

Chapter 1 : Books by Marcia Pointon (Author of History of Art)

*Bonington, Francia and Wyld [Marcia Pointon] on www.nxgvision.com *FREE* shipping on qualifying offers. Book by Pointon, Marcia.*

Life Born to a family that had produced rich merchants for several generations, he gained a pronounced taste for drawing very young. On the death of a young uncle also good at drawing after a fall from a horse when William was aged 6, William inherited his drawing materials. Aged 20, he lost his father but family relations allowed him to be made secretary to the British Consulate in Calais thanks to the statesman George Canning. During periods of enforced leisure Wyld used the free time to draw and paint with his friend right across France, from Dieppe to Rouen and meeting Horace Vernet, then at the height of his fame. He always wished to become a painter but delayed setting out on that course to allow his younger brother to come of age first so that he could succeed him in the wine business. With his friend the Baron de Vialar he then set out for Algiers. This country had only been conquered in and had already been visited some time ago by Isabey and Delacroix. Wyld presented himself on board the ship, was immediately recognised by Vernet and encouraged by him to become a painter, Vernet never having doubted that Wyld would one day do so. On 1 January, they crossed the Simplon Pass in a cart during a snowstorm and he then set up his studio in Paris, where he was commissioned to produce paintings of orientalist scenes and Venetian architecture. Becoming known to the public, he exhibited a 2m wide canvas "Venice at Sunrise" at the Paris Salon of, winning the 1st Gold Medal in the 3rd class for it. Thanks to Vernet he mingled in the highest artistic circles of the July Monarchy and became friends with Ary Scheffer and Paul Delaroche even though Scheffer and Delaroche would not talk to each other. He seems to have made another foreign trip in, to Algeria and Egypt. After the Revolution he returned to the United Kingdom where he specialized in orientalist subjects, became a member of the New Society of Painters in Water Colours and had a major success with the businessmen of Manchester, making paintings crammed full of detail for them. In his admirer Queen Victoria commissioned paintings of Liverpool and Manchester to celebrate her visit there, which remain in the Royal Collection along with examples of his orientalist works. His View of Manchester has become an iconic image of the 19th-century Cottonopolis. In the Queen invited him to her summer residence at Balmoral Castle to draw its surroundings. He then continued to live in Paris and exhibit at various salons. He remained active until his last breath, dying in his Paris home in. His widow continued to take pupils, among them Nina Fagnani. American women artists,

Chapter 2 : Library Resource Finder: Location & Availability for: Bonington, Francia & Wyld

Get this from a library! Bonington, Francia & Wyld. [Marcia R Pointon; Victoria and Albert Museum.] -- Catalogue raisonné of the works in the Victoria and Albert Museum.

With one or two notable exceptions in the 18th century, French painters, conditioned by their classical Italianate upbringing, tended to view natural scenery in terms of volume and mass, symmetry and proportion. In the early 19th century a gradual change of vision took place, largely due to the impetus of the precocious and extremely gifted young artist Richard Parkes Bonington. Born in Nottingham in 1796, Bonington moved in with his family to Calais. There he became familiar with the fine sands and chalky cliffs stretching down the Normandy coast to Le Havre, which he painted with such remarkable freshness and spontaneity. To denote the patches of sky which break through deep banks of clouds he used brilliant ultramarine blue, while the sea, shallow over the pale golden sands, is conveyed with extraordinary transparency. Today Calais is a place to be hurried through as quickly as possible, as travellers are herded off the Sealink ferry on to trains waiting in the Gare Maritime to convey them to Paris or more exotic destinations in Italy. But in the early 19th century the town still retained much of its Northern French-Flemish character, with old houses and the great Gothic church sadly battered in two wars which Ruskin so much admired. Calais was, moreover, a hive of artistic activity – as this interesting exhibition and its admirable catalogue make clear – and the focal point of Anglo-French artistic relations which were resumed after the Napoleonic wars. Travel in the reverse direction is illustrated by the little-known artist Francois-Louis Francia, born in Calais in 1791, who worked in London between 1810 and 1820 and whose watercolours were visibly influenced by Cotman and Cozens. English manners and fashions were also sedulously aped by Frenchmen with any pretensions to elegance. All this and a great deal more historical background information is supplied by the catalogue of the exhibition, the significance of which might not otherwise be immediately clear. The 19th century in Europe was the period par excellence of travel and the discovery or re-discovery of ancient mediaeval cities. The most eloquent champion of this trend was Ruskin, who from the 1840s onwards travelled every year from London to Calais, through France and the Swiss Alps to Venice, stopping to admire and sketch the towns on his route in the devout spirit of a pilgrim. It is against this backdrop, of mediaeval architecture, of Alpine lakes and mountains, that the magnificent pages of *Modern Painters* have to be read. Significantly, the watercolours of Samuel Prout admirably represented in this exhibition were warmly praised by Ruskin in the first volume of *Modern Painters* published in 1840. Prout first went to Normandy in 1810, and published the visual record of his travels in a number of important folio volumes, including *Illustrations of the Rhine*, *Sketches made in Flanders and Germany*. Several typical Prout watercolours are exhibited, among them the cathedrals of Amiens, Strasbourg and Regensburg, which fully convey the might and grandeur of their Gothic portals, flanked by life-size statues and topped by a forest of gargoyles and crockets. Other works by Prout which preserve a precious visual record of the past are the superb studies of the Abbey of St Bertin at St Omer also painted by Bonington and the view of Mainz seen from the bridge, showing the city bristling with towers as it appeared before the destruction of two world wars. The persistent thread running through all these artists is a love of the past and the picturesque, and a special preference for the ornate late Gothic and early Renaissance styles. This, in retrospect, can be seen as a unique contribution of European Romanticism and a direct forerunner of the modern conservation movement. Its limitations, though, may not be equally clear from such transparently beautiful works as these. There can be something oppressive in this 19th-century predilection for the picturesque and the quaint, in the steeply gabled half-timbered houses which so determinedly shut out the daylight from the streets and its inhabitants. It may be unfair to blame such aberrations of judgment on such gifted artists as Bonington and Prout. The present exhibition does, however, usefully raise such questions and places them in the general context of the Romantic movement. Romanticism was after all, as Madame de Stael advocated, a cosmopolitan phenomenon and its legacy is still with us today.

Chapter 3 : William Wyld - Wikimonde

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*Bonington, Francia and Wyld (British Watercolour Series) [Marcia Pointon] on www.nxgvision.com *FREE* shipping on qualifying offers. Shipped from UK, please allow 10 to 21 business days for arrival.*

Chapter 4 : William Wyld - Wikipedia

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Chapter 5 : Bonington, Francis and Wyld; and Samuel Prout (V&A till 15 Jun) » The Spectator Archi

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Chapter 6 : Francois Louis Francia Watercolours at Peppiatt Fine Art

William Wyld (in London - 25 December in Paris) was an English painter.

Chapter 7 : A Fish-market near Boulogne

Bonington, Francia and Wyld (Updated Edition) by Marcia R. Pointon, (Bonington) Pointon Marcia Paperback, Pages, Published

Chapter 8 : william wyld : dÃ©finition de william wyld et synonymes de william wyld (anglais)

Francia was a French painter just returned from 10 years in London where he had learned the latest developments in British watercolor painting by working alongside Thomas Girtin, John Varley and Peter DeWint; these methods he taught to Bonington.

Chapter 9 : Bonington, Francia and Wyld by Marcia Pointon (Paperback,) | eBay

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