

*John Constable R.A.
& Family and Friends*



*Celebrating the 250th Anniversary of John Constable's Birth in 1776
Part 2. Works by Family and Friends*

Introduction

John Constable, who was destined to be a major influence on the development of landscape painting worldwide, was born in a small Suffolk village in 1776, 250 years ago. With no previous artistic background in his family, the local countryside surrounding his birthplace on the River Stour can claim credit for nurturing a lifelong passion for painting these scenes, a fact the artist himself later acknowledged.

Leaving his village to study at the Royal Academy, whilst in London he followed his deep vocation to become a 'Natural Painter'. Returning to Suffolk for most summers up to the time of his marriage in 1816 he lived in, and became associated with, Bloomsbury, Hampstead and Brighton. Salisbury was another location that provided him with subjects for his paintings. The Stour Valley was never forgotten, even though he rarely visited East Bergholt after his parents had died and the family house was sold in 1819. The locality was featured in the majority of his major 'six foot' exhibition pieces, resulting in the area being christened in his day as 'Constable Country'. By this means, John Constable immortalised the scenery of his birthplace.

He changed the concept of landscape painting, in the 1820s the French were the first to appreciate how truly groundbreaking his methods were, with more of his works selling in France than in England at one time. It took many years for mainstream British art to fully adopt his revolutionary concepts, still ongoing today as witnessed by the calibre of his recent admirers, including Freud, Hockney and Bacon.

A multitude of books and papers have been written covering all aspects of the artist's life, with his work attracting many followers and collectors. Often depicted as a gentle, unappreciated talent fighting the world to gain recognition, he also shows a slightly harder side at times. Self-centred (as when he considered not to go home to his wife for Christmas), firm in business (often a take-it-or-leave-it attitude), and not suffering fools (an acerbic tongue on occasions) prove here was a man of determination. The fact he was unbending in the pursuit of his ideals in painting gives us the joy of his pictures today, and it could be said we were deprived of the culmination of his powers by his unexpected and relatively early death.

In the 1950s, my father, Harold Day, was drawn to and intrigued by Constable's life and works. This significant figure in British art was then largely overlooked, apart from his major works. Ten or twenty pounds would buy a drawing, and watercolours and oil sketches a little more. My father undertook extensive research work at the Courtauld Institute, the British Museum and the Victoria and Albert Museum. He also spent time in 'Constable Country', not far from our family farm in Essex. In the early 1960s Harold Day arranged for the sale of part of his collection of Constable drawings to Paul Mellon, which enabled him to escape from the financial worries of farming life. This background story is given to explain the inspiration for this series of catalogues, celebrating 250 years since the birth of the artist who inspired my father all those years ago. The scope of this brochure, Catalogue 2, is to consider artists who influenced Constable, worked close to him, or were in turn influenced by him. Through pictures that have found their way into the Day Collection, which was started over 70 years ago, this aspect of the Constable story can be told. Previously only covered in depth by relatively few exhibitions in East Anglia and discussed in the books 'Discovery of Constable' and 'Creating Constable', this exhibition aims to promote interest in this aspect of his life. Frustratingly few works by some of the artists featured are available to researchers for examination, but additional material is surfacing all the time. We are keen to hear of new associated information and are pleased to share our research material.

I would like to thank the professionals and volunteers who have assisted with this exhibition catalogue and the various research projects at the Art Centre over the last ten years.

John Day,

Founder, East Anglian Traditional Art Centre, Suffolk, 2026

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Sizes are given in inches, height before width

Further reading;

The Discovery of Constable, Ian Fleming-Williams and Leslie Parris

Creating Constable, (including bibliography) Emma Roodhouse and Caleb Howgego.

www.suffolkartists.co.uk

John Dunthorne Junior 1798-1832

The Dunthorne family made an important contribution to the John Constable story, regarding his art and his personal life. Dunthorne Senior, 1770-1844, with whom the young Constable developed a strong friendship, was an early mentor and fellow painting enthusiast. The Dunthornes' cottage was a stone's throw from the Constable family home in East Bergholt. On view in this Exhibition are two John Constable drawings of their respective family houses, indicating a wide social divide.

Dunthorne Senior was an artisan glazier, plumber and general handyman, able to undertake a range of village needs, but his artistic streak was evident from his modest paintings and his ability to make a cello. Today we have regrettably few of his paintings to enable a full assessment of his talent but the reports of him going out painting with Constable, together with the listings for the 1937 'Dunthorne Exhibition' held in Colchester, gives a tantalising glimpse. There were also works by Dunthorne Junior in this pre-war exhibition, who would have been introduced to Constable at a very early age. Dunthorne Junior later became an invaluable assistant in Constable's London studio at a time when Constable had become well-established as a landscape painter.

Stylistically it may be assumed there are three possible periods of output for Dunthorne Junior, firstly when he was young and painting around his home village under the influence of his father, secondly in the mid 1820s when he was a very competent studio assistant capable of 'taking Constable's place at the easel', and finally after he left Constable to set up as a picture restorer, later returning to East Bergholt.

His self-portrait shows him as a gentle fellow, and this can be assumed to come over in his work. The oil paintings which we can examine today do not display a virtuoso touch, more a stroking of the paint pigment onto the trees and pathways. As a picture restorer he would have been familiar with a variety of painting styles, but probably Constable's brushwork was the overriding influence. Reