

SHIRLEY JONES AND THE RED HEN PRESS



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A bibliography by Ronald D. Patkus
with commentary by the artist

VASSAR COLLEGE • UNIVERSITY OF VERMONT
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Shirley Jones at work, 2012

Preface

It was a pleasure to spend a day recently reviewing the twenty-one Red Hen Press artist's books owned by the University of Vermont's Bailey/Howe Library. The Press came to our attention in 1984 when Shirley Jones wrote a letter to John L. Buechler, then Head of Special Collections, to ask him if she might stop by in the fall to show him some of her books. The appointment was made for October 1, 1984, and we looked at and purchased *Greek Dance* (1980) and *Scop Hwylum Sang* (1983). This was Shirley's second trip to the United States. She had begun making books in 1975 and created the name Red Hen Press in 1983—probably in honor of the fiery little redhead proprietor! Shirley once told me that the market for her books in the UK was limited, so she needed to cross the pond in order to make a go of things. She and her husband, Ken, researched the American market and identified a number of prospective buyers. On her first trip she sold books to the Newberry Library in Chicago, the Humanities Research Center at the University of Texas, the Library of Congress, and to a number of private collectors in New York, Chicago, San Francisco, and Los Angeles. That trip was the subject of her 1984 artist's book *Impressions*. The University of Vermont was a regular stop on future trips, and she gave slide lectures and a workshop on mezzotints on trips in 1990 and 1992.

Shirley Jones is primarily a printmaker, an etcher to be more specific, and she is a self-taught letterpress printer. Each work begins with the image, often a mezzotint or an aquatint, etching processes that produce a tonal rather than linear effect, an environment rather than a discrete image. In the mezzotints of *Five Flowers for My Father* (1990), for instance, the images seem to emerge from the velvety blackness around them as the artist's memory of her father comes into focus. The same is true in the book *A Dark Side of the Sun* (1985) with the symbolic flowers bringing to light the patients described in the accompanying poems. Shirley Jones is also a published poet, so the book format was a natural choice for her. Her themes are very personal. She once said, "The whole thing for me is a craft-oriented process where I want to be in control at every stage.... The techniques I adopt reflect the themes, but also each book is a total concept: choice of paper, a suitable typeface, the unity of text and image,

an enhancing binding.” Early on she gave up making the bindings for her books, but she was always involved in their design. Most of her editions include unsewn portfolio-style pages housed in clamshell boxes in addition to bound volumes.

Each of the twenty-one volumes at Vermont is a gem in itself whether it deals with Welsh themes or the more modern subjects of Shirley’s home life. Receiving messages from Shirley each year about “the new book” was a highlight for me in my role as a curator building our artist’s book collection. I remember opening each book when it arrived, turning the pages slowly, and being carried away by the beautiful images she created. I particularly love her landscapes in the Welsh books.

Connell B. Gallagher
LIBRARY PROFESSOR EMERITUS
UNIVERSITY OF VERMONT

Sometimes a Poet Sang

*There is no present in Wales,
And no future;
There is only the past;
Brittle with relics.*

R. S. Thomas
“Welsh Landscape” (1952)

One of the more impressive geological features of the Welsh heartland is the Brecon Beacons, a range of red sandstone ridges and escarpments in South Wales. Although not as craggy and impenetrable as the wild mountains of Snowdonia, the Beacons can seem wind-swept and forlorn. To the American travel writer Pamela Petro, who observed their foggy crests from the vantage of Llyn-y-Fan Fach, they seemed like the “frontier between known lands and the Otherworld,” the *Annwŷfn*, where the epic deeds of the *Mabinogion* took place. Brecon, the charming market town that sits on the northern edge of these Beacons, presides over this threshold or liminal zone that links us to the mythic past. (Well, perhaps all of Wales is a liminal zone.) And just outside of Brecon, in the upland district of Llanhamlach, perched on a gently rolling hillside, and overlooking its own green vale, is a lovely stone farmhouse called *Byddwn Uchaf*. Since 1994 this place has been the home of Shirley Jones and the seat of the Red Hen Press.

Landscape, in all its inexhaustible variety, is the first—and perhaps foremost—of the several leitmotifs that run through all things Welsh. The reason I begin with a description of this folkloric geography is because Shirley Jones was born just south of here, in the Rhondda, a once-green valley scarred by the coal industry in the 19th century. Like most everyone raised in such places, Shirley’s character was formed and nourished by the charged culture that arose out of that wrecked landscape and cruel poverty. A trait shared by the entire community was the understanding of—and participation in—the healing power of the arts, particularly literature and music. The deeply-ingrained culture of political activism and male dominance described in the novels of Richard Llewellyn and Gwyn Thomas was also intensely present. Shirley graduated with honors from



Byddwn Uchaf, Llanhamlach

the University of Wales, Cardiff, where she studied English, including Anglo-Saxon, as well as Latin and Greek. But then, as a modern young adult, she quit the landscape and moved to London, where she taught school and raised a family.

There may have been no more to say about the bookish wife and mother, except that at age forty Shirley reinvented herself: she returned to school as a full-time post-graduate at Croydon College of Art, south of London, and devoted herself at first to printmaking, especially lithography and etching. Using her earlier literary studies as a jumping-off point, she explored the possibilities inherent in the various graphic-arts techniques and the relationship between word and image. She later studied bookbinding, where she discovered the architecture and expressive potential of the codex form. Her early projects in this area were encouraged by her external examiner, Tom Phillips, the already-celebrated creator of *A Humument*, who introduced her to the genre of artist's books.

Another early influence was the brilliant artist and teacher Leonard Marchant, who had revived the neglected art of the mezzotint in the 1960s. This intaglio printmaking process requires physical prowess as well as delicacy of hand in order to conjure radiant light from absolute

blackness. If done right—that is, with a great deal of patience—a high level of tonal richness and subtlety may be achieved by the deft engraver. But however tricky—and tedious—the technique may have seemed, the luminous mezzotint was a revelation to Shirley, and her facility with the medium was to have a profound impact upon her artistic practice. In 1977 she set up a studio in an empty bedroom of her house in South Croydon, equipped it with a table-top Hunter Penrose press, and commenced the long series of books, many of them illustrated with mezzotints, that are described in this catalog. Two early works, *Windows* (1977) and *Rhymes for Our Times* (1979), were shown in *The Open and Closed Book: Contemporary Book Arts*, a groundbreaking exhibition held at the Victoria and Albert Museum in 1979.

If this exhibition revealed the wide world of contemporary book arts to Shirley, it also brought her to the attention of cognoscenti in the art market and the antiquarian book trade. One of those attracted to her work was Charlene Garry, the American founder of the Basilisk Press in Hampstead, who, over the next few years, acted as an agent and representative. Garry was “immensely encouraging” and eager to show her the work of other book artists. She also sent Shirley to the antiquarian bookseller Colin Franklin, who provided introductions to collectors and institutions in the United States during her first visit there in 1983. Shirley and her husband Ken continued to travel to this country regularly for the next thirty years, building long-lasting professional—and personal—relationships with curators, dealers, and private collectors, as affectionately described in Connell Gallagher’s preface to this catalog.

*We were a people bred on legends
Clinging stubbornly to a proud tree
Of blood and birth.*

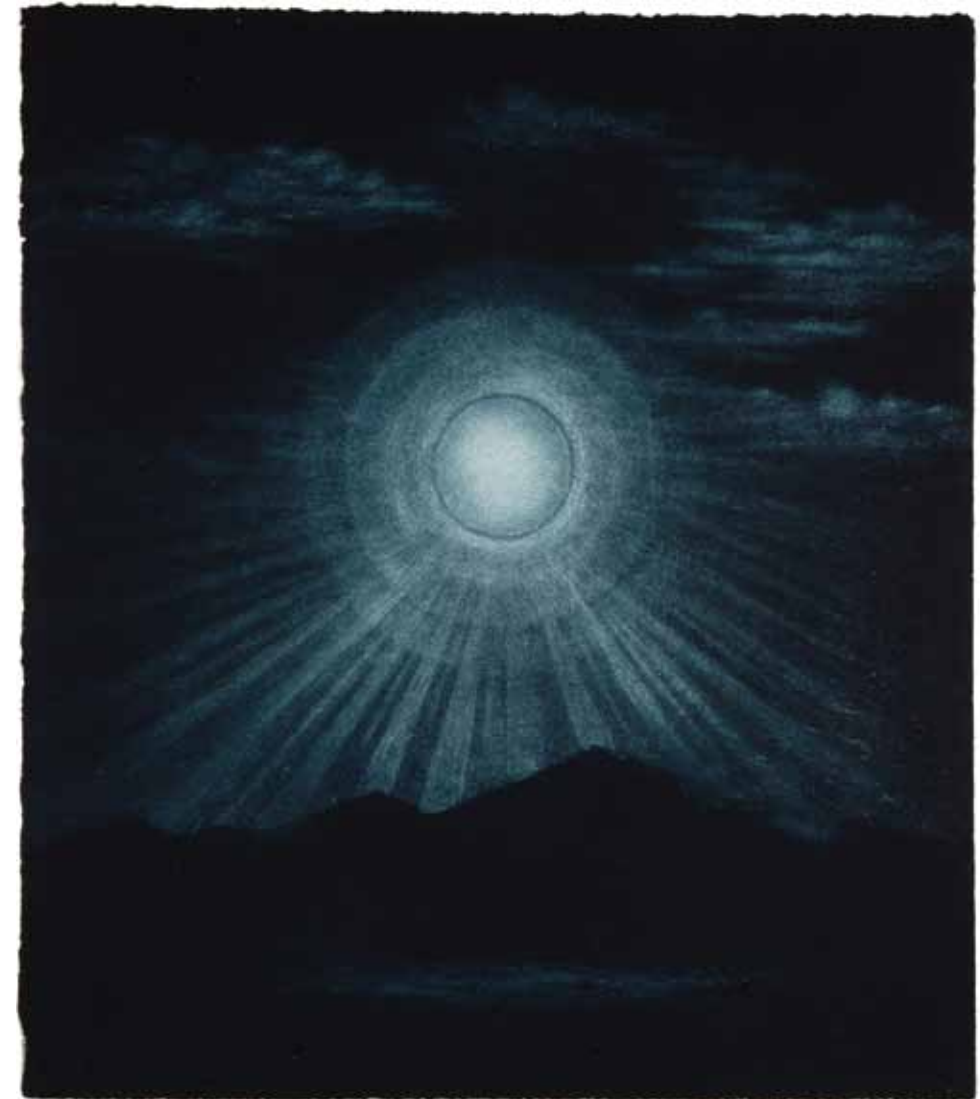
R. S. Thomas

In 1994 Shirley returned to Wales, to the numinous landscape of her childhood. I began this introduction with an evocation of this place, even before recounting the res gestae of the press, because the Red Hen Press is—despite its origin in a borough south of London—essentially Welsh. However, that’s not to say that the books and images printed there are Welsh from a stylistic point of view, since it could be argued that in fact there is no conspicuously “Welsh style” in the graphic arts. Nor is there a

long and robust tradition of fine printing in Wales, apart from the well-known Gwasg Gregynog (later Gregynog Press) and the Old Stile Press of recent decades. Instead, the Red Hen Press is particularly Welsh in the same way that the *Eisteddfod* or chapel singing are: they are the rich and luscious expression of the profound harmony between this people, this landscape, and this history.

Indeed history, actual and mythic, is another leitmotif. The cycle of pre-Christian Celtic tales known as the *Mabinogion* is immediately present, at the root of the country's understanding of itself, but the later histories of "the age of the saints," English domination, and industrial exploitation are also still at hand, lurking just below the surface of the modern nation. To the visitor, this sense of quotidian life concurrent with a bleak and sometimes violent past, "brittle with relics," is almost palpable. Here is where Pwyll defeated Hafgan with a single blow; here is where the coal strike of 1898 was called; and here is where the very ground rose up under St. David's feet. History is everywhere and all-pervasive in Wales, so it's no wonder that Welsh themes, both epic and incidental, permeate the work of the Red Hen Press.

In the works described here the considerations of a particular Welsh landscape and history are given expression by a skillful praxis wrought from long hours and intense concentration. The German-born book artist Werner Pfeiffer once described his oeuvre as an artist's attempt to rebuild a shattered world: art as building, art as construction. Even his earliest training as a typographer (someone who assembles countless tiny pieces of metal into a perfect and explicit creation) corresponds to that definition. For Pfeiffer, who was born in 1938, this definition derives from his childhood experience of a world at war and then later—perhaps even more poignantly—of mankind struggling to emerge from the rubble in the aftermath. In a similar vein Shirley Jones describes the products of her Red Hen Press as an attempt to uncover what is hidden, or lost, or enshrouded in darkness—to bring an obscure landscape, language, and history back to light. Indeed, her chosen medium, the mezzotint, is often called the "dark to light" method. Thus the process of creating a mezzotint enacts the perfect metaphor for the artist's act of revealing: she burnishes the distressed surface of the copper plate to bring radiance and definition where formerly chthonic gloom prevailed. In this way Shirley, as artist and poet, functions as an illuminator in the strict etymological sense, bringing light and clarity to a nearly-forgotten ethos.



from *Terra Contigua* (2009)

This catalog celebrates a milestone in the history of the Red Hen Press. Since 1975 Shirley Jones has been publishing artist's books to critical acclaim; and for 30 years, since 1983, she has been doing this under the Red Hen Press imprint. But now she is "gently winding down the activities of the press" and, as of this writing, does not expect to undertake more projects of comparable size and complexity.

As a book artist and printmaker Shirley certainly merits more critical notice than she has received; the several reviews and catalogs of her work listed below all acknowledge this. Indeed, in almost every account of her work one finds a remark to the effect that the Red Hen Press is not as

recognized as it ought to be. Critics like Dorothy Harrop and Colin Franklin have praised the quality and conception of her artist’s books, while at the same time lamenting their rarity. And this sense of the well-kept secret is as true today as was in the 1980s, even though her books may be found in more than fifty collections worldwide, nearly forty of them in North America.

The compilers of this publication add their voices to the chorus of devotees who feel strongly that the extraordinarily charismatic work of Shirley Jones deserves to be more widely acknowledged. We hope that this catalog and the traveling exhibition marking her life’s work will help rectify the situation. *Scop Hwylum Sang* of 1983 was Shirley’s first book to carry the Red Hen Press imprint. This lovely phrase, rendered into modern English as “Sometimes a Poet Sang,” so beautifully conveys both the hopes of the press in its early days as well as the achievements of the press as it “gently winds down.” Her enduring gift to us is this wonderful series of books, choral-like in their harmonies, bardic in their stately intonations.

Martin Antonetti
CURATOR OF RARE BOOKS
SMITH COLLEGE

FURTHER READING

Colin Franklin, “The Books and Prints of Shirley Jones,” *The Private Library* (Autumn 1988), pp. 115–123.

Anne Price-Owen, Review of *Llym Awel* (Llanhamlach, Brecon: Red Hen Press, 1993), *Printmaking Today*, Vol. 4, no. 4 (Winter 1995), pp. 11–12.

Dorothy Harrop, Review of *Falls the Shadow* (Llanhamlach, Brecon: Red Hen Press, 1995), *The Private Library* (Winter 1996), pp 183–184.

Dorothy Harrop, “Private Presses,” in Philip Henry Jones and Eiluned Rees (eds.), *A Nation and Its Books* (Aberystwyth: National Library of Wales & Aberystwyth Centre for the Book, 1998), pp. 376–77.

Beth Cook, “Shirley Jones and the Red Hen Press,” *Parenthesis*, Vol. 4 (April 2000), pp. 10–11.

Anne Price-Owen, Review of *Y Morgrugyn Cloff* (Llanhamlach, Brecon: Red Hen Press, 1999), *Printmaking Today*, Vol. 9, no. 4 (Winter 2000), p. 33.

The Written Word, The Printed Page: 25 Years of The Red Hen Press. An exhibition of artist’s books and prints by Shirley Jones (Newport: Newport Museum and Art Gallery, 2003).

The Red Hen Press: A Bibliography

A Note on the Bibliography

The bibliographic entries for artist’s books that follow are each preceded by notes written by Shirley Jones. She offers comments about various aspects of the production of individual editions. Together these notes offer the artist’s unique perspective on three decades of bookmaking.

The bibliography deals with books produced by Shirley Jones and the Red Hen Press; it makes no attempt to account for prints separately issued. The descriptions are constructed for ideally perfect copies of each edition. I have whenever possible avoided repeating information transcribed from the colophon. Fields with quasi-facsimile transcriptions sometimes have double-hyphens at the end of a line; this indicates that the word is not disjoined in the original (conventional hyphens indicate a hyphen in the original). The TITLE PAGE field provides a quasi-facsimile transcription. My interpolations are placed in brackets; color is mentioned only when it is different from the rest of the text. Even though most books appear to be folios or broadsheets, the COLLATION field begins with an indication of format in only a few cases. This is because typically format cannot be stated, since either the sheets are machine-made or they are wove, and it has not been possible to determine the size of the original sheets. Thus most entries for this field begin with the measurement in inches of a typical leaf, followed by the makeup of gatherings, unless the book is perfect-bound. Next is a leaf count, and the pagination. If the book has no printed pagination, page numbers are listed in brackets. Unnumbered pages in books with printed pagination are listed in italics if the pagination can be inferred, in brackets and italics if it cannot be inferred. If there are any plates (whole-page illustrations that have no printed text and are not conjugate with printed leaves) or other additions, they are noted, along with their location, and size, if it is different from the printed leaves’. The COLOPHON field consists of a quasi-facsimile transcription. In the CONTENTS field, page numbers are given, followed by a description of the content. Blank pages are not listed. Illustrations on pages that are conjugate with printed leaves are noted. Quasi-facsimile transcriptions are placed in single quotes, and other notes appear as needed. The PLATES field notes the artistic process used to produce the plates, along with their location if it is not clear from other parts of the description. Other details such as

hand-signing and hand-numbering are also mentioned. In the TYPOGRAPHY field, the typeface is given, along with references to large initials and color. Lines in capitals or italics are noted when they comprise a substantial portion of a text. The PAPER field aims to provide the color, maker, method of fabrication (handmade, mould-made, or machine-made), and surface of the paper. Any watermarks and countermarks are mentioned, along with their positions; such notations mean that some leaves are marked, but not necessarily all. The BINDING(s) field describes bindings originally offered by the press, as indicated after 1984 in prospectuses, but there is no attempt to account for later variations or special designer bindings. The materials used in the covers are mentioned, along with reference to their color and any special features. Endpapers, printer’s leaves, and binder’s leaves are noted, and details of their manufacture are provided when known. If the book was issued in a box or slipcase, it is described. The EDITION field gives the number of copies printed. A brief description of the prospectus is provided in the PROSPECTUS field. The COPY(IES) EXAMINED field lists the owner of the book(s) I examined. Special notes appear at the end of several fields. To maintain consistency and remain true to the artist’s voice, the notes and bibliographical descriptions follow British spelling and conventions.

Financial support for this project was provided by the Vassar College Research Committee. I owe a great deal of thanks to Ken and Shirley Jones for answering many questions about production processes at the press. I would also like to acknowledge the gracious assistance I received from the following librarians: Martin Antonetti, Barbara Blumenthal, Prudence Doherty, Anne Garrison, Wayne Hammond, Sidney Huttner, Jeffrey Marshall, and Ruth Rogers. Natasha Chaku, my research assistant, gathered information from various sources.

Ronald D. Patkus
HEAD OF SPECIAL COLLECTIONS
VASSAR COLLEGE



1 Words and Prints

1975

ARTIST'S BOOKS

Words and Prints was my first artist book, written, illustrated, and bound by me while I was still a postgraduate printmaking student. Twelve colour prints of flowers cut to shape from zinc or tinplate were printed facing the poems I wrote to accompany each one. The poppy, a soft-ground etching of tarlatan on zinc plate, is a symbol for my bitter poem about World War I, that 'war to end all wars'. My poem "At the going down of the sun, and in the morning ..." begins with a reference to the dead in Flanders' fields where subsequently 'Poppies grew in blood-red profusion.' It ends with the hollow promise of the generations left behind 'That at dawn and dusk of every day | Those dead would be remembered.'

