

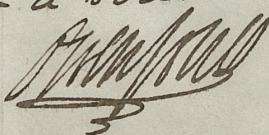
MR. OWEN JONES.—We have to record the death of this distinguished artist and antiquary, an event which occurred on Sunday last, at the house he had so long occupied in Argyll-place, Regent-street. Of Welsh descent, Mr. Jones was born in Wales in 1809, and, showing an early inclination for art, he became a pupil of Mr. Lewis Vulliamy, the well-known architect and ornamentist. Having studied for some time under this artist, Jones proceeded to make a tour—which lasted nearly four years—in Egypt and the Levant. In 1834 we find him in Spain, where he may be said to have discovered the Alhambra. With M. J. Goury, author of "Views on the Nile," and an able French student in his own line, Mr. Jones began the work on the palace fortress which has since become universally famous. The well-known "Plans, Elevations, Sections, and Details of the Alhambra," with an historical notice by M. Pascual de Gayangos, the distinguished scholar and antiquary, appeared in parts, and the issue begun in 1836. The publication of it was completed in 1845. The preparation of this celebrated work was carried on, after the death of M. Goury, by Owen Jones, who devoted himself entirely to the task, not only of drawing the details, &c., but of printing in colours the plates when they were prepared. In 1842 appeared "Designs for Mosaic and Tesselated Pavements." In 1846, "The Polychromatic Ornament of Italy" was issued, comprising examples of frescoes and decorative works of the sixteenth century. Mr. Jones had previously prepared a plan for the decoration of the pavements of the Houses of Parliament, which attracted great attention at the time. His knowledge and activity were shown in many ways, and he was appointed a Superintendent of the Works for the Great Exhibition, 1851, and took an energetic part in the decoration and arrangement of the building. The principles of decorative design which are justly associated with his name were first comprehensively declared in an essay, entitled "An Attempt to Define the Principles which Regulate the Employment of Colour in Decorative Arts," 1852. He brought the principles thus described before the public in lectures delivered at various places, and, on the whole, succeeded in establishing his views so that they were accepted by most people for a considerable period; and he became the chief authority in works of the kind. In 1852 he was appointed director for the decoration of the Crystal Palace, and, with Sir D. Wyatt as his coadjutor, visited most of the fine examples of ancient decoration which exist on the Continent. In the course of these journeys the greater part of the casts and other reproductions which still give a solid value to the building at Sydenham were collected. He designed the decorations for the Egyptian, Greek, Roman, and Alhambra Courts in the Palace, and superintended the decoration of the whole building. These works caused much controversy, and the artist published an interesting and valuable "Apology" for what he had produced. As it turned out, however, these decorations did not aid the author in gaining acceptance for his views. These tasks occupied about three years, and, in conjunction with Messrs. G. Scharf and J. Bionni, he produced "Handbooks" to the Egyptian, Greek, and Roman Courts, at Sydenham. The Alhambra Court, on which he wrote the "Handbook," is, as might be expected, his masterpiece in every way. Besides the works above named, he produced, in 1847, a second edition of the "Alhambra," with 101 plates. In 1856, his elaborate "Grammar of Ornament" was issued; and it still remains a text-book of examples, if not entirely of principles. In 1864 came "1,001 Initial Letters," and, in the same year, "702 Monograms." Mr. Jones' last important publication was "Examples of Chinese Ornament," 1867. In the principles of decorative art which he enunciated, and which guided his extensive practice, there is so much that has found almost universal acceptance, that it is not necessary for us to discuss them. To few theorists on art, especially when they have laid down their principles in a scientific and logical manner, has so large a measure of success been vouchsafed as to the able man whom we have lost. His services were, beyond question, of high, probably of the highest, value, and, to be able to judge them fairly, it is only needful to look back at the state of his favourite subject before his time.—*Athenæum*. *MS. 1074*

DEATH OF MR. OWEN JONES.—We regret to announce the death of Mr. Owen Jones, on Sunday evening, in Argyll-place. His death on entering his 65th year is not only a serious loss to his friends, but to that art which he loved so well, and for which he did so much. His hand had lost nothing of its cunning, nor his invention of its fertility, so that he might still have produced much; but what he has executed remains as a sufficient monument of his genius and untiring industry. He was born in 1809, was articled to Mr. Lewis Vulliamy, the architect, and early went to Greece and to the East, where his artistic genius imbibed forms of art which ever retained a dominant influence over him. He set himself down before the Alhambra and made siege of it. It was he who revealed not only to Europe at large, but to the Spaniards themselves, the glories of that unique architectural monument, as well as the principles on which it was constructed and decorated. Into his magnificent work on the Alhambra he not only threw all his passion as an artist, but all his patrimony. The labour he bestowed was repaid him by the success of his resolution to diffuse the love of colour in decorative art, which in that whitewash period was so strangely neglected, and he was fortunate in being able to point to such striking illustrations of his principles as the daring and novel decoration of the Exhibition in 1851 and the Crystal Palace at Sydenham. Of Mr. Owen Jones's numerous illustrated publications and his architectural and decorative labours this is not the occasion to speak, but it is worthy of mention that the last of the many public recognitions he received was the diploma of honour for decorative designs at the Vienna Exhibition of 1873. *April 19. 1874*

9 Myrtle Place  
Feb 14<sup>th</sup> 1844

Mon cher M<sup>r</sup>. Kaupier

Serez vous digne  
d'aller ce soir a la societe  
Graphic. Je serais bien  
aie de vous prouver  
et d'exposer une ~~de~~ profonde  
de vos portraits. Si oui  
donnez les au porteur et  
venez me trouver a 7 1/2 heures.

Tout a vous  


1809-1844

Antiques

etc

D

9 Argyll Place


Dec 22. 1857.

My dear Sir,

My old friend of mine

Richard Partridge is a candidate  
for the vacant professorship of Mathematics  
at the Royal Academy. From his  
great reputation as an Astronomer  
and his knowledge of art generally  
I think the Academy could not elect  
a better man and if you can  
help in a good cause I shall  
be ever your most obliged servant

My faithfully

David Roberts Esq. 

9 Argyll Place

Dec 22. 1857.

My dear Sir

A my old friend of mine

Richard Partridge is a candidate  
for the vacant professorship of Mathematics  
at the Royal Academy. From his  
great reputation as an Orator  
and his knowledge of art generally,  
I think the Academy could not elect  
a better man and if you can  
help in a good cause I shall  
be ever your obliged servant

My faithfully

David Roberts Esq. & Co.



Owen Jones

9 Argyll Place W  
Aug 1 1867.

Dear Sir

There are two other woodcuts  
of which you have not sent me proofs  
as soon as these are done we are quite  
ready to print off (which have been for  
some time)

I return you one proof the block requires  
a little correction as you will see  
indicated on the proof.

Yours faithfully



William Simpson &