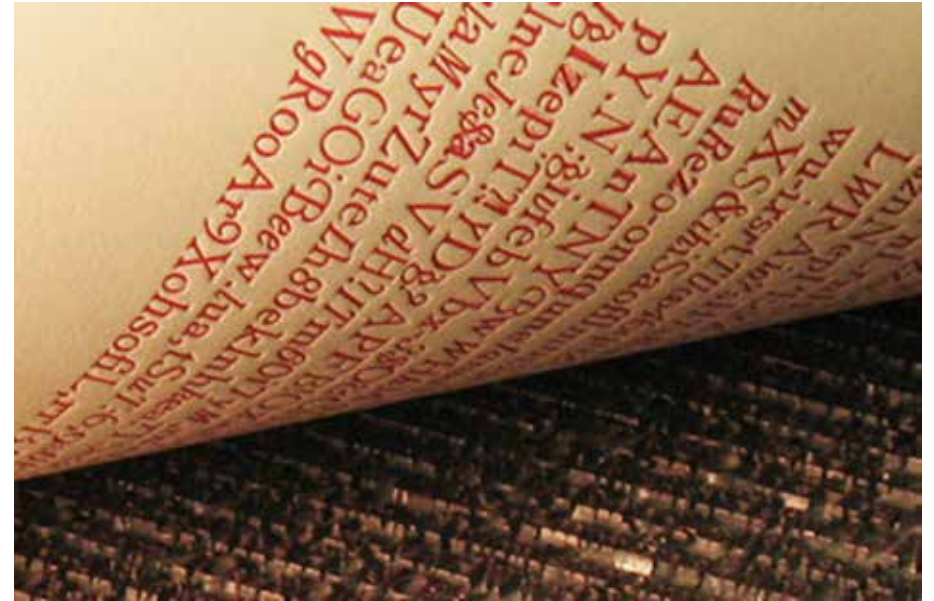


# The LaNana Creek Press

Catalogue for 2020

# The LaNana Creek Press



THE LANANA CREEK PRESS (LCP) was founded in 1998 as the fine arts press of Stephen F. Austin State University, with Charles D. Jones as Director and Printer and Dr. David A. Lewis as Editor. The LaNana Creek Press's purpose was to continue the legacy of finely hand-crafted books using alternative and traditional letterpress printing and binding methods in combination with original printmaking processes to produce limited edition books in the fine press tradition. Each year, the Press publishes one or two major books and produces a number of less ambitious publications. LCP has established a reputation for innovation and quality. Its books may be found in such important rare book collections as the Bodleian Library, Oxford University, the Victoria & Albert Library, The Harry Ransom Center, the National Library of Taiwan as well as many Special Collections Libraries throughout the United States.

173 CR 2053  
Nacogdoches, Texas 75965  
charlesdjones@gmail.com  
www.lananacreekpress.org

## *THIRTEEN WAYS OF LOOKING AT A BLACKBIRD*

by Wallace Stevens

Illustrations by Corinne Jones

12 in x 14 X 13/4 in

2012

25 copies

This is a double accordion style book built into a clam shell box constructed with mahogany, black walnut, Japanese silk over boards with a bas relief copper sculpture forming the top cover of the box. The book unfolds from the center with twelve sheets moving to the left and fourteen sheets to the right. The book may be displayed closed, partially unfolded, or opened completely on a shelf or table. Each verse is paired with a silhouetted bird image printed from a relief plate. Each book has a unique cover, either in green Japanese silk or grey book cloth with a sculptured insert. The images are printed from relief plates based on drawings by Corinne Jones made with black chalk over full color renderings in direct response to each of the verses. This book was printed on Rives BFK cover weight paper using 16 and 24 pt Lutetia types by hand on a Vandercook Universal III press and bound at the LaNana Creek Press, Nacogdoches, Texas.



Examples of three of the embossed copper plates inset on the clam-shell box covers of the books. Each book is built into its own box with a unique sculpted copper cover. The copper plates are 10 x 10 in. and 10 x 11.5 in.



# POLLINATORS OF THE WORLD

by Dr. David Kulhavy & Charles Jones

Illustrated by James Snyder, Piero Fenci & Liz Akamatsu and others

12 IN X 12 IN

50 COPIES

\$1250.00



THIS FINE PRESS BOOK is a collaboration between Charles D. Jones, Artist and Master Printer at the LaNana Creek Press and Dr. David Kulhavy of The Arthur Temple College of Forestry and Agriculture, Stephen F. Austin State University.

THE BOOK was printed and bound by hand from type and relief plates with original prints created by silkscreen, woodcut, and photopolymer plates. The book includes text, poems, and essays reflecting on the role of pollinators in our environment. *POLLINATORS of the WORLD* is international in scope with images of pollinators from various parts of the United States, Mexico, Costa Rica, South Korea, Jamaica, Russia, and the Czech Republic. The text is by David Kulhavy and Charles D. Jones, with added essays contributed by Paul Shockley, Marc Guidry, and David Lewis. Contributing poets include Jon Davis, Larry D. Thomas,



David Baker, Kelly Cherry, Mark Sanders, Ken and Judith Lauter, and José Neftalí Recinos.

THE BOOK is lavishly illustrated with pen and ink drawings by Jim Snyder. Six major classes of pollinators are presented by Liz Akamatsu and Piero Fenci in "The Prelude Suite", a group of silk screen prints on colored Moriki Japanese papers that image pollination at different periods of day and night. Other original works of art bound into the book include woodcuts by Charles Jones, pochior images by Corinne Jones and an a silk screened image, "Hive Collapse", by Neil Cox.

POLLINATORS OF THE WORLD is printed on Hahnemuhle's Biblio paper. Julie Johnson, of the National Forest Service, made the paper for the title pages from milkweed fluff and flax pulp. The foundry types used were Baskerville and Cloister Old Style Roman with American Uncial used for italics. The digital type was Baskerville. The books are bound with cloth on boards and housed in a slipcase.



# QUÉ TIENE LA MÚSICA

CANCIONES, POEMAS Y DIBUJOS

De Enrique Mejía Godoy

10 in x 10.5

50 copies cloth bound on boards

\$750.00



THIS BOOK PAIRS IMAGES AND TEXT from the song lyrics, poems, and images of the Nicaraguan musician and artist, Luis Enrique Mejía Godoy, printed on Hahnemühle's Biblio. The types used were Bembo, Optima, and Gil Sans. The book was printed by hand on a Vandercook Universal III press from photopolymer plates, and case bound with Japanese silk cloth on boards.

THIS GROUP OF DRAWINGS QUOTE IMAGES and symbols based on Pre-Columbian prototypes are combined with modern visualizations and symbols. The results are powerful contemporary visual works. This places the work in a direct creative lineage from the past to the present. Luis Enrique Mejía Godoy says in a song, *Tengo América en mi voz*, to which I would add that he has América en

**M**aría tiene un siglo entero de melancolía y de soledad, María siempre en la cocina haciendo el pinol que gustaba a Juan.

