to history.

portable and quick-drying, it was used by scientists, antiquarians, naval and military personnel in the course of their expeditions, and by travellers and settlers wanting to make a keepsake of their journey or illustrate their new lives to relatives back home. The pictures they made shaped early local and international impressions of Australia and are still profoundly important as visual documents of the colonial period. Indeed, as Bill Gammage has argued in his 2011 publication *The Biggest Estate on Earth*, watercolourists also inadvertently recorded the land management techniques of aboriginal communities before they were disrupted by European settlement.

What is most exciting about the TWW project is how it opens up new channels of discovery between collections and the public and unites related paintings that are scattered across the globe. In 1980, for example, a descendant of the British-born artist Edward Roper discovered some 200 watercolours in Roper's old house in East Sussex. Most were of Canada (where Roper spent much of his life) and were sold to the country's Library and Archives, but a few of Australia were put to auction. Some of Roper's sketches from both countries are already on the TWW website, with more on the way, allowing people easily to compare his depictions of different landscapes and ways of life.

If any of his paintings that were sold into private hands resurface there will be a place for them too: part of TWW's mission is to find and digitise watercolour paintings that are otherwise inaccessible to the public.

We've been fascinated by the topical connections that the aggregated database reveals. For example, Roper's painting of Australian gold mining (1860, NLA) can be compared to one Emanuel Gottlieb Leutze painted a year later of gold works in Central City, Colorado (1861, MFA Boston) and Thomas Sautelle Roberts' depiction of mines in County Wicklow, Ireland

**Left: The main deck, Sobraon  
November 1881  
Harold John Graham  
Out of copyright.  
Image source: National Library  
of Australia**



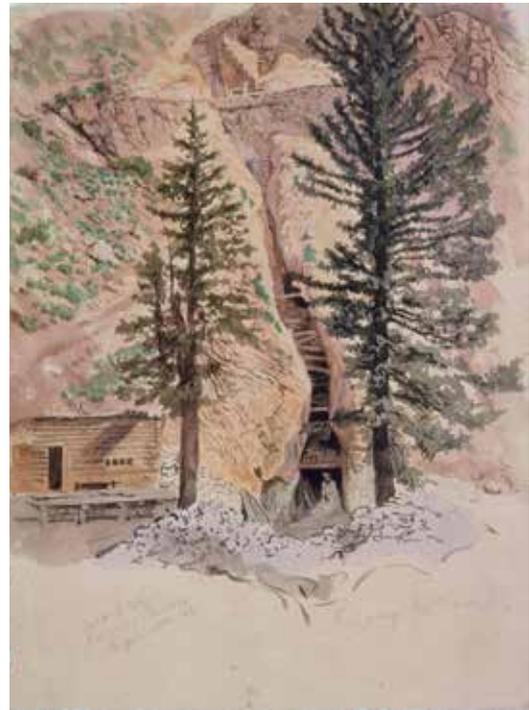
**Left: Taupo N. Zealand, 1844,  
George French Angas  
All rights reserved.  
Image © South Australian Museum**



**Left: Gold Mines, county of Wicklow, 1804  
Print after Tomas Sautelle Roberts  
CC BY-NC-SA 4.0.  
Image © Trustees of the British Museum**



**Below: Full-rigged ship Sobraon,  
Unknown artist, CC BY-NC-ND.  
Image © National Maritime Museum,  
Greenwich, London**



**Above: Gold mining, Central City, 1861  
Emanuel Gottlieb Leutze  
Public domain. Image source: Museum of Fine Arts Boston**



(1804, British Museum), illustrating the industry's international evolution. Then there are the art-historical connections: we relocated the NLA's drawing of a 'New Zealand hut' by George French Angas to Taupo, Waikato, after a member of staff at the Museum of New Zealand Te Papa Tongarewa pointed out that it was a study for a watercolour in the South Australian Museum. Now the two can be discovered side by side on the TWW map. And there is a wealth of fun juxtapositions and surprises. TWW currently includes several watercolours of *HMS Sobraon* – the largest composite ship ever made, which sailed between England and Australia before being repurposed as the training ship *HMAS Tingira* – including one from the National Maritime Museum in Greenwich, England and another newly digitised from a private collection. They are joined by Harold John Graham's watercolours of life on board. Only in these do you see the human side of the ship – the crew working or resting on deck, the passengers entertaining themselves

with parties and amateur comedy shows and staring out to sea.