TITLE PAGE: words and prints | SHIRLEY JONES | Croydon Printmakers 1975 | [hand-numbered and hand-signed by Shirley Jones]

COLLATION: 11½ × 10½: [1₁ 2₁ 3₁ 4₁ 5₁ 6₁ 7₁ 8₁ 9₁ 10₁ 11₁ 12₁ 13₁ 14₁], 14 leaves, unnumbered [pp. 1–28]; plates [13] (frontispiece, and opposite pp. [6], [8], [10], [12], [14], [16], [18], [20], [22], [24], [26], and [28])

CONTENTS: [1] title page; [3] text, headed 'Sonnet'; [5] 'Iris'; [6] text; [7] 'Cactus-Stapelia Vareigata'; [8] text; [9] 'Dried leaf'; [10] text; [11] 'Fungus'; [12] text; [13] 'Sunflower'; [14] text; [15] 'Sweet Pea'; [16] text; [17] 'Rose'; [18] text; [19] 'Poppy'; [20] text; [21] 'Cactus'; [22] text; [23] 'Petunia'; [24] text; [25] 'Renegade Welsh daffodil'; [26] text; [27] 'Tulip'; [28] text.

PLATES: Frontispiece: aquatint with etching. Remaining plates: 9 relief prints opposite pp. [6], [10], [12], [14], [16], [18], [22], [26], and [28], and 3 etchings opposite pp. [8], [20], and [24].

TYPOGRAPHY: Printed in Times Roman.

PAPER: White Barcham Green handmade wove, watermarked 'CRISBROOK HAND MADE' along the bottom edge. Interleaved with tissue.

BINDING: Brown cloth with blind-stamped illustration. 'words and prints' gilt on front. Marbled endpapers, and binder's leaves at front and back. Dark brown cloth slipcase.

EDITION: 6.

COPY EXAMINED: Shirley Jones.

2 Windows

1977

Windows is a portfolio of five etchings, aquatints and a mezzotint, enclosed in folders printed with poems and with cutout windows revealing part of the images. The miner, an etching with heavy cross-hatching on copper plate, was cut to shape and printed alongside my poem, printed letterpress at Croydon College of Art and Design. All the poems are intensely personal, reflecting my own life—this one particularly so. When I was born, my father was an unemployed miner, and the education my parents were determined I should have meant that I ‘left the Rhondda.’ And, metaphorically, I was leaving my parents too, and they knew that.

COLLATION: 2⁰ (15 × 13): [1–2² 3² (3₁+1) 4–5²], 11 leaves, unnumbered [pp. 1–22]; plates [4] (pasted to pp. [3], [7], [15], and [19]); 3½ × 5: 2-leaf colophon inset [1]

COLOPHON: *Windows* is a set of five etchings and | poems by *Shirley Jones*, originally printed at | Croydon School of Art and Design. | The edition is limited to twelve copies, | of which this is the [handwritten numerical designation] | [hand-signed by Shirley Jones]

CONTENTS: [1] text, headed ‘The New House’; [5] text, headed ‘A Philosophy for my Family’; [11] illustration and text, beginning ‘Once Rhondda’s valleys’; [15] text, beginning ‘Ideas push through’; [19] text, headed ‘Alright, Lil?’

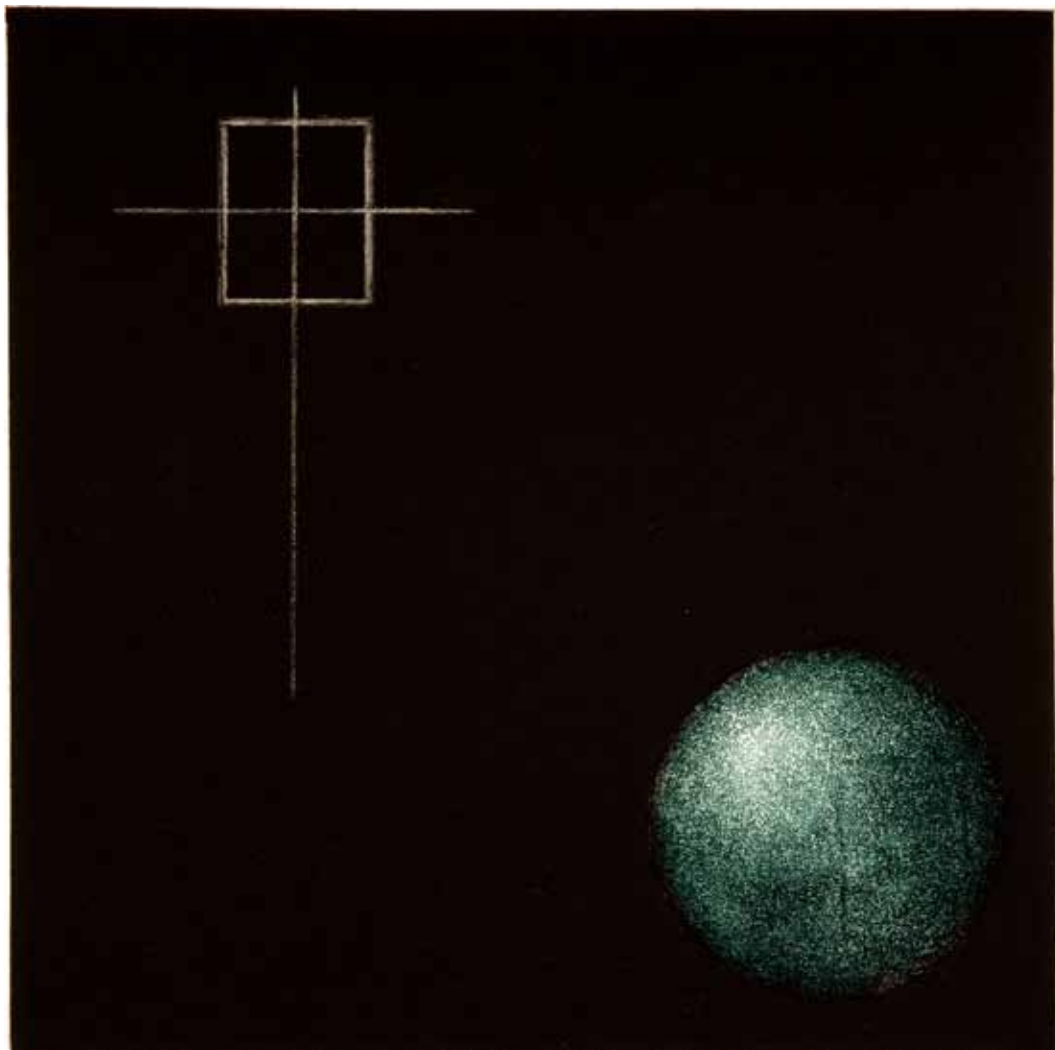
TYPOGRAPHY: Printed in Times Roman.

PAPER: Pp. [1–8] and [13–22]: tan Fabriano Roma handmade laid, chainlines running vertically, watermarked with Roma symbol along the bottom edge, with cut-outs. Pp. [9–10 and 13–14]: black mould-made laid, watermarked ‘INGRES FABRIANO’ along bottom edge, with cutouts. Plates and pp. [11–12]: Arches mould-made wove, watermarked with symbol along bottom edge. Colophon inset: Tan Fabriano Roma handmade laid.

BINDING: Unsewn in black folding box, with ‘WINDOWS’ on tan paper label on front.

COPY EXAMINED: Swarthmore.





3 The Same Sun

1978

The Same Sun is a set of nine colour etchings and nine poems linked by a version of the mandala symbol appearing in each image—that symbol that was to become my trademark! This was the first artist book I produced in my own studio—at that time, two converted bedrooms in our big Victorian house. The themes of the book are social, political, and personal. The image is a mezzotint on copperplate combined with a coarse-grained aquatint on the same plate. The mandala symbol was lightly burnished by hand, the cancelled window more heavily burnished. The two colours were applied intaglio. The person I heard ‘calling from a far-off place’ in my poem was the dental nurse of a childhood tooth extraction under anaesthetic, recalled when recovering from the anaesthetic after a more serious operation thirty years later. And a different nurse! ‘I struggle to sort out my confusion | And for a few stark moments of lucidity | I am thirty years on, and the mother of three | Coming round.’

COLLATION: 17 × 14: [1₁ 2₁ 3₁ 4₁ 5₁ 6₁ 7₁ 8₁ 9₁ 10₁], 10 leaves, unnumbered [pp. 1–20]; plates [9] (following pp. [2], [4], [6], [8], [10], [12], [14], [16], and [18])

COLOPHON: *The Same Sun* is a | set of nine etchings and poems | by Shirley Jones, the link theme | being a version of the mandala symbol | appearing in each image. The text was | set in Bodoni typeface and printed on a | hand-press by J & N Moverly of Kenly | on mould-made paper by J Green of | Kent. The edition is limited to | twenty-five copies of which | this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] text, headed ‘Political Promises’; [3] text, headed ‘Calypso’; [5] text, headed ‘Siloh’; [7] text, beginning ‘Dr Mohan’; [9] text, headed ‘Nurse out of Order’; [11] text, beginning ‘I heard her calling’; [13] text, headed ‘Pat’; [15] text, beginning “‘Keep Britain White,’”; [17] text, beginning ‘The same sun’; [19] colophon.

PLATES: Numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in brown throughout.

PAPER: Light cream wove, watermarked with symbol along the bottom edge.

BINDING: Unsewn in white paper folder. Beige cloth drop-back box by Jen Lindsay with two black morocco front cover onlays, one with gilt illustration, another with ‘The Same Sun’ in gilt. Box lined with beige Fabriano paper.

COPY EXAMINED: Shirley Jones.

4 Backgrounds

1979

Backgrounds as the title suggests are my experiences, each one introduced with a single word, in this instance 'Contemplating'. The abstract image, a circular mezzotint on copperplate combined with deeply bitten etching and aquatint vaguely suggesting a wave, must be understood in conjunction with the poem: 'John Keats proclaimed upon a Grecian Urn | That all we know, on Earth, | And all we need to know, is the simple law | That Truth is Beauty, Beauty, Truth, | And thereby set a limit on our prying | Into the mysteries of the universe, | Or metaphysical questions of a life beyond. | Yet, Faustus-like, we strive for a knowledge | Limitless as an Infinity we cannot comprehend. | Awed, the more we learn, to plumb the depth | Of what we do not know. | And our ignorance still yawns before us, | A Jonah's whale, to swallow us down | And spew us out, once more, a question mark.'

TITLE PAGE: Backgrounds | Shirley Jones

COLLATION: 13½ × 13¼: [1–12²], 24 leaves, unnumbered [pp. 1–48]

COLOPHON: **Backgrounds** contains ten poems and | ten colour etchings by Shirley Jones. | The poems are set in 18pt Bodoni typeface | and printed by the artist on J Green paper. | The edition is limited to twenty five copies | of which this is number [handwritten number] | [hand-signed by Shirley Jones]

CONTENTS: [3] title page; [5] text and illustration; [7] 'A slowing down and | taking time for....'; [9] 'seeing'; [10] text; [11] illustration; [13] 'listening'; [14] text; [15] illustration; [17] 'watching'; [18] text; [19] illustration; [21] 'contemplating'; [22] text; [23] illustration; [25] 'singing'; [26] text and illustration; [27] illustration; [29] 'reviewing'; [30] text and illustration; [31] illustration; [33] 'remembering'; [34] text and illustration; [35] illustration; [37] 'appreciating'; [38] text; [39] illustration; [41] 'undertaking'; [42] text; [43] illustration; [45] colophon. *Note*: first and last leaves pasted to endpaper.

TYPOGRAPHY: Printed in brown throughout.

PAPER: White Barcham Green mould-made wove, watermarked with symbol along the bottom edge.

BINDING: Patterned wool. Blue mould-made Fabriano endpapers. Blue paper slipcase.

COPY EXAMINED: Swarthmore.





5 Rhymes for our Times

1979

Rhymes for our Times is an oblique look at traditional rhymes with ironic additions by me. It seems a collector once bought it unseen, perhaps for a child? He returned it to Bertram Rota forthwith! The tongue-in-cheek title I gave Goosey Goosey Gander was 'Listen with Mother' and my doctored rhyme: 'Goosey, Goosey Gander, where do you wander? | Upstairs, downstairs, in my lady's chamber. | And very fine experiences are gained in many a bed— | And other things you're left with too, or so I've heard it said.' The image, cut from tinplate, surface-rolled in two colours, was printed twice, being moved slightly for the second printing with the mezzotint egg cut from copperplate.

TITLE PAGE: Rhymes for our Times | Shirley Jones

COLLATION: 15 × 13½: [1–12²], 24 leaves, unnumbered [pp. 1–48]

COLOPHON: Rhymes for our Times | is an oblique look at traditional nursery | rhymes, with complementary colour | prints using a variety of techniques. | The edition, printed in Caslon type, | on J. Green paper, is limited to | twenty five copies, of which this is | number [handwritten number] | This copy is one of twelve bound by | the artist in leather and printed | cotton, with Japanese endpapers. | [hand-signed and -dated by Shirley Jones]

CONTENTS: [3] title page; [5] 'Object Lesson'; [6] text; [7] illustration; [9] 'Women's Own Story'; [10] illustration; [11] text and illustration; [13] 'Political Black Thoughts'; [14] text; [15] illustration; [17] 'Listen with Mother'; [18] text; [19] illustration; [21] 'Sequence of Thought'; [22–23] text and illustrations; [25] 'For my Daughters'; [26] text; [27] illustrations; [29] 'Post Women's Lib'; [30–31] text and illustrations; [33] 'New Shoes for Old'; [34] text; [35] illustration; [37] 'Epitaphs'; [38–39] text and illustrations; [41] 'Prospects'; [42] text; [43] illustration; [45] colophon.

TYPOGRAPHY: Printed in brown throughout.

PAPER: White mould-made wove, watermarked with symbol along the bottom edge.

BINDING: 1) Copies 1–12: Quarter dark blue morocco and patterned cloth, with 'Rhymes | for | our | Times' silver-gilt on dark blue morocco cover onlay. Blue endpapers. Light blue cloth slipcase.

COPY EXAMINED: Shirley Jones.

6 Greek Dance

1980

Five etchings and a long poem I dedicated to the people of Lindos after a family holiday on Rhodes. The image is made up of three zinc plates, etched and cut to shape, the Acropolis and wall surface-rolled in gold relief ink, the poppies and grasses inked intaglio, and printed in two stages. The rhythm of my poem is that of a ritual dance performed by the tourists and observed by me—the chorus. 'At nine a.m. the endless trail upwards had begun— | A pursuit of experience relentless as the sun | That now, with its heat and light—a strange chemistry—| Starts a transmutation by an ancient alchemy; | The sacredness of the shrine—meaningless in this age— | Turns this casual sightseeing into a pilgrimage— | A religious experience for moderns out of practice, | Their ikons are the broken stones and photographs their relics. | All through the afternoon, this homage still is paid, | While locals, in their villas, bask like lizards in the shade. | And, "How much further, Martha? I don't think I can go on." | But his feet still drag him upwards while her souvenirs drag him down.'

COLLATION: 15¾ × 13½: [1₁]: 1 leaf, unnumbered [pp. 1–2]; plates [5] (following p. [2]); 4 × 5½: 1-leaf colophon inset [1] (tipped in folder)

COLOPHON: Greek Dance consists of a poem | and five etchings by Shirley Jones, | for the people of Lindos on the | island of Rhodes. | The poem is set in 14pt Caslon typeface | and printed by the artist, throughout, | on J. Green mouldmade paper. | This is number [handwritten number] in an edition of forty. | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] text, headed 'For Lindos'.

PLATES: Numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in blue throughout.

PAPER: White wove.

BINDING: Unsewn in white paper folder. Black linen drop-back box by Jen Lindsay with two black morocco front cover onlays, one with blind-stamped illustration of a satyr, the other with 'Greek Dance' in gilt. Box lined with copper mouldmade paper.

COPY EXAMINED: Vermont.





7 Sunflower, Rainflower, Pale Morning Star

1980

Sunflower, Rainflower, Pale Morning Star is a triptych—all I could manage during two difficult years, health-wise—and for our fourteen-year-old son, a riddle in rhyme, set and printed letterpress by me, in a small folder: ‘I’ll tell you a secret that I’ve carried far, | Sunflower, Rainflower, Pale Morning Star, | Down to the rainbow’s end, up through the cloud, | Needing no swaddling clothes, nor yet a shroud, | I, who was never born, cannot then die. | Untouched by earth and air, water or fire, | Older than memory, young as tomorrow, | History is just a title I borrow. | Unlike my brothers, Length, Breadth and Thickness, | I can’t be weighed or measured in inches. | Escaping construction, yet captured in rhyme, | I’m ruled by no man, and my name is Time.’ ‘Sunflower’ consists of two deeply bitten, aquatinted copperplates cut to the shape of the flower, both inked intaglio, the main plate printed with stem and leaves, cut from tinplate, and surface-rolled. ‘Rainflower’ consists of four plates, the leaves and stems cut from tinplate, surface-rolled, and moved for a second printing. The flower, cut from zinc, deeply bitten, aquatinted, and inked intaglio, was printed last. ‘Pale Morning Star’ is a two-plate etching, cut from zinc, both surface-rolled and printed separately.

TITLE PAGE: [Within a border] *Sunflower | Rainflower | Pale Morning Star*

COLLATION: $5\frac{1}{8} \times 6\frac{3}{4}$: [1²], 2 leaves, unnumbered [pp. 1–4]; $20\frac{1}{2} \times 17\frac{1}{2}$: plates [3] (taped to inside panels of box)

CONTENTS: [1] title page; [3] text, signed by Shirley Jones.

PLATES: Color etchings, each titled, numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in italics.

PAPER: Leaves: Brown Americana machine-made, textured finish. Plates: White Bar-cham Green mould-made wove.

BINDING: Beige linen folding box, lined with brown Americana machine-made paper, textured finish. Brown paper label on front cover, with ‘*Sunflower | Rainflower | Pale Morning Star*’ surrounded by border.

EDITION: 50.

COPY EXAMINED: Shirley Jones.

8 Scop Hwīlum Sang1983

The sad, bleak landscapes of the Romney Marshes evoked for me the spirit of the Old English poetry I once studied. With the images clear in my mind, I wanted to set as well as print my translations alongside the Old English. With shiny new founts and no experience of typesetting, I began, stubbornly solving problems as they arose. Equally proud of my binding, I named my press after the Little Red Hen, who did it all herself! “Seafarer” is a deeply bitten aquatint inked intaglio, surface-rolled, and printed separately from the sun.