María tiene un calendario de noches sin lunas allá en el solar y mira su vientre marchito, sus pechos tristes de tanto esperar, y besa la cotona roja que Juan se ponía para dominguear.

María Soledad no llores que un día las flores de amor crecerán, María Soledad no llores y llenarán de alegría tus ojos, María Soledad.



Y ALLÁ VA EL GENERAL (L.E.M.G. 1974)

**D**e Yucapuca partió el general, lo acompañaba su estado mayor, se vio obligado por el frío intenso a dirigirse a San Rafael.

Y ALLÁ VA EL GENERAL, bajando Estelí, “¡Patria o muerte!”, repiten los campesinos de Wiwilí.



## *LANDSCAPES, WITH HORSES*

By Mark Sanders with woodcuts by Charles Jones

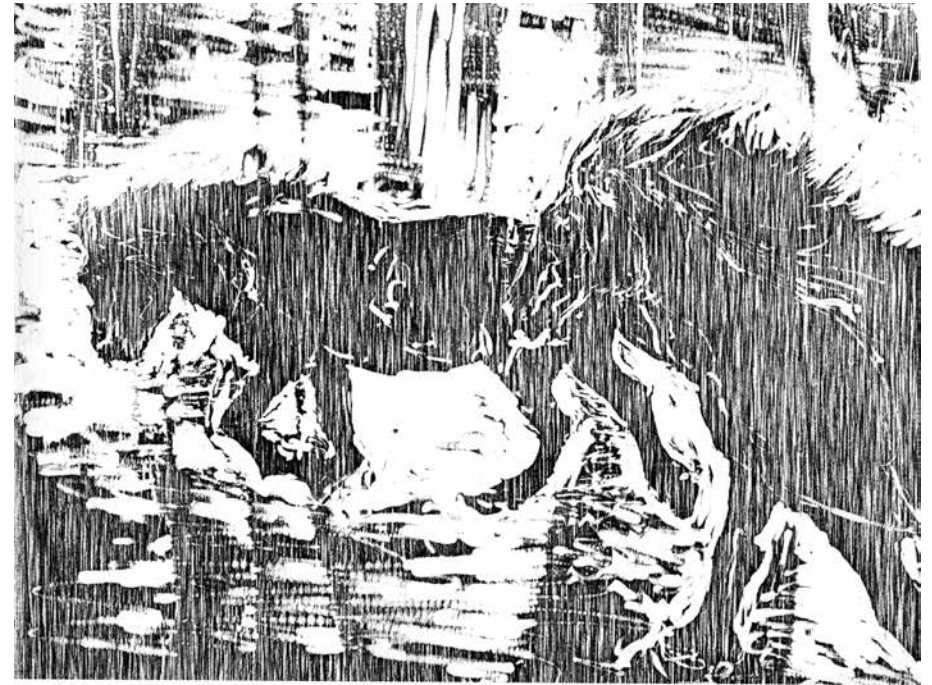
10 x 12.5 in.

35 copies

Regular edition

Deluxe editions in a clam-shell box with a suite of prints included.

Thirty-five copies of this work have been printed at the LaNana Creek Press at Stephen F. Austin State University. The paper used was Hahnemühle's Schiller, with ten of the blocks printed onto Sekishu, a fine Japanese paper. All printing was from the wood or Resingrave® blocks. The font was Bernhard Modern Std. printed from photopolymer plates. This work was designed and printed by Charles Jones who also created the woodcut and wood-engraving images in response to the poetry of Mark Sanders.



Horses in a Rain Storm



Mare and Foal



Going Down to Feed

## MY BLACK ANGEL, BLUES POEMS AND PORTRAITS

by Kim Addonizio

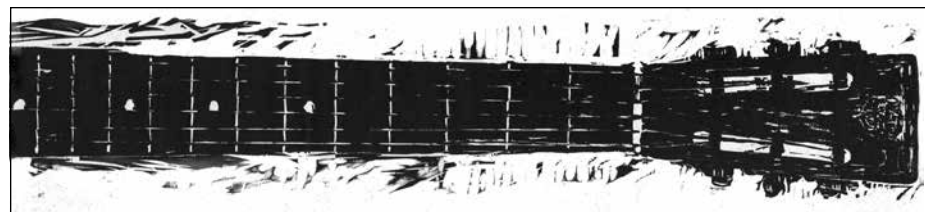
Woodcuts by Charles D. Jones

14.5 x 10.5 in

2014

edition of 100

This work is a collaboration that pairs the blues poems of Kim Addonizio with woodcut effigies based on images of a number of significant blues musicians. The intent is to create “duets” of image and text, each spread becoming a visual composition, each element amplifying the other. The woodcuts were created in direct response to the poetry. There are 64 pages, 24 poems with 26 images, printed directly from the wooden blocks. The paper used was Hahnemühle’s Biblio with additional images for the deluxe edition printed onto Sekishu, a fine Japanese paper. The font was Optima and was printed from photopolymer plates. This work was designed, printed and bound by Charles Jones.



### GUITAR STRINGS

Six stings  
that bright-stain  
the air.  
Blues sutras  
of rain and ruin.  
When you hold a guitar  
you're truant.  
Let the saints and aunts  
wait on the stairs  
while you sing  
smokestacks and satin  
and the train  
comes raging  
past all the signs  
to take you to your sins.



Poet Plays the Blues



Billie Holiday



Bessie Smith

## *THE BEAR WENT OVER THE MOUNTAIN*

By Charles D. Jones and Dinh Viet Luc

86 pages with 10 prints by each artist

13 x 9 1/2 in

2008

40 copies

This work is a collaboration by two artists who were enemy combatants during the Vietnam/American war. Charles Jones was a young Marine Platoon Commander and Dinh Viet Luc was in the North Vietnamese Army during the same period of time. They met at a printmaking conference in 2001 and, after finding that they were both veterans from that war, and that they both were passionate about the relief print and shared other commonalities of age, training and professional experience, the two artists decided to do this book. During the next two years they met and worked together to create a work that would reflect their feelings and memories about that tragic time. The result is an eloquent expression in image and text. The images were printed from the blocks onto a Vietnamese bamboo paper, in Vietnamese and English, printed from photopolymer plates on Zerkell Book paper. The book is quarter-bound with Hartaman leather and Japanese silk book cloth over boards, and is housed in a Japanese silk cloth covered clam shell box, printed and bound by hand at the LaNana Creek Press. Public presentations of the book and images were made in Vietnam, Texas, Louisiana, and Paris, France.



*War and Peace, Dinh Viet Luc*



*Prisoner to the Chopper, Charles Jones*



*Binh Son Woman, Charles Jones*



*Helmet Flower, Dinh Viet Luc*



## *HÖLDERLIN'S CONSCIENCE*

by Uwe Kolbe, woodcuts by Charles Jones

Translated from the German by Louise E. Stoehr

48 pages

8 x 11 in

2013

edition of 50



Hölderlin

The book is a work of art that introduces Kolbe's short story and Hölderlin's legacy to both an English as well as a German-language audience. The paper, Hahnemühle's Biblio, and the two distinct typefaces—Morris Golden for the German text, Helvetica neue for the English text—were specially selected by LaNana Creek Press director, Charles D. Jones. His goal was to give the reader the sensation of reading an older German text—more specifically a modern text written in an older style—one appropriate to the time-frame of the story. The English-language font stands in contrast to the former: the intention is for the reader to experience the English-language text as a river flowing below the darker, dominant style of the original German-language text.

The second characteristic of this volume also concerns its artistic value. Throughout the pages of Kolbe's story are interspersed original woodcuts that Charles D. Jones, inspired both by Kolbe's story and by Hölderlin's biography, created specially for this book. In particular, the images of the main characters—Hölderlin and Susette Gontard (that is, Hölderlin's Diotima)—and their eyes, viewing each other as the story unfolds.

(A selection of Hölderlin's poems is included as an appendix.)



Susette Gontard

## A FOREST INSECT ALPHABET

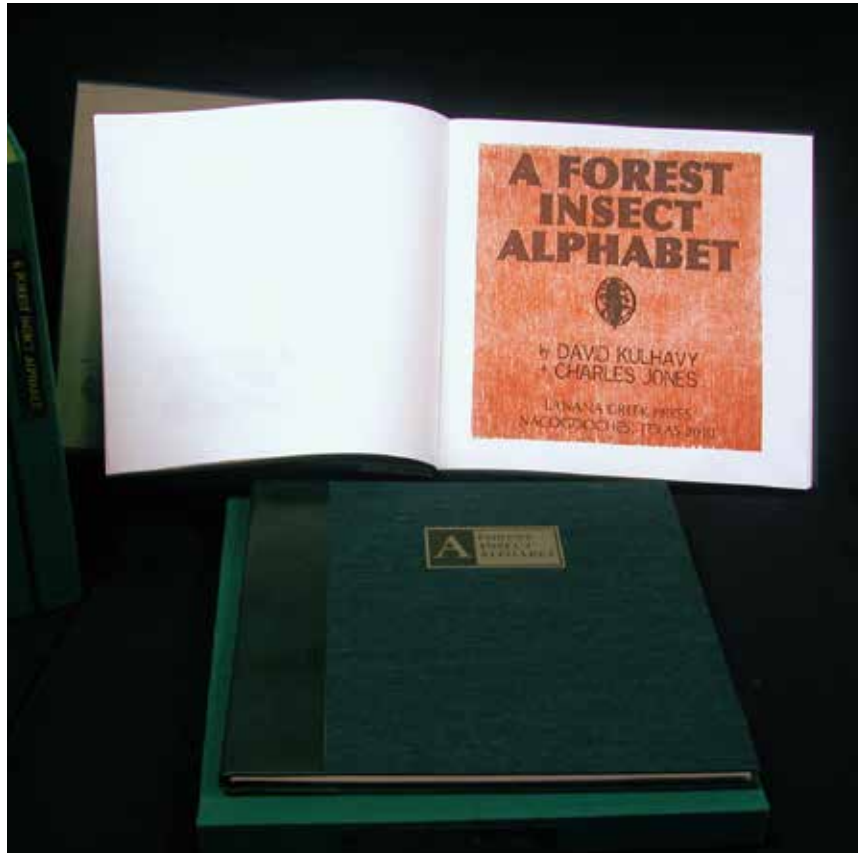
By David L. Kulhavy & Charles D. Jones

Woodcuts by Charles D. Jones

11.75 inches x 11.75 inches

2010

edition of 100

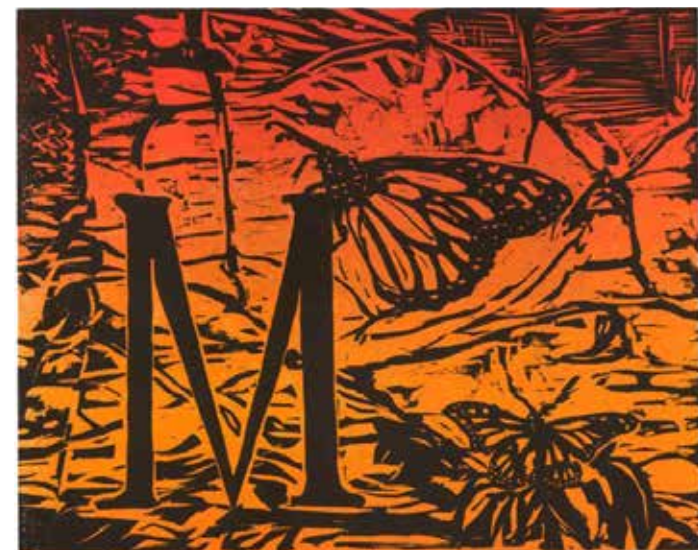


New from the LaNana Creek Press, an alphabet book that features fifty-one original woodcuts drawn and cut by Charles Jones. Twenty-six of the images are color woodcuts of forest insects chosen to represent each letter of the alphabet and are accompanied by twenty-three black and white wood engravings. A descriptive poetic quatrain, written by David Kulhavy, and printed from handset type is below each color print. The wood engravings give a more detailed study of the insects and are accompanied by scientific text, also written by Kulhavy. Printed by hand on a Vandercook III letterpress in the summer and fall of 2010, the book features forest insects important for their

beauty, impact on the forest environment, and intricate ecology. Jones designed and cut capital letters for each insect name making them an integral part of the compositions. The colors used for each woodcut are based on those of the named insect. The book is 11.75 inches x 11.75 inches and is housed in a clam-shell box in Canapetta bookcloth with a gold stamped leather inset on the spine.

It is the intention of the authors that the book would appeal to a wide audience, viewers young and old, and be a blend of art and science. The quatrains are playful and meant to be read aloud or sung. Each book contains a compact disc of songs that are David Kulhavy's texts set to music and sung by Nacogdoches musician Miki Lynn Fryar accompanying herself on guitar, with mandolin and frailing banjo by Charles Jones. Individual prints have been framed and form an exhibition that is available for display.

This work was printed from handset type, wood, Resingrave®, and photopolymer plates. The types used were Lutetia 16/18 cast by Harold Berliner and Spectrum™ MT. The paper is Hahnemühle's Schiller with end papers of Bugra printed with insect image blocks. The book is quarter bound on boards with green Harmatan goatskin and Asahi evergreen Mohair book cloth.



