Notes

Des Cowley, Robert Heather and Anna Welch: Editors’ introduction

Helen Cole: Public collections of artists’ books in Australia
1 Any discussion of artists’ books is dogged by the question of definition. This article adopts a broad definition that includes unique works, limited and commercial editions, codexes, altered books, book objects and everything in-between. It does not include zines, however, as institutions generally treat these separately.
3 Grahame, ‘The gallerist’s perspective’, 2013
4 George Paton Gallery, Artist’s Books (Reprised), 26 August – 5 September 2014
5 ‘On display in vitrines in the gallery will be archival material remaining from two earlier exhibitions held at the GPG; Artist’s Books / Bookworks from 1978 and Artist’s Books and Not(e) Books from 1982, curated by Tim Guest’, umsu.unimelb.edu.au/artists-books-reprised, accessed 21 November 2014
8 In a further twist, zines, the new democratic multiple, have caused the same problems for libraries.
9 Copyright Act (Australia) 1968; NSW Copyright Act 1879–1952; Publications (Legal Deposit) Act 2004 (NT); Queensland Libraries Act 1988; South Australian Libraries Act 1982 and Libraries Act Amendment Act 1989; Tasmanian Libraries Act 1984; Victorian Libraries Act 1988; Legal Deposit Act 2012 (WA). These Acts generally include all forms of printed works available to the public – books, serials, pamphlets, music scores – but also works published in other formats such as CD and DVD. The Northern Territory, Tasmania and Western Australia include web-based publications.
10 trove.nla.gov.au
11 Noreen Grahame was the first gallerist in Australia to actively promote artists’ books. Her first major exhibition of artists’ books was in 1991 and, at this time, she encouraged artists represented by the gallery to create their first artists’ books for the show. She organised five Artists’ Books and Multiples fairs in Brisbane, in 1994, 1996, 1998, 2001 and 2007, and presented Australian artists’ books at the Sydney Works on Paper Fair and the London Artists’ Books Fair. In 1994 Grahame extended into publishing catalogues and artists’ books. Her catalogues for exhibitions and artists’ books fairs constitute the most important sources of documentation of artists’ books in Australia of this time. Her private collection – the Centre for the Artist Book – comprises more than 550 artists’ books by Australian and international artists. See www.grahamegalleries.com.au/index.php/centre-for-the-artist-book
14 Acknowledgements: Dr Claire Baddeley, Australian War Memorial; Ken Bolton, Australian Experimental Art Foundation; Alisa Bunbury, National Gallery of Victoria; Roger Butler, National Gallery of Australia; Des Cowley, State Library of Victoria; Claire Eggleson, Art Gallery of New South Wales Research Library; Wendy Ford, Manly Library, Noreen Grahame; Stephen Herrin, Matheson Library, Monash University; Philip Jackson, National Library of Australia; Dr Jane Kinsman, National...
Andrew Schuller: A history of the Croft Press

4 Jim Walker to Eileen Chanin, 20 October 1977, Croft Press Archive Box 1, State Library of Victoria
5 W Hardy Wilson, ‘Building “Purulia”’, in *Domestic Art in Australia: Special Number of Art in Australia*, Sydney: Angus & Robertson, 1919, pp. 9–18
7 CJ Dennis, *Songs of a Sentimental Bloke*, Sydney: Angus & Robertson, 1915
8 Jim Walker, personal communication to the author, 21 January 2014
9 Announcement in *Outline: Journal of the Calligraphy and Book Arts Studies*, vol. 1 (January 1985), Croft Press Archive Box 1, State Library of Victoria
10 Jim Walker, personal communication to the author, 29 January 2014
11 Walker, personal communication to the author, 29 January 2014

Sasha Grishin: Books in the Canberra region

2 For a history of the Canberra School of Art see Michael Agostino, *The Australian National University School of Art: A History of the First 65 Years*, Canberra: Australian National University, 2010
3 The Australian National Gallery changed its name to the National Gallery of Australia in 1992.
4 For a discussion of the Canberra printmaking scene see Dianne Fogwell et al., *The Print, the Press, the Artist and Printer ... Limited Editions and Artists’ Books from Art Presses of the ACT*, Canberra: Drill Hall Gallery, 1994
7 Meg Buchanan, quoted in Dianne Fogwell et al., *The Print, the Press, the Artist and Printer*, 1994, p. 27
8 ‘Eco rats’ is a common term used amongst the Australian literary intelligentsia to describe ‘economic rationalists’.