TITLE PAGE: [illustration] | Scop Hwīlum Sang

COLLATION: 13½ × 11: [1–9²], 18 leaves, unnumbered [pp. 1–36]

COLOPHON: [Last line in red] Sometimes a Poet Sang | *is a suite of six etchings by Shirley Jones | inspired by passages of Anglo Saxon poetry, | hand-set and printed by her in 18-point Baskerville type, | on Barcham Green hand-made paper. | The first twenty five prints of an edition limited to fifty, | appear along with the poems in bound books. | This copy is number* [handwritten number] *and was bound by* | [two-line handwritten binding statement] | [hand-signed and -dated by Shirley Jones] | [printer’s device]

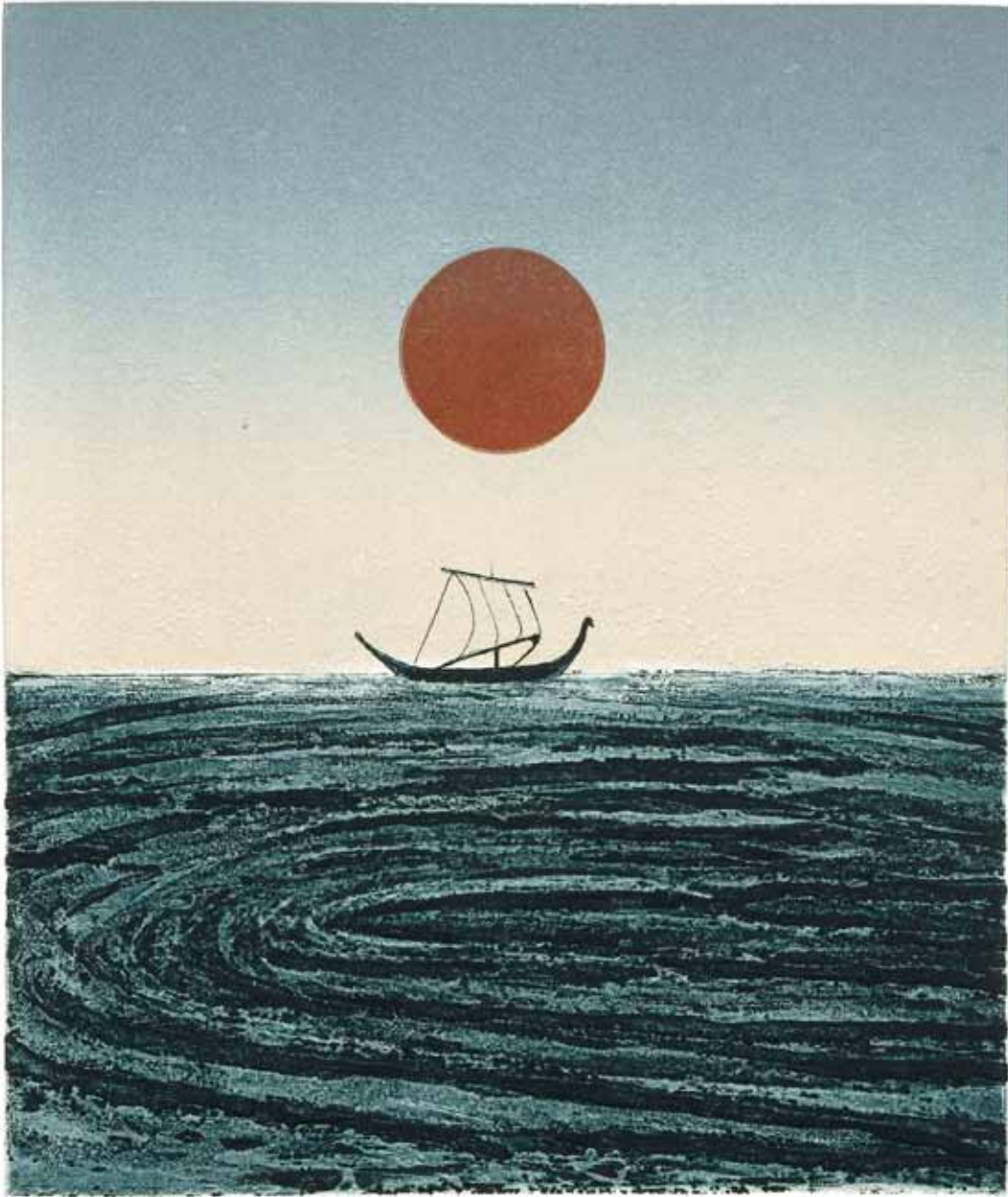
CONTENTS: [3] ‘Hwæt...’; [5] title page; [7] introduction and title ‘[in red] Sometimes a Poet Sang’; [9] section introduction and title ‘The Wanderer’; [10] translation and passage; [11] illustration; [13] section introduction and title ‘Seafarer’; [14] translation and passage; [15] illustration; [17] section introduction and title ‘The Battle of Maldon’; [18] translation and passage; [19] illustration; [21] section introduction and title ‘The Dream of the Rood’; [22] translation and passage; [23] illustration; [25] section introduction and title ‘Judith’; [26] translation and passage; [27] illustration; [29] section introduction and title ‘Beowulf’; [30] translation and passage; [31] illustration; [33] colophon.

TYPOGRAPHY: Section introductions in italics. Anglo-Saxon texts in red.

PAPER: White wove, watermarked ‘CRISBROOK HAND-MADE’ along the fore edge. Etchings guarded by tissue.

BINDING: Bound by Mary French in quarter terracotta morocco and black linen, with illustration on front. Terracotta Fabriano Roma handmade laid endpapers, with chainlines running vertically, and binder’s leaves inserted at front and back. Black linen drop-back box, with ‘Scop Hwīlum Sang’ on terracotta paper cover label. Inner tray lined with terracotta Fabriano Roma handmade laid papers, chainlines running horizontally. *Note:* Four copies bound by Shirley Jones.

COPY EXAMINED: Vermont.



9 Impressions

1984

Impressions was of my first visit to the United States in 1983, each of the eight images accompanied by a poem or prose piece. I began with New York, dazzled by the Big Apple, ‘green and crisp and fresh at my first bite’, but ‘I think that I loved San Francisco best’ began the best poem of the book, while the weather produced: ‘Oh Chicago, I’d have been prepared | To suffer for your sake, | But you forced me so to bolt from | Winds that made my head ache, | I viewed your buildings from other buildings | And never saw your lake.’ So that, having seen so much of the U.S. from under umbrellas that wet spring, Austin, Texas, looked ‘washed clean and paint-box fresh’. But Arizona enthralled me, with its strange lunar landscapes and the sheer drama of huge cactus shapes looming in the evening light against indigo skies. My image incorporates etching, fine- and coarse-grain aquatint printed intaglio on copperplate, and finally, a ‘rainbow roll’ of blue through to palest gold, to pink and back to gold relief ink, picked up on an oversize roller and transferred to the plate. I began the book with an image of me looking out of the window of a cab, and finished with a motley collection of cab drivers looking out at me.

COPIES 1–25

COLLATION: 14½ × 13: 3-leaf folds [8], unnumbered [pp. 1–48]; 1 leaf, unnumbered [pp. 49–50]; plates [8] (set within 3-leaf folds); 2½ × 8: errata slip [1]. *Note:* the first leaf of each fold measures 14½ × 4½.

COLOPHON: [Last line in red] Impressions consists of eight aquatints | accompanying eight poems and prose pieces | written by the artist about her first visit to the | United States. | Printed on Barcham Green Waterleaf, | numbers 1–25 are presented as individually | signed single sheets wrapped round with | Richard de Bas handmade paper on which the | text is printed. The sets are preserved in book- | form boxes covered in dark blue leather. | Numbers 26–40 are presented, text facing | print, on double sheets of Barcham Green | Waterleaf for fine binding. | Hand-set and -printed by the artist throughout | in 18-point Baskerville type, the edition is | limited to forty copies, of which this is number [handwritten number] | [hand-signed and -dated by Shirley Jones] | [printer’s device]

CONTENTS: [1] ‘Impressions’; [4] text; [7] ‘New York’; [10] text; [13] ‘Chicago’; [16] text; [19] ‘Arizona’; [22] text, headed by dedication; [25] ‘Los Angeles’; [28] text,

headed by dedication; [31] ‘San Francisco’; [34] text; [37] ‘Austin’; [40] text; [43] ‘Where’s | the | Guggenheim?’; [46] text; [49] colophon.

PLATES: Titled, numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in dark blue throughout. Dedications in italics. Errata slip printed in red.

PAPER: Folds: Off-white handmade laid, chainlines running vertically. Plates: White handmade wove, watermarked ‘[interlocking B and G] 1980’ along the fore edge.

BINDING: Dark blue cloth book-form box, with ‘Impressions’ on front grey paper label. Lined with grey patterned Richard de Bas handmade paper.

COPIES EXAMINED: Swarthmore, Vermont.

COPIES 26–40

TITLE PAGE: Impressions | Shirley Jones

COLLATION: 14½ × 13: [unsigned, 1–10²]; 20 leaves, unnumbered [pp. 1–40]

COLOPHON: [Last line in red] Impressions consists of eight aquatints | accompanying eight poems and prose pieces | written by the artist about her first visit to the | United States. | Printed on Barcham Green Waterleaf, | numbers 1–25 are presented as individually | signed single sheets wrapped round with | Richard de Bas handmade paper on which the | text is printed. The sets are preserved in book- | form boxes covered in dark blue leather. | Numbers 26–40 are presented, text facing | print, on double sheets of Barcham Green | Waterleaf for fine binding. | Hand-set and -printed by the artist throughout | in 18-point Baskerville type, the edition is | limited to forty copies, of which this is number [handwritten number] | [hand-signed and -dated by Shirley Jones] | [printer’s device]

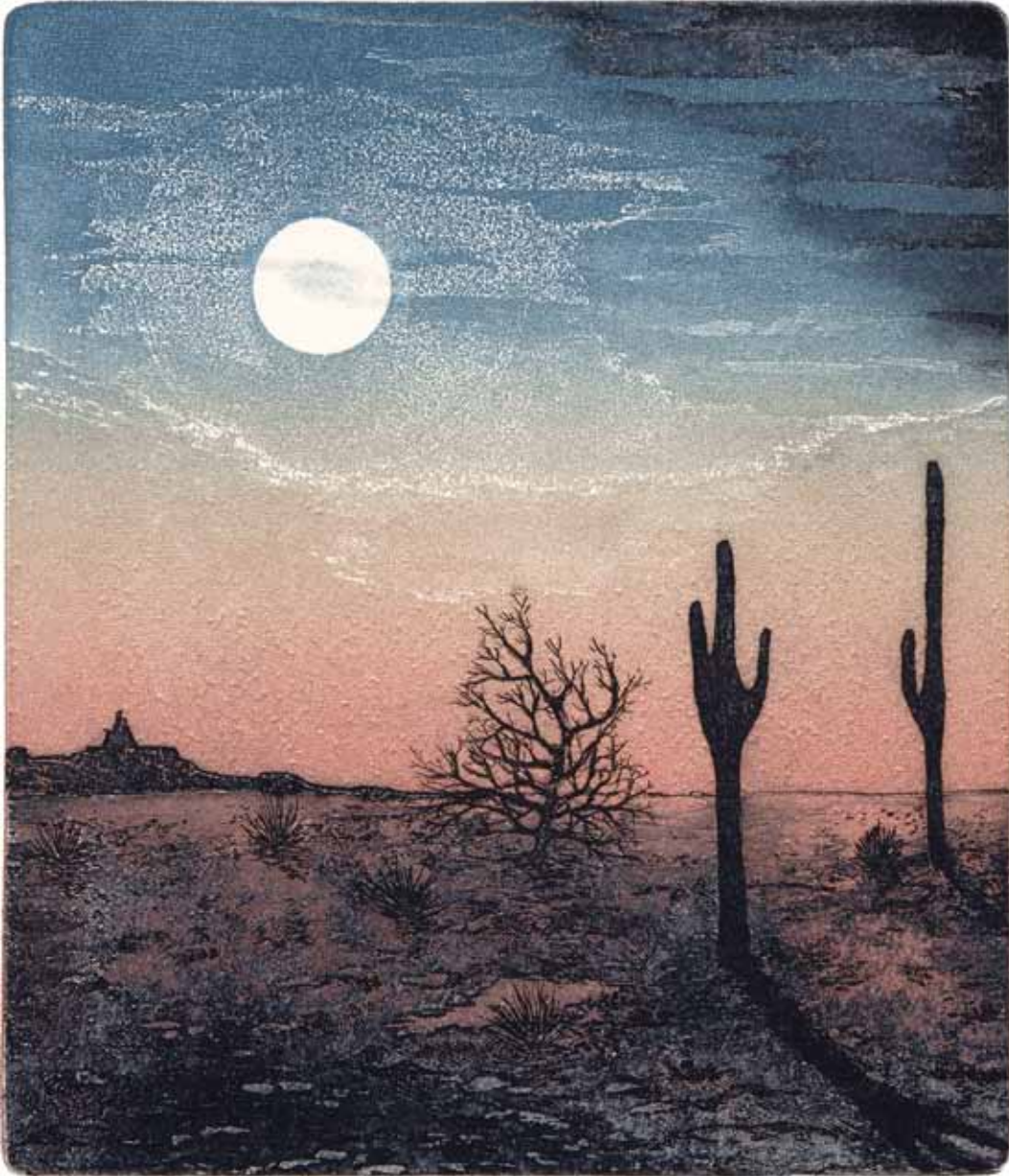
CONTENTS: [3] title page; [5] ‘Impressions’; [6] text; [7] illustration; [9] ‘New York’; [10] text; [11] illustration; [13] ‘Chicago’; [14] text; [15] illustration; [17] ‘Arizona’; [18] text, headed by dedication; [19] illustration; [21] ‘Los Angeles’; [22] text, headed by dedication; [23] illustration; [25] ‘San Francisco’; [26] text; [27] illustration; [29] ‘Austin’; [30] text; [31] illustration; [33] ‘Where’s the Guggenheim?’; [34] text; [35] illustration; [37] colophon.

TYPOGRAPHY: Printed in dark blue throughout. Dedications in italics.

PAPER: White handmade wove, watermarked ‘[interlocking B and G] 1980’ along the fore edge. Illustrations guarded by tissue.

BINDINGS: Bindings vary.

COPY EXAMINED: Shirley Jones.





10 A Dark Side of the Sun

1985

A Dark Side of the Sun, for people who live in the shadow of the sun. Mezzotint was the perfect medium for the subjects of this, my first book of mezzotints, with simple forms emerging from intense blackness. ‘Hetty sat always by her husband’s clock | That never ticked to any rhythm of hers | But tocked her life away, invidiously | Unsynchronised’. Hetty was my mother-in-law, whose home before marriage, had been just forty miles away from her husband’s, ‘Yet Hetty never felt at home there | But let her roots for fifty restless years | Keep her an exile, a dislocated | Pendulum’. My image is of two dragonflies locked in tandem across a mountain range.

TITLE PAGE: [illustration] | A Dark Side of the Sun

COLLATION: 11½ × 11½: [1–9²], 18 leaves, unnumbered [pp. 1–36]

COLOPHON: [Last line in red] A Dark Side of the Sun | *consists of six mezzotints by Shirley Jones | to accompany six of her poems, | hand-set & printed by her in 18 pt Gill Sans | on Bar-cham Green handmade waterleaf paper. | The title page is a surface-rolled mezzotint plate. | The book ends with a mezzotint illustration | of the tools used in the process. | This is number [handwritten number] of an edition limited to thirty. | [hand-signed and -dated by Shirley Jones] | [printer’s device]*

CONTENTS: [1] title page; [3] ‘For those who live in its shadows’; [5] section introduction, headed ‘Francis’; [6] text; [7] illustration; [9] section introduction, headed ‘John’; [10] text; [11] illustration; [13] section introduction, headed ‘Lil’; [14] text; [15] illustration; [17] section introduction, headed ‘Solitary vagrant’; [18] text; [19] illustration; [21] section introduction, headed ‘Hetty’; [22] text; [23] illustration; [25] section introduction, headed ‘Marcia’; [26] text; [27] illustration; [29] section introduction, headed ‘Mezzotint’; [30] text; [31] illustration; [33] colophon. *Note: Illustrations numbered, signed, and dated by hand.*

TYPOGRAPHY: Section introductions, except headings, in italics.

PAPER: White wove, watermarked with either ‘[interlocking B and G] 1981’ or ‘CRIS-BROOK HAND-MADE’ along the fore edge. Interleaved with tissue.

BINDING: Unsewn in black cloth box, with illustration and ‘A Dark Side of the Sun’ blind-stamped on separate black morocco front cover onlays. Lined with grey laid Fabriano Roma paper, chainlines running vertically.

PROSPECTUS: 2-leaf fold, with ‘A Dark Side of the Sun | —for those who live in its shadows—’ on front.

COPY EXAMINED: Swarthmore.

Ellor-Gāst—or alien spirit—explores the theme of the monster in *Beowulf*. This image—an etching with coarse- and fine-grain aquatint—is of the monstrous Grendel, in the terrible battle with Beowulf, who finally tears off ‘the entire hand and arm’ of Grendel. And in the Great Hall, they hear ‘the adversary of God, howling a song of defeat, screaming out his pain’.

TITLE PAGE: [illustration] | Ellor-gāst

COLLATION: 2⁰ (14 × 12½): [1–10²], 20 leaves, unnumbered [pp. 1–40]

COLOPHON: [Last line in red] [ornament] Ellor-gāst [ornament] | *is a set of eight aquatints by Shirley Jones | illustrating eight passages from Beowulf, translated, | set & printed by her in 18- & 12-point Baskerville type. | The paper for this book was especially made | by Jacques Brejoux at Moulin du Verger, France. | This is copy number* [handwritten number] *of an edition limited to forty | & was bound by* [handwritten name of binder] | [hand-signed and -dated by Shirley Jones] | [printer’s device]

CONTENTS: [1] title page; [3] introduction; [5] section introduction; [6] translation, beginning ‘Then from the waste land’, and text; [7] illustration; [9] section introduction; [10] translation, beginning ‘A sound arose’, and text; [11] illustration; [13] section introduction; [14] translation, beginning ‘‘She has sought retribution’, and text; [15] illustration; [17] section introduction; [18] translation, beginning ‘Beowulf, son of Ecgtheow’, and text; [19] illustration; [21] section introduction; [22] translation, beginning ‘Then the she-wolf’, and text; [23] illustration; [25] section introduction; [26] translation, beginning ‘The guardian of the treasure-hoards’, and text; [27] illustration; [29] section introduction; [30] translation, beginning ‘Then for the third time’, and text; [31] illustration; [33] section introduction; [34] translation, beginning ‘Then Wiglaf commanded’, and text; [35] illustration; [37] illustration, captioned ‘Tempora mutantur, nos et mutamur in illis’; [39] colophon.

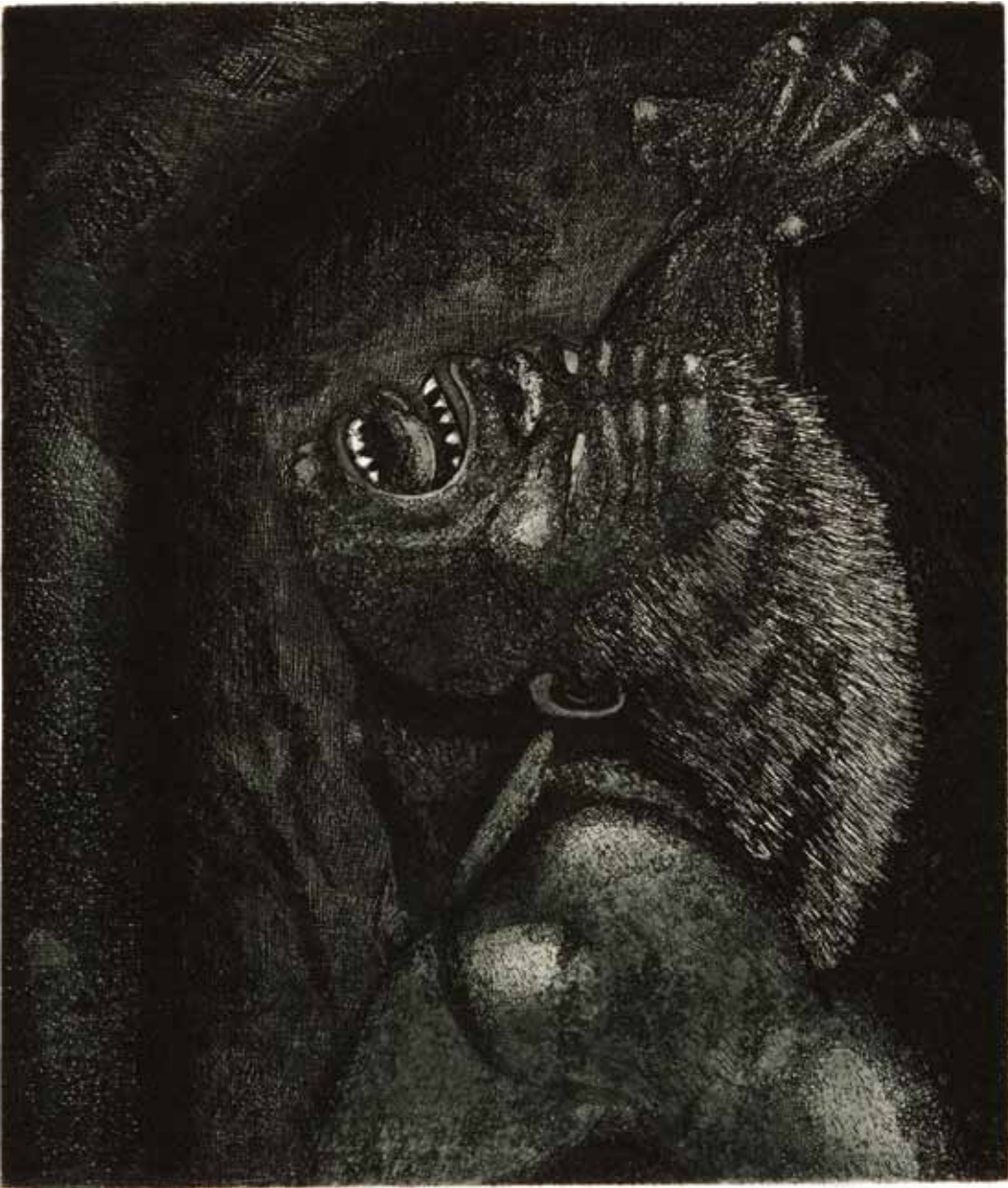
TYPOGRAPHY: Old English and Latin texts in red.