*M* is for

fluttering on the breeze  
They soar above the mountains  
and roost up in the trees

### Monarch Butterflies

Traveling over three countries  
Canada, U.S. and Mexico  
Overwintering on oyamel  
in the Transvolcanic plateau

*DARK PEARLS*

by Larry D. Thomas

Woodcuts by Charles Jones

9.5 x 13 in

2008

46 pages

edition of 20



Raucas Crow



Dragonflies

This book features twenty-three poems by Larry D. Thomas, 2008 Texas Poet Laureate. The seventeen images are from original drawings by Corrine Jones, translated into wood cuts and photopolymer relief plates by Charles Jones. This edition of 20 copies was printed on Somerset Book Wove White. The text is Bell MT type and printed from polymer plates. Volumes are quarter bound with tan Harmatan leather and printed brown book cloth over boards with printed Bugra end paper



from "Near Sundown & "Dewberries"



## THE KNIGHT'S TALE

By Geoffrey Chaucer

Woodcuts by Charles Jones

13.5 x9.5 in

2009

112 pages

edition of 50



The two brothers captured by Theseus, woodcut

This contemporary version of Chaucer's classic tale includes 28 original images by Charles Jones. It was printed on Hahnemühle Guttenberg paper and set in Goudy Thirty and Gill Sans types printed from photopolymer plates. The book is quarter bound on boards using Hartaman leather and Japanese silk book cloth with an accompanying slipcase.

The choice and content of the woodcut imaging was made with careful consideration and with the guidance of a Medievalist, Dr. Marc Guidry. The source of the images was pre-Hellenic and early Hellenic ceramics and sculpture. The content was based on a careful reading of Chaucer. For example, the imaging of the mural Thesius had painted on the walls of his coliseum is based on his description of goddess Diana presiding over a woman dying postpartum, Venus in a self-absorbed haze, and the god Mars, represented by soldiers suffering all the bad dreams and night-sweats common to their trade, including one man committing suicide by driving a spike through his ear. The book is interpreted to be more of a treatise of the uncontrollable aspects of war than a chivalrous tale of love.



The Widows Plead



Arcite Wounded

# TIMON OF ATHENS

William Shakespeare

Images by Wyndham Lewis

13 in by 9 1/2 in.

2003

108 pages

edition of 100



The last pages of *Timon*

Designed and printed by Charles D. Jones on d'Arches' Johannot paper, the book has printed end sheets of blue Bugra Hahnemühle paper. It was printed by hand from polymer plates with 6 color plates and over 30 black and white plates from original designs by Wyndham Lewis. He created these designs in the late 1920's and 1930's for use in an edition of *Timon* that was never approved for printing by Lewis. Working with Omar Pound, an expert on Lewis and controller of rights to his estate, and using his own understanding of Lewis' work, Jones has attempted to create the work that Wyndham Lewis would have approved. The work is using Bugra grey paper and a linen spine, bound on boards. It is housed in a clamshell box covered with Italian Linen book cloth.



TIMON OF ATHENS  
DRAMATIS PERSONÆ

TIMON of Athens	Servants to Timon
Flattering Servants	FLASINUS
LUCIUS	LUCIUS
LUCULLUS	SEPPILLUS
SEMPRONIUS	CARPUS
VENTIDISIUS one of Timon's five friends	PHILOTTUS
ALCIBADES an Athenian captain	Servants to Timon's creditors
APIMANTUS a Jewish philosopher	TITULUS
FLAVIUS steward to Timon	HORTENSIVS
A Page	Messengers to Alcibiades
A Fool	PROFANA
Messenger	TIMANDRA
Three Strangers	Man's two Servants
Crowd and Attendants in the street	Lucius's Servants
Four Other Lords	Three other Servants
Three Senators	First
Soldier	Parasite
Three Bankers	Jeweller
An Old Athenian	Merchant



Battle Scene from Act I,  
*Timon of Athens*

# XOCHICUICOYATL: POEMS FROM THE NÁHUATL

## *Canciones de Flores: Poesía Náhuatl*

Ink viscosity etchings by Carolina Viñamata

8.25 x 11.75 in

2007

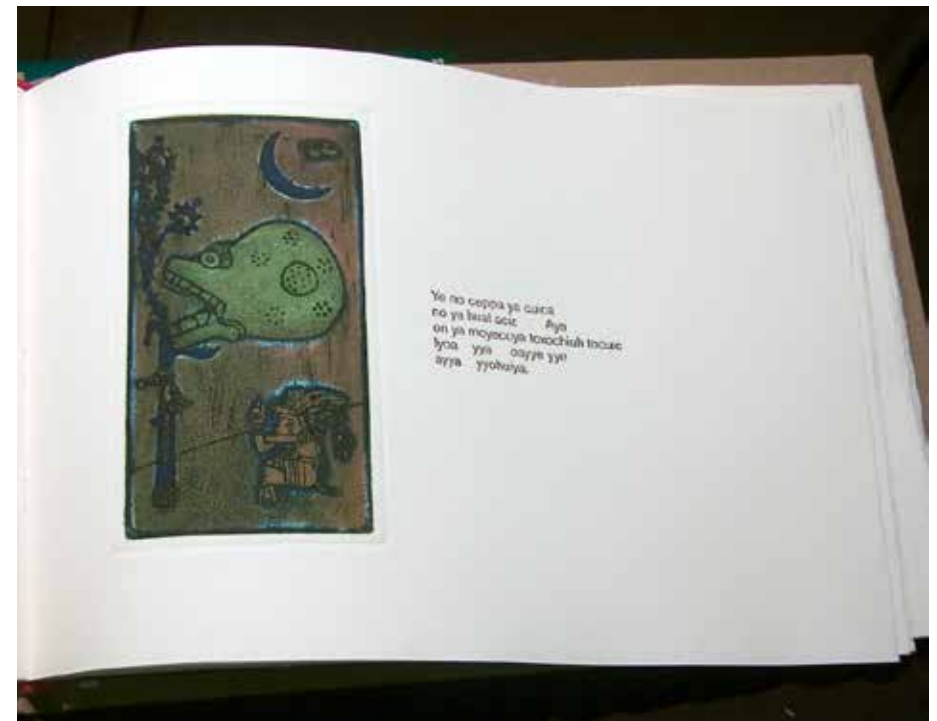
50 pages

edition of 40



A unique book of Aztec poetry in Náhuatl, Spanish and English with deeply bitten etchings printed by the ink viscosity method. The plates were created by Carolina Viñamata, an artist from Mexico City. This work has 21 color plates printed on Arches paper. The Spanish and English text was set in Aldus, and the Náhuatl text set in Berthold Akzidenz Grotesk types. The book is bound on boards covered by Amate paper made by the Otomi Indians of Western Mexico and is housed in a Japanese silk covered clam shell box.

This is a small sample from the large body of Náhuatl literature from ancient Mexico. Xochicuicayotl, or flower-song, is the term used for poetry and visual art. Poems were chosen for this volume that reflect the universality of the ancient Mesoamerican thinking laid down in their books. Oscar Wilde once stated that art was a lie that told the truth; the pre-columbian poet said, "the true artist teaches the clay to tell lies."



