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Wilfred Jones, American Illustrator (1888-1968)

La Salle University Art Museum

Elizabeth R. Greenhall

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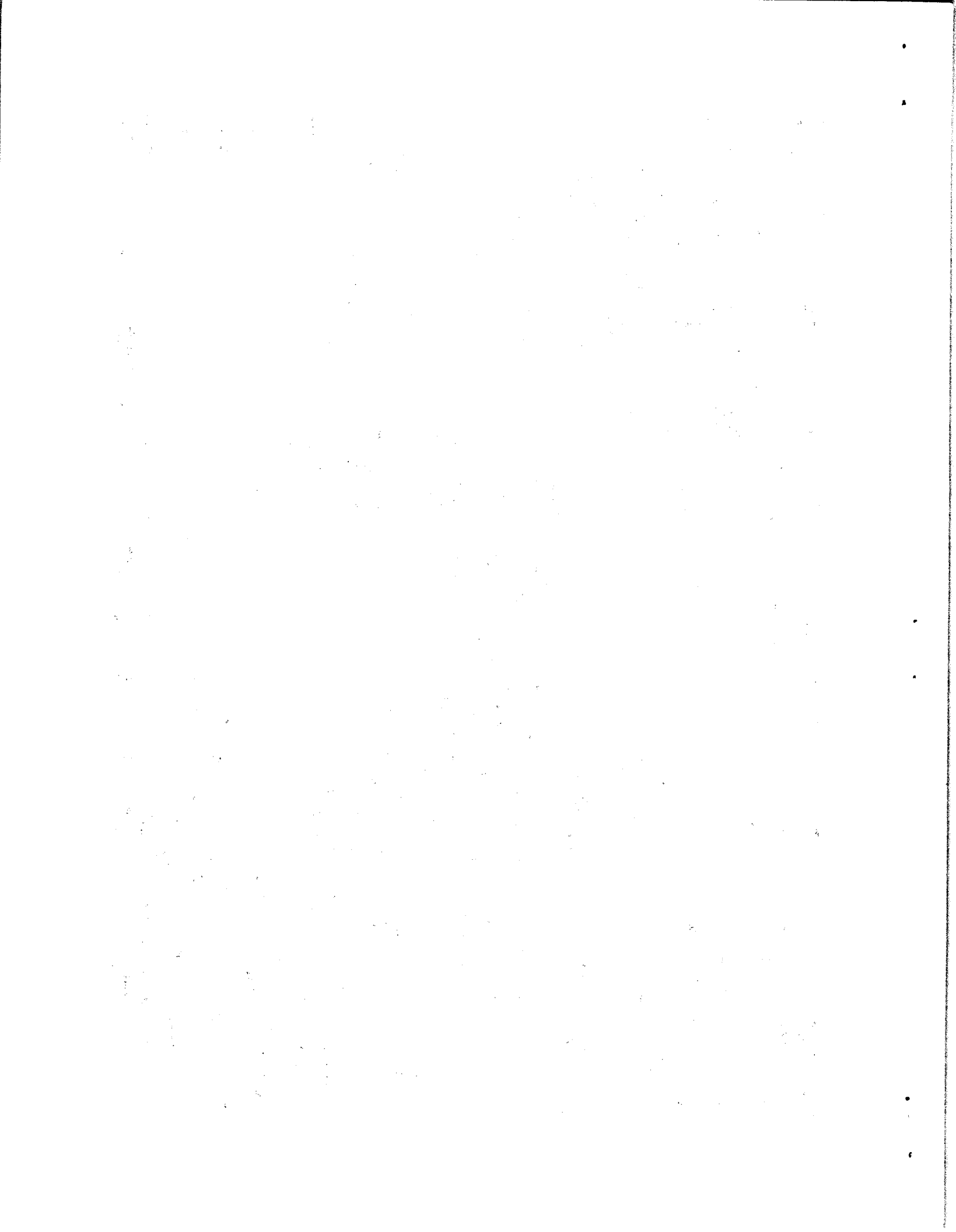
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WILFRED JONES

American Illustrator
1888-1968

La Salle College Art Gallery
November 14th - December 14th, 1977



WILFRED JONES

It is always a happy occasion to welcome home a prodigal son; doubly so when he also happens to be prodigally gifted. Thus, Philadelphia now welcomes back one of the finest of American illustrators--Wilfred Jones. Not the man himself, alas, for Wilfred Jones died in 1968; but there is solace in the fact that his art is home again in all its power and beauty.

