

# 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 tinfoil 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: [1<sub>1</sub> 2<sub>1</sub> 3<sub>1</sub> 4<sub>1</sub> 5<sub>1</sub> 6<sub>1</sub> 7<sub>1</sub> 8<sub>1</sub> 9<sub>1</sub> 10<sub>1</sub> 11<sub>1</sub> 12<sub>1</sub> 13<sub>1</sub> 14<sub>1</sub>], 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:** 2<sup>0</sup> (15 × 13): [1–2<sup>2</sup> 3<sup>2</sup> (3<sub>1</sub>+1) 4–5<sup>2</sup>], 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]

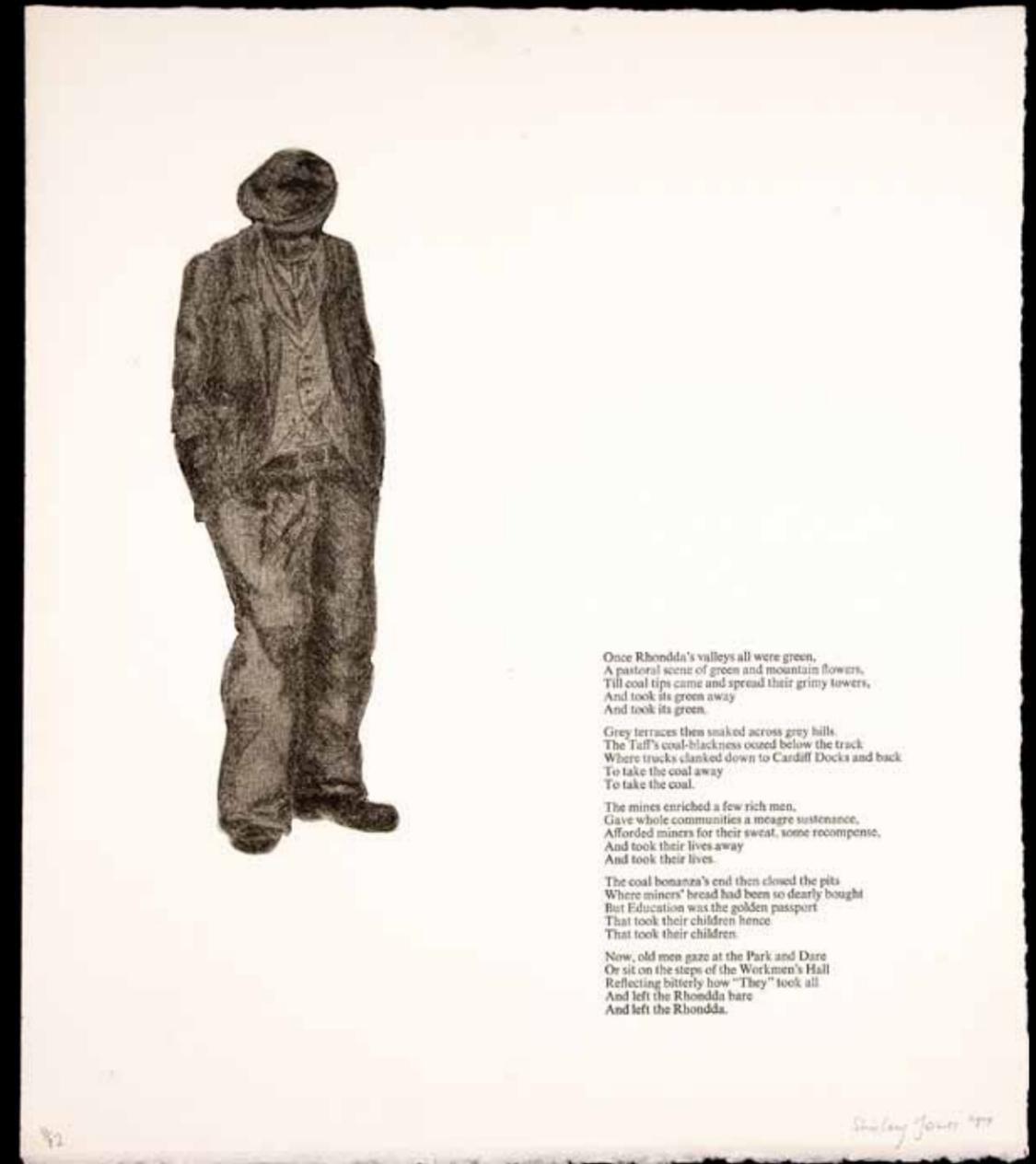
**CONTENTS:** [1] text, headed ‘The New House’; [5] text, headed ‘A Philosophy for my Family’; [11] illustration and text, beginning ‘Once Rhondda’s valleys’; [15] text, beginning ‘Ideas push through’; [19] text, headed ‘Alright, Lil?’