*POEMS: INSIDE & OUT*

by Omar Pound

lino cuts by John Daniel

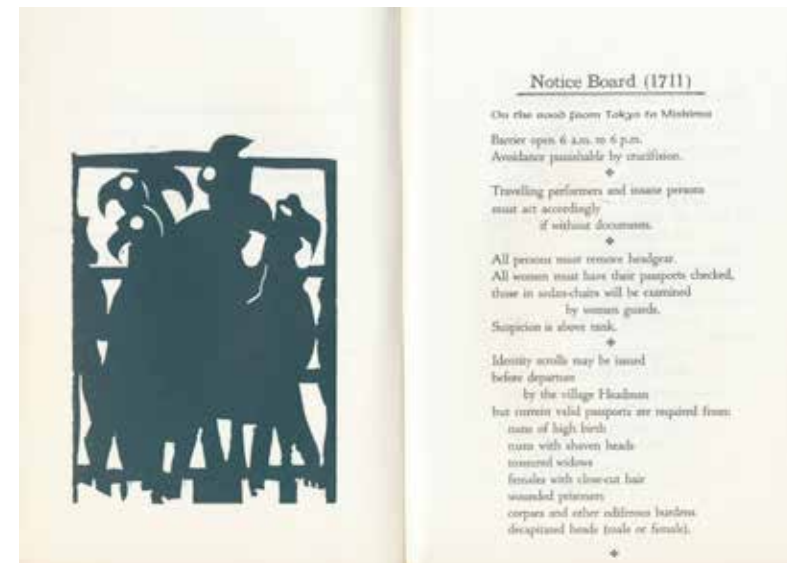
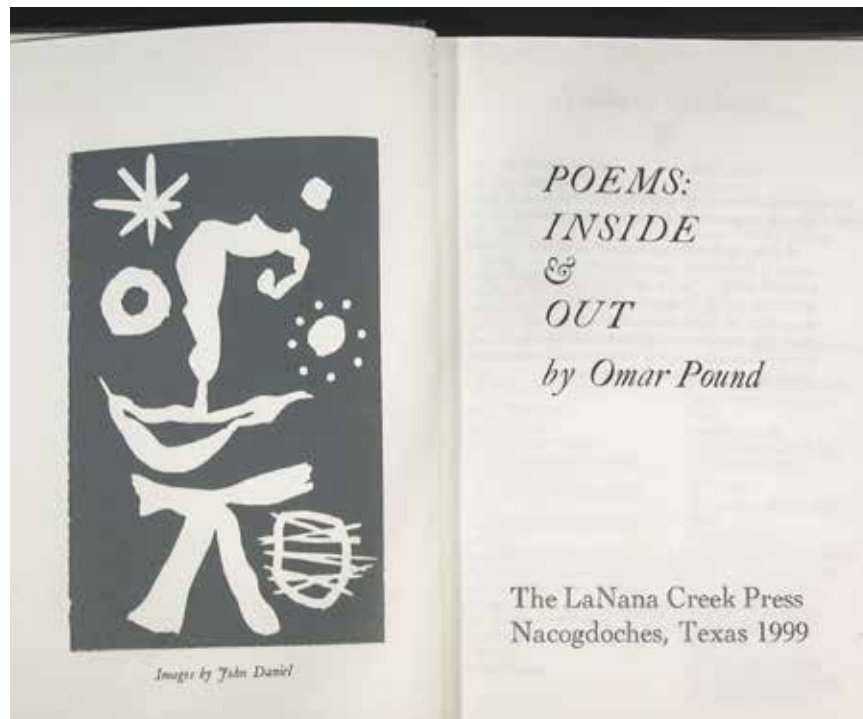
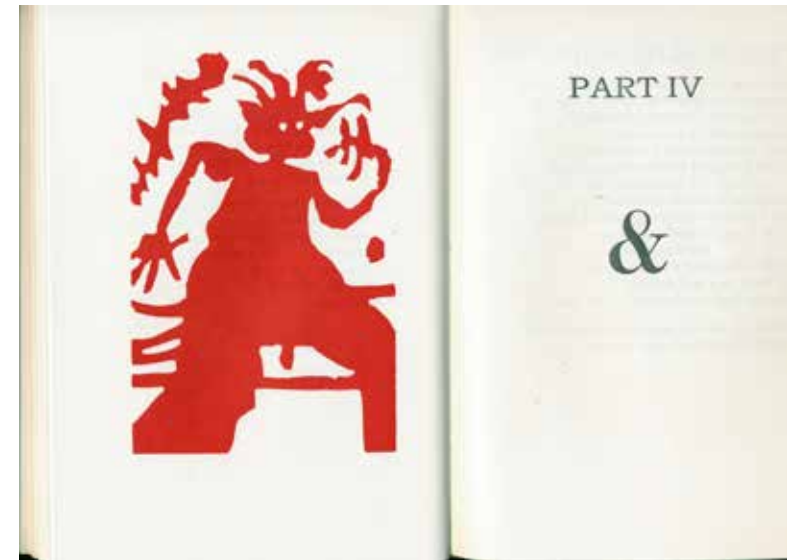
9 x 6.25 in

1999

96 pages

edition of 125

This group of poems was chosen to represent the best works of the author by three of his friends and colleagues, Robert E. Spoo, (University of Tulsa), Michael T. Davis (Princeton Theological Seminary), and William T. Johnson III (Princeton University.) John Daniel, a poetry loving sculptor, responded to the works with a series of sparse, emblematic relief prints that reflect the black humor that often lies hidden in this extraordinary collection. The poems were hand-set in Cloister Old Style type and printed on Somerset book papers. The covers are printed blue book cloth over boards.



## *CANDIDE: The Portfolio*

By Voltaire

Etchings by William Arscott

15 x11 in

2000

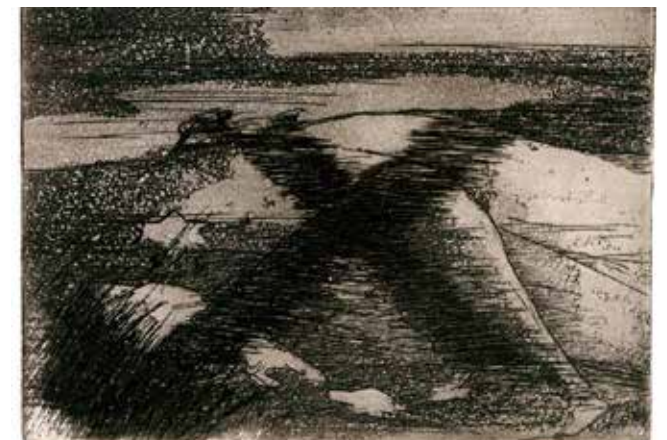
folios of 21 leafs

edition of 50



The book was set in Lutetia Roman, 16 pt for the English translation and Lutetia Italic, 16 pt type for the original French Text, and Romulus types set in Monotype by Harold Berliner and was printed on a Vandercook Universal III press. The paper is Magnani Pescia cream. The images are printed from intaglio copper plates created with line etching, aquatint, drypoint and engraving by William Arscott to accompany the French text, with additional images printed from photopolymer film directly exposed to his drawings for the English translation. The individual signatures are hand stitched and housed in a clamshell box covered with Chinese red silk book cloth over boards.