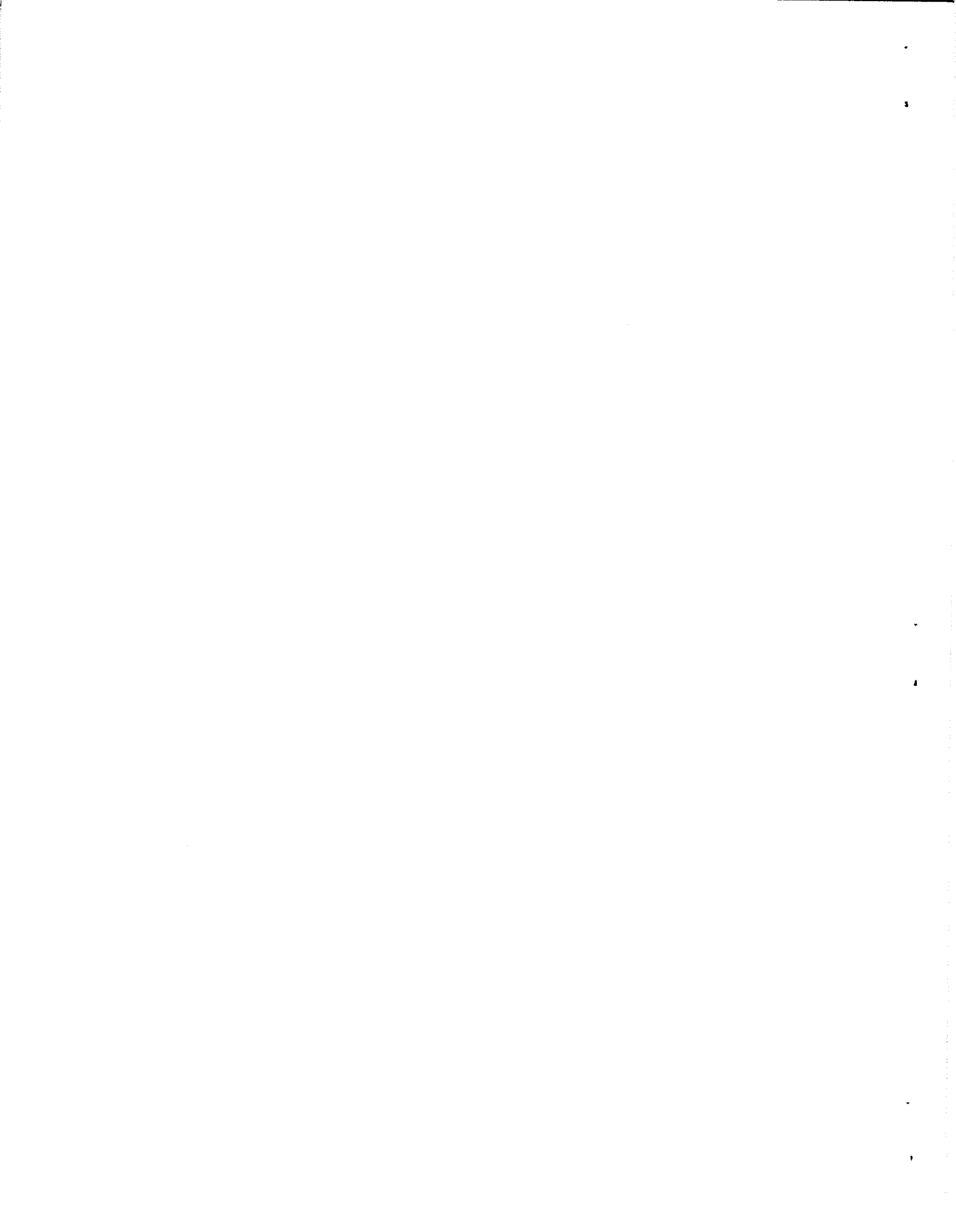
Wilfred Jones was not only a native Philadelphian--he came of a long line of Philadelphians, the first of whom arrived from Wales before 1700. Another local ancestor's Revolutionary War commission was signed by no less a personage than Thomas Jefferson. And Wilfred's own birthplace was located near a historic shrine, now only a fond memory--Shibe Park.

He attended parochial school--St. Columba's--where he spent most of the time surreptitiously sketching, to the neglect of arithmetic and other irrelevant pursuits. In any event, at sixteen he quit high school and, determined to be an artist, left Philadelphia for New York.

Within a few years, despite his extreme youth, he was establishing a reputation as a skillful wood-engraver and illustrator. Commissions began to come from leading magazines and book publishers. He was 33 when his illustrations for The Rubaiyat of Omar Khayyam appeared in 1921; a year later, those for James Stephens' The Crock of Gold; in 1925 the charming decorations for Laurence Sterne's A Sentimental Journey. These are three choice volumes indeed: few contemporary American illustrators have ever equalled them in imaginative power and sheer draftsmanship.

In 1958, after a long and very productive working career, Jones retired to a remote 250-year-old farmhouse. Thereafter he drew and painted and engraved simply to please himself. He had always been somewhat of a recluse; now he delighted in his rural hideaway. But the world has a tendency to forget people who withdraw from the limelight. In the course of the two decades since Wilfred Jones' retirement and death, his work has all but disappeared from public consciousness. There was never any doubt, to be sure, that some day it would be 'discovered' again and heralded as the superb achievement it is. One feels confident that the present exhibition, so appropriately held in the artist's native city, will provide the spark. It is, in fact, the first one-man exhibition of the artist's work. For this opportunity to see it in such depth, La Salle College deserves both the thanks and the congratulations of Wilfred Jones' fellow-townsmen in particular and of art-lovers everywhere.

Seymour Adelman



WILFRED JONES
1888-1968

- 1888 - January 20th, born in Philadelphia to Thomas Shade Jones and Rose Coyle Jones, their third child - second son.
- 1904 - To New York City, at first to live with Uncle Frank Druding whose wife was a sister of Rose Coyle's.
- 1905 - Worked with Will Bradley, publisher, master printer, and book designer.
- 1910 - Met Alice Rusk through the Art Director at J. Walter Thompson, advertising, where she was on staff in the fashion department and he was free-lancing.
- 1911 - March 1st, married Alice Rusk.
- 1915 - Daughter, Elizabeth, born (January 16th).
- 1919 - Did covers and illustrations for Asia magazine, among others.
- 1920s - His reputation for fine illustrating, especially wood-engravings, was established. Did covers for Scribner's magazine, Survey Graphic magazine, The Rotarian magazine and The New York Times magazine section. He also did illustrations for these publications. (The books he illustrated during this decade are listed separately.)
- 1926-7 - First exhibition of "50 Best Books", selected by the American Society of Graphic Artists, included three illustrated by Wilfred Jones: The Epic of Kings; The Kasidah; and The Island of the Mighty.
- 1927 - Travelled to Europe with his wife and daughter, spending four months (early June to 1st October) overseas, mainly in Paris where he illustrated three books for New York publishers. The books illustrated in Paris were: The Story of a Country Town; The Rise of American Civilization; and The Memoires of the Count de Grammont. Then spent one month in Mallorca, Spain, and sailed from Marseilles for home via Naples, Madeira and the Azores.
- 1930 - How the Derrick Works, text and pictures by Wilfred Jones. This was not the only book he wrote, but was the only one that found its way into print.
- 1931 - Fourth exhibition of "50 Best Books", chosen by the American Society of Graphic Artists, included one illustrated by Wilfred Jones: A Sentimental Journey.