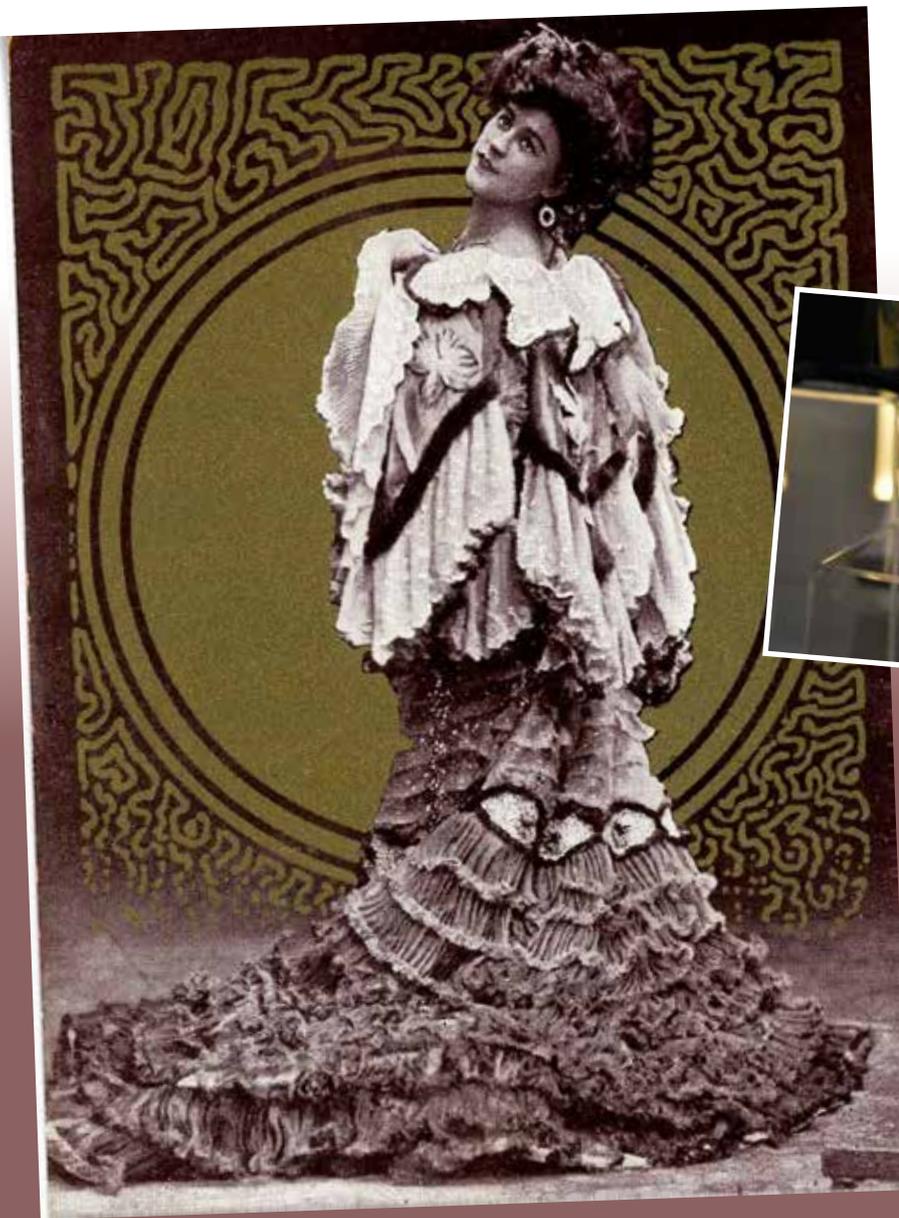
**The Watercolour World is designed to be for everyone, from scientific researchers to local history enthusiasts or tourists eager to learn about the country they're about to visit. We don't yet know how people will use it or what unexpected connections they will make.**