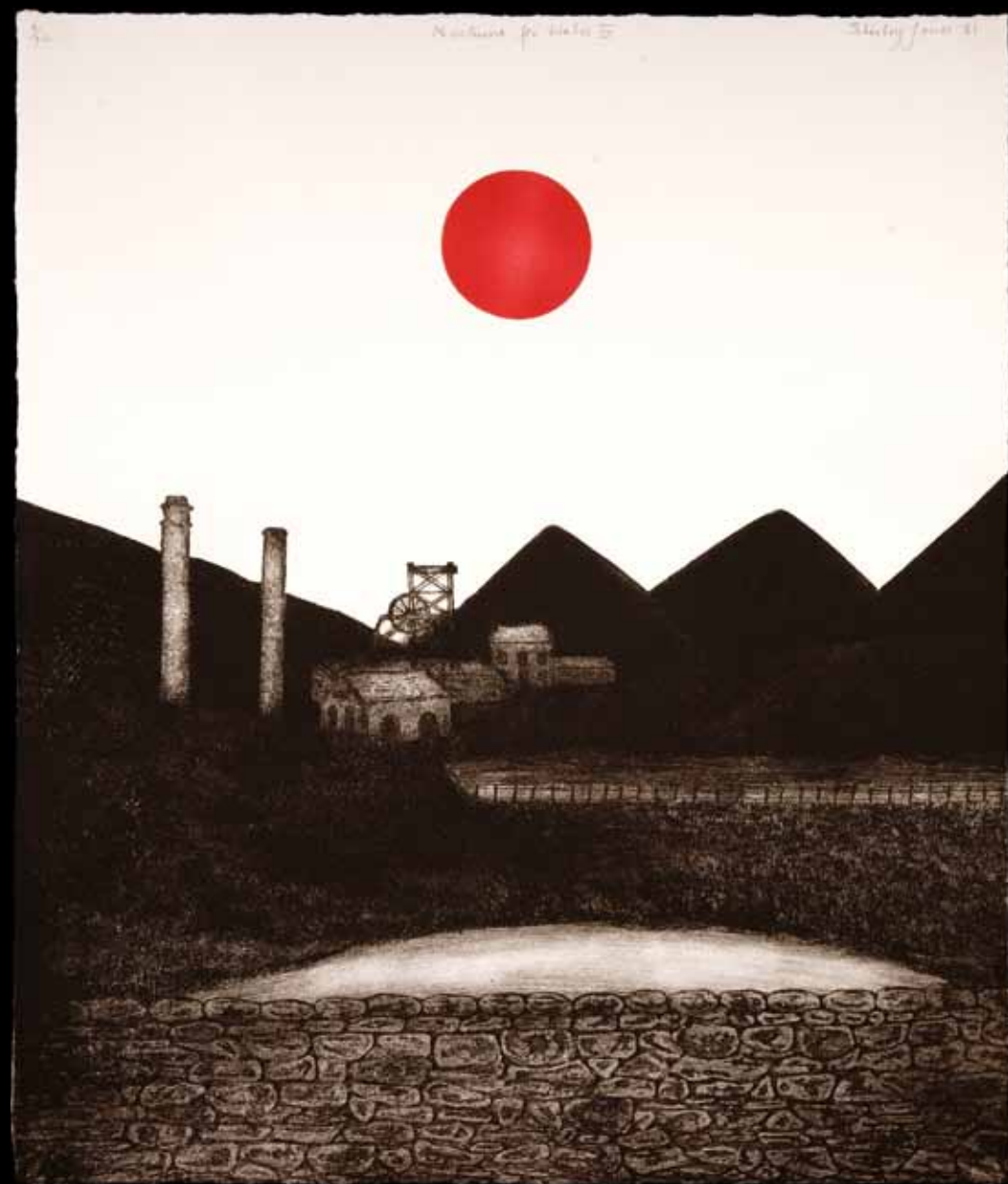
PAPER: White wove.

BINDING: Quarter green morocco and crash canvas, with illustration in green on front cover. ‘Ellor-gāst’ blind-stamped on spine. Laid beige endpapers, with chain-lines running vertically, and binder’s leaves inserted at front and back. Crash canvas slipcase.

PROSPECTUS: 2-leaf fold, with ‘Ellor-gāst | [three ornaments]’ in front (ornaments in red).

COPY EXAMINED: Vermont.





12 Nocturne for Wales

1987

The image is Cwmparc Colliery, one of five aquatints and short stories about my childhood in the Rhondda Valley, South Wales. Colliery pit-heads and coal tips were as much a feature of the landscape, then, as its chapels and pubs and black river. The pits have gone now; the valley is green again, the river clear, but it has lost its character. I find it hard to relate to this Rhondda.

TITLE PAGE: [Line 2 in rust red] Shirley Jones | Nocturne for Wales | five short stories

COLLATION: 12⁵/₈ × 9³/₄: [1–8²], 16 leaves, pp. 1–4 5–29 30–32

COLOPHON: [Last line in red] *The initial letters of each of the five short stories from Nocturne for Wales | are printed from wood-cuts by Tony Crossley for this new edition from The Red Hen Press. | Shirley Jones wrote these stories about her Welsh childhood in 1981, & published them in an edition of 200. | Twenty sets were presented with etchings, printed on Barcham Green handmade paper, in an edition of 70. | The revised stories, along with three of her early poems about the Rhondda, are printed here on Rives | mouldmade paper, in 14-pt Baskerville type. Bound in rust red cloth with parchment labels, 30 copies | have simple slip-cases. Numbers 31–50, only, are available with the original sets of etchings, | housed together in matching book-form boxes. This is number [handwritten number] of an edition limited to 50. | [hand-signed and -dated by Shirley Jones] | [printer's device]*

CONTENTS: 1 title page; 3 'from a Welsh childhood'; 5–10 text, headed 'Unsound Waves' followed by poem, beginning 'There's nice to see you,'; 11–16 text, headed 'Bella' followed by poem, beginning 'In my Welsh childhood,'; 17–20 text, headed 'Bread of Heaven'; 21–24 text, headed 'Sheep Trial, Dog Trial'; 25–29 text, headed 'Umbrellas' followed by poem, beginning 'Once, Rhondda's valleys'; 31 colophon.

TYPOGRAPHY: Poems in italics.

PAPER: White wove, watermarked 'B F K RIVES | FRANCE [infinity symbol]' along the fore edge.

BINDINGS: 1) Copies 1–30: Rust red cloth, with 'NOCTURNE | FOR WALES' on rust red morocco label on front. White laid endpapers, unwatermarked, chainlines running vertically. Rust red cloth slipcase. 2) Copies 31–50: Housed in rust red cloth book-form box, with black ribbon ties and 'NOCTURNE | FOR WALES' on rust red morocco label. With five white paper folders, each enclosing an etching measuring 19 × 15³/₄, and numbered, titled, signed, and dated by hand.

PROSPECTUS: 2-leaf fold, with 'Nocturne for Wales | a new publication from Red Hen Press' in rust red on front.

COPY EXAMINED: Vassar.

13 For Gladstone

1988

Gladstone was a lovable and rather portly Persian cat, not the brightest of cats, nor the most graceful. Stuck up a tree, he had a genuine inability to appreciate that what goes up must come down, and not bottom first, flailing wildly at trunk and branch. And he could leap for a five-foot fence—and miss! But he had a huge capacity for loving, and when he died, he left a great gap in our lives. I made the book for myself, for my family, and of course, for Gladstone. Both plates are mezzotints on copperplate, the “sun” cut out and printed with the main plate. The lines indicating fencing are so deeply bitten, the rest of the plate protected with varnish, that when printed intaglio, they stand out from the mezzotint.

TITLE PAGE: [Text in light blue] [illustration] | For Gladstone

COLLATION: 13 × 9¾: [1–10²], 20 leaves, unnumbered [pp. 1–40]

COLOPHON: For Gladstone | *Written, set, printed & illustrated by Shirley Jones. | Ten mezzotints & a mezzotint combined with relief etching | accompany the text, printed in 18-point Gill Sans type | on Rives mould-made paper in an edition limited to 50. | This is copy number [handwritten number] | [hand-signed and dated by Shirley Jones] | [printer's device]*

CONTENTS: [1] title page; [3] dedication; [5–6] text and illustration; [7] illustration; [9–10] text; [11] illustration; [13–14] text; [15] illustration; [17–18] text; [19] illustration; [21–22] text; [23] illustration; [25–26] text; [27] illustration; [29–30] text; [31] illustration; [33–34] text; [35] illustration; [37] colophon.

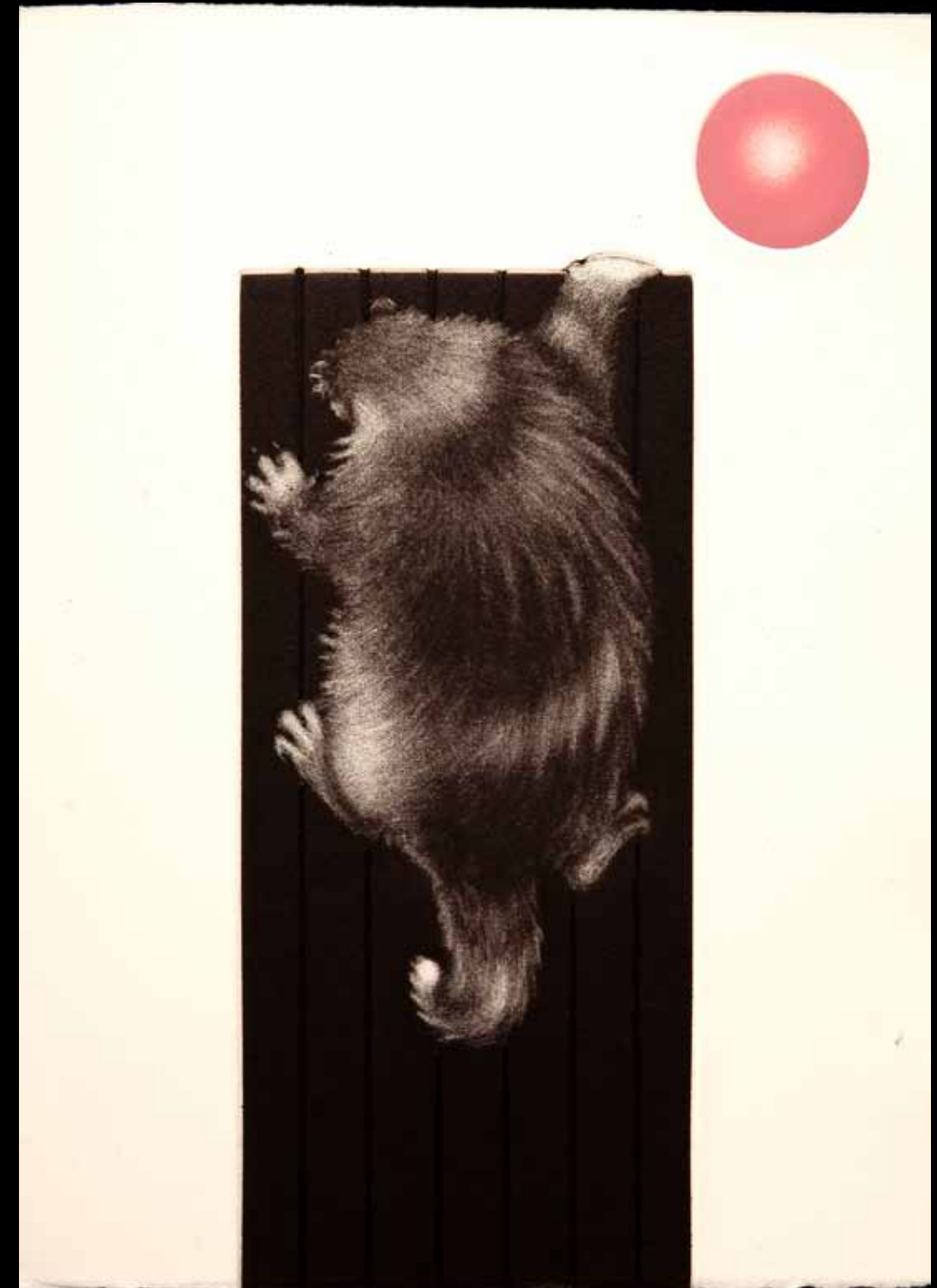
TYPOGRAPHY: Printed in dark pink throughout.

PAPER: White wove, watermarked ‘B F K RIVES | FRANCE [infinity symbol]’ along the fore edge. Illustrations guarded by tissue.

BINDINGS: 1) Blue cloth, with silver-gilt illustration on cover, and ‘For Gladstone’ on pink paper spine label. Dark pink Hahnemühle mould-made endpapers, chainlines running vertically, tipped to binder's leaves at front and back. Blue cloth slipcase, lined with dark pink Hahnemühle mould-made paper. 2) Unsewn in patterned Richard de Bas handmade paper folder. Dark grey linen drop-back box, with illustration in grey on front. Lined with patterned Richard de Bas handmade paper.

PROSPECTUS: 2-leaf fold, with ‘For Gladstone | a new publication from *The Red Hen Press*’ in red on front.

COPY EXAMINED: Vermont.



14

Soft Ground, Hard Ground &
a Little Light Relief with Shirley Jones

1989

Soft ground and hard ground are etching techniques used in the images, and an appropriate title for a book about the experiences of being a woman—especially a mother! “‘What do you think?’ | What could I say? | A topiarist, not a hair-dresser, he should have been! | My daughter’s crowning glory—long black curls | Exuberant as her Celtic heritage— | That fancy stylist with a vandal’s urge | Had pruned perversely like a privet hedge.’ I called my poem ‘A kind of sacrilege’. Both plates in this image are etchings on copperplate, cut to shape, the privet head a deeply bitten, coarse-grain aquatint printed intaglio. The main plate is a soft-ground etching of tarlatan, surface-rolled with relief ink. The plates are printed separately.

TITLE PAGE: Soft Ground [ornament] HardGround | & a little light relief with | Shirley Jones

COLLATION: 11 × 13½: [1–14²], 28 leaves, unnumbered [pp. 1–56]

COLOPHON: [Last line in red] Soft Ground Hard Ground *consists of twelve poems & prose pieces written by Shirley Jones, | accompanied by twelve of her colour etchings employing soft ground & hard ground techniques. | Hand-set & printed by the artist in 18-point Perpetua type on Barcham Green hand-made paper. | The edition is limited to 40 copies, of which this is number* [handwritten number] *bound by* [handwritten name] | [hand-signed and -dated by Shirley Jones] | [printer’s device]

CONTENTS: [1] title page; [3] prefatory note; [5] ‘[ornament] Unnatural childbirth [ornament]’; [6] text; [7] illustration; [9] ‘[ornament] I remember, I remember — [ornament]’; [10] text; [11] illustration; [13] ‘[ornament] Vive les enfants! [ornament]’; [14] text; [15] illustration; [17] ‘[ornament] Hysterectomy [ornament] | *Hysteria, n. functional disturbance of nervous system (esp. of women)*—Oxford Dictionary’; [18] text; [19] illustration; [21] ‘[ornament] Wings to fly [ornament]’; [22] text; [23] illustration; [25] ‘[ornament] A kind of sacrilege [ornament]’; [26] text; [27] illustration; [29] ‘[ornament] For every son’s mother [ornament]’; [30] text, headed ‘*Evan*’; [31] illustration; [33] ‘[ornament] For yesterday’s sisters [ornament] | (and some brothers of today)’; [34] text; [35] illustration; [37] ‘[ornament] For the Carers [ornament]’; [38] text; [39] illustration; [41] ‘[ornament] Oh to be a grandma now that autumn’s here! [ornament]’; [42] text; [43] illustration; [45] ‘[ornament] I’m a woman W.O.M.A.N. [ornament]’; [46] text; [47] illustration; [49] ‘[ornament] Postscript for my children [ornament]’; [50] text; [51] illustration; [53] colophon.

TYPOGRAPHY: Printed in blue green throughout. P. [3] in italics, except for book title.

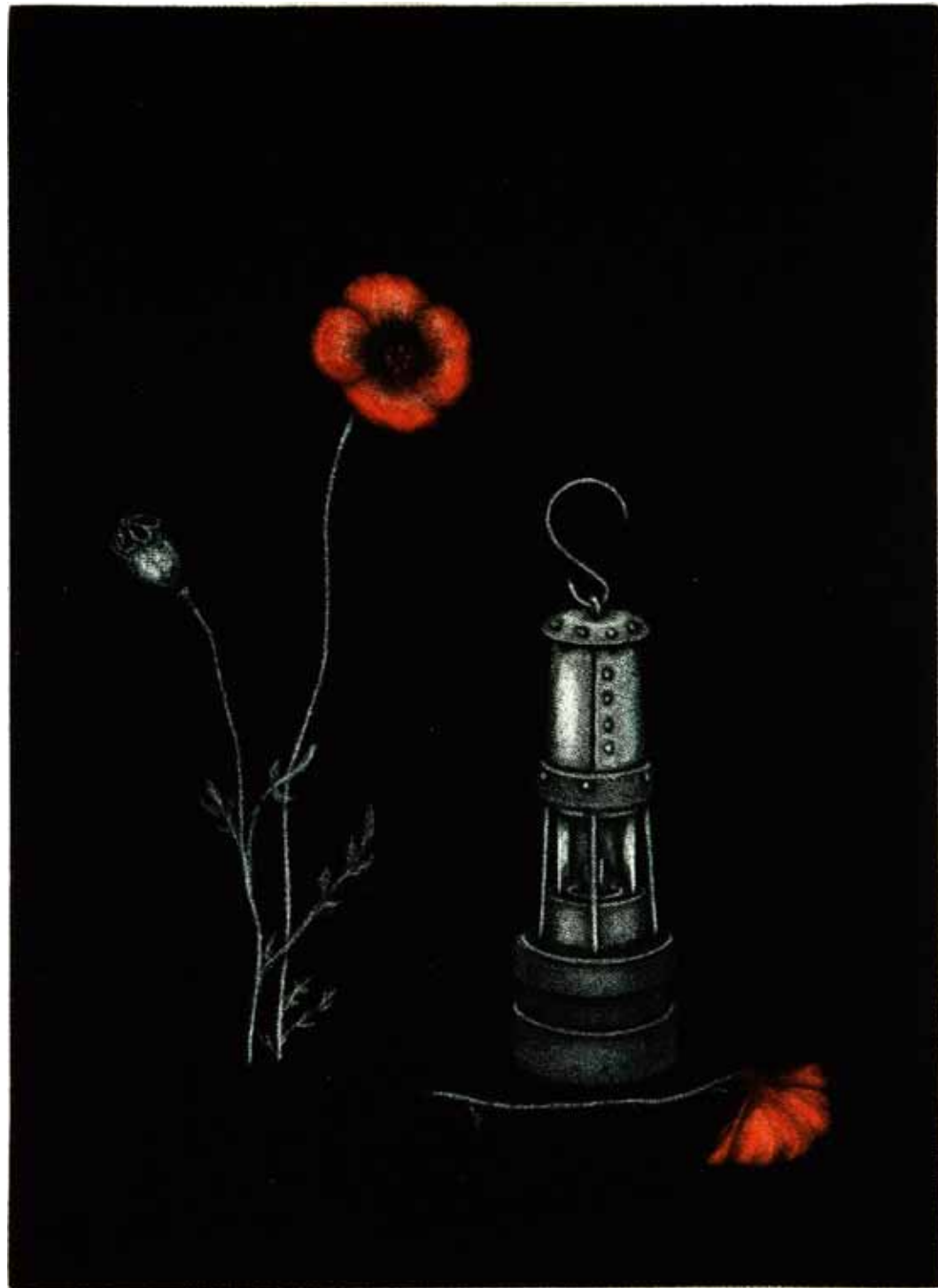


PAPER: White wove, watermarked ‘[ornament] R W S HAND-MADE’ along the bottom edge. Etchings guarded by tissue.

BINDINGS: 1) Standard copy by John Sewell: Unsewn in blue-green cloth book-form box, lined with dusky pink Hahnemühle laid paper. ‘Soft Ground [ornament] Hard Ground’ in blue green on dusky pink paper spine label. 2) De luxe box by Jen Lindsay: Unsewn in three quarter blue green morocco and blue green cloth case with three flower motifs blind-stamped on green morocco onlays. Dusky pink Hahnemühle laid endpapers, unwatermarked, chainlines running vertically. In blue green cloth box with ‘SOFT | GROUND | HARD | GROUND’ gilt in circular blue green morocco spine label. Dusky pink Hahnemühle laid endpapers, unwatermarked, chainlines running vertically. 3) De luxe binding by Jenni Grey: Vellum binding with underpainting and pink beige paper spine. Pink beige endpapers. Two blank leaves, inserted before title page and after last blank leaf. Blue green cloth folding case, with two buttons wrapped with string, and blue green paper lining.

PROSPECTUS: 1 leaf in blue green, headed ‘Soft Ground [ornament] Hard Ground | *a new publication from the Red Hen Press*’.