- 1932 - Limited Edition (950 copies) of Charles Lamb's A Dissertation Upon Roast Pig; the book design, choice of oriental paper, pig skin on the spine, and illustrations by Wilfred Jones. The pictures were printed in black and the color was done by hand with Japanese watercolors by a team of young artists who copied from originals done by Wilfred Jones.
- 1940s - Mainly illustrated children's books and magazine articles and stories. An important source of income was from The Methodist Church Editorial Division for whom he did a full color series of illustrations for Bible stories.
- 1942 - Bought 250 year-old house in Chester, New York, with 1½ acres of good farm land, a brook, fruit trees and an enormous amount of work to be done before the house would be habitable.
- 1958 - He declared himself "retired" and from this time forward painted to please himself, reading widely as always and writing.
- 1963 - His wife's death on November 11th, following an eleven month illness, was a bitter blow from which he never quite recovered. Nevertheless, he continued to draw, paint, read and write.
- 1968 - August 20th, died peacefully in his sleep, after a brief sojourn in St. Vincent's hospital. The doctors could find nothing of importance wrong; an embolism to the lung carried him off.

Elizabeth R. Greenhall



WILFRED JONES

1888- 1968

WILFRED JONES was the third in a family of ten children, seven boys and three girls. One of the girls died of diphtheria at age five, leaving seven-year-old Wilfred deeply saddened. Four younger brothers were born before the third sister arrived on the scene, bringing great jubilation. Wilfred was especially pleased as he had been very fond of the sister who died.

An omnivorous reader all his life, he could not remember learning to read, except that it was before he went to school. His mother, Rose Coyle Jones, had taught school for seven years before marrying Thomas Shade Jones in 1882. She read aloud to the children and it is likely that Wilfred watched the page over her shoulder, making the connection between the spoken and the written word. She also played the piano, was interested in art and encouraged each of her children to develop his or her natural abilities. Thus, young Wilfred was encouraged to draw at a very early age and was allowed to paint in the family parlor.

Thomas Shade Jones was a building contractor. Wilfred was fascinated watching all facets of building construction. As the father of so large a family, he was of necessity a strict disciplinarian, but he also was possessed of great wit as was his wife who was frequently highly amused at the misbehavior of the boys.

The Jones ancestor who migrated to Philadelphia from Wales in the late seventeenth century prompted Wilfred later in life to delve into extended genealogical research. He was assisted in this by his younger brother, Paul, who searched the church records in Philadelphia while Wilfred consulted records available in the New York Public Library at 42nd Street.

Once in school at age six, Wilfred was often in trouble with his teachers for drawing instead of studying. He was usually convinced he was familiar with his school work and drawing his fellow students was far more interesting to him. He never drew in a textbook, but on a small pad of paper concealed within it. On one occasion his teacher was so irritated by this behavior that she deposited him in the wastepaper basket.

The Philadelphia newspapers ran frequent art competitions all of which Wilfred Jones entered. Moreover, several of his friends would ask him to draw entries for them to send in. One of Wilfred's always won first prize, usually second and third as well, though not necessarily the one he had sent in under his own name.

While still a school boy he frequented the Philadelphia Museum of Art to draw from the casts of classical sculpture and to study the paintings. There was no money available for him to receive any formal art education.

It was with reluctance that Wilfred left high school at sixteen. He enjoyed all subjects except one required for graduation: Bookkeeping. He

appealed to the principal, the superintendent of schools, and even the Board of Education for permission to be excused from this course, saying, "But Gentlemen, you don't understand; I am going to be an artist and never expect to make any money, so I'll never need to know bookkeeping!" His request denied, he left school and found a job in a grain elevator. He said nothing of this at home, thinking his parents would disapprove. But when his father found out, he applauded Wilfred's enterprize and arranged for him to live with an uncle in New York who was married to Rose Coyle's sister.

He soon found a job in the art department of The American, a Hearst daily paper that later became The Journal-American. One day John L. Sullivan, the great boxer, stopped in to see the editor. Wilfred, having a clear view of the champion, made a quick pencil portrait which he gave to his idol, who seemed pleased.

Some time in 1904 or 1905 he began working with a designer of fine books, printer and publisher: Will Bradley. He also moved into a studio flat with two other young artists, none of whom was earning much money but they were on their own.

Mr. Bradley was a mentor full of excellent advice, such as: "Make no small plans" and, when dealing with an art editor who wants changes made, "Never let him know it will be easy to do." Here, too, Wilfred was able to learn every facet of fine book-making: selection of type faces, planning margins and length of line in relation to type size, choice of paper and book linen for the cover. All this was most useful to him later as a free-lancer, first with J. Walter Thompson's advertising agency. He also perfected his hand lettering while with Mr. Bradley, studying the sensitive balance and proportion of Roman letters, later the more elaborate medieval manuscripts with their illuminated capital letters. Admiring the beauty of these manuscripts, he developed his own handwriting in emulation.

The Art Director at J. Walter Thompson, Mr. Chambers, employed on his staff in the fashion department a beautiful young woman, Alice Rusk, whom Chambers decided should meet Wilfred Jones. Not wanting to be obvious, he sent Miss Rusk to Mr. Jones' flat to collect some finished art work. She was attracted by his work and his splendid large eyes while he was attracted by her spirit and quick wit as well as her beauty. During the summer month she spent in her home state of Wisconsin, illustrated letters arrived daily from Wilfred Jones. These were much admired by all her friends who urged her to marry him. This she did on March 1st, 1911.