But already, people from all over the world have shared their knowledge, stories and even images to help us expand and refine the records on the website. We hope and trust that by bringing these extraordinary

records to light online, more people around the world will recognise their value and feel part of the stories they tell.

There are hundreds of thousands of historical watercolours still to add, and an unknown number yet to discover and digitise. TWW has some resources available to help digitise collections, and we are on the look-out for private owners as well as collections in museums, galleries, libraries and archives. If you know of anyone who owns historical watercolours and would like to share them, please let us know.

**Maggie Gray**, [m.gray@watercolourworld.org](mailto:m.gray@watercolourworld.org),  
Managing Editor of The Watercolour World (TWW -<https://watercolourworld.org/>) which is London based but entirely international and generously funded by Marandi Foundation. TWW has provided AFFM (contact [jls196@gmail.com](mailto:jls196@gmail.com)) with a Fujitsu scanner for Members seeking digitization and participation.



The exhibition features an extensive camera display including Premo No 1 Kodak camera (1896), Kodak Box Brownie (1946) and Polaroid Land Camera (1970).

Celebrity postcard.

Photographs courtesy of Sovereign Hill's Gold Museum

# POSE in Sovereign Hill

**M**any local and regional museums feature historic photographic collections, created by photographic studios that specialised in recording images of residents of a particular locality. The gold-rich town of Ballarat in Victoria was well served by photographic studios and, as a result, Sovereign Hill's Gold Museum holds a rich trove of local portraiture, now on display in its exhibition, *Pose*.

The Gold Museum's photographic collection represents a variety of photographic studios that operated in Ballarat from the 1870s onwards. State-of-the-art studios sprang up across the city centre, and photography was embraced immediately by Ballarat locals, who flocked to have their portraits taken. Each image represented their aspirations and status within the community, as well as a desire to capture a special moment for posterity. The exhibition features portraiture styles from carte de visites to celebrity postcards. It also displays an extensive selection of cameras – from the early twentieth-century box Brownie to the twenty-first century Smartphone. While some portraits feature prominent

Ballarat figures, other people whose portraits are on display are less well known.

Exhibition highlights include a travelling photographer's cart, a photographic montage of women pioneers of Ballarat, and an extensive camera display, including cameras from 1896 and 1946.

The images contained within the exhibition tell the fascinating stories of Ballarat's history, including popular tastes, fashion choices, and the development of photographic technology.

**Pose is on display until Sunday 8 March 2020 at Sovereign Hill's Gold Museum, Ballarat, Victoria.**



The 'salon hang' of works donated by John Salvana in *The View from 1919*.

## The View from 1919 Tamworth Regional Gallery celebrates its centenary

A remarkable gift made 100 years ago by artist John Salvana was celebrated by Tamworth Regional Gallery in June and July with an exhibition, *The View from 1919: A Century of the Tamworth Regional Gallery Collection*. Tamworth Regional Gallery is the second oldest regional gallery in New South Wales, after Broken Hill, established in 1904 with a gift of three artworks by a BHP executive.

**Who was John Salvana, and what had inspired him to bestow on Tamworth a gift that established the Gallery as it is today?**

John Salvana was born in 1871 and grew up in the bush near Mudgee. Although he worked hard at a variety of labouring jobs, he was inspired by the bush setting to become an artist. He moved to Sydney to train in this area. Then, like many of his contemporaries, Salvana spent several years in London just before World War I, studying art with teachers such as W. Frank Calderon.