**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.



Once Rhondda's valleys all were green,  
A pastoral scene of green and mountain flowers,  
Till coal tips came and spread their grimy towers,  
And took its green away  
And took its green.

Grey terraces then snaked across grey hills,  
The Taff's coal-blackness oozed below the track  
Where trucks clanked down to Cardiff Docks and back  
To take the coal away  
To take the coal.

The mines enriched a few rich men,  
Gave whole communities a meagre sustenance,  
Afforded miners for their sweat, some recompense,  
And took their lives away  
And took their lives.

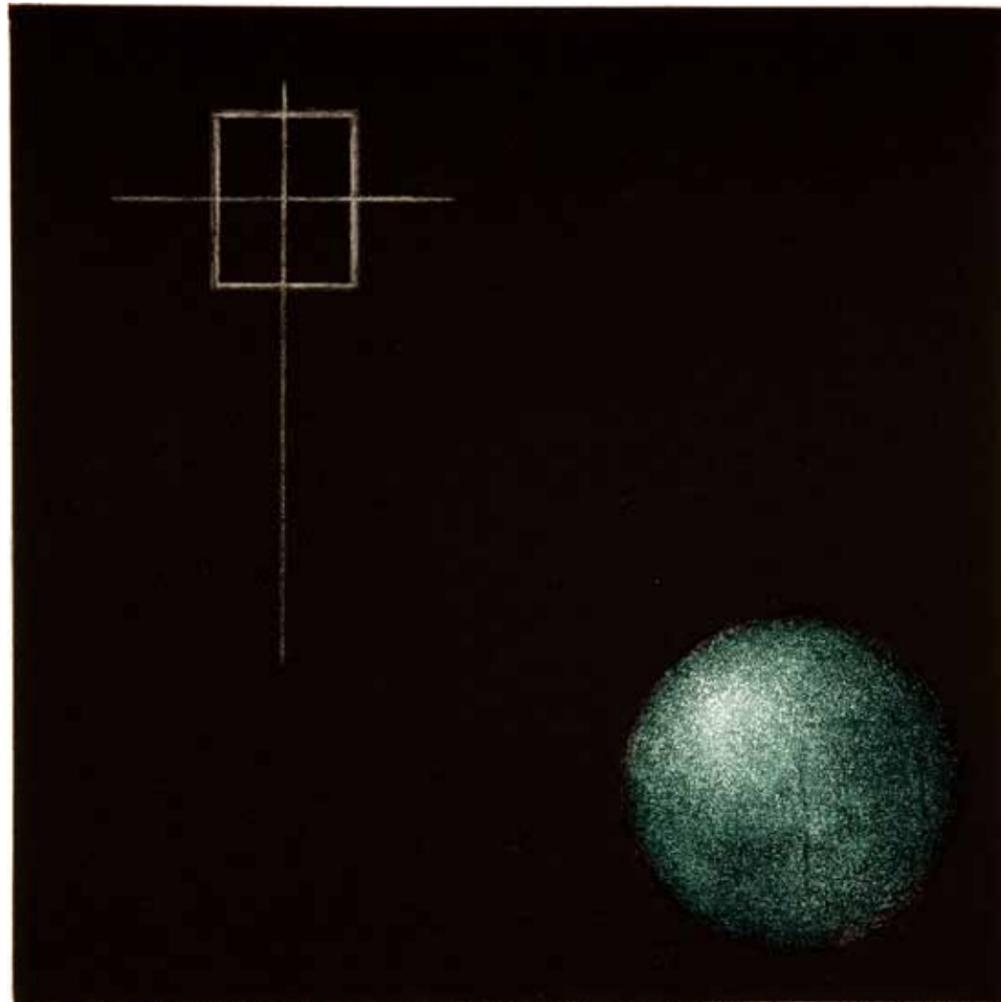
The coal bonanza's end then closed the pits  
Where miners' bread had been so dearly bought  
But Education was the golden passport  
That took their children hence  
That took their children.

Now, old men gaze at the Park and Dare  
Or sit on the steps of the Workmen's Hall  
Reflecting bitterly how "They" took all  
And left the Rhondda bare  
And left the Rhondda.

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### 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: [1<sub>1</sub> 2<sub>1</sub> 3<sub>1</sub> 4<sub>1</sub> 5<sub>1</sub> 6<sub>1</sub> 7<sub>1</sub> 8<sub>1</sub> 9<sub>1</sub> 10<sub>1</sub>], 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.