Alice Rusk was a remarkable, resourceful woman without whom Wilfred Jones could not have maintained his high standards and independence. She was the youngest in a family of three girls, had not only graduated from college with a major in art history but had distinguished herself for three years at the

Art Students League. Curiously, she had moved to New York the same year that Wilfred had and also lived with relatives at first. After their marriage she did not long continue in competition with him in art, as she had many other strings to her bow.

Cézanne and the Impressionists most impressed Wilfred Jones in the 1913 Armory Show of avant-garde art. The scientific principles of color, as set forth by Seurat in particular, generated his own studies in this field as well as many experiments to test the theories for himself. Cézanne's functional use of color bowled him over. The Futurists, especially Duchamp, amused him as did the people who were outraged by the whole show.

His work for "Asia" magazine, which specialized in articles on all parts of the Near and Far East, led him into the study of Oriental art and literature. The Chinese calligraphic line and the Japanese printmakers opened up a whole new area of endeavor. He first experimented with linoleum cuts and then progressed to woodcuts and wood-engraving.

Intrigued by higher mathematics, he became interested in geometry in art. This prompted him to make geometric analyses of paintings by the masters, revealing that in many cases, however figurative the picture, the structure followed the principles of geometry in art very closely.

Early in his career (perhaps 1914), J. Walter Thompson offered him the job as "visualizer" in the art department, where five artists were employed to do finished art work. Wilfred's rough "visuals" would each have had to be done in the style of one or another of these artists. The job paid \$10,000 a year, a fortune then - comparable, roughly, to \$50,000 today. He turned it down as he wanted his work to be entirely his own.

Although he knew that he was on the right track in his work, he was never completely satisfied with it. This led to a great deal of revision, even when he was working against a deadline and many almost-finished illustrations ended up in the waste basket.

In the twenties art editors rang him to offer contracts, but by 1932 he often had to present ideas for book illustration himself. This he found most awkward and painful. Even when the rejection was softened by the obvious fact of economics, it was disheartening.

Always the alert observer of life, he made rough drawings on bits of paper tucked within the book he always carried so that, as in his school days, no one would realize that he was drawing. When making these notes away from home he always used stubs of 6-B pencils or stubs of crayons.

His wit and sense of the ridiculous delighted all who knew him well. This was, however, a select group as his self-consciousness led him to avoid company

whenever he could, although once he had arrived at a party he always enjoyed himself.

A prolific writer as well as an artist, only one of his books, How the Derrick Works, was ever published. Originally this was to have been done in verse and called, The City That Derrick Built. At the time, Macmillan and Company feared this might be too frivolous for the American Library Association, whose recommendation was essential for a book of this kind.

Knowing that his work had merit, still he was confused by the highly competitive commercial atmosphere surrounding him, so that in the end he concluded that he might (note the subjunctive!) have failed, not having made huge amounts of money. Most of the time, however, he knew that was irrelevant. But the idea of the possibility that there could be a positive correlation between cash and quality haunted him.

Elizabeth R. Greenhall

THE PREFERRED MEDIA OF WILFRED JONES

For black and white work Wilfred Jones preferred brush to pen. When he did use a pen, it was a goose quill he had cut himself. The ink was either a solid block of black oriental ink or India ink.

For color notes he was very fond of crayons and could produce astonishing results with this simple medium. He discovered that it is possible to dip the tip in turpentine and get effects very similar to oil.

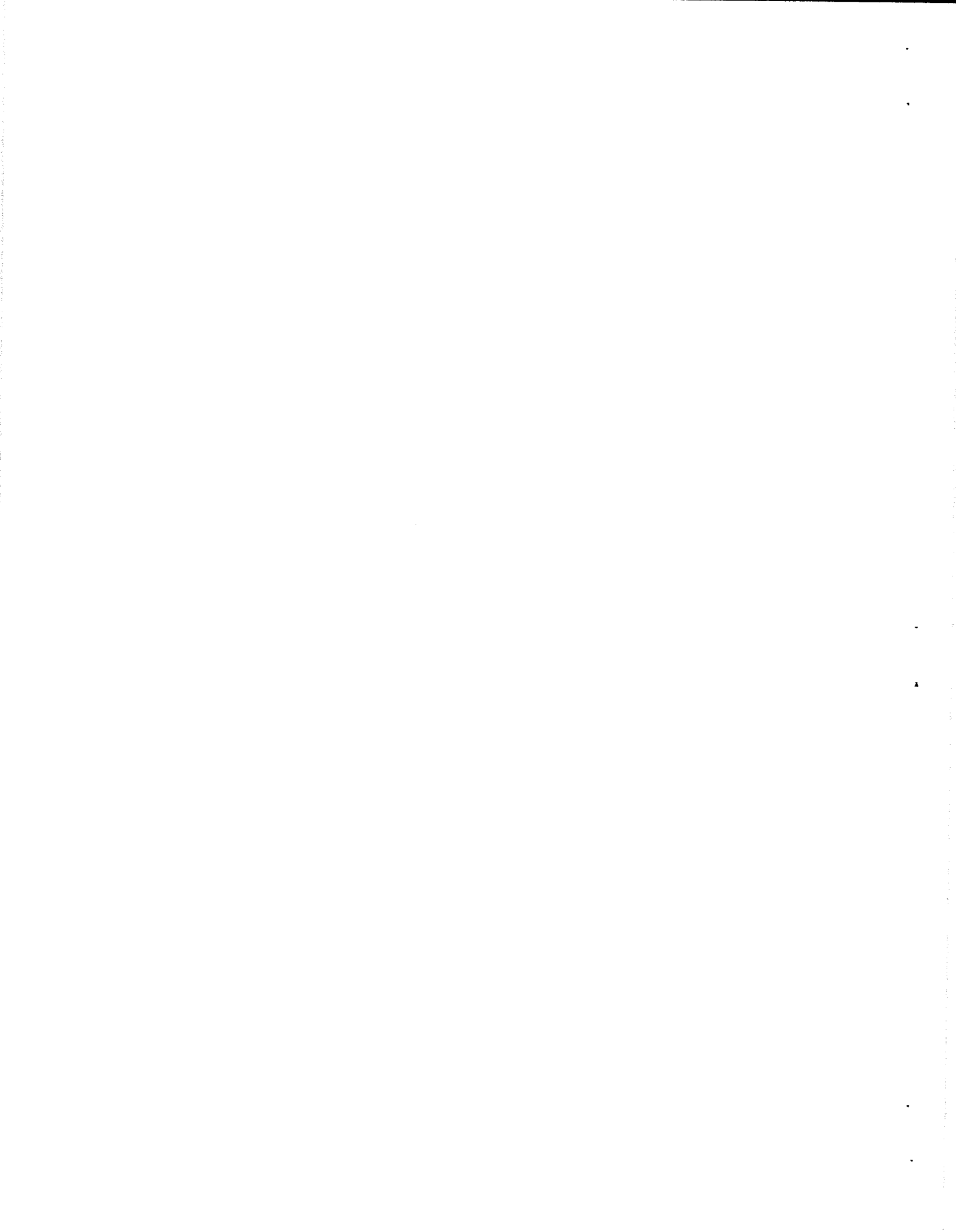
In paints he enjoyed watercolors, but his favorite was tempera. Had the pure colors in powder form not been so costly, not to mention the egg medium and actual egg yolks, he would have used egg tempera more often.