He returned to Australia and became a part of the art community in Brisbane, and was friends with many leading artists, whose work he collected. In 1919 Salvana decided to offer his collection to several rural towns in New South Wales, so that children in the bush could study works of art and learn from them, and perhaps develop artistic

careers themselves. Tamworth gave the most positive response, so the collection came to Tamworth.

*The View from 1919* exhibition set Salvana's gift of 100 works of art and art reference books in its historical and artistic context, with a survey of the artistic movements that inspired many of the donated works in the decades before World War I.

These included the impressionist-style *plein-air* landscapes pioneered by the artists of the Heidelberg School – Tom Roberts, Charles

Conder, Arthur Streeton and Frederick McCubbin – and their many followers, of whom John Salvana was one.

Salvana recognised that artists have to earn a living. Working in art-related occupations such as drafting and sign-writing, Salvana knew that the young people he wanted to inspire could also follow these occupations. His gift included examples of commercial art by leading practitioners, including Frank Mahony, and cartoons by leading cartoonists Stan Cross and Cecil B. Hartt.

Tamworth Regional Gallery Friends President, Ruth Blakely, has provided some reflections on a later period of the Tamworth Regional Gallery, when its focus on fibre textile art first began.

'I came to Tamworth in 1964 and I visited the Art Gallery which was located in the V. Guy Cable building behind the City Library. I remember thinking the parquet floor was very beautiful but it was an awkward place



**Above: Ruth Blakely, President, Tamworth Regional Gallery Friends.**

**Tania Spencer, 'Would you like some cake?', purchased for the collection in 2005, and included in Rockpool: selected works from Tamworth Fibre Textile Collection.**

**Photos by Roslyn Russell**

to find and there was no Director. I met a lovely lady called Winsome Busby who had gathered a group of volunteers to help her, and she arranged the hanging of the paintings in the Collection at that time, and put the Littleton-Taylor silver collection on prominent display.'

'The Tamworth Art and Gallery Association had been formed and City Council awarded a yearly prize for an acquisitive art exhibition so that the winning entry became the property of the Council. Musical evenings were held in the Gallery and money was raised to buy a Baby Grand piano. Michael Goss from Arts NSW educated the association in the necessary details of an art gallery, including better lighting, as fluorescent light damaged paintings.'

'In 1972 the Council rejected the painting that had been the judge's choice as a suitable acquisition for the collection. Judge Ken Reinhart then suggested that there were many art competitions in New South Wales, and that the Art Society should consider awarding the prize to a fibre art work. So the Tamworth National Fibre Exhibition was born.'

'The first fibre art exhibition was hung in 1974 by Fran West, Geoff Walker and Ruth Blakely in an enormous disused fertilizer shed with a concrete floor and soaring ceilings. A committee of ten assisted

with the very large pieces that could be accommodated, and big names such as Robert Bell, Liz Williamson and Margaret Grafton were represented. Tamworth fibre artist Sybil Orr exhibited 'Sandstone' – a large panelled sculptural embroidery – which was awarded first prize and purchased for the new collection.'

'The exhibition then became biennial, and was organised by the same small committee until in 1980 it was hung in the City Gallery where James Giddey was appointed curator. Michael Rolfe was appointed Director in 1989 and continued until 1998. In 2001 research and design consultations for the new Tamworth Regional Gallery began.'

The Tamworth Regional Gallery building was designed by Architectus Brisbane Pty Ltd, and is located in Peel Street in Tamworth's CBD. The gallery is situated on the upper floor of a two-level building complex with internal access between the floors via a lift or stairs. The City Library occupies the ground floor of the building, which was completed in early December 2004.

The gallery has two spacious exhibition areas with timber floors, a multi-functional lighting system, and a ceiling height of 4.8 metres; a secure collection storage space with updated storage equipment for the growing gallery collection; a conservation room; a general-purpose workshop; administration offices and staff/Friends meeting room/reference library kitchen; and

a covered loading dock with internal doors opening to the crate storage area.