The editors have opted to use early editions for both French and English texts in a effort to retain the intergity of the original 18th-century work, an edition from 1877 for the French publication and the Smollett translation from 1761-1769 for the English. Selections from each chapter of the original text were chosen to be printed and imaged with the corresponding translation. The intent was to cross the boundries of image and text—in this instance, presenting the work in a manner reminesent of the print cabinet where the sheets were meant to be replaced after viewing, rather than being framed and hung.





## ALPHABET BOOK

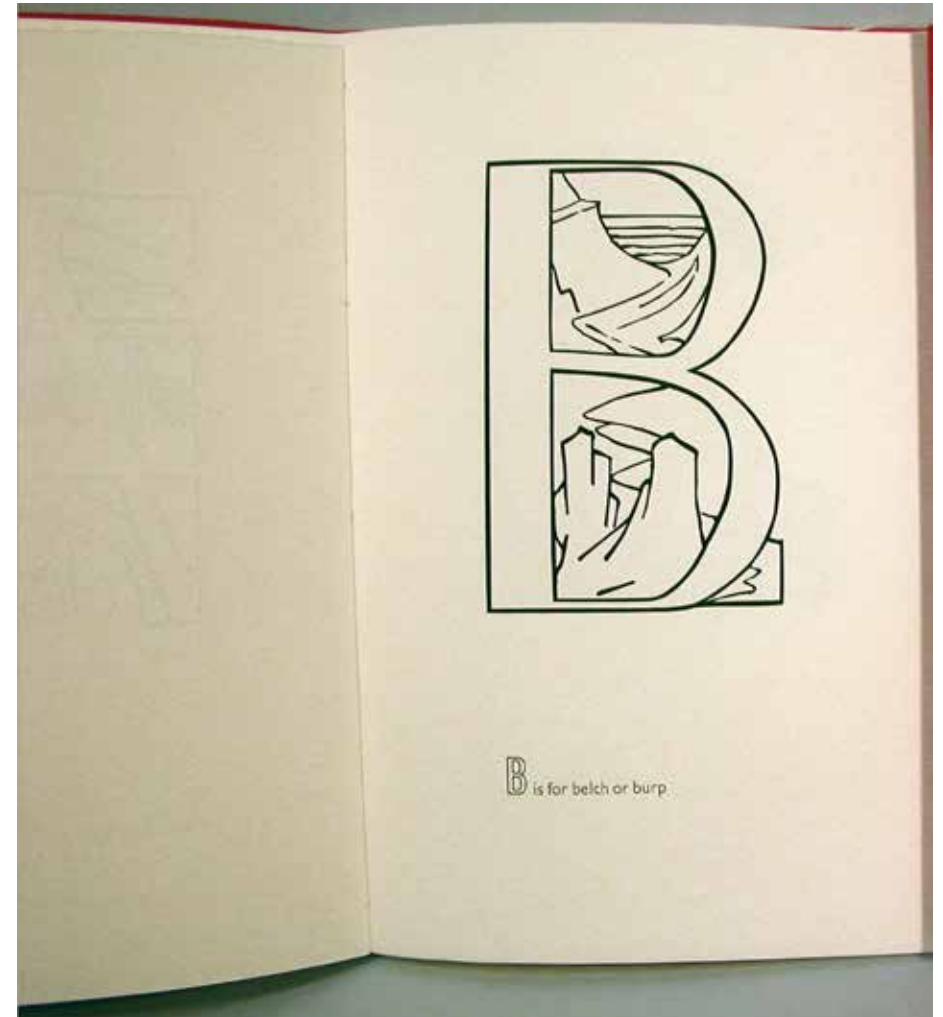
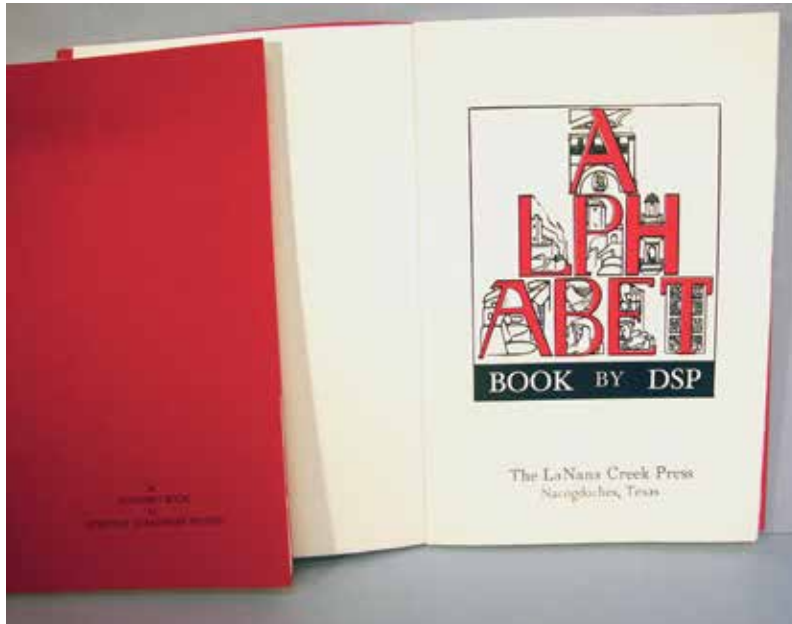
by Dorothy Shakespear Pound and Omar Pound

7x 10 in

2001

48 pages

edition of 100



This book uses the open-face capital letter designs of Dorothy Shakespear Pound and text by Omar Pound to create a work that is reminiscent of children's coloring books. It is hand set in Gill Sans and Joanna 14 pt type with sans serif open-face capitals. The designs are printed from photopolymer plates. Fifty copies were printed on Mohawk superfine and fifty were printed on Magnani Biblios papers with Stonehenge gray end sheets. The book was softbound with a wrapper of Fabriano Tizano.

Corinne Jones designed the book and inked several of the designs that had not been completed. The title page was designed by Charles Jones who also printed and bound the book.