Steven Tonkin: Australian artists’ books in the 1970s

2 Two recent publications that have expanded the literature on Australian artists’ books are: Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia, 2008; Monica Oppen & Peter Lyssiotis, *The Silent Scream: Political and Social Comment in Books by Artists*, Sydney: Bibliotheca Librorum apud Artificem / Ant Press, 2011
5 For over four decades Ed Ruscha has been a key protagonist in the literature on artists’ books with *Twenty-six Gasoline Stations* most often cited in reference to the beginnings of the field; see, for example, Clive Phillpot, ‘Some contemporary artists and their books’, in Joan Lyons, ed., *Artists’ Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press, 1985, pp. 96–132; Clive Phillpot, ‘Twenty-six gasoline stations that shook the world: the rise and fall of cheap booklets as art’, *Art Libraries Journal*, vol. 18, no. 1, 1993, pp. 4–13
13 In reference to this exhibition, see also 1969 Burn Cutforth Ramsden, *University Art Gallery, University of Sydney*, 3 August – 25 October 2013; see Ann Stephen, ’1969: retrieving the black box of Conceptual art’, *MUSE*, no. 5, June 2013, pp. 8–10
23 Hopkins, ‘Slicing the page’, 2011, p. 48
24 See extended discussion in Oppen & Lyssiotis, *The Silent Scream*, 2011, pp. 68–71
26 Hopkins, ‘Slicing the page’, 2011, p. 49
28 These artists are represented in Noel Sheridan, *Australian artists books*, in Buckley, Rogers, Rubbo, Sheridan, *Artists Books / Bookworks*, 1978, pp. 99–125, and/or Catalano, *The Bandaged Image*, 1983; see also, Kay Campbell & Katherine Moline,
Caren Florance: The changing face of contemporary letterpress in Australia

10 ‘The expression of ideas, rather than typography, has been the reason for the foundation of a number of Australian private presses.’ Farmer, Private Presses in Australia, 1999, p. 6
11 Discovered by talking to Nuri Mass’s daughter, Tess Horowitz, in Canberra on 17 August 2013; information on her can be found at www.austlit.edu.au/austlit/page/A17803, accessed 20 March 2014; and in
16 There is little written material available on Finlay Press, apart from a wiki, which was compiled by one half of the partnership after it concluded: en.wikipedia.org/wiki/Finlay_Press, accessed 21 March 2014
17 See Ampersand Duck, ‘The survival of letterpress in Australia’, The Blue Notebook, vol. 6, no. 12, April 2012, pp. 10–18
19 Farmer, Literature of Australian Private Presses, p. xiii
21 His latest project is to produce locally made wood type with his ‘new’ enterprise, Sylvan Type Works. The webpage fluctuates in terms of accessibility of content but can be found at www.sylvantypeworks.com.au, accessed 23 March 2014
Notes


24 Leonie Oakes, online conversation with the author, 11 March 2014

25 Vicki Reynolds, conversation with the author, 11 March 2014


27 See the Ancora Press page on the Monash University website, artsonline.monash.edu.au/ ancorapress, accessed 6 April 2014


31 At the time of writing, 80 University of Canberra graphic design students came through the Australian National University School of Art Book Studio in groups of 10 over two weeks for a one-day workshop each in typesetting.