COPIES EXAMINED: Shirley Jones, Smith.



15 Five Flowers for My Father

1990

'The day my father died I felt no warmth | But walked in the shadow of the mid-day sun.' *Five Flowers for My Father* consists of five mezzotints of wild flowers juxtaposed with objects significant in his life, and associated prose pieces and poems. The title page shows a tin mug holding five roses. The image's key plate, a miner's lamp and poppies, is printed before the second plate, the poppy heads printed in red.

TITLE PAGE: [illustration] | *Five Flowers for My Father*

COLLATION: 2⁰ (18 × 12½): [1² (1₁ + 1) 2-6² 7² (7₁ + 1) 8₁], 17 leaves, unnumbered [pp. 1-34]; plates [5] (opposite pp. [6], [10], [14], [18], and [22])

COLOPHON: *The core of Five Flowers for My Father is a set of five | mezzotints of wild flowers juxtaposed with objects significant in | the life of Shirley Jone's father, for whom she made this book. | These images together with a title page mezzotint & a mezzotint | of her father were printed by her on Tervakoski handmade paper, | enclosed in folders of grey Fabriano Roma printed with the text. | The five narrative pieces together with three of her poems were | set & printed by the artist in 24-point Baskerville type. | This is number [handwritten number] in an edition limited to 40 copies. | [hand-signed by Shirley Jones] | [hand-attribution] | [hand-dated]*

CONTENTS: [2] text, beginning '*The day my father died*'; [3] title page; [8] text, beginning 'My father was luckier'; [12] text, beginning 'My grandmother'; [16] text, beginning 'What struck my mother most'; [20] text, beginning 'Eventually he was employed'; [24] text, beginning 'My father's allotment'; [28] text, beginning '*Death came gently*'; [29] illustration, captioned '*Tom Pugh | 1911-1987*' in red; [33] colophon.

PLATES: Signed and dated by hand.

TYPOGRAPHY: Poems in italics. Ornaments between stanzas and at end of texts.

PAPER: Conjugate leaves and final leaf: Grey Fabriano Roma handmade laid, chainlines running vertically, watermarked with illustration, and countermarked along the bottom edge. Plates and disjunct leaves inserted in gatherings 1 and 7: Tervakoski handmade wove, watermarked with illustration along the bottom edge.

BINDING: Unsewn in black cloth book-form box, with '*Five Flowers for My Father*' blind-stamped on front black leather label. Lined with grey Fabriano Roma handmade laid, chainlines running vertically, watermarked with illustration, and countermarked along the bottom edge.

PROSPECTUS: 2-leaf grey fold, with '*Five Flowers for My Father* | a new publication from the *Red Hen Press*' on front.

COPY EXAMINED: Smith.

16 Two Moons

1991

The title, *Two Moons*, was inspired by a young schizophrenic who asked our daughter to ‘Paint me a thousand poppies and two moons’, which haunted me. My book was an attempt to express some of the duality of how we feel about so-called ‘mentally defectives’, about social misfits and about the very old, who slip uncomfortably in and out of senility. Sammy was a real person, a near neighbour. My poem’s opening best explains the image: ‘Sammy talks to trees, walls, cars and to himself. | He talks to people too. But oh the change. | When he discourses with inanimate things | Sammy becomes an actor of the old school | Enriching what he silently says | With mime. A Prospero plucking at magic garments | He grandly gesticulates, invoking gods, the wind | passing clouds, globally inclusive | In his private charades.’ The image is a single-plate, single-colour mezzotint.

TITLE PAGE: [Text in red] [illustration] | Two Moons

COLLATION: 14½ × 13½: [1–10²], 20 leaves, unnumbered [pp. 1–40]

COLOPHON: *Two Moons is the image of the young schizophrenic who | figures in the final poem of this book. In a sense, all these | poems are about people who live by the light of two moons. | The nine mezzotints were inspired by primitive art, or by | Nature at its most enigmatic. The Tempest, which is the | most mystical of all Shakespeare’s plays, provided the link | passages. | This edition of her mezzotints & poems, set & printed by | Shirley Jones, in 18-point Gill Sans type, on Rives mould- | made paper, is limited to 40 copies. This is copy* [handwritten number] | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] ‘[link passage] | *The Tempest*’; [5] ‘[link passage] | Act I’; [6] text, beginning ‘We had her briefly’; [7] illustration; [9] ‘[link passage] | Act II’; [10] text, beginning ‘She wasn’t old’; [11] illustration; [13] ‘[link passage] | Act III’; [14] text, beginning ‘Young, black’; [15] illustration; [16] blank; [17] ‘[link passage] | Act III’; [18] text, beginning ‘Sammy talks to trees’; [19] illustration; [21] ‘[link passage] | Act IV’; [22] text, beginning ‘The old ones’; [23] illustration; [25] ‘[link passage] | Act IV’; [26] text, beginning ‘The bus on Madison’; [27] illustration; [29] ‘[link passage] | Act V’; [30] text, beginning ‘Hetty wants to go home now’; [31] illustration; [33] ‘[link passage] | Act V’; [34] text, beginning ‘Yasmin was young’; [35] illustration; [37] colophon.

TYPOGRAPHY: Text printed in blue black throughout. Quotations from Shakespeare printed in red and italics.



PAPER: White wove, watermarked ‘B F K RIVES | FRANCE [infinity symbol]’ along the fore edge. Illustrations guarded by tissue.

BINDINGS: 1) By Jan Ascoli: Unsewn in light blue handmade paper wrapper, chain-lines running vertically. Set in blue wrap-around box, with black and grey morocco onlays on front, and ‘Two Moons’ stamped on black morocco spine label. Black string ties. Lined with light blue paper. 2) By John Sewell: Quarter dark grey morocco and green blue cloth, with black and grey morocco onlays. ‘Two Moons’ blind-stamped on black morocco label. Blue green endpapers, with illustrations in grey and silver. Binder’s leaves at front and back.

PROSPECTUS: 2-leaf fold, with ‘Two Moons | a new publication from the *Red Hen Press*’ in red on front.

COPIES EXAMINED: Swarthmore, Vermont.



17 Ordinary Cats

1992

Ordinary Cats I described as a suite of large mezzotints of cats, with selected texts reminding the reader that, as Colette remarked, 'There are no ordinary cats'. The Parvenu, the cat in the image, is a feline rags to riches story. She was rescued from an Italian gutter by our Austrian friends, and in time-honoured tradition, she became the princess of their elegant flat. Accustomed to treating with sangfroid their collection of fine Art Nouveau glass, she would prompt a relative to whisper to her, occasionally, 'Parvenu!' Such coarse reminders she treated with disdain, and like Saki's cat, would look squarely at him for a moment, then fix her gaze serenely in the middle distance. The image is a single-colour mezzotint, using black mixed with turquoise. The roses were hand-coloured by me.

TITLE PAGE: *Ordinary Cats* | [ornament] *five mezzotints* [ornaments]

COLLATION: $9\frac{1}{2} \times 6\frac{1}{2}$: [1⁴], 4 leaves, unnumbered [pp. 1–8]; 21×17 : plates [5] (following p. [8])

COLOPHON: *This is number* [handwritten number] *of twelve* | *suites of five large mezzotints* & | *one miniature by Shirley Jones. Her* | *poem & selected texts were set & printed by* | *her, in 24 point Baskerville italic, on* | *Rives mouldmade paper, at the* | Red Hen Press 1992

CONTENTS: [1] title page; [2–6] quotations; [7] illustration, captioned '*Ajax—the sleeping warrior*'; [8] colophon.

PLATES: Titled, numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in green throughout. Quotations in italics.

PAPER: White wove. Plates: watermarked 'B F K RIVES | FRANCE [infinity symbol]' along the bottom edge, and guarded by tissue.

BINDING: Plates set in white paper folder. Blue green cloth drop-back box, with '*Ordinary Cats*' gilt on beige front paper label.

PROSPECTUS: 2-leaf fold, with '*Ordinary Cats* | [ornament] *five mezzotints* [ornament]' in green on front.

COPY EXAMINED: Swarthmore.

18 Llym Awel

1993

Llym Awel—Sharp the Wind—features my translations from early Welsh poetry with images and prose texts. The image is from the ninth-century saga of Llywarch Hen: a raven picking at the dead after the battle in which the old chieftain’s only remaining son was killed defending his father’s lands. ‘Four and twenty sons I had | Gold-torqued leaders of men | Gwên was the best of them.’ The mezzotint, printed on copper, was surface-rolled from a second plate.

TITLE PAGE: [In a calligraphic font] Llym awel | [illustration]

COLLATION: 14¼ × 11: [1–10²], 20 leaves, unnumbered [pp. 1–40]

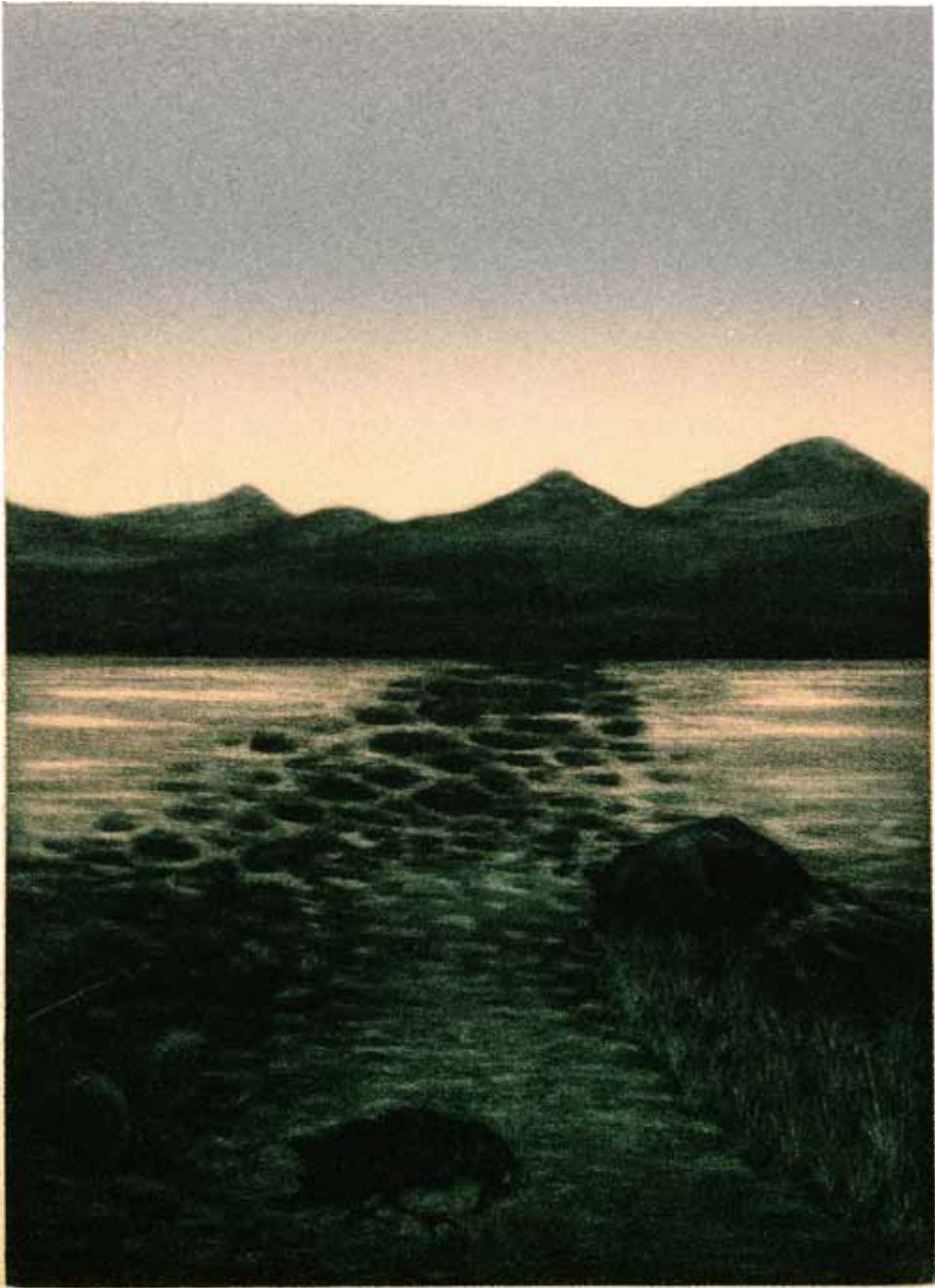
COLOPHON: *Llym Awel* consists of translations by Shirley Jones of selected verses from | seventh to thirteenth century Welsh poetry, set & printed by her alongside | the early Welsh, in 18pt Perpetua italic, with introductory passages set in | roman. The columns of verse printed in two colours, on Barcham Green hand | made paper, face her six mezzotints & a relief etching of Welsh landscapes. | One double-page mezzotint is overprinted with the poetry. The title page | calligraphy is by Angela Swan. This is number [handwritten number] of an edition limited to 40. | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] introduction and title ‘*Sharp the Wind*’; [5] section introduction; [6] translation, beginning ‘*A man in might*’, and verse; [7] illustration; [9] section introduction; [10] translation, beginning ‘*Cynddylan’s hall*’, and verse; [11] illustration; [13] section introduction; [14] translation and verse, both headed ‘Llywarch’; [15] illustration; [17] section introduction; [18] translation, beginning ‘*Gwên by the Llawen*’, and verse; [19] illustration; [21] section introduction; [22] translation, beginning ‘*Before I was*’, and verse; [23] illustration; [25] section introduction; [26] translation beginning ‘*Sharp the wind*’, and verse; [27] illustration; [29] section introduction; [30] translation, beginning ‘*Before Geraint*’, verse, and illustration; [31] illustration; [33] section introduction; [34] translation, beginning ‘*My heart is cold*’, and verse; [35] illustration; [37] colophon and acknowledgements.

TYPOGRAPHY: Printed in brown throughout. Title page calligraphy by Angela Swan. Last three words of p. [3] in bold. Welsh texts in green.

PAPER: White wove, watermarked ‘[ornament] R W S HAND-MADE’ along the fore edge.

BINDINGS: 1) Boxed version by Chris Hicks: Unsewn in grey cloth book-form box, with ‘Llym Awel’ in grey on terracotta front label. Lined with Hahnemühle terracotta wove paper. 2) Bound version by Jan Ascoli: Quarter dark blue morocco and grey cloth, with illustration and ‘Llym awel’ blind-stamped on dark blue morocco onlay.



Grey laid Roma endpapers, chainlines running vertically. Binder’s leaves at front, first one pasted to endpaper. Grey cloth slipcase. Handwritten binding statement added to colophon.

PROSPECTUS: 2-leaf fold, with ‘*Llym awel*’ in a calligraphic font in brown on front.

COPIES EXAMINED: Smith, Swarthmore.

19 Falls the Shadow

1995

In 1993 I saw a magazine feature on Angkor Wat and survivors of the Cambodian killing fields, their faces still haunted by horrors orchestrated by another criminally misguided idealist. There have been many movements in history ‘to heal the Waste Land’; *Falls the Shadow* was an exploration of this theme. ‘Hymnen an die Nacht’ headed my chapter on Hitler’s perversion and exploitation of the values of German Romanticism. As Andrew Graham Dixon has written, ‘The final solution was the appalling translation, into genetics, of that idealizing strain within German Romantic aesthetics that dreamed of total purity.’ The image, an aquatint on copperplate, cut to shape, recalls ‘the blue flower’ of Marc and Kandinsky, the rhizome as disturbingly sinister as the children’s hands.

TITLE PAGE: [Last line in terracotta] [36-line introduction] | *Falls the Shadow*

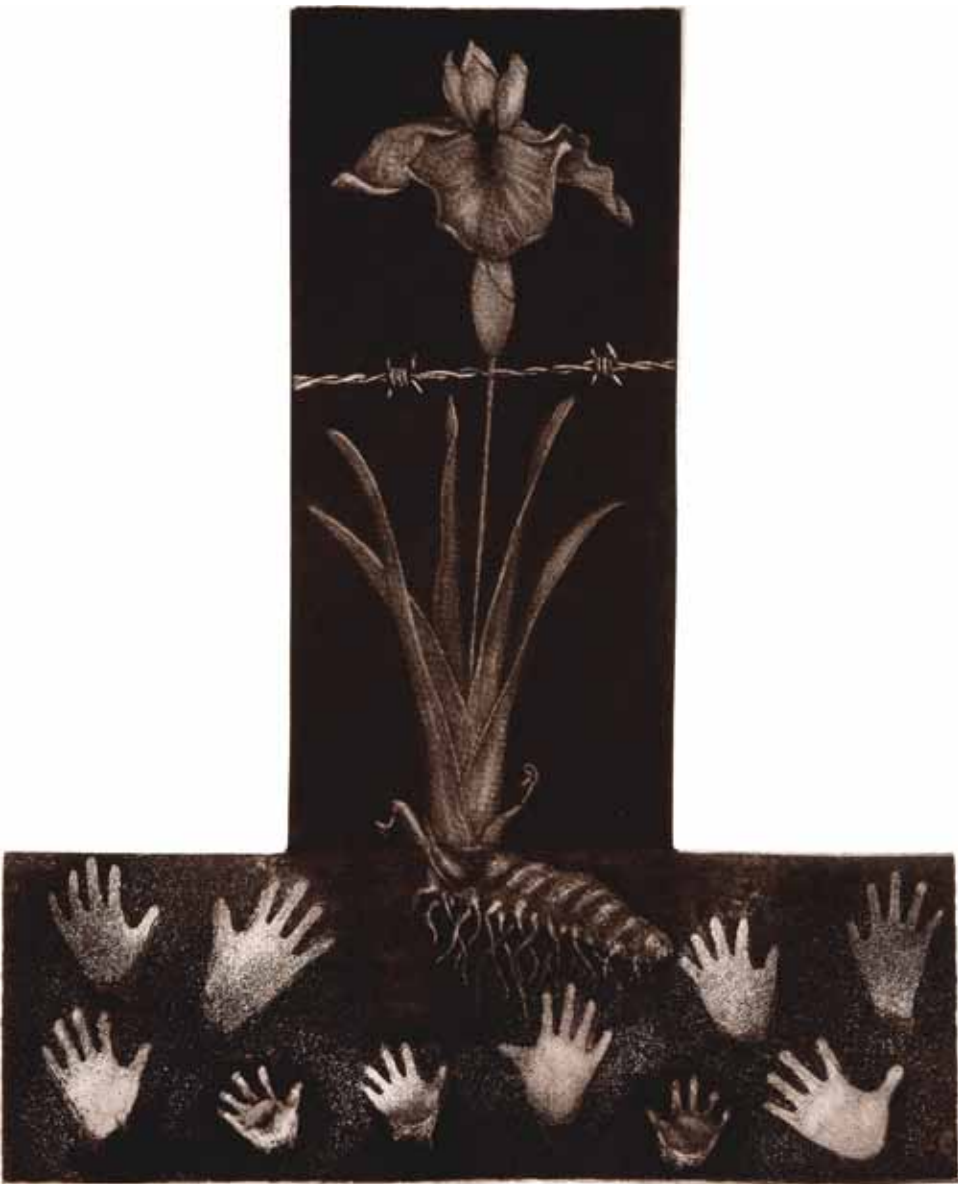
COLLATION: 15 × 12¼: [1²2–7⁴8²], 28 leaves, unnumbered [pp. 1–56]

COLOPHON: *Falls the Shadow is a multi-layered work which explores | the gulf between Man’s ideals & the realization of those | ideals. Five essays by Shirley Jones draw on historians from | Thucydides to Christopher Hill ; political philosophers from | Aristotle to Mao Tse-tung ; poets from Pindar to Eliot. A | blind-printed shell as a symbol of the ideal introduces each | movement, a sepia mezzotint shadows its progress. Set in | Baskerville typeface, partly at Gwasg Gregynog, partly | by Shirley Jones, & printed by her on Somerset paper, with | interleaves of Japanese Unryushi. Of an edition limited to | forty copies, this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]*

CONTENTS: [1] illustration; [3] title page; [5] illustration; [7] quotation, signed ‘Euripides’ and section title ‘Demokratia’; [8] text; [9] illustration; [11] quotations; [13] illustration; [15] quotation, signed ‘T.S. Eliot’ and section title ‘The Quest for the Grail’; [16] text; [17] illustration; [19] quotations; [21] illustration; [23] quotation, signed ‘John Donne’ and section title ‘The Great Tree’; [24] text; [25] illustration; [27] quotations; [29] illustration; [31] quotation, signed ‘Alcuin’ and section title ‘Liberté! Egalité! Fraternité!’; [32] text; [33] illustration; [35] quotations; [37] illustration; [39] quotation, signed ‘Karl August Varnhagen’ and section title ‘Hymnen an die Nacht’; [40] text; [41] illustration; [43] quotations; [45] illustration; [47] quotation, signed ‘T.S. Eliot’ and section title ‘La Rêve Cambodgien’; [48] text; [49] illustration; [51] quotations; [53] bibliography; [55] colophon. *Note:* Blind-print on p. [1].