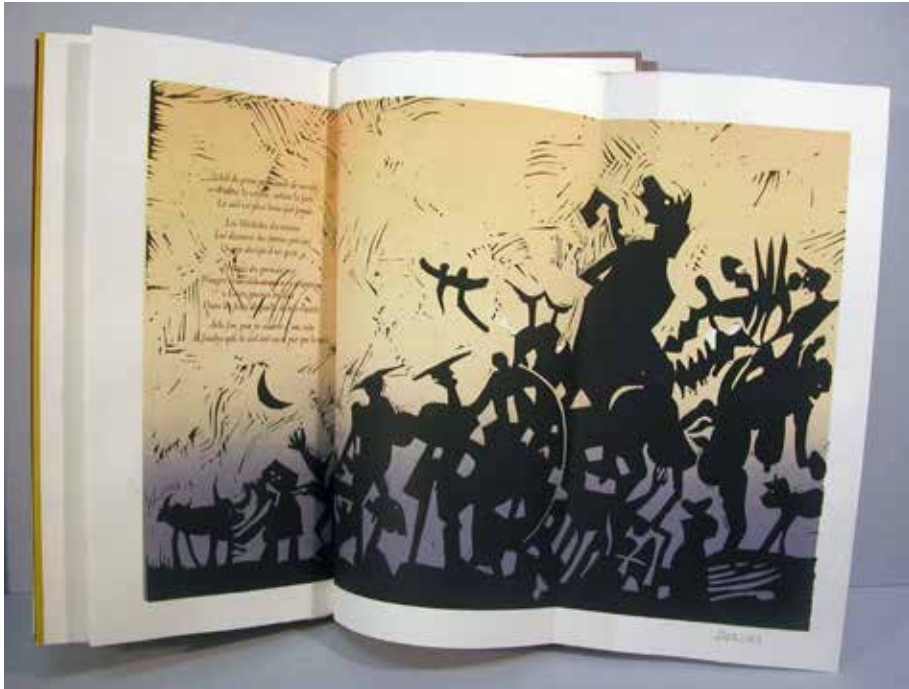
## THE WORK OF THE PAINTER

### LE TRAVAIL DU PEINTRE

Poems by Paul Eluard as chosen by Francis Poulenc

13 x 7 inches

edition of 50



The book was printed on 160gms Arches cover white paper using 16 pt Lutetia Roman and Italic types. The book uses 7 leafs in a tri-fold structure. Each of the seven poems written about major artists of the 1930's, was given to selected artists who created an image based on the poem. The images were printed for the book using relief and silkscreen, incorporating the poems in English and French and printed letterpress. Color and design work together to create an interactive experience as the reader moves through the pages. The intent is to accentuate the time-based nature of the work, uniting visual and textual aspects. It is bound on boards with an Italian linen spine and tan book cloth with an accompanying slipcase.



## CHOPPER BLUES

by Charles D. Jones

15 x 10 in

2001

48 pages

edition of 100



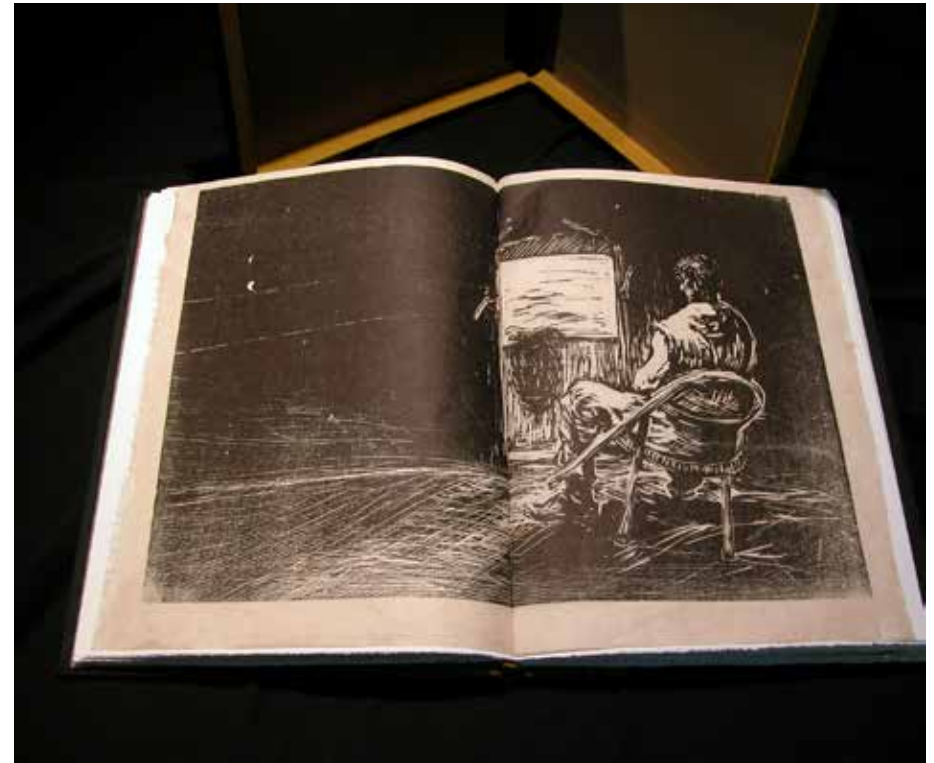
Base camp, pen and ink, 1965, 9 x 12 in

The book was printed from handset Lutetia and Romulus foundry type on Hahnemühle Biblios paper, and bound with a wrapper of Magnani and Hahnemühle Bugra paper. Twenty-five of the books are housed with an accompanying portfolio of 15 prints and a performance DVD in a clamshell box lined with a map of Vietnam, ca. 1966.

The poems were originally written to accompany the "Vietnam Suite," 40, 38" x 50 inch multimedia works on paper and for a performance piece entitled "Chopper Blues." This work includes drawings from Jones' sketchbook from his time as a Marine Infantry Platoon Leader in Vietnam, 1965—1966.



drawings from Jones' sketchbook, 1965-66



# WHEN IT RAINS: THE SHORT CREATIVE LIFE OF ELMIRA SHEVCHUK

Writings and images by Elmira Shevchuk, poems

by Yuri Shevchuk, and Kira Martynova.

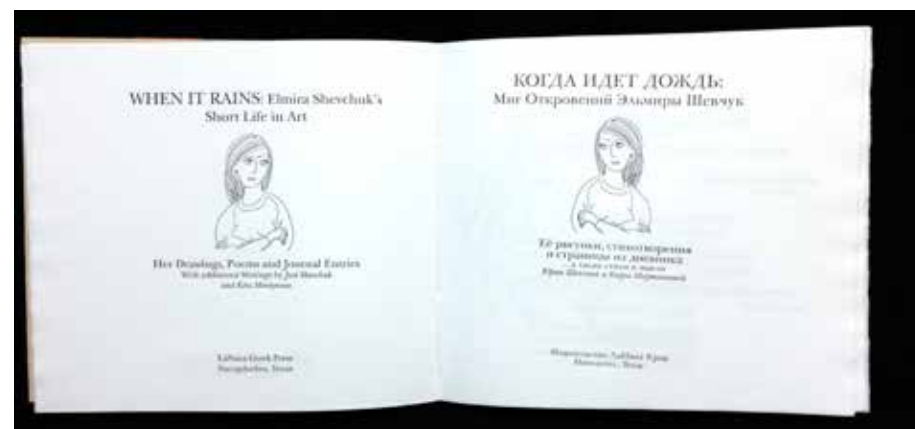
2007

64 pages

edition of 50

Yuri Shevchuk is one of the prominent poet/musicians of Russia today. He and his partner, Elmira Shevchuk, had moved to St. Petersburg, Russia in the early 1980's joining that scene of artists, dancers, writers and musicians. With the coming of perestroika, and the new freedom for the arts, and as Yuri was becoming well known, Elmira was diagnosed with a brain tumor and died at the age of 29, shortly after delivering their son. This book is her story as told through her poems and drawings, and through the poems and songs written in her memory by Yuri and Kira Martynova. The title, *WHEN IT RAINS* is taken from the album title of the musical cd recorded by Yuri Shevchuk dedicated to her memory.

The Russian text was set in Baskerville Cyrillic and the English in Cochin types. All text and images were printed from photopolymer plates using original writings and sketches from Elmira Shevchuk's journals as well as existing photographs. It was printed on Hahnemühle Schiller paper bound on boards with red bookcloth inlaid with black. It is housed in a clamshell box with red leather inlay.



## LAS REGIONES PERDIDAS

A poem by Nikola Petkovic  
With illustrations by Mihailo Vukelic  
edition of 100  
8.25 x 6.5 in  
2001  
20 pages

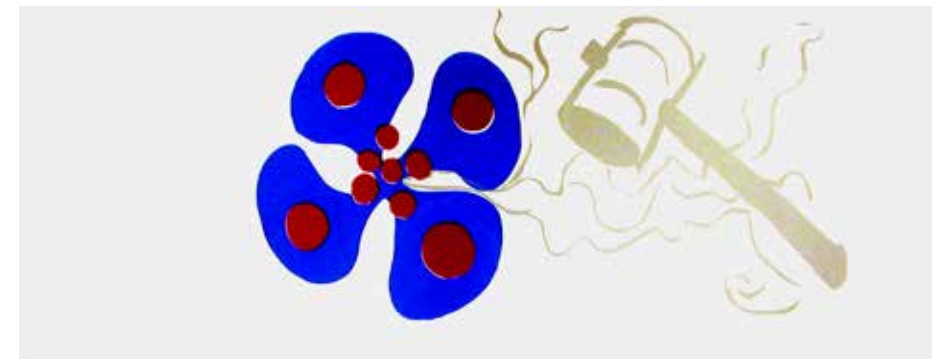
The book was printed from photopolymer plates on Hahnemühle biblios paper. It was bound by Nicholas Yeagar using a modern adaptation of a medieval structure, laced onto quarter-sawn oak boards with an irregular leather spine.



## *GROWING PARADISE*

Poems by Ann Filemyr,  
images by Piero Fenci & Elizabeth Akamatsu  
edition of 36  
12 x 12 x 2.5 in  
2011

This book was printed on Coventry Rag, Soft white vellum paper using hand set 16 pt Baskerville and Cloister old style types for text and silk screen for the printed images. The images are collaborations by Elizabeth Akamatsu and Piero Fenci based on multiple readings of "Growing Paradise" poems by Ann Filemyr. The book was designed and printed by Charles Jones.



## *On the Nature of Tides*

(Quilt top clamshell box)

design by Marguerite Wilson

11.5 x 20.25 x 2 in

2012

edition of ten composite groups

each group having ten clamshell boxes

Created by Charles Jones at the LaNana Creek Press, Stephen F. Austin State University, Nacogdoches, Texas. Each of the ten boxes contains the book of poetry by Ann Filemyr, a folio of photographs by Robbie-Lacomb, a suite of etchings by Charles Jones, a folio of drawings and prints by Corinne Jones, a DVD by Beverly Morris, and two CDs with the music of Michael Mandrell and Lawrence Ball. Each box has a unique part of the quilt design by Marguerite Wilson. Each participating artist received a box, as did the LaNana Creek Press archives, and the Heliker-LaHotan Foundation. The book of poems by Ann Filemyr, with illustrations by Charles and Corinne Jones was printed by letterpress and bound at the LaNana Creek Press.

(Not for Sale)

## *On the Nature of Tides*

(book alone)

poems by Ann Filemyr,

illustrations by Charles and Corinne Jones

9.5 x 6.5 in

2012

edition of 25

These poems were written in response to the tides of Greater Cranberry Island, Maine, during the summer of 2012. This book of poems was printed by letterpress and bound at the LaNana Creek Press, using Somerset book white paper and Lutetia, Optima, and Helvetica Neue types. Each copy is bound on boards, using Bugra blue paper.



COLLECTIONS WITH LaNana Creek PRESS BOOKS

UNIVERSITY OF NORTH TEXAS  
UNIVERSITY OF TEXAS, AUSTIN,  
HARRY RANSOM CENTER  
CALIFORNIA STATE LIBRARY  
GETTY RES INST  
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(EDITIONS STILL AVAILABLE)

*BLACKJACK, BULL PINE, POST-OAK GLADE*

by Cyd Adams  
wood engravings by Charles Jones  
edition of 200  
84 pages

The type was handset Cloister Old Style, American Uncial and Baskerville for the text, and Cochin Open for titling. Volumes are quarter bound leather, over boards with marbled end papers.

*BLUE RIDGE*

by David Carl Quentin Vest  
woodcut and design by Charles Jones  
edition of 100

This is an accordion fold structure and is attached to linen covered boards with Fabriano end papers. Hand set Perpetua and Onyx type for display, and Caslon and Bodoni for the text was used and printed onto Rives heavyweight paper.

*LIFE AND DEATH STUDIES*

by Omar Pound  
illustrations by Charles Jones  
edition of 65

This book uses 2pt rule set into wood blocks to create sharp incisive lines that quote a family-tree style structure for the images. Handset Baskerville type was used to print onto Rives and Frankfurt papers. Folded tan Rives BFK are used for the covers.

*HEDGE GHOSTS*

by Rachel Jennings  
photography by Amy Holmes George  
edition of 100

This book of poems was printed by letterpress and bound at the LaNana Creek Press, using Somerset book white paper and handset Cloister Old style type.



## *Brief Biography of Charles D. Jones*

Charles D. Jones has a Master of Fine Arts Degree from the Universidad de las Americas, Mexico, DF in Printmaking and a Master's Degree from New Mexico Highlands University. He came to Fine Press Printing as a long-time printmaker/teacher, specializing in the relief print. He began to set type and print text in combination with wood-engravings on letterpress in 1995.

After retiring from teaching to run the LaNana Creek Press full time, Jones was appointed Professor Emeritus of Art. He is influenced in his binding by Priscilla Spitler and the techniques developed at Book Lab, Austin, Texas. An active musician, Jones plays flamenco guitar and old time and Irish fiddle and mandolin.

Charles D. Jones has been an exhibiting artist throughout his career, with over 30 one-person exhibitions. He works in all graphic media but, in recent years, has concentrated on the woodcut, with nature as a central theme. His work was recently included in the Novosibirsk Graphic Biennale and in a separate exhibition at that museum. His recent exhibition record includes Nizny Tagil and Ufa, Russia, Paris and Rennes, France. His exhibitions have appeared at the Polytechnic University, Manchester, England; at The Klinker Cultural Center, Winschoten, Holland; and at Mexico City and Puebla, Mexico.