**The building has been designed with fully integrated climatic and environmental controls in keeping with the standards of major galleries around Australia, as well as state-of-the-art electronic security and surveillance systems.**

The first Tamworth Textile Triennial was held in 2011. The event marked an important new phase in the evolution of the Tamworth Regional Gallery's Textile Collection. The Triennial, held every three years, showcases the best of textile art from across the country, attracting artist participation from all states in Australia, wide audiences and critical review. The Triennial also assists to continue the development of the Gallery's textile collection, as many works are purchased for the permanent collection. An exhibition of key works in the textile collection, *Rockpool: selected works from Tamworth Fibre Textile Collection*, was also on display to mark the Gallery's centenary.

**Roslyn Russell, Editor, Friends Review**

# Brooke Museums

## Kuching, Sarawak

In the mid-nineteenth century the island of Borneo was largely controlled by the Sultan of Brunei. It had experienced a violent past, with pirates raiding shipping on the coast and cannibalism and head hunting inland.



**Above:** Portrait of Raneë Margaret in The Raneë Museum. The dress Raneë Margaret is wearing is the one on display, a Kebarung, dated about 1880. The Kebarung, a knee-length tunic worn over a full-length skirt, is the most recognisable of the Raneë's early garments.

Photo courtesy of Mike Taverner

**Below:** Raneë Margaret with the group of women with whom she formed close relationships.





Ranee Margaret's name lives on in the Fort named in her honour: Fort Margherita (now the home of The Brooke Gallery) was built in 1879 by Rajah Charles to guard Kuching's river approaches.

Photo courtesy of the Brooke Trust and Brooke Museums

James Brooke, an English adventurer, arrived in 1839 and he forged a unique bond with the people. In 1842 he was confirmed as Rajah of Sarawak after paying a fee to the Sultanate. The Brooke dynasty, through James' nephew Charles and great-nephew, ruled Sarawak for 100 years, with each of the leaders being known as the White Rajahs.

Borneo is the third largest island in the world, and is now politically divided among three countries: Indonesia to the south and Malaysia and Brunei in the north. During Charles' rule, the town of Kuching was developed, with the construction of a sanitation system, hospital, prison, fort, and a bazaar. It is the capital of, and the most populous city, in the Malaysian state of Sarawak.

The last Rajah of Sarawak, Sir Charles Vyner Brooke, decided to cede Sarawak as part of a British Crown Colony in 1946. Kuching remained as capital during the Crown Colony period, and after the formation of Malaysia in 1963, Kuching retained its status as state capital and was granted city status in 1988.

Kuching has many museums, most of them operated by the state. Two privately-run museums are The Brooke Gallery at Fort Margherita and The Ranee Museum, located in the Old Court House in the centre of the city.

### They are run by the Brooke Heritage Trust, based in London, which is 'dedicated to sharing Sarawak's unique history and heritage'.

As can be expected, the museums cast a generous and flattering light on the Brookes family, and their activities, particularly in the early days. However, there seems no doubt that James Brooke did help to bring the different warring tribes together and reduce the violence and destruction in the 1800s.

Fort Margherita was restored by the National Heritage Department and the building handed back to the Sarawak Museum Department ready for the development of The Brooke Gallery. The Trust worked closely with the Sarawak Museum to develop the narrative and content, as well as providing objects from the Brooke family's collection. This permanent exhibition at the Fort was opened in September 2016.

James Brooke died in 1868 and Charles, his heir, was proclaimed Rajah of Sarawak. In 1869 he married Marguerita de Windt and they returned to Sarawak. Almost immediately he left for the north to quell an uprising. To ease her loneliness, the Malay butler arranged an elaborate tea

party for Margaret, as she was now called, to entertain the wives and daughters of the principal Malays of Kuching. She was enchanted and delighted in the women whose graceful, lithe forms and delicate feet and hands she envied.

They accepted the young Ranee as their own and looked up to her, and they became constant companions, introducing her to many aspects of their culture.