TYPOGRAPHY: Printed in brown throughout. Quotations and titles in bibliography in italics.

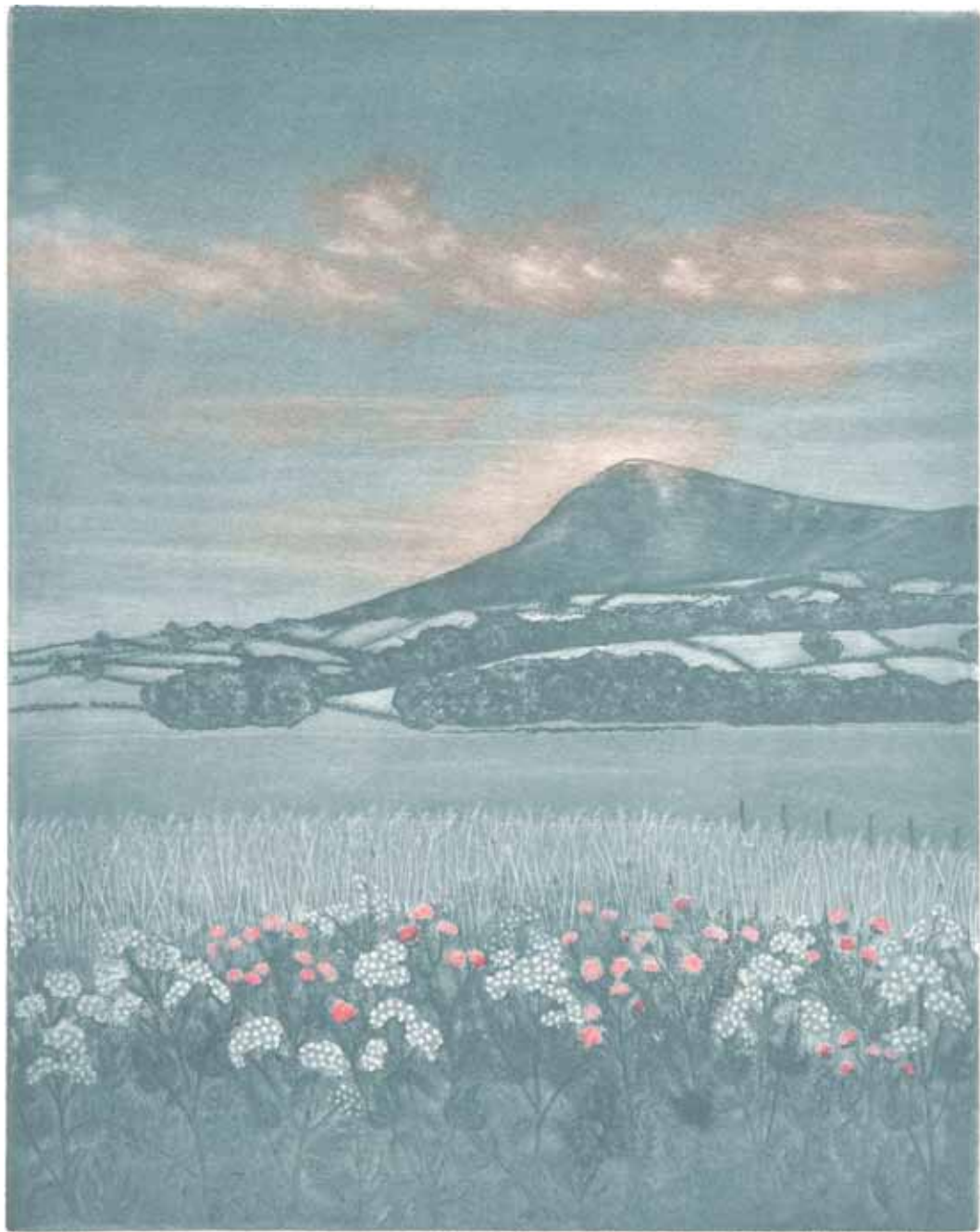
PAPER: White mould-made wove, watermarked ‘somerset | ENGLAND’ along the fore edge.



BINDINGS: 1) Boxed version by John Sewell: Unsewn in brown cloth book-form box, with illustration in terracotta on front. Lined with terracotta paper. ‘*Falls the Shadow*’ blind-stamped on dark brown leather spine label. 2) Bound version by Alan Wood: Quarter brown morocco and brown cloth, with brown morocco onlay. ‘*Falls the Shadow*’ blind-stamped on spine. Pink red Fabriano endpapers, with chainlines running vertically. Binder’s leaves at front and back. First and last binder’s leaves pasted to endpapers. Brown cloth slipcase.

PROSPECTUS: 2-leaf fold, with ‘*Falls the Shadow*’ in brown on front.

COPY EXAMINED: Smith.



20 Etched in Autumn

1997

In 1994, after a thirty-year ‘exile,’ we returned to our native Wales; *Etched in Autumn* is very much a response to a time and place in my life. The mezzotint is our local lake, Llangors.

TITLE PAGE: [illustration] | *Etched in Autumn*

COLLATION: $17\frac{3}{4} \times 13\frac{3}{4}$: $[1^2 2^2 (2_1 + 1) 3^2 (3_1 + 1) 4^2 (4_1 + 1) 5^2 (5_1 + 1) 6^2 (6_1 + 1)] 7^2$, 19 leaves, unnumbered [pp. 1–38]; plates [5] (opposite pp. [8], [14], [20], [26], and [32])

COLOPHON: *Etched in Autumn is a response to the landscapes | of Breconshire, where Shirley Jones came back to live | in the autumn of her life. Five folders embossed with | blind-printed etchings of local flora, fauna and her | cats enclose leaves of Japanese Unryushi printed with | passages of her poem, which begins with the biblical | ‘Comfort me with apples’. This becomes an extended | metaphor for the storehouse of her life, stocked in old | age with recollections like ‘colours bright remembered | when my sight has faded’. Five autumn scenes near | her home are first viewed through Japanese tissue | like apples wrapped for winter storage. The poem is | printed letterpress in Perpetua typeface. The images | employ mezzotint, aquatint and etching, printed on | Somerset paper. The book is limited to forty copies. | The five landscapes are signed and numbered 1–40. | Those numbered 41–70 are available separately. | This is copy [handwritten number] | [hand-signed and -dated by Shirley Jones]*

CONTENTS: [1] title page; [3] illustration; [5] illustration; [7] poem passage; [11] illustration; [13] poem passage; [17] illustration; [19] poem passage; [23] illustration; [25] poem passage; [29] illustration; [31] poem passage; [35] illustration and poem passage; [36] colophon; [37] poem, headed ‘*Etched in Autumn*’.

PLATES: Numbered, signed, and dated by hand.

TYPOGRAPHY: Printed in brown and italics throughout.

PAPER: Poem passages: Japanese tissue. All other leaves and plates: White mould-made wove, watermarked ‘somerset | ENGLAND’ along the fore edge.

BINDINGS: 1) By John Sewell: Unsewn in terracotta solander box, with ‘[illustration] | *Etched in Autumn*’ on front, and ‘*Etched in Autumn*’ on spine, all in brown. Lined with brown Fabriano Murillo papers. 2) De luxe binding by Jan Ascoli: Limp beige speckled paper with illustration on brown morocco onlay. Brown morocco spine, support sewn with linen thread. Plates sewn in. Binder’s leaves at front and back. Terracotta tray-style slipcase with illustration blind-stamped on brown morocco onlay, and ‘*Etched in Autumn*’ blind-stamped on brown morocco label.

PROSPECTUS: 2-leaf fold, with ‘[illustration] | *Etched in Autumn*’ on front (illustration blind-stamped, text in brown).

COPIES EXAMINED: Swarthmore, Vermont.

21 Y Morgrugyn Cloff

1999

In the tale of ‘Culhwch and Olwen’, the hardest of the forty tasks Ysbaddaden sets Culhwch as a price for winning his daughter is to obtain the comb, razor’ and scissors from behind the ear of the giant boar, Twrch Trwyth. After the headlong pursuit across Wales to Ireland, King Arthur sends Gwrhyr, Interpreter of Tongues, in the form of a bird, to negotiate with Grugyn Silver Bristle, Twrch’s young son. The image, a mezzotint with gilding, has Gwrhyr perched on an Irish standing-stone.

TITLE PAGE: [Text in red] [illustration] | *Y Morgrugyn Cloff*

COLLATION: 15 × 12½: [1₁ 2₁ 3₁ 4₁ 5₁ 6₁ 7₁ 8₁ 9₁ 10₁ 11₁ 12₁ 13₁ 14₁ 15₁ 16₁ 17₁ 18₁ 19₁], 19 leaves, unnumbered [pp. 1–38]; plates [7] (opposite pp. [8], [14], [18], [22], [26], [32], and [36])

COLOPHON: [ornament] *Y Morgrugyn Cloff—The Lane Ant* [ornament] | *Seven tales from The Mabinogion introduced & abridged by | Shirley Jones, but still preserving their full flavor, with her | translations in italic of passages selected to convey the humour, | irony & lyricism that permeate these stories. Seven of her images | in mezzotint, aquatint & relief etching are interleaved with | Unryushi tissue printed with the Welsh passages they illustrate. | The English text was set in 14-point Baskerville typeface, at | Gwasg Gregynog, & printed throughout by Shirley Jones, on | Rives mouldmade paper, in an edition of 40. This is copy* [handwritten number] | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] quotation and introduction; [5–6] text, headed ‘*Culhwch and Olwen*’; [7] passage; [9–10] text, headed ‘*Pedeir Keinc—The Four Branches*’; [11–12] text, headed ‘*Pwyll Prince of Dyfed*’; [13] passage; [15–16] text, headed ‘*Branwen Daughter of Llŷr*’; [17] passage; [19–20] text, headed ‘*Manawydan Son of Llŷr*’; [21] passage; [23–24] text, headed ‘*Math Son of Mathonwy*’; [25] passage; [27] text, headed ‘*The Romance Tales*’; [29–30] text, headed ‘*Owain*’; [31] passage; [33–34] text, headed ‘*Peredur*’; [35] passage; [37] bibliography; [38] text, headed ‘The Stones and Other Evocations’, and colophon.

TYPOGRAPHY: Printed in blue green throughout. Last three words of p. [3] in red. Titles and quotations in italics.

PAPER: Passages: Unryushi tissue, pasted to plates. All other leaves and plates: White wove, watermarked ‘B F K RIVES | FRANCE [infinity symbol]’ along the fore edge. Title page guarded by tissue.

BINDINGS: 1) Edition copy by John Sewell: Blue green cloth, with illustration gilt on front. ‘*Y Morgrugyn Cloff*’ gilt on spine. Light green patterned Fabriano Tiziano endpapers, and binder’s leaves at front and back. In blue green cloth slipcase lined with



turquoise and silver patterned paste papers. 2) De luxe copy by John Sewell: Quarter dark green morocco and blue green cloth, with illustration gilt on front. ‘*Y Morgrugyn Cloff*’ gilt on spine. Blue green patterned endpapers. Printer’s leaves at front and back. Blue green cloth solander box, lined with Himalayan handmade green paper, and ‘*Y Morgrugyn Cloff*’ gilt on dark green morocco spine label.

PROSPECTUS: 2-leaf fold, with ‘*Y Morgrugyn Cloff* | [ornament] *The Lane Ant* [ornament]’ in red on front.

COPIES EXAMINED: Shirley Jones, Vassar.

22 Footprints

2000

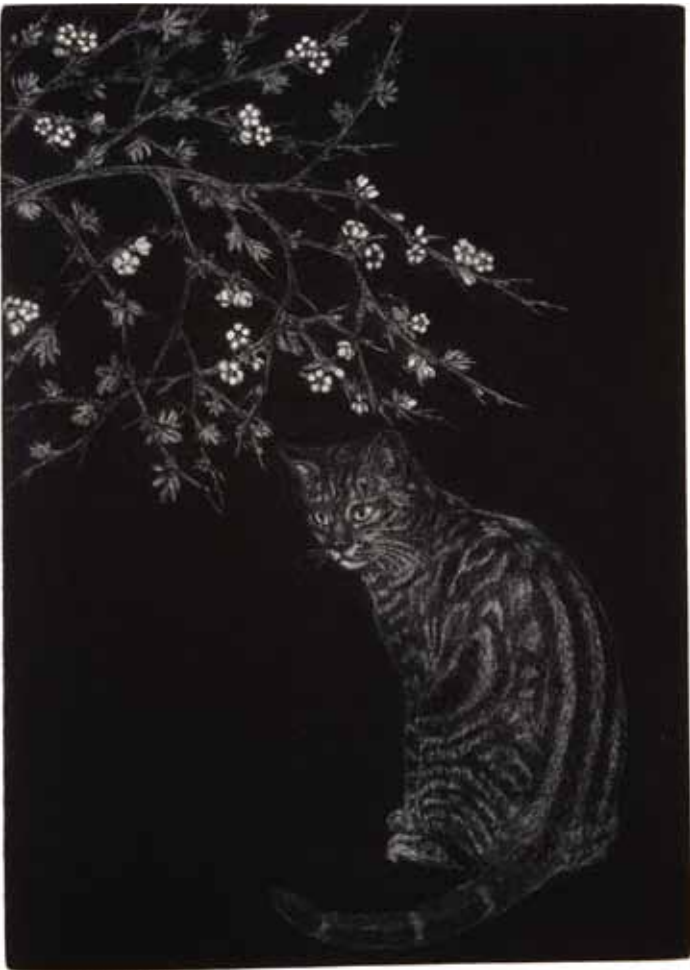
Tabitha was two years old when she came to us from an army camp, which might explain her manners on meeting our own cat. She launched such a screaming invective at him, our large, dignified Burmese recoiled in horror. He didn’t know how to deal with her. It was his home, he was there first. He was BIGGER! He stood this behaviour for a week, and then he boxed her ears, after which she treated him with grudging deference. Her previous owners said of her mother, ‘She’s a real trooper, been all over with us.’ And Tabitha was too, braving wind, rain, and muddy fields to go for walks with us. Our lovely, fearless little cat finally ventured across our country road, but never reached the other side. Her image is a mezzotint on copperplate.

TITLE PAGE: [illustration] | *Footprints*

COLLATION: 13¾ × 11¼: [1–13²], 26 leaves, unnumbered [pp. 1–52]

COLOPHON: *In Footprints I have traced the lives of all our family pets | over a period of almost forty years. I have, I should say, con- | fined myself to the various cats and dogs who have enriched | all our lives, since I have never managed to form a meaning- | ful relationship with a hamster or a goldfish. | The eleven monographs were set at Gwasg Gregynog, in | 16-point Baskerville typeface, and printed, letterpress, by me | in grey ink on Rives mouldmade paper. The eleven illustrations | are grey and black mezzotints, interleaved with Rakusui Veil. | The title page mezzotint figures a grey tabby, called Twig, | looking uncharacteristically wistful, at a silver moon. | This is copy [handwritten number] of an edition of forty, with four extra | designated copies for our four grand-daughters. | [hand-signed and -dated by Shirley Jones]*

CONTENTS: [1] dedication; [2] text; [3] title page; [5] quotation, signed ‘Rudyard Kipling’, and section title ‘Lavender’; [6] text; [7] illustration; [9] quotation, signed ‘Roy Blount, Jnr.’, and section title ‘Candy’; [10] text; [11] illustration; [13] quotation, attributed to ‘Dog Book’, and section title ‘Cider’; [14] text; [15] illustration; [17] quotation, signed ‘R.A. Caras’, and section title ‘Gladstone’; [18–19] text and illustration; [21] quotation, signed ‘Barbara Holland’, and section title ‘Bryn’; [22] text; [23] illustration; [25] quotation, signed ‘John Weitz’, and section title ‘Ajax & Abbie’; [26–27] text and illustration; [29] quotation, attributed to ‘Dog Book’, and section title ‘Theo’; [30–31] text and illustration, headed by poem ‘The Dramatist’; [33] quotation, signed ‘Hemingway’, and section title ‘Tamil, Nadu | & | Twiglet’; [34] text; [35] illustration; [37] quotation, signed ‘Pierre Loti’, and section title ‘Magnus’; [38–39] text and illustration; [41] quotation, attributed to ‘English Proverb’, and section title ‘Tabitha’; [42] text; [43] illustration; [45] quotation, signed ‘Anonymous’, and section title ‘The Saga | of | Mr. Socks’; [46–47] text and illustration; [49] colophon.



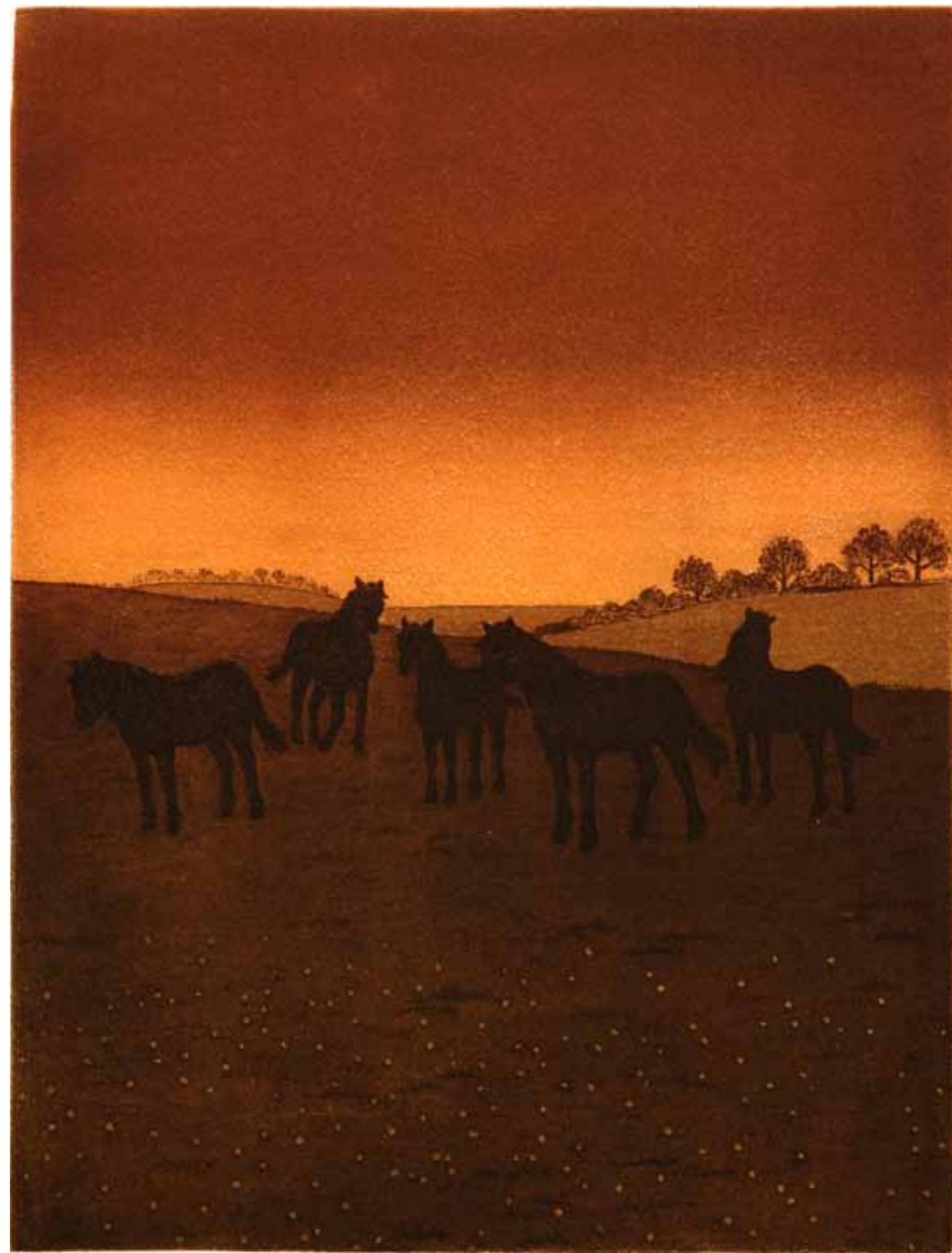
TYPOGRAPHY: Printed in grey throughout. Quotations in italics. First few words of each essay in capitals. Ornament at bottom of p. [47].