His interest in woodcuts and wood engravings was stimulated by his study of Oriental art and he was much intrigued by the Japanese print makers, especially Utamara.

When printing from his wood blocks he always used an oil-base printer's ink and one of the Japanese rice papers, some as thin as onion-skin. The back of his thumb nail served in place of a press.

Drawing and painting on tinted papers fascinated him. Here again the inspiration came from the Orient, for in Japanese prints black and white are used as colors, outlines are always printed in gray.

Elizabeth R. Greenhall



Books Illustrated by Wilfred Jones

Those marked with an asterisk are
not included in this exhibition.

1920s: The Rubáiyát of Omar Khayyám, rendered into English verse by
Edward Fitzgerald (Harper & Brothers Publishers,
New York and London, 1921).

The Crock of Gold, by James Stephens (The Macmillan Co., 1922).

*Druida, by John Frederick (Alfred A. Knopf, 1923).

The Island of the Mighty, by Padraic Colum (The Macmillan Co.,
1924).

Maria Chapdelaine, by Louis Hemon (The Macmillan Co., 1924).

The Kasidah of Hâjî Abdû El-Yezdî, by Sir Richard F. Burton
(Alfred A. Knopf, New York, 1924).

The Voyagers, by Padraic Colum (The Macmillan Co., 1925).

A Sentimental Journey through France and Italy, by Laurence Sterne
(Alfred A. Knopf, 1925).

The Epic of Kings, re-told from Firdusi's Shah-nameh, by
Helen Zimmern (The Macmillan Co., New York, 1926).

The Rise of American Civilization, (2 vols.), by Charles A. and
Mary R. Beard (The Macmillan Co., 1927).

The Story of a Country Town, by E.W. Howe (Dodd, Mead & Co.,
1927).

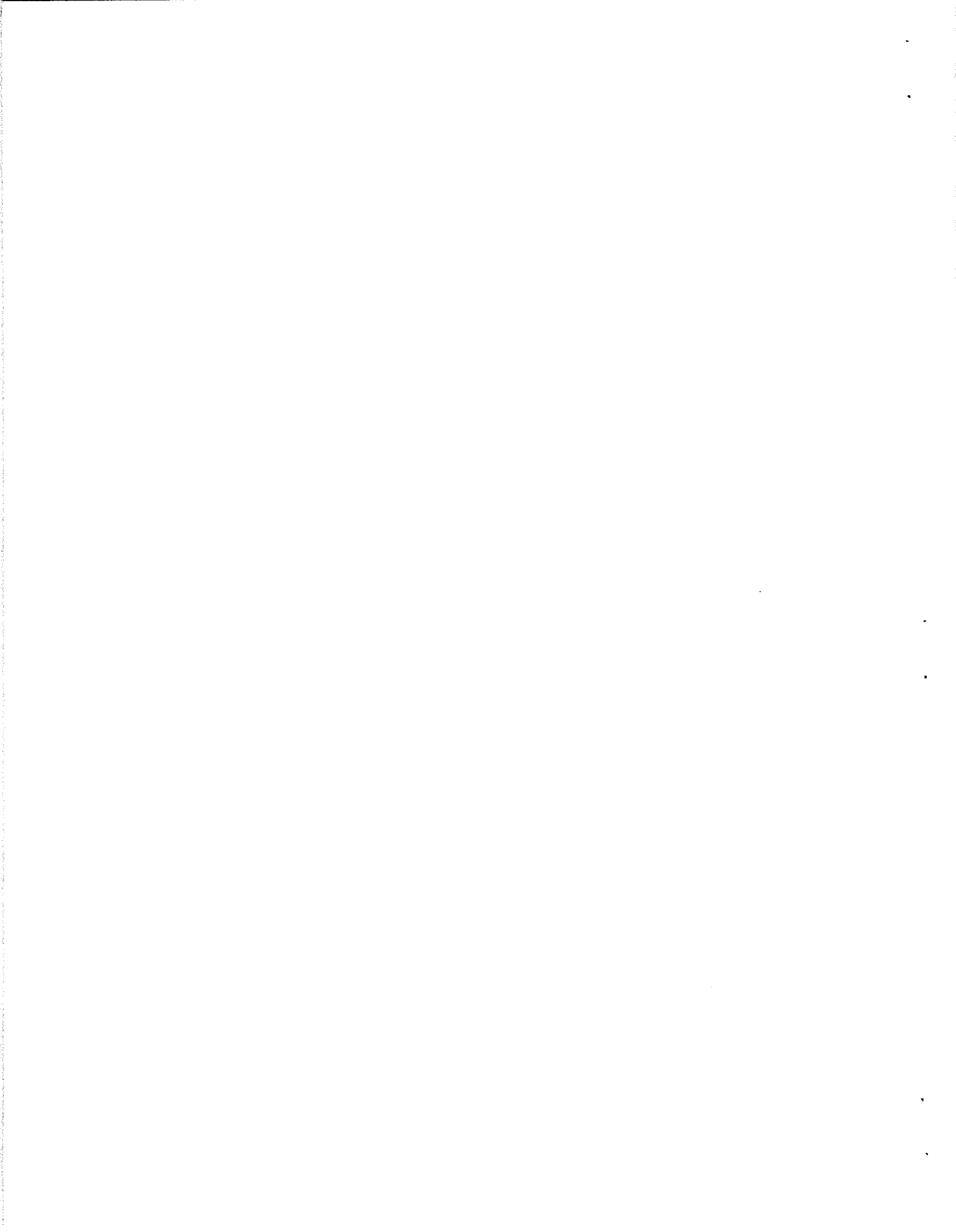
The Memoirs of the Count de Grammont, by Count Anthony Hamilton
(Dodd, Mead & Co., 1928).