The objects in The Ranee Museum describe her life in Sarawak. She, and subsequently her daughters-in-law, had fruitful and interesting lives in the completely different society and climate of Sarawak.

Neither of the Museums is particularly sententious and both incorporate a considerable amount of history of Sarawak, despite being seen through the lens of the family.

See: [www.brookemuseums.org](http://www.brookemuseums.org); [www.brooketrust.org](http://www.brooketrust.org); [www.brookegallery.org](http://www.brookegallery.org)

**Meredith Hinchliffe**

# Australian children's classic on the UNESCO Australian Memory of the World Register

The UNESCO Australian Memory of the World Committee announced the inscription of 11 new items and collections of documentary heritage on the UNESCO Australian Memory of the World Register at a ceremony in the State Library of New South Wales in February. Among the new inscriptions is the manuscript of an Australian children's classic, Ethel Turner's *Seven Little Australians*, held in the State Library's collection.

*Seven Little Australians*, first published in 1894, has been in print longer than any other Australian children's book and was the first to be translated into a foreign language. An instant success, it sold five thousand copies in Australia in its first year of publication, and over two million copies to date. The original 1983 manuscript is the tangible embodiment of Turner's creative process, which produced one of Australia's most iconic pieces of literature. It marked a turning point in Australian children's literature. *Seven Little Australians* was the first work of family fiction to portray Australian life in an authentically Australian voice, and the first Australian children's book to feature a girl as the hero.

*Seven Little Australians* is regarded as a classic of Australian nineteenth-century writing. Its 182 pages focus on seven siblings growing up in Australia with an authoritarian father and a young and very busy stepmother. One of its many endearing qualities is that, in Turner's words, the children are "not really good." She sketched the intricacies of the family unit and included its challenges, joys and misadventures.



The other new inscriptions on the Australian Register are:

Annabella Boswell's Papers 1826-1901, Port Macquarie Historical Society; Anzac Day Commemoration Committee Minutes and Suggestions 1916-1922, State Library of Queensland; 1828 Census, State Archives and Records Authority of New South Wales; Manuscript Collection of Professor Frank Fenner AC FAA FRS, Australian Academy of Science, The Australian National University Archives, and The University of Adelaide Library; Harriet and Helena Scott Australian Lepidoptera Collection, Australian Museum; Ison's World War I Cinema Slides, Tamworth Regional Film and Sound Archive and Tamworth Historical Society; Lithgow Small Arms Factory Museum Archive 1910-1986, Lithgow Small Arms Factory Museum; Migration Voices Oral Histories, National Library of Australia, State Library of NSW, State Library of South Australia, State Library of Western Australia, Migration Museum, South Australia; The Great Strike (Centenary Reconstruction), National Film and Sound Archive; and the Veness Letter Book, Tamworth Power Station Museum.

**Peter Poole, Ethel Turner's grandson, with the manuscript of *Seven Little Australians* at the State Library of New South Wales.**

**Photo courtesy of the State Library of New South Wales**

## A message from the Editor, *Friends Review*

Our goal for *Friends Review* is to include coverage of as many Friends and Members activities across Australia as we can in each issue—and that goes for events, programs and exhibitions in member institutions as well.

In future we will produce two issues per year—in June/July and November/December.

Please send contributions and images by the copy deadlines:

End of April for June/July

End of October for November/December.

Please send your contribution to Ros Russell, email [ros@rrmuseumservices.com.au](mailto:ros@rrmuseumservices.com.au)

Now that *Friends Review* is an e-newsletter, it can be sent to all your Friends and Members, or a link to the PDF can be provided on your website.

### Cover image:

Celebrity postcard from Pose exhibition.

Courtesy of Sovereign Hill Gold Museum.

## Contact list for AFFM members

Here is a list of AFFM representatives who are able to assist with problems, give advice and bring issues to the notice of the Executive Committee.

### President

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Nominations for executive positions in all states are welcome prior to AGM in October.