PAPER: White wove, watermarked ‘B F K RIVES | FRANCE [infinity symbol]’ along the fore edge. Illustrations guarded by tissue.

BINDINGS: 1) Edition copy by John Sewell: Silver grey cloth with ‘*Footprints*’ blind-stamped on grey morocco spine label, and illustration on front cover. Grey striped Japanese endpapers, and binder’s leaves at front and back. Silver grey cloth slipcase. 2) De luxe copy by John Sewell: Quarter grey morocco and silver grey cloth, with illustration blind-stamped on grey morocco onlay and ‘*Footprints*’ blind-stamped on spine. Silver and grey paste-painted endpapers, and binder’s leaves at front. In a silver grey cloth drop-back box, with ‘*Footprints*’ on grey morocco spine label. Lined with anthracite Fabriano Tiziano papers.

PROSPECTUS: 2-leaf fold, with ‘[ornament] | *Footprints* | [ornament]’ in grey on front.

COPIES EXAMINED: Shirley Jones, Swarthmore.



23 Etched Out

2002

Etched Out is the story, almost forgotten, of the close-knit, Welsh-speaking community evicted from their homes, so that the land on which their farms had survived for over 400 years could be turned into an army firing range. The date was 1940, and more-terrible events were happening throughout Europe, but I felt it was still a tragic story that needed retelling. In making my book, I became a 'remembrancer.' I told the story of the Epynt, and on a mezzotint almost four feet long, depicting people who lived there at that time, I overprinted the names of fifty of the farms that were destroyed. Six landscapes of the Epynt provided a subtext if taken in sequence. The wild ponies, too, were evicted, their image an aquatint, on copperplate, surface-rolled using another plate.

COLLATION: 8 $\frac{5}{8}$ × 7 $\frac{1}{2}$: [1–3²], 6 leaves, unnumbered [pp. 1–12] (in left box lid recess); plates [6] (in inner tray); 5-leaf mezzotint fold (in right box lid recess)

COLOPHON: *Etched Out is the almost forgotten story of a close-knit, Welsh- | speaking community evicted from their homes in 1940 so that the | land, on which their farms had survived for over 400 years, could | be turned into an army firing range. I have recounted their story, | & overprinted the names of fifty of the farms on a pull-out mezzo- | tint, depicting people who lived on or near the Epynt – the remote, | mountainous region where these events took place. My verbal & | visual evocations are enclosed in paper, custom-made by Maureen | Richardson, using the red earth of the Epynt. Six landscapes using | etching & mezzotint are interleaved with handmade Unryu tissue. | I printed the images on Somerset mouldmade paper, along with | the text, set at Gwasg Gregynog, in 14 point Baskerville typeface. | The edition is limited to 40 copies of which this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]*

CONTENTS: [1] '*Epynt*'; [3–10] text; [11] acknowledgements; [12] colophon.

PLATES: Numbered, titled, signed, and dated by hand.

TYPOGRAPHY: Printed in brown throughout. Titles in italics.

PAPER: White wove. Plates guarded by, and leaves wrapped in, Unryu tissue.

BINDING: Paper wrappers, with plant leaves pressed in. Beige linen folding box by John Sewell, with '*Etched Out*' blind-stamped on beige paper spine label.

PROSPECTUS: 1 leaf in brown, headed '*Etched Out*' and signed 'Shirley Jones [ornament] Red Hen Press'.

COPY EXAMINED: Smith.

Chwedlau is my exploration into fifteen centuries of the rich brew that is Welsh legend, myth, folklore, and history that the demarcation lines frequently obscure. Wales abounds in sacred places, pagan and Christian: there are holy wells and shrines, standing-stones and Celtic crosses, but also dragons who inhabited mountainous regions, while elsewhere, maidens lived in lakes and sometimes married the sons of men. And everywhere, there were the ‘tylwyth teg’, the fair folk—an entity to be reckoned with! Invariably described as almost human but much smaller, they lived in communities, usually near water, their revelries held at night. Denigrated by the medieval Church as devils, centuries later, it seems, they migrated to the far west of Wales to escape advancing Methodism! A harvest moon for the tylwyth teg is my etching with aquatint on copperplate.

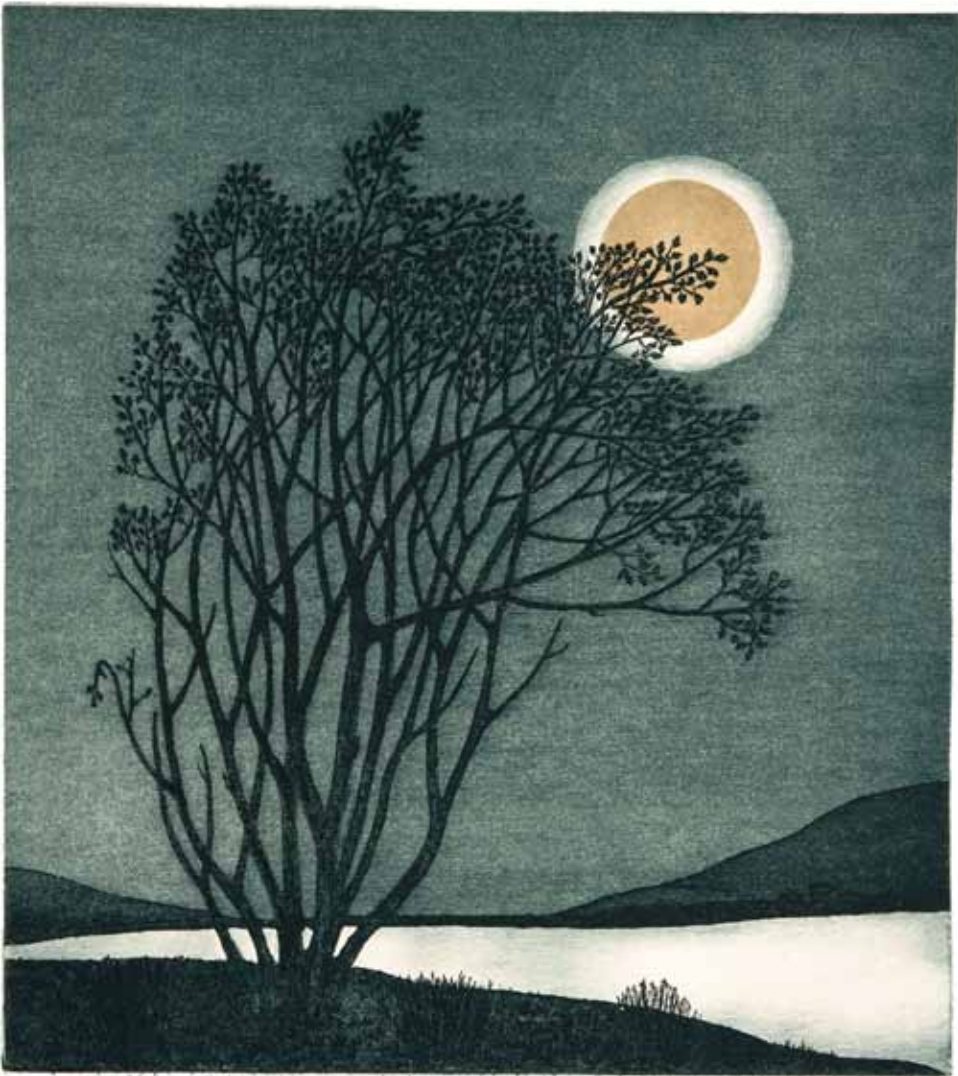
TITLE PAGE: [In a calligraphic font, with gilt and red ornament inside first letter] chwedlau

COLLATION: 15¼ × 12¼: [1₁ 2₁ 3₁ 4₁ 5₁ 6₁ 7₁ 8₁ 9₁ 10₁], 10 leaves, unnumbered [pp. 1–20]; plates [14] (1 following pp. [4] and [18], and 2 following pp. [6], [8], [10], [12], [14], [16])

COLOPHON: *Chwedlau is an exploration by Shirley Jones into fifteen | centuries of Welsh myths, legends & folklore, & their place | in the rich history of our nation. Each of the seven essays is | prefigured by a blind-printed etching, or, in one case, by a | small mezzotint, & faces a full-page mezzotint or aquatint. | The essays were set at Gwasg Gregynog in 14-point Bask- | erville typeface, & printed letterpress throughout by Shirley | Jones on Somerset velvet mould-made paper. The title page | calligraphy was designed by Angela Swan. The edition is | limited to forty copies, of which this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]*

CONTENTS: [1] title page; [3] quotation, translation, and introduction; [5] quotation, translation, and section title ‘*Arthur*’; [6] text; [7] quotation, translation, and section title ‘*Myrddin—Merlin*’; [8] text; [9] quotation, signed and dated ‘Giraldus Cambrensis 1188’, and section title ‘*The Saints*’; [10] text; [11] quotation, signed and dated ‘Giraldus Cambrensis 1188’, and section title ‘*Llangors Lake*’; [12] text; [13] quotation, signed ‘Ruth Bidgood’, and section title ‘*Llyn y Fan Fach*’; [14] text; [15] quotation, with attribution ‘Henry Treece: *Y Ddraig Goch—The Red Dragon*’, and section title ‘*Y Tylwyth Teg*’; [16] text; [17] quotation, with attribution ‘Henry Treece: *Y Ddraig Goch—The Red Dragon*’, and section title ‘*Llên Werin—Folklore*’; [18] text; [19] bibliography and references; [20] colophon.

TYPOGRAPHY: Printed in blue green throughout. Welsh quotations in italics. Ornaments at bottom of p. [3].



PAPER: White wove, watermarked ‘somerset | ENGLAND’ along the bottom edge. Full-page mezzotints and aquatints guarded by Unryushi tissue.

BINDINGS: 1) Edition copy by John Sewell: Blue green cloth with morocco spine label. Light green Fabriano Tiziano endpapers, and binder’s leaves at front and back. In blue green cloth slipcase. 2) De luxe copy by John Sewell: Quarter dark green morocco and blue green cloth, with blind-stamped illustration on dark green morocco onlay. Blue green patterned endpapers, and binder’s leaves at front and back. Blue green cloth solander box, lined with green Kyoseishi paper, and ‘*Chwedlau*’ blind-stamped on dark green morocco spine label.

PROSPECTUS: 2-leaf fold, with ‘chwedlau’ in blue green calligraphic font on front, and ornament inside first letter.

COPIES EXAMINED: Shirley Jones, Vassar.



25 Taith Arall

2007

On Christmas Day, 1175, William de Braose, the Norman Lord of Abergavenny and Brecon, invited all the local Welsh noblemen to a banquet of reconciliation at his castle at Abergavenny, but treacherously massacred them all. In retaliation, the Welsh destroyed the castle, but de Braose escaped. The remains of Abergavenny Castle are an etching with aquatint, the red ‘sun’ an obvious allusion.

TITLE PAGE: *Taith Arall* | [four ornaments] | *An Other Journey*

COLLATION: 12¼ × 14½: [1–9²10₁], 19 leaves, unnumbered [pp. 1–38]; plates [8] (opposite pp. [8], [12], [16], [20], [24], [28], [32], and [36])

COLOPHON: Taith Arall—An Other Journey is Shirley Jones’ commentary | on Geraldus Cambrensis’ tour of Wales, in 1188, to preach for the | Third Crusade, & she digresses as freely as he does. Each of eight | essays is prefigured with a blind-printed etching, & faces a full- | page aquatint. The essays were set at Gwasg Gregynog in 16-point | Baskerville typeface, & printed letterpress throughout by Shirley | Jones, on Somerset mouldmade paper. The format is landscape, the | edition size is limited to forty copies, of which this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] introduction; [5] illustration; [7] ‘*Llanddew*’; [8] text; [9] illustration; [11] ‘*Abergavenny*’; [12] text; [13] illustration; [15] ‘*Hay-on-Wye*’; [16] text; [17] illustration; [19] ‘*Llanthony*’; [20] text; [21] illustration; [23] ‘*Pembroke*’; [24] text; [25] illustration; [27] ‘*Dynefwr*’; [28] text; [29] illustration; [31] ‘*Manorbier*’; [32] text; [33] illustration; [35] ‘*Carreg Cennen*’; [36] text; [37] bibliography and list of etchings; [38] colophon.

TYPOGRAPHY: Printed in blue grey throughout. First few words of each essay in capitals. Book titles in italics.

PAPER: White wove, watermarked ‘somerset | ENGLAND’ along the bottom edge. Aquatints guarded by Unryushi tissue.

BINDINGS: 1) Edition copy by John Sewell: Light blue cloth with ‘*Taith Arall*’ on blue morocco spine label. Light blue Fabriano Tiziano endpapers, and binder’s leaves at front and back. Light blue cloth slipcase. 2) De luxe copy by John Sewell: Quarter blue morocco and light blue cloth, with blind-stamped illustration on blue morocco onlay. Blue green Asarakusui patterned endpapers, and binder’s leaves at front and back. Light blue cloth solander box, lined with green Canson Mi-Teintes paper, and ‘*Taith Arall*’ on blue morocco spine label.

PROSPECTUS: 2-leaf fold, with ‘*Taith Arall*’ | [four ornaments] | *An Other Journey*’ in blue grey on front.

COPIES EXAMINED: Shirley Jones, Vassar.

26 Terra Contigua

2009

Henry Vaughan was a seventeenth-century mystical poet of considerable distinction who lived and died near our home, hence a local site for the sad lines: 'They are all gone into the world of light! | And I alone sit lingering here'. The gaunt Scots pine by Llangors Lake is an aquatint, surface-rolled from a second plate.

TITLE PAGE: *Terra Contigua*

COLLATION: 13 × 11: [1–2² 3² (3₁ + 3) 4² 5² (5₁ + 3) 6²], 18 leaves, unnumbered [pp. 1–36]; plates [6] (pasted to stubs conjugate with leaves inserted in gatherings 3 and 5)

COLOPHON: *Terra Contigua* or *Border Country* is a visual response by Shirley Jones to | the poetry & prose of Henry Vaughan & Thomas Traherne, two spirit- | ual, vision-
ary poets, living on either side of the Welsh border during & | in the aftermath of the
English Civil War. The introductory texts were | set at Gwasg Gregynog, in 14 point
Baskerville typeface, but set in the | main in 18 & 24 point Baskerville by Shirley
Jones, & printed by her | throughout on 300 gram Somerset mouldmade paper, & on
Unryushi | tissue. The book consists of six unsewn folios, two of which figure blind |
printed etchings, & two which each enclose three images inspired by | the words of
Vaughan & Traherne. | [indented] Beautiful blue Amate handmade paper was, from
the book's con- | ception, to be an integral part of the design for John Sewell's folding |
construction, with custom-made lining papers by Maureen Richardson. | Enclosed
in a slip-case, & in an edition of forty, this is number [handwritten number] | [hand-
signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] introduction, headed '*Border Country*'; [5] illustration
and section title '*Olor Iscanus—The Swan of Usk*', signed 'Henry Vaughan'; [7–8] section
introduction; [9–11] texts; [13] text; [15] text; [19] illustration and quotation, signed
'Thomas Traherne'; [21–22] section introduction; [23–25] texts; [27] text; [29] text;
[33] quotation, signed 'David Scott', and bibliography; [35] colophon.

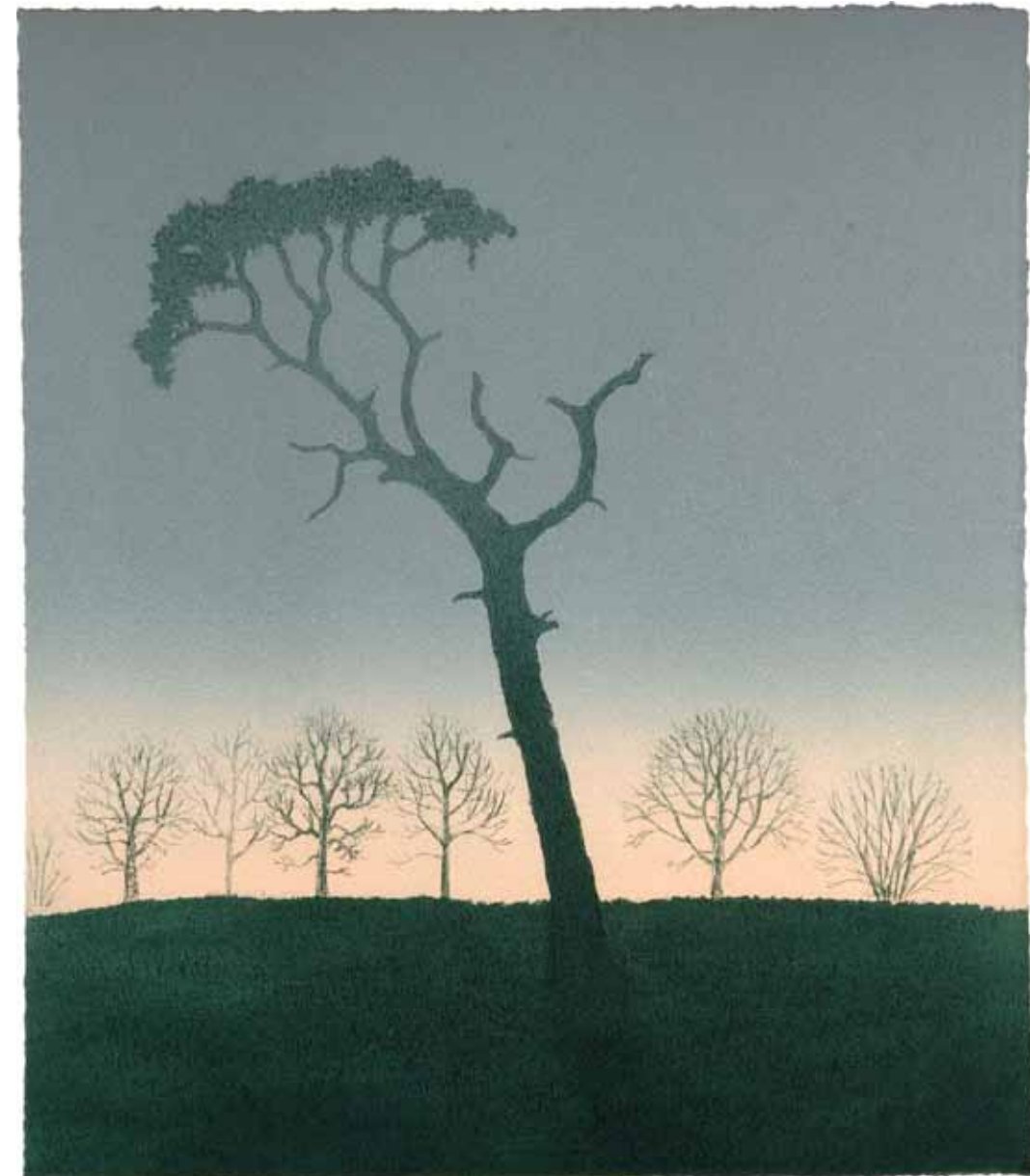
TYPOGRAPHY: Printed in blue throughout. First few words of introductions in capi-
tals. All quotations and texts of Vaughan and Traherne in italics. Ornaments inter-
persed among texts.