1930s: How the Derrick Works, by Wilfred Jones (The Macmillan Co., 1930).

*The Loot of the Flying Dragon, by Kenneth P. Kempton (Little,
Brown & Co., 1930).

*Dragon's Thunder, by Kenneth P. Kempton (Little, Brown & Co., 1931).

*The Lance of Kanana, by Harry W. French (Lothrop, Lee & Shepard & Co.,
1932).



A Dissertation Upon Roast Pig, by Charles Lamb (The Printing House of Leo Hart, 1932).

*Merry Christmas to You, by Wilhelmina Harper (E.P. Dutton, 1935).

The Young Tentmaker, by Youel B. Mirza (Lothrop, Lee and Shepherd Co., 1935).

*Ghosts and Goblins, by Wilhelmina Harper (E.P. Dutton, 1936).

*The Magic Sugar Bowl, by Van Noy, (Thomas Nelson & Sons, 1936).

*The Mill in the Woods, by William Heyliger (D. Appleton Century, 1936).

*The Scalp Hunters, by Coryell (Harcourt, Brace & Co., 1936).

*Under Glass, by Nancy Clemens (Longman, Green & Co., 1937).

*The Harvest Feast, by Wilhelmina Harper (E.P. Dutton, 1938).

*River Man, by William Heyliger (D. Appleton Century, 1938).

*Early Pennsylvania Settlers, by Dowling and Rapp (Thomas Nelson & Sons, 1938).

1940's: America in Midpassage, by Charles A. and Mary R. Beard (The Macmillan Company, New York, 1939).

Easter Chimes, by Wilhelmina Harper (E.P. Dutton & Co., Inc., 1942).

*Spice Ho!, by Agnes D. Hewes (Alfred A. Knopf, 1947).



Original Illustrations and Books in Exhibition

Rubáiyát of Omar Khayyám

The Astronomer-Poet of Persia
Rendered into English verse
by Edward Fitzgerald.
Illustrations in color by Wilfred Jones.

(Harper & Brothers Publishers
New York and London, 1921)

Original Egg Tempera illustrations:

"Ah, my beloved, fill the cup that clears to-day
of past regrets and future fears:
To-morrow!--why, to-morrow I may be myself with
yesterday's sev'n thousand years."

"Once more within the potter's house alone I stood,
surrounded by the shapes of clay."

"Tis but a tent where takes his one day's rest.
A sultan to the realm of death addrest."

The Crock of Gold

by James Stephens ¹⁹¹³
(Macmillan & Co., New York, ~~1922~~)
Hand decorated watercolor and ink illustrations by Wilfred Jones.

The Crock of Gold

by James Stephens
Drawings by Wilfred Jones
(The Macmillan Co., New York, 1923)

Original pen and india ink illustrations:

Chapter I, p. 10

Grey Woman of Dungorhin, and the Thin Woman of Inis Magrath.

Chapter VI, p. 44

"'I am coming up, Noble Woman,' said the voice and in another moment the Leprecaun leaped out of the hole."

Chapter VI, p. 59

"Come away with me, Shepherd Girl, through the fields and we will be careless and happy"...

Chapter VIII, p. 71

"The first things they became aware of were six small men who were seated on low roots. They were all dressed in tight green clothes and little leathern aprons, and they wore tall green hats which wobbled when they moved."

Chapter XI, p. 100

"As he went down the road her shapely figure floated before his eyes as beautiful and simple as an old statue."

Book III

Chapter XII, p. 149

..."And in a little time Caitilán Ni Murrachu went with her companion across the brow of the hill," ...

Chapter XV, p. 219

"He knew that the hand which he held up and pinched with another hand was not him..."

Chapter XVI, p. 226

"When he knocked at the barrack door it was opened by a man with tousled, red hair, who looked as though he had just wakened from sleep."

Chapter XIV, p. 218

"'It's the Lepracaun, sargeant,' said Shawn in a whisper."

Chapter XV, p. 225

"Outside the village the Leprecauns bade him farewell."

Chapter XVII, p. 286

"'Yonder,' said the thin Woman, 'is the Brugh of Angus Mac on Og, the son of the Dagda Mor', and toward this light she assisted the weary children."

Chapter XVIII, p. 287

"Angus had told her that beyond there lay ecstasy which is Love and God and the beginning and the end of all things:"...