32 One such paper is Susanna Edwards, Maziar Raei & Julia Lockheart, ‘Codex: setting the scene for a debate in graphic design education: the function of old and new technologies in the teaching of typography’, in TypeGraph 60: Primal Typography, International Society of Typographic Designers, 2003


38 The website for the Association of Handcraft Printers is defunct; information can be found at www.briarpress.org/1675 and through Letterpress Down Under, groups.yahoo.com/neo/groups/letterpressdu/info, accessed 6 April 2014


Peter Anderson: The early artists’ books of Robert Jacks

1 This essay draws on studio research and extensive conversations with Robert Jacks undertaken while preparing an exhibition of his artists’ books for the Bendigo Art Gallery in 2009 – Peter Anderson, The Artist’s Books of Robert Jacks, Bendigo Art Gallery, 2009. This earlier work, which was supported by funding from NETS Victoria and Arts Victoria, has been expanded with further research drawing on Jacks’s personal papers and studio archive, as well as the Robert Jacks Archive, State Library of Victoria, Melbourne (MS 14346). For assistance in the preparation of this paper I would like to acknowledge the assistance of staff at the State Library of Victoria, State Library of Queensland, Museum of Modern Art, Printed Matter and National Gallery of Victoria. For conversations, generous hospitality and access to works and other resources, I thank Robert and Julienne Jacks.


3 Printed Matter, Artwork in Bookform, 1980, p. 9


5 Franklin Furnace, Franklin Furnace Bookstore: Book-Like Works by Artists, New York, c. 1976/77

7 Julie Ault & Lucy Lippard, ‘Interview about Printed Matter, December 2006’, in Detterer & Nannucci, Artist-Run Spaces, 2012, pp. 202–24. In this interview Lippard remarks as an aside: ‘this was also a point in my own life when I couldn’t sit down at a table with people without starting an organisation.’ (2012, p. 204)

8 Sol LeWitt interviewed by Hazel de Berg for the Hazel de Berg Collection

9 printedmatter.org

10 Correspondence to Robert Jacks from Edit de Ak, Sol LeWitt, Lucy Lippard, Mike Robinson, Pat Steir, Irena von Zahn and Robin White, 12 December 1975. The letter does not use the organisational name Printed Matter and gives a return address of 164 Mulberry Street (Robert Jacks, personal papers).


12 Correspondence, Robert Jacks to Lucy Lippard, 19 May 1971, Artist’s File, Franklin Furnace Archive, Museum of Modern Art, New York


14 Patrick McCaughey, ‘This Jacks show less exciting, but impressive’, Age, 18 Oct. 1967


18 Kay Kritzwiser, ‘Success at 26/ rubbish!’, Globe and Mail, 17 Mar. 1969, p. 5 (This review concludes with the following quote from Jacks: ‘I did 70 paintings for this show and 200 watercolours, and I worked through them to find the things of importance to me – and that’s what hangs in this show.’)


22 Correspondence, Jacks to Lippard, 19 May 1971, Artist’s File, Franklin Furnace Archive, Museum of Modern Art, New York

23 Robert Jacks to Peter Kolinsky, May 1971, box 33, folder 1, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria

24 Although Jacks is not listed in the published exhibition listings of 112 Greene Street, there are acknowledged gaps in the records. It is most probable that Jacks exhibited the 1–12 works in the context of an untitled group exhibition from 12 May to 2 June 1971, organised by Gordon Matta-Clark. Jessamyne Fiore, 112 Greene St: The Early Years (1970–1974), New York: Radius Books & David Zwirner, 2012


29 Alex Selenitsch, Australian Artists Books, Canberra: National Gallery of Australia, 2008, p. 25. It is important to note that one key way of differentiating early and more recent versions or editions of some of Jacks’s book works that use the same or similar titles is the shift in stock paper and folder sizes, from the early versions produced using paper stock of standard US ‘letter’ size, to more recent ones that use A4 paper stock. The paper stock used in the volumes held by the National Gallery
of Australia is of standard US ‘letter’ size, rather than A4, with the ‘extract’ works linked to *An Unfinished Work* being acquired in 1977.

30 A copy of this edition is held in the collection of the State Library of Victoria.


33 In 1981 Peter van Beveren curated the exhibition and publication *The Archives: Art Information Centre*, Provincial Museum Hasselt, 1981, which included work by Jacks.

34 Robert Jacks to Peter M van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria

35 Burn, ‘Conceptual art as art’, 1970, p. 170

36 Sol LeWitt, ‘Paragraphs on Conceptual art’, *Artforum*, vol. 5, no. 10, Summer 1967, p. 84 (This essay was published in a special issue of *Artforum* on American sculpture, which Jacks may have read while still in Australia.)

37 Jacks to Kolinsky, 31 July 1970, box 33, folder 2, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria

38 Jacks to van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria


40 ‘Both Evans and Jacks narrate the changing position of an incised line from an oblique to a right angle through seven and eight paintings respectively … Jack’s [sic] work is grey enamel on paper’. W Neil Marshall, ‘Toronto letter’, *Art International*, vol. 17, no. 6, Summer 1973, p. 41

41 Jacks to van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria

42 Frances McCarthy & Daniel Thomas, *Recent Australian Art*, Sydney: Art Gallery of New South Wales, 1973

43 Daniel Thomas described the paintings as ‘full of subtle colour and varied brush work once you slow down and really look’. Daniel Thomas, ‘Surprise – a vital emotion’, *Sydney Morning Herald*, 31 May 1973, p. 14


45 M (Martha Wilson) to Robert Jacks, 5 May 1976, box 32, folder 5, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria

46 Once Jacks had returned to Australia his correspondence with Printed Matter shows that rather than taking cash payment for the sales of his books, he would receive selections of other artists’ books from the catalogue and, as a result, he expanded his own substantial existing collection of works in this field (Robert Jacks, personal papers).


48 These rectangular canvases were ‘divided both vertically and horizontally. The powdery greys changed to cold reds and cool greens and the tones all met at the middle’. Dianne Byrne, ‘Robert Jacks’, *Art & Australia*, vol. 18, no. 1, Spring 1980, p. 56

49 In Jacks’s 1975 exhibition at South Yarra Gallery, he exhibited three screenprints based on the horizontally divided paintings, as well as two large works divided into six sections of grey-green hues, one of which – *Transitions* (1975) – was acquired by the National Gallery of Victoria.


52 Robert Jacks, artist statement (1 June 1977), Franklin Furnace Archive, Museum of Modern Art, New York

53 Robert Jacks in Anderson, *The Artist’s Books of Robert Jacks*, 2009, p. 27. While not strictly ‘books’ these packages of stamp works were sold by both Franklin Furnace and Printed Matter. In January 1976 Jacks sent three ‘books of rubber stamps’ to Printed Matter in response to its initial December 1975 letter to artists (see note 10 above), he also sent five envelopes of stamp images, noting: ‘I do not know if you would consider these to be books; however, they have always, for me performed the same function as books’ (Robert Jacks, personal papers).


55 Sant & Wilson, ‘Archiving the future’, 2012, p. 132

56 Phillpot, *Booktrek*, 2013, p. 17

is similar in format to *Transitions* (1975). While the 'inventory' lists the hand-stamped book that Jacks produced in Melbourne, *Horizontal & Vertical* (1978), it is printed on US letter paper, and may have been produced in the United States just before Jacks returned to Australia at the beginning of 1978. If this is the case, then it is unlikely that the work in the background of the cover image is in fact *Transitions* as suggested in Anderson (*The Artist's Books of Robert Jacks*, 2009, p. 13), as that work was purchased by the National Gallery of Victoria directly from Jacks's South Yarra Gallery exhibition in November 1975.

On this specific practice see Phillpot, *Booktrek*, 2013, p. 194.


Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 34. ‘Please send me the stamp you want reproduced with the mention of the colour’ ... ‘the stamp will be returned to you immediately after printing’, box 30, folder 8, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria, Melbourne.


The connections between the visual arts and the literary world at this time (and subsequently) have been usefully explored recently in Glenn Barkley, *Avoiding Myth and Message: Australian Artists and the Literary World*, Sydney: Museum of Contemporary Art, 2009.


While these works were originally monochrome, in 1985 Jacks modified them with the addition of motifs:

'I see all my work as in process, evolving. While there was a time when I felt the pages needed an image, now I’d like to see them monochrome again. I made new monochrome versions in 2007, although the paper does not have quite the same crispness as the first set'. Jacks in Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 33.


As well as producing new ‘envelope’ stamped card works based on a set of motifs linked to his ongoing interest in James Joyce – *Bloomsday* (2006) – in 2009 Jacks also produced a number of unique works reusing the stamps that provide the foundation for his ‘hand-stamped’ books, for example, *Lines Dots* (2009). See Anderson, *The Artist's Books of Robert Jacks*, 2009, pp. 41 & 43.

**Marian Macken: The book as alternative architectural practice**


11 Cadava, Words of Light, 1997, p. 43
12 Guest & Gelant, Books by Artists, 1981, p. 8
14 Laurie Anderson, Notebook, New York: The Collation Centre, 1977
17 Gary Chang, My 32m² Apartment: A 30-year Transformation, Hong Kong: MCCM Creations, 2008
18 Michael Snow, Cover to Cover, Halifax: Nova Scotia College of Art and Design, 1975
26 Michael Snow, cited in Guest & Gelant,
28 Drucker, Optical Toys, 1997
34 Artist’s book by Mariam Macken, handmade washi paper, made from kozo (Broussonetia kajinoki), with watermark; mountain ash veneer endpaper, with laserscored text; Cotonua bookcloth portfolio, with embossed base; papermaking undertaken with assistance from Jill Elias, Primrose Paper Arts, Sydney; 245 x 330 x 80 mm; edition of 2
37 Jones, The Hermeneutics of Sacred Architecture, 2000, p. 263
38 Michael Newman, The Stage of Drawing: Gesture and Act, Selected from the Tate Collection by Avis Newman, Curated by Catherine De Zegher, London: Tate Publishing; New York: The Drawing Center, 2003, p. 95
40 Alexandra Anderson-Spivy, in Books as Art, p. viii
41 Sayre in Hubert, The Artist’s Book, 1991, p. 305
43 Le Corbusier, The Modulor: A Harmonious Measure to the Human Scale Universally


Doug Spowart: The photobook

1 WHF Talbot, Letter to Sir John Herschel, 1839, HS/17/289, SJ Herschel, The Royal Society, London, United Kingdom


3 Album: ‘early 17th century, from Latin, neuter of albus “white”, used as a noun meaning “a blank tablet”. Taken into English from the German use of the Latin phrase album amicorum “album of friends” (a blank book in which autographs, drawings, poems, etc. were collected), it was originally used consciously as a Latin word’ (Oxford Dictionaries, www.oxforddictionaries.com/definition/english/album)


15 Himes & Swanson, Publish Your Photography Book, 2011, endleaf


18 Y Ang, email correspondence with the author, 2014

19 H Frajman, email correspondence with the author, 2014

20 D Rule, email correspondence with the author, 2014

21 D Rule, email correspondence with the author, 2014


Contributors

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Caren Florance often works under the imprint Ampersand Duck. She is an artist/designer who focuses on the book and the printed word, using traditional and contemporary processes to investigate material poetics. Caren is a PhD student at the University of Canberra.

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Marian Macken is a designer and educator, trained in architecture, landscape architecture and visual art. She is Associate Professor of Architecture at Xi’an Jiaotong – Liverpool University, Suzhou, China. Marian’s PhD (University of Sydney), by thesis and creative work, examined the role of artists’ books as documentation of architecture.

Andrew Schuller worked in academic publishing at Oxford University Press for many years. He now divides his time between Oxford and Canberra and has written about the book arts in both Australia and the United Kingdom.

Doug Spowart is an artist, educator, curator and reviewer. His PhD (James Cook University, 2012) explored the hybrid photobook in the context of the artists’ book. Doug is the 2014 Siganto Foundation Artists’ Book Research Fellow (State Library of Queensland).

Steven Tonkin is Curator of Contemporary and Live Art at Arts Centre Melbourne. He completed his PhD at the Australian National University in 2010, presenting an Australian perspective on Conceptual art and artists’ books.

Anna Welch (co-editor) is a book historian working in curatorial, research and teaching roles at the State Library of Victoria, Monash University and the University of Divinity. Her PhD (University of Divinity, 2011) analysed a group of medieval Italian Franciscan manuscripts.
OBITUARY

PATRICIA REYNOLDS BA, ALAA
1920–2014

It is with great sadness that we record the death on 5 November 2014 of Patricia Reynolds, first La Trobe Librarian at the State Library of Victoria.

