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Constable And His Drawings

The works include a watercolour drawing of a rural landscape signed J Constable and dated 5 April 1794, which was when he was 17, making it one of his earliest known works. It is not a drawing that...

Unknown Constables found hidden for 200 years in family ...

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This collection of 42 drawings, never previously published together, gives new insight into Constable's technical and emotional approach into his work. With the help of copious comparative illustrations and exhaustively detailed research drawn from numerous contemporary sources, the author builds up a portrait of the artist, his background and family life.

Constable and His Drawings: Fleming-Williams, Ian ...

The final two drawings are pencil portraits of Constable's younger brother, Abram, and cousin Jane Anne Inglis, née Mason. Both correspond with later oil paintings. According to the Telegraph 's...

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Early John Constable Sketches Spent 200 Years Forgotten in ...

Four drawings by the English artist John Constable have emerged after going unnoticed for more than 200 years. The drawing have been housed in a family album owned by the Masons of Colchester, who were related to the Constables by marriage.

Four Long-Lost Sketches by a Teenage John Constable ...

John Constable sketches found among box of dusty drawings by son of playwright during clearout The drawings are thought to be Constable's early thoughts in illustrating the scene of Jaques and the...

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John Constable sketches found among box of dusty drawings ...
Graham Reynolds was Keeper of Prints and Drawings and Paintings at the Victoria and Albert Museum, London, where he began his study of Constable's art more than forty years ago. The Later Paintings and Drawings of John Constable was awarded the prestigious Mitchell Prize for Art History in 1984. ISBN: 9780300063370

Early Paintings and Drawings of John Constable | Yale ...

John Constable's sketches Today, the pencil, pen, watercolour and oil sketches produced by John Constable (1776 – 1837) in the open air are valued for their freshness and vitality. However, at the time when Constable was working, the public expected a highly polished

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oil painting, executed in the studio.

V&A · John Constable's Sketches

Painted rapidly, wet-in-wet, Constable used short strokes and a restricted color palette to train his hand and eye, and to enhance the realism of his later paintings. He labeled almost all of these images with scientific precision, indicating the date, time, wind, and weather conditions under which they were painted.

John Constable (1776–1837) - The Metropolitan Museum of Art
Summary of John Constable. Along with J. M. W. Turner,
Constable revolutionized landscape painting of the 19 th century

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and his paintings had a profound and far-reaching effect on European art, particularly in France. Constable moved away from the highly idealized landscapes that were the expected norm of the period and instead favored realistic depictions of the natural world created through close observation.

John Constable Paintings, Bio, Ideas | TheArtStory

Rebelling against the contemporary ideal of landscape as a background for a historical or mythological scene, Constable was one of the first artists of the Romantic Movement to view landscapes for their own beauty. His techniques and methods of capturing natural light and movement were innovative and still inspire artists to this day.

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John Constable Style and Technique | artble.com

John Constable, RA (/ˈkɒnstəbəl, ˈkɒn-/; 11 June 1776 – 31 March 1837) was an English Romantic painter. Born in Suffolk, he is known principally for his landscape paintings of Dedham Vale, the area surrounding his home — now known as "Constable Country" — which he invested with an intensity of affection.

John Constable - 116 artworks - painting

Dedham Vale. This was one of Constable's first major paintings, created when he was 26. Painted in the brief hiatus between the end of the French revolutionary wars and the beginning of the

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Napoleonic wars the following year, the tranquillity of the image belies the wider political turmoil. Whilst the techniques that were to serve Constable so well in his later career are not yet fully developed the painting already demonstrates his commitment to the close observation of nature and this can ...

John Constable Artworks & Famous Paintings | TheArtStory
Constable had been regularly sketching in oil since 1808, and by 1810 he had achieved extraordinary deftness with the medium (he would often be associated with his oil sketches in the future). His art became far more focused about this time: his sketches were either discrete studies, or, befitting academic practice, they were made in preparation for preconceived easel paintings.

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John Constable | British artist | Britannica

Constable and His Drawings Paperback – December 1, 1994 by Ian Fleming-Williams (Author)

Constable and His Drawings: Fleming-Williams, Ian ...

The wait is over! PJ Constable one talented fella, too good for his own good in our opinion and your bank account, HA. When it comes down to texture, sculpt and finishing PJ Constable is high on the top list in the UK and we are glad to see PJ come back for and now he's giving you all the chance to own some of his art. WHEN: NOW

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The Toy Chronicle | PJ Constable Creations

John Constable, RA was an English landscape painter in the Romantic tradition. Born in Suffolk, he is known principally for revolutionising the genre of landscape painting with his pictures of Dedham Vale, the area surrounding his home – now known as "Constable Country" – which he invested with an intensity of affection. "I should paint my own places best", he wrote to his friend John Fisher in 1821, "painting is but another word for feeling". Constable's most famous paintings include ...

John Constable - Wikipedia

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John Constable's focus was on the natural English landscape that he idolized since childhood. His paintings rebelled against the work of artists of the Neoclassical style who had simply used landscape to display historical and mythical scenes.

John Constable | artble.com

Constable is famous for his landscapes, which are mostly of the Suffolk countryside, where he was born and lived. He made many open-air sketches, using these as a basis for his large exhibition paintings, which were worked up in the studio.

John Constable (1776 - 1837) | National Gallery, London

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When the present drawing was executed Constable's main point of reference was Smith's work. Keen to help develop his protégé's skills, the older artist had sent him casts of sculpture, books and his own drawings.

Studies the English artist's drawings and the role they played in his artistic development throughout his career

Published to accompany an exhibition held at the Victoria and Albert Museum, London, September 20, 2014-January 11, 2015.

John Constable was English painter, ranked with Turner as one of

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the greatest British landscape artists. After spending some years working in the Picturesque tradition of landscape and the manner of Gainsborough, Constable developed his own original treatment from the attempt to render scenery more directly and realistically; he thought that 'No two days are alike, nor even two hours; neither were there ever two leaves of a tree alike since the creation of the world', and: 'The sound of water escaping from mill dams, willows, old rotten planks, slimy posts and brickwork. I love such things. These scenes made me a painter.' He never went abroad, and his finest works are of the places he knew and loved best, particularly Suffolk and Hampstead, where he lived from 1821. Often completing primary sketches prior to starting a large canvas, Constable would draw on the inspiration nature gave him and tries to capture a moment in time, testing his composition first in

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sketches.

Celebrated for his iconic depictions of the English countryside, particularly his beloved Stour valley, John Constable helped raise the status of landscape painting. Delphi's Masters of Art Series presents the world's first digital e-Art books, allowing digital readers to explore the works of great artists in comprehensive detail. This volume presents Constable's collected paintings in beautiful detail, with concise introductions, hundreds of high quality images and the usual Delphi bonus material. (Version 1) * A comprehensive range of paintings — over 200 artworks, fully indexed and arranged in chronological and alphabetical order * Includes reproductions of rare works * Features a special 'Highlights' section, with concise introductions to the

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masterpieces, giving valuable contextual information * Enlarged 'Detail' images, allowing you to explore Constable's celebrated works in detail, as featured in traditional art books * Hundreds of images in stunning colour – highly recommended for viewing on tablets and smart phones or as a valuable reference tool on more conventional eReaders * Special chronological and alphabetical contents tables for the paintings * Easily locate the paintings you want to view * Includes Leslie's seminal biography - spend hours exploring the poet's personal correspondence and intriguing life - first time in digital print * Scholarly ordering of plates into chronological order Please visit www.delphiclassics.com to browse through our range of exciting e-Art books

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BUILDING NEAR FLATFORD MILL WEYMOUTH BAY:
BOWLEAZE COVE AND JORDON HILL FLATFORD MILL
THE OPENING OF WATERLOO BRIDGE SEEN FROM
WHITEHALL STAIRS THE WHITE HORSE HAMPSTEAD
HEATH THE HAY WAIN CLOUD STUDY, 1822 THE
LEAPING HORSE SALISBURY CATHEDRAL FROM THE
BISHOP'S GROUNDS THE CORNFIELD MARINE PARADE
AND CHAIN PIER, BRIGHTON HADLEIGH CASTLE
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The Biography LIFE AND LETTERS OF JOHN CONSTABLE,
R.A. by C. R. Leslie Please visit www.delphiclassics.com to browse
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This definitive study of the legendary British landscape painter John Constable (1776-1837) reveals the full breadth and originality of his vision of nature. In his heroic pursuit of 'natural painting', Constable took plein-airism to its limits in the early years of the nineteenth century before deciding that an overall naturalism could only be achieved in the studio. A sequence of masterpieces followed. In such works as *The Hay Wain* and *The Leaping Horse*, Constable recreated his native Suffolk landscape in novel and potent images that continue to influence the way the English countryside is seen. It was in his oil sketches, however, that he struck his most revolutionary note, finding a free and expressive way of painting that was to influence generations of later artists. This comprehensive and beautifully illustrated survey, which

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accompanied the ground-breaking 1991 exhibition at London's Tate Gallery, combines a thematic with a chronological approach to show the variety of the artist's responses to particular subjects and places as well as his changing attitudes toward nature and the business of picture-making. Many recently discovered paintings and drawings are included, while fresh insights are offered into more familiar works. Full use is made not only of the latest art-historical studies but also of recent technical research, including the first detailed examination of Constable's materials and methods. With over 500 illustrations - 280 in color - and an in-depth commentary on 345 paintings, drawings, and prints, this is the most exhaustive and up-to-date account of Constable.

Traces the development of the career of the English artist and

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analyzes his paintings, water colors, and drawings.

This Art Book with Foreword and annotated reproductions by Maria Tsaneva contains 120 selected drawings and paintings of John Constable. John Constable rejected the formal or "picturesque" rendering of nature; instead, he tried to capture informally the effects of changing light and the patterns of clouds moving across the country sky. He loved the countryside, and his best work was of outdoor scenes in his native Suffolk and his London home in Hampstead. He worked in the open air, though he returned to his studio to finish his paintings. Often completing primary sketches prior to starting a large canvas, in England Constable had no real successor and the many imitators turned rather to the formal compositions than to the more direct sketches. In France, however,

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he was a major influence on Romantic painters such as Delacroix, on the members of the Barbizon School, and ultimately on the Impressionists.

Born in East Bergholt, Suffolk on 11 June 1776, Constable was the second son of the six children of Golding Constable and Ann Watts. He was educated at a private school in Lavenham and at the grammar school in Dedham, subsequently joining the family business, of which it was intended he would succeed as manager. He learned the technique of painting from John Dunthorne (a local plumber and glazier who was an amateur painter), and was encouraged by Sir George Beaumont. Staying with relatives at Edmonton in 1796 he met John Cranch, a mediocre artist whose style he imitated, and John Thomas Smith, the antiquarian

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draftsman, with whom he made drawings of picturesque cottages. In 1799 his father gave him an allowance to enter the Royal Academy Schools, reluctantly consenting in 1802 to his becoming a professional painter. That same year Constable showed his first landscape at the Academy (where he was to exhibit nearly every year until his death), and acquired a studio opposite the family house. He spent summers in East Bergholt, sketching from nature, until 1817; in the autumn of 1806 he made a two-month visit to the Lake District. In 1809 Constable met and fell in love with Maria Bicknell, but he was unable to marry her until 1816 owing to the opposition of Maria's grandfather. After the marriage the couple lived in London, first on Keppel Street, then, after 1822, on Charlotte Street. The marriage, which was the prelude to Constable's finest work, was a deeply happy one, and there were

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seven children, to whom the artist was devoted; Maria's health was far from robust, however, and she died in 1828, a blow from which Constable never fully recovered.

John Constable's Hay Wain is probably the most popular of all British paintings, and 'Constable' is loved and revered as the artist who first painted the fresh beauty of the verdant English countryside. From sketchy to finished, from minutely detailed to expressionist, Constable's paintings, watercolors and drawings are discussed against the background of one of the more turbulent periods of British history and integrated with their broader cultural milieu.

Both an introduction to John Constable's life and a companion to

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the Victoria and Albert Museum's collection, this book ranges from his early years at the Royal Academy, through his relationship with fellow artist, William Turner, to his last years in Hampstead.

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