Color Proof for Book III, Chapter XII

..."a swift shadow darkened the passage, and Angus Og came into the cave. Caitilin spring from her seat affrightned, and Pan also..."

Color Separation Study for Book V, Chapter XIV, p. 185

"Well, keep a good tight grip of him, anyhow, for if he gave you the slip in there he'd vanish like a weasel in a bush. Them odd fellows do be slippery customers."

Maria Chapdelaine

A Tale of the Lake St. John Country
by Louis Hemon
Translated by W. H. Blake
Drawings by Wilfred Jones
(The Macmillan Co., 1924)

Original pen and ink illustrations:

Chapter V - The Vows

Chapter III - Francois Passes By

Chapter XII - Love Bearing Gifts

Chapter XIII - Love Bearing Chains

Chapter IX - One Thousand Aves

Chapter XV - That We Perish Not

Letter headings for chapters.

The Kasidah of Hâjî Abdû El-Yezdî

by Sir Richard E. Burton
Wood-engravings by Wilfred Jones.
(Alfred A. Knopf, Inc., New York, 1924)

Limited edition of 2,000 numbered copies, hand set in Garamond type, printed on specially made paper by Pynson Printers, New York and bound in imported Borzoi Batik.

Hand pulled, wood engraving illustrations:

Verse II, facing p. 16.

"Eat drink, and sport; The rest of life's not worth a fillip", quoth the king, me thinks the saying saith too much; the swine would say the selfsame thing!"

Verse VIII, facing p. 64.

"Life is a ladder infinite-stepped, that hides its rungs from human eyes; Planted its foot in chaos-gloom, its head soars high above the skies."

Verse X, facing p. 80

"You all are right, you all are wrong", we hear the careless soof; say
For each believes his glimm'ering lamp to be the gorgeous light of day."

Verse IV, facing p. 32

"You changeful finite Creatures strain." (rejoins the Drawer of Wine)
"The dizzy depths of Infinite Power to fathom with your foot of twine."

The Voyagers

Being Legends and Histories of Atlantic Discover
By Padraic Colum
With pictures by Wilfred Jones.
(The Macmillan Co., New York, 1925)

Original pen and ink illustrations:

Tower Above the Ocean, p. 3

"That Swarthy Man Would Stand There Looking Across the Sea."

The Voyage of Maelduin, p. 29

"The Bridge of Glass Threw Off Backwards."

The Voyage of Maelduin, p. 35

"The Great Bird Gave No Sign That It Had Seen Him."

The Voyages of Saint Brendan, p. 59

"The Little Cat Returned Bringing a Fine Salmon."

The Voyages of Saint Brendan, p. 67

"Yes, I am Judas, the Most Wicked Of All Traffickers."

The Voyages of Saint Brendan, p. 77

"A Fiery Arrow Flew Over Each Lamp and Lit It."

The Great Admiral, p. 113

"Such A Sight Prefigured Terrible Things Beyond."

The Island of the Mighty

Being the Hero Stories of
Celtic Britain Retold From
The Mabinogion
By Padraic Colum
Illustrated by Wilfred Jones.
(The Macmillan Co., New York, 1924)

Original pen and India ink illustrations:

Part I

Chapter II. How They Sought the Maid Olwen. p. 51
"Yspaddaden seized the second of the poisoned darts and
cast it after them."

Chapter IV. How the Tusk and the Sword were Won. p. 85
The giant said, "Tell me a tale while your companion is
burnishing my sword."

Part II

Chapter I. The Knight Owen and the Lady of the Fountain. p. 125
"Seest thou now little man, what power I hold over these
animals?"

Chapter II, Part IV. Peredur and the Castle of Wonders. p. 183
"The Black Man said, "Arise man, and suffer death."

Color illustrations:

Part I

Chapter VI. How King Arthur Met the Jet Black Sorcceress.
"The hounds rushed at him and drove him straight into the sea."

Part II

Chapter III. The Companions of Arthur - The Dream of Ronabbway, p. 257
"Wrathfully came the knight to Arthur."

Frontispiece - The Dream of Maxen The Emperor
"Empress of Rome, all hail."

The Rise of American Civilization

by Charles A. Beard and Mary R. Beard
Vol. I. The Agricultural Era, Vol. II - The Industrial Era
with illustrations by Wilfred Jones.
(The Macmillan Co., 1927)

The Young Tentmaker

by Yovel B. Mirza
with illustrations by Wilfred Jones
(Lothrop, Lee and Shepard Co., New York, Boston, 1935)

A Dissertation Upon Roast Pig

An essay by Charles Lamb.
Illustrated by Wilfred Jones.
(The Printing House of Leo Hart, Rochester, NY, 1932)

Limited edition--950 copies, printed on oriental
Okawara paper.
Typography by Will Ransom.
Chinese characters by Sang Ho.

A Dissertation Upon Roast Pig

by Charles Lamb
Arranged and put into type by Will Bradley and
issued from The Sign of the Vine, Concord, Mass.

Hand illustrated by Wilfed Jones.

Scribner's Magazine Covers

Original tempera illustrations:

May issue (original and published cover)

November issue (original and published cover)

Cavalry Soldier, c. 1917

Shepherd and Ram, 1916

August Fiction Number (original and published cover)

Memoirs of the Count De Grammont

by Count Anthony Hamilton

Translated by Horace Walpole.

Illustrated with wood-engravings by Wilfred Jones.

(Dodd, Mead, & Company, New York, 1928)

Wood-engraving illustrations:

Frontspiece

"But If thou wilt To-morrow Morning Bring This Young Girl To My Lodgings, I Will Make It Worth All The Oranges In London To Thee."

"But Killegrew, Who Wished To Surpass These Trivial Depositions, Boldly Declared That He Had The Honor of Being Upon The Most Intimate Terms with Her."

"He found Miss Steward In Bed, Indeed, But Far From Being Asleep."