Edna Patricia Reynolds was born in 1920 in Canterbury, Victoria. After completing an Arts degree at the University of Melbourne in 1940 she became secretary to the stockbroker Ian Potter, a leading financier who dominated the Australian business scene from the 1940s to the 1970s. Pat came to this position through the network of her father, Edward Thomas Reynolds, a barrister and Member of the Legislative Assembly for Toorak. She recalled Potter’s efficiency, professionalism and prodigious capacity for work, from which she learned a great deal.

After travelling in Europe for nearly a year in 1949, she returned to Melbourne and, in 1950, qualified as a librarian at the then Public Library’s Training School. In 1951, her first job at the Library was as an assistant to the celebrated librarian PVL Garrett, under whom she gained invaluable experience. At this time, Professor Max Crawford of the University of Melbourne proposed the creation of the La Trobe Library as a distinct department of the then Public Library that would hold a discrete collection of Australiana. The role of the proposed library was to provide facilities for the study in Victoria of Australian history and literature. The foundation stone of a new Library building in La Trobe Street was laid on 2 July 1951, as part of the anniversary celebrations of the establishment of Victoria as a separate colony.

Pat Reynolds was appointed Deputy La Trobe Librarian in 1964 (this role was later titled La Trobe Librarian), in which role she oversaw the establishment in the La Trobe Library of what was to become one of Australia’s premier Australiana collections, creating from State Library holdings a separate collection of published and unique material relating to Australia, New Zealand and the Pacific. Pat dedicated her considerable management skills to enlarging the original staff of seven to 50 and she met the challenge of the library’s opening, which was scheduled to take place less than two years after her appointment, with efficiency and professionalism. The new library opened to the public on 29 March 1965, and was formally opened on 5 September 1965.

Insisting on the highest standards, staff training was a notable feature and strength of Pat Reynolds’s management and an important foundation for the excellent reference and research work for which
the La Trobe staff were renowned. She trained many staff who went on to make major contributions to the development of Australian collections and to archival management.

Under Pat Reynolds’s leadership, a wide-ranging biographical indexing project was undertaken, the results of which have benefited subsequent researchers. Such invaluable resources and finding aids enabled in the late 1970s, for example, a fruitful collaboration between the La Trobe Library and the Australian Dictionary of Biography, of which at this time the eminent historian Geoffrey Serle was one of the editors.

Following the opening in April 1966 of the purpose-built Irving Benson Hall, adjacent to the State Library’s La Trobe Street entrance, Pat Reynolds was instrumental in directing La Trobe Library staff in the curation of 22 exhibitions showcasing rare and interesting items from the Library’s collection.

During her 15 years as La Trobe Librarian, the image of the Library flourished. As a collection builder, and using her extensive network of contacts in academia, history circles, the Lyceum Club and the business world, Pat Reynolds brought much significant material into the Library. In 1966 she instigated with Geoffrey Serle and AGL Shaw the establishment of the Friends of the La Trobe Library, later Friends of the State Library, with such influential luminaries as Tristan Buesst, AGL Shaw, SRC Wood, Geoffrey Serle, Margaret Carnegie and RR McNicoll as early committee members. As a result of Pat’s personal research a great deal of significant material, including works by photographer Antoine Fauchery and the artists Henry Burn and Henry Gritten, was acquired for the collection.

Shortly after her retirement from the State Library in 1979, Pat Reynolds married James E Wilkie, a practising accountant who had been an officer in the Australian Army during World War II. Pat was predeceased by her husband.

Pat Reynolds’s dedication and ability to inspire staff was the single most important factor in bringing ‘The La Trobe’ to prominence as a cultural institution. Her contributions to the field of Australian Studies and to the State Library of Victoria were immense.

Dianne Reilly, AM
La Trobe Librarian 1982–2008
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The Fellowships Program is made possible thanks to partnerships with organisations such as the University of Melbourne, and through philanthropic donations and bequests.

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