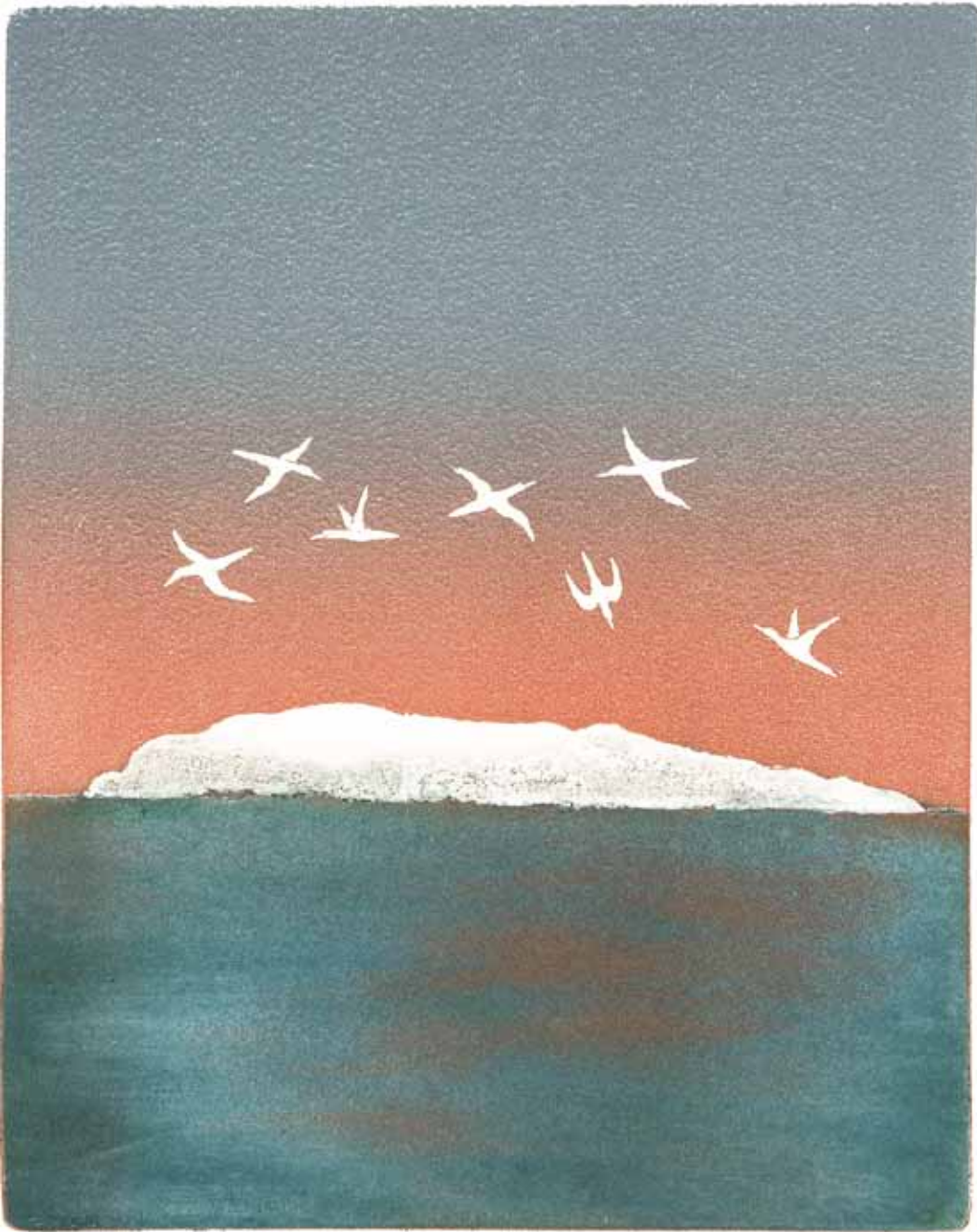
PAPER: Inserted leaves: Unryushi tissue. All other leaves and plates: White wove,
watermarked 'somerset | ENGLAND' along the fore edge.

BINDING: Unsewn in blue cloth folding construction, with '*Terra Contigua*' gilt on
dark blue morocco spine label. Blue Amate handmade endpapers. 'V' and 'T' gilt on
facing inner doors. Pink lining papers. Blue cloth slipcase.

PROSPECTUS: 2-leaf fold, with '*Terra Contigua*' in blue on front.

COPY EXAMINED: Vassar.





27 A Thonnau Gwyllt y Môr

2011

Off the coast of Pembrokeshire in south west Wales, the little island of Grassholm is now a gannetry, but it was once the ‘Gwales in Penfro’ of Mabinogion fame. In the Second Branch, the seven survivors of the fateful battle, in Ireland, spent ‘four score’ years there, in blissful ignorance. In my image, an etching with aquatint, surface-rolled on the same copperplate, the seven deeply bitten gannets represent the seven survivors.

TITLE PAGE: *A thonnau gwyllt y môr* | [illustration] | *And the wild waves of the sea*

COLLATION: 15 × 13: [1–2² 3² (3₁+1) 4² (4₁+1) 5² (5₁+1) 6² (6₁+1) 7² (7₁+1) 8² (±8₂)], 21 leaves, unnumbered [pp. 1–42]; plates [5] (opposite pp. [12], [14], [16], [18], and [20])

COLOPHON: *A Thonnau Gwyllt y Môr* consists of an introductory essay & five | full-page images—3 aquatints & 2 mezzotints, of the coast & | islands of Wales, each enclosed in folders blind-printed with | etchings of sea birds, seals & dolphins. Poems, including one | from Old English, are printed on Unryushi interleaving, in | 24 pt. Perpetua italic, the main text being in 18 pt. roman. | Written & illustrated by Shirley Jones; set & printed, letter- | press by her, on 300 gram Somerset mouldmade paper. | Of an edition limited to 30 copies, this is number [handwritten number] | [hand-signed and -dated by Shirley Jones]

CONTENTS: [1] title page; [3] quotation, signed ‘Dylan Thomas’; [5–8] introduction; [9] illustration; [11] text, headed ‘*On The Coast Road*’ and signed ‘Dannie Abse’; [15] illustration; [17] text and translation, attributed to ‘THE SEAFARER’; [21] illustration; [23] text, attributed to ‘The Second Branch: MABINOGION’; [27] illustration; [29] text, signed ‘Raymond Garlick’; [33] illustration; [35] text, headed ‘*Aberdaron*’ and signed ‘Cynan’; [39] illustration, captioned ‘*Sea Sick Pilgrims* | Based on a tiny misericord woodcarving in St. David’s Cathedral’; [41] footnotes; [42] references and colophon.

TYPOGRAPHY: Printed in blue throughout. All texts, except introduction, Old English poem, references, and colophon, in italics.

PAPER: Inserted leaves: Unryushi tissue. All other leaves and plates: White mouldmade wove, watermarked ‘somerset | ENGLAND’ along the bottom edge.

BINDING: Unsewn in blue cloth box by John Sewell. Paper onlay, lined in silver, and ‘*A thonnau gwyllt y môr*’ silver gilt on paper spine label. Lined with Amate handmade paper.

PROSPECTUS: 2-leaf fold, with ‘*A Thonnau Gwyllt y Môr* | *And the wild waves of the sea*’ in blue on front.

COPY EXAMINED: Vassar.

1 Out of the Sun

1980

TITLE PAGE: Out of the Sun | Shirley Jones

COLLATION: 7¼ × 6¼: 20 leaves, unnumbered [pp. 1–40]

COLOPHON: Out of the Sun is a collection of poems | which originally appeared in the following | hand-made books of poems and etchings | by Shirley Jones: | Words and Prints | Windows | The Same Sun | Rhymes for our Times | Backgrounds | Greek Dance | This edition, printed in 12 pt. Times typeface | on Strathmore Artlaid paper is limited | to 500 copies. | I am the wheat, I am the reaper. | My golden harvest will be my keeper.

CONTENTS: [3] title page; [5] text, headed ‘ALRIGHT, LIL?’; [6] text, headed ‘A PHILOSOPHY FOR MY FAMILY’; [7–8] text, headed ‘A MEETING’; [9] texts, headed ‘RHONDDA RECOLLECTIONS—I’ and ‘RHONDDA RECOLLECTIONS—II’; [10] text, headed ‘RHONDDA RECOLLECTIONS—III’; [11] text, headed ‘RHONDDA RECOLLECTIONS—IV’; [12] text, headed ‘RHONDDA RECOLLECTIONS—V’; [13] text, headed ‘RHONDDA RECOLLECTIONS—VI’; [14–16] text, headed ‘RHONDDA RECOLLECTIONS—VII | SILOH’; [17–18] text, headed ‘THE NEW HOUSE’; [19] text, headed ‘ANAESTHETIC’; [20] texts, headed ‘POLITICS’ and ‘CREATIVE CONSTIPATION’; [21] text, headed ‘CALYPSO’; [22–24] text, headed ‘UNIFORM SHADE OF GREY’; [25] texts, headed ‘RHYMES FOR OUR TIMES—I | WOMAN’S OWN STORY’ and ‘RHYMES FOR OUR TIMES—II | NEW SHOES FOR OLD’; [26] texts, headed ‘PAT’ and ‘SHADOWS’; [27] text, headed “‘At the going down of the sun, and in the morning...’”; [28] text, headed ‘ART CIRCLE’; [29] text, headed ‘SONNET’; [30–31] text, headed ‘GREEK DANCE’; [32] text; [33] text, headed ‘NURSE OUT OF ORDER’; [34] text, headed ‘EPITAPH’; [35] text, headed ‘FOUR YEARS ON’; [36] text, headed ‘TO WHOM IT MAY CONCERN’; [39] colophon.

TYPOGRAPHY: Printed in brown throughout.

PAPER: Lavender machine-made, with imitation chainlines running vertically.

BINDING: Blue paper wrappers, with reproduction of etching and gilt tooling. ‘Out of the Sun’ gilt on front.

COPY EXAMINED: Vassar.

2 Nocturne for Wales

1981

TITLE PAGES: *vol. 1*: Unsound Waves | Shirley Jones; *vol. 2*: Bread of Heaven | Shirley Jones; *vol. 3*: Sheep Trials, Dog Trials | Shirley Jones; *vol. 4*: Bella | Shirley Jones; *vol. 5*: Umbrellas | Shirley Jones

COLLATION: 7⅞ × 5⅞, 5 vol.: *vol. 1*: 8 leaves, pp. [4] 1–12; *vol. 2*: 8 leaves, pp. [4] 1–9 *10–12*; *vol. 3*: 8 leaves, pp. [4] 1–9 *10–12*; *vol. 4*: 8 leaves, pp. [4] 1–12; *vol. 5*: 8 leaves, pp. [4] 1–10 *11–12*

COLOPHON: The five stories, Nocturne for Wales, were | written by Shirley Jones about her childhood | in the Rhondda Valley. They are printed in | Times Roman typeface, on Strathmore Art- | laid paper, with a cover design, on Americana | paper, from one of five etchings, produced | by the artist, to accompany these stories. | The etchings are a limited edition of seventy, | the first twenty of which are presented, with | the stories, as a portfolio. | The individual stories are limited to 200 | copies of each. | [hand-signed and -dated by Shirley Jones] | © Shirley Jones 1981

CONTENTS: *vol. 1*: [2] colophon; [3] title page; 1–12 text; *vol. 2*: [2] colophon; [3] title page; 1–9 text; *vol. 3*: [2] colophon; [3] title page; 1–9 text; *vol. 4*: [2] colophon; [3] title page; 1–12 text; *vol. 5*: [2] colophon; [3] title page; 1–10 text.

TYPOGRAPHY: Each volume printed in dark brown throughout.

PAPER: Off-white machine-made, with imitation chainlines running horizontally.

BINDINGS: 1) *vol. 1*: Blue paper wrappers with illustration, gilt tooling, and ‘Nocturne for Wales I’ in dark brown on front. *vol. 2*: [as in vol. 1 except for volume number, and brown wrappers]. *vol. 3*: [as in vol. 1 except for volume number, and green wrappers]. *vol. 4*: [as in vol. 1 except for volume number, and beige wrappers]. *vol. 5*: [as in vol. 1 except for volume number, and terracotta wrappers. All volumes housed in a marbled paper slipcase; paper label on front, with ‘Nocturne for Wales’ surrounded by a border, both in dark brown. 2) *vol 1*: Brown paper wrappers with illustration, gilt tooling, and ‘Nocturne for Wales I’ in dark brown on front. *Vols. 2–5*: [as in vol. 1 except for volume number]. Each volume in pocket of a green paper folder, which houses an etching on white Barcham Green handmade paper, numbered, titled, signed, and dated by hand. 5 × 6 green paper insert beginning ‘Nocturne for Wales’ printed in dark brown, hand-numbered and hand-signed. Beige linen portfolio with ‘Nocturne for Wales’ inside border on brown paper label. Lined with brown paper.

COPIES EXAMINED: Shirley Jones, Vassar.

3 The Making of Ellor-Gäst, 1985–1986

1986

TITLE PAGE: [In grey] The Making | of | Ellor-gäst | 1985–1986

COLLATION: 10 × 6½: [1–7²], 14 leaves, unnumbered [pp. 1–28]; 12½ × 10: plate [1] (folded and pasted to p. [26])

COLOPHON: [Last line in red] [ornament] The Making of Ellor-gäst [ornament] | *was hand-set in 18-pt Baskerville type & printed, | on Rives mould-made paper, in the autumn of*

1986. | *A relief etching from one of the plates used for* | Ellor-gäst, *printed on the paper made by Jacques* | *Brejoux, is signed & enclosed in each of the* | 200 copies. | [hand-numbered and hand-signed and -dated by Shirley Jones] | [printer’s device]

CONTENTS: [5] dedication; [7] title page; [9] subtitle; [11] text, headed [ornament] Ellor-gäst [ornament]’; [13–23] text; [24] colophon.

PLATE: Relief etching titled, numbered, and signed by hand.

TYPOGRAPHY: P. [23] in italics.

PAPER: Leaves: White wove, watermarked ‘B F K RIVES | FRANCE [infinity symbol]’ along the bottom edge. Plate: White Le Moulin du Verger handmade wove.

BINDINGS: 1) Grey paper wrappers with illustration by Tony Crossley in black extending across front, back, and spine. P. [28] is tipped to the back wrapper. 2) Crash canvas, with illustration in grey-blue extending across front, back, and spine. Grey-blue endpapers.

PROSPECTUS: 2-leaf fold, with ‘The Making | of | Ellor-gäst | a new publication from *Red Hen Press*’ on front.

COPIES EXAMINED: Vassar, Vermont.

4 Pick Me a Bunch of Roses

1994

TITLE PAGE: *Shirley Jones* | *Pick Me* | *a Bunch* | *of Roses* | *Red Hen Press*

COLLATION: 9¾ × 6¼: [1–2⁶3⁴4⁶], 22 leaves, unnumbered [pp. 1–44]

COLOPHON: Set in Monotype Callisto by Gabriel Weissmann with images reproduced | from the original etchings or mezzotints by Shirley Jones in an edition of | 500 signed copies, of which 1–100 are numbered and case-bound. | [printer’s device] | *Red Hen Press* | *Byddwn Uchaf* | *Llanhamlach* | *Brecon* | *Powys* | [hand-numbered and hand-signed by Shirley Jones] | Design: Applied & Fine Art, 1 Firemans Cottages, Fortis Green, London N10 3PB | Printing: KKS Printing, Stanway Street, London N1 6RZ | [illustration]

CONTENTS: [1] dedication; [3] title page; [5] text, headed ‘Shirley Jones: Artist, Writer, Printer’; [6] prefatory note, signed ‘Shirley Jones | ©1994’; [7] text, headed ‘*A Philosophy for My Family*’; [8] text, headed ‘*Lil*’; [9] texts, headed “*At the going down of the sun, and in the morning...*” and ‘*Politics*’; [10] text, headed ‘*Anaesthetic*’; [11] texts, headed ‘*Shadows*’ and ‘*Pat*’; [12] text, headed ‘*Cwm Rhondda*’; [13] texts, headed ‘*Woman’s Own Story*’ and ‘*Epitaph*’; [14] text, headed ‘*Nurse Out of Order*’; [15] texts, headed ‘*A Slowing Down*’ and beginning ‘Strangers’ faces’; [16] text, headed ‘*Remembering*’; [17] texts, beginning ‘Death came gently’ and ‘The day my father died’; [18] text, headed ‘*Art Circle*’; [19] text, headed ‘*My Xanadu*’; [20] text, headed ‘*Solitary Vagrant*’; [21] text,

beginning ‘*John was mentally handicapped*’; [22] text, headed “*alter ipse amicus: a friend is another self*’; [23] text, headed ‘*Francis*’; [24] text, headed ‘*Hetty*’; [25] text, headed ‘*Hysterectomy*’; [26] text, headed ‘*Evan...*’; [27] texts, headed ‘*A Kind of Sacrilege*’ and ‘*Oh to Be a Grandma Now That Autumn’s Here!*’; [28] text, beginning ‘We had her briefly’; [29] text, beginning ‘Sammy talks to trees’; [30] text, beginning ‘Young, black’; [31] text, headed ‘*South London Train*’; [32] text, headed ‘*New York Scene*’; [33] text, beginning ‘Yasmin was young’; [34] text, headed ‘*Brookside*’; [35] text, headed ‘*Translations*’; [36] introduction and text, headed ‘*The Wanderer*’; [37] introduction and text, headed ‘*The Death of Beowulf*’; [38] text, beginning ‘For over seven hundred years’; [39] introduction and text, headed ‘*Canu Heledd: Song of Heledd*’; [40] introduction and text headed, ‘*Geraint Fab Erbin*’; [41] introduction and text, headed ‘*Lament for Llywelyn ap Gruffudd*’; [42] text, headed ‘*To Whom It May Concern*’; [43] text, headed ‘*Postscript for my Children*’; [44] colophon.

TYPOGRAPHY: Printed in brown throughout. Dates, translations, titles of books, and part or all of citations in italics.

PAPER: Rose quartz Fraser Passport machine-made, felt finish.

BINDINGS: Copies 1–100: Quarter brown linen and brown paper boards, with reproduction of line drawing in lilac. ‘*Pick Me* | *a Bunch* | *of Roses*’ on front. Rose quartz Fraser Passport machine-made, felt finish endpapers. Copies 101–500: Burst-bound in brown paper wrappers, with reproduction of line drawing in lilac. ‘*Pick Me* | *a Bunch* | *of Roses*’ on front.

COPY EXAMINED: Vassar.

5 Comfort Me with Apples

2005

TITLE PAGE: *Shirley Jones* | *Comfort Me* | *With Apples* | *Red Hen Press*

COLLATION: 9¾ × 6¼: [1–5⁴6²], 22 leaves, unnumbered [pp. 1–44]

COLOPHON: Set in Berkley, with images reproduced from the original etchings | or mezzotints by Shirley Jones in an edition of 500 signed | copies, of which 1–200 are numbered and case-bound. | [hand-numbered, hand-signed and -dated by Shirley Jones] | [printer’s device] | *Red Hen Press* | *Byddwn Uchaf* | *Llanhamlach* | *Brecon* | *Powys* | Designed by Paul O’Brien | Printed by Sovereign Litho | [illustration]

CONTENTS: [1] dedication; [3] title page; [4] prefatory note and illustration; [5] text and illustrations, headed ‘*For Jenny*’; [6–7] text, beginning “Comfort me with apples”; [8] text, headed ‘*Haiku*’; [9] texts, headed ‘*Passing Through*’ and ‘*March 2003*’; [10] text, headed ‘*A Meeting*’; [11] text, headed ‘*South London Train*’; [12] text, beginning ‘John Keats proclaimed’; [13] text, headed ‘*Francis*’; [14] text, beginning ‘Sammy talks to trees’; [15] text, headed ‘*Evan...*’; [16] text, headed ‘*New York Scene*’; [17] text, headed ‘*My Xanadu*’; [18] text, headed ‘*Lil*’; [19] text, headed ‘*Brookside*’;

[20] text, headed ‘*A Kind of Sacrilege*’; [21] text, headed ‘*Woman’s Own Story*’; [22] text, beginning ‘In my Welsh childhood’; [23] text, headed ‘*Oh to be a Grandma now that | Autumns Here!*’; [24] text, headed ‘“*At the going down of the sun, | and in the morning ...*”’; [25] text, headed ‘*A Philosophy for my family*’; [26] text, headed ‘*Creative Constipation*’; [27] text, headed ‘*Postscript for my Children*’; [28–29] text, headed ‘*Magnus*’; [30] text, headed ‘*Cab Drivers: Spring 1983*’; [31] text, beginning ‘My father was’; [32–33] text, headed ‘*Cider*’; [34] text, headed ‘*Translations*’; [35] text, headed ‘*Seafarer*’; [36] text, headed ‘*Beowulf*’; [37] text, beginning ‘At dawn’; [38] text, headed ‘*Llym Awel*’; [39] text, beginning ‘About the year 600’; [40] text, headed ‘*Y Gododdin*’; [41] text, beginning ‘Although, historically’; [42] text, headed ‘*Llywarch Hen*’; [43] text, headed ‘*Shirley Jones: Red Hen Press*’; [44] colophon.

TYPOGRAPHY: Printed in brown throughout. Dates, translations, and part or all of citations in italics. Titles of books in italics and bold.

PAPER: Rose quartz Fraser Passport machine-made, felt finish.

BINDINGS: 1) Copies 1–200: Quarter brown linen and terracotta paper boards, with reproduction of line drawing in rose. ‘*Comfort Me | With Apples*’ in brown on front. Rose quartz Fraser Passport machine-made, felt finish endpapers. 2) Copies 201–500: Perfect-bound in terracotta paper wrappers, with reproduction of line drawing in rose. ‘*Comfort Me | With Apples*’ in brown on front.

COPY EXAMINED: Vassar.

Locations

The following institutions hold publications by Shirley Jones and the Red Hen Press. Those with an asterisk maintain substantial collections (ten or more titles).

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