"'Leave off, For The Devil Take Me It Is Possible For
You To Win.' 'Why?' said Cameran, who Began To Be
Impatient. 'Do you wish to know?' said Matta; 'Why,
Faith, It Is Because We Are Cheating You.'"

Illustrations for Asia Magazine, c. 1919-1920's

Original india ink wash illustrations:

"Alike for those who for today prepare,
And those who after a tomorrow star,
A Muezzin from the Tower of Darkness cries,
"Fools! Your Reward is neither here nor there."

"Come husband for supper is ready, and we must
give a thanks to God."

"He took the lighted lantern, swung it above his
head and cleared a space about me."

"Man is a shadow on a crumbling wall."

"Guiaoun! A rough hand siezed my shoulder."

"In the fantastic light of pine torches men naked to waist
danced around an old well beating themselves with iron chains."

"We allowed our veils to float at the will of the wind and
their eager but respectful glamour rested on our unveiled
faces."

The Epic of Kings

Hero Tales of Ancient Persia
Retold from Firdusi's Shal Nameh
by Helen Zimmern. Rediscovered
and illustrated by Wilfred Jones.

(The Macmillan Co., New York, 1926)
Set up and electrotyped.
Printed by J.J. Little and Ives Company, New York.

Original pen and ink illustrations:

"Afraysiyab confided to them his secret purpose." p. 134

"Rustem ran towards the beast with a loudy cry." p. 69

"He flung him into the sea where hungry crocidiles would
devour him." p. 241

"Rustem hurled him unto the earth." p. 159

"But ever as they struggled they bore aloft Kai Kaous." p. 121

"She bare him unto her nest." p. 35

How The Derrick Works

Illustrations and Text
By Wilfred Jones
(The Macmillan Co., New York, 1930)

Original ink and gouache illustrations:

Height Indicator, p. 6

Hoist Parts, p. 5

Tightening The Guy Ropes, p. 31

Working Radius and Lift Power, p. 17

Remote Control, p. 7

Easter Chimes

Stories for Easter and the Spring Season
Selected by Wilhelmina Harper
Illustrated by Wilfred Jones.
(E.P. Dutton & Co., New York, 1942)

Original pen and ink illustrations:

Andris' Easter in Hungary by Elizabeth P. Jacabi
"Ow-ow, the eggs,' wailed Böske, 'all the pretty eggs!'" p. 115

Five Peas in the Pod by Hans Christian Andersen
"The mother pushed the little girl's bed close up to the window so she could look out..." p. 151

A Happy Easter in Czechoslovakia by Libushka Bartusek
"All the boys made little switches of eight....they set out to chase the girls." p. 213

The Flowers of Easter by Nancy Byrd Turner
"The lily straight and tall." p. 134

The Shepherds Nosegay by Parker Fillmore
"Run Down to the shepherd and tell him the princess desires his nosegay.'" p. 201

A Sentimental Journey

Through France and Italy
by Laurence Sterne
Wood engravings by Wilfred Jones.
Published by Alfred A. Knopf, New York, 1925.

Limited edition of 2,050 of which 2,000 are for sale.
Pynson Printers of New York
Typography by Elmer Adler

Nordic's Progress, 1936

Offered as a cover design to Literary Digest shortly before its demise (1936), all the editors liked it and wanted to use it, but for their circulation Germany made them turn it down finally, reason--"The Nazis would have barred the Digest from the the mails!"

Tempera.

Illustrations in The New York Times Magazine, 1927-1936

"Money is not the God of the Ambitious. Their God is Success." Illustration for: A Close-up of Life in America, by Emil Ludwig, Sunday, June 3, 1928.

"Peace". Illustration for Briand Sees a World at Peace, by Harold Callender, Sunday, August 26, 1928.

"American Philosophy is Sweeping Away the Static Conception of Knowledge." Illustration for: The New Life That is America's, by Bertrand Russell, Sunday, May 22, 1927.

"The Old Conception--The Prison Treadmill." Illustration for: A Warden Speaks for Convicts, by Lewis E. Lawes, Sunday, March 16, 1930.

"Europe Rediscovered America." Illustration for: Europe Once More Discovers America, by Harold Callender, Sunday, May 20, 1928.

Unpublished Material

Adventures of Tom Kitten, 1950

Written and illustrated by Wilfred Jones.

Water Power, 195?

Written and illustrated by Wilfred Jones.

How the Youngest Lepracaun Met the Princess Badovra

by Wilfred Jones
For his daughter, Elizabeth Rusk Jones.
(not for publication)



Prints and Watercolors

Elizabeth Drawing, 1919

Watercolor.

Elizabeth Jones in Mallorcan Costume, Spain, 1927

Tempera.

Lincoln Writing the Gettysburg Address on Train, c. 1935

End grain wood block and wood engraving.

Cactus, Mallorca, Spain, 1927

Hand-colored wood engraving.

Cactus at "San Ferre", Mallorca, Spain, 1927

Hand-colored wood engraving.

Hay Stacks in Italy, 1927

Color wood-engraving.

Paris Hotel, 1927

Color wood engraving.

Untitled

Wash drawings, c. 1920's

Old Tree, 1956

Watercolor.

Mysterious Woman, c. 1958

Watercolor.

Don Quixote, c. 1955

Watercolor.

Geometric Abstract, c. 1960

Sepia wash on tracing paper.

Memorabilia

Alphabet Card Game
Hand-painted medieval letters by Wilfred Jones.

Wilfred, Hal, and Frank Jones.
Tintype.

Wilfred Jones, 1911.

Wilfred Jones, January, 1965.

Book design: order of work, by Wilfred Jones.

Book Plate Designs
Wood-engravings by Wilfred Jones.

Wilfred Jones, 18th century. House at Chester, New York, c. 1945
by Wilfred Jones
Tempera and watercolor.

Wooden stamp, monogrammed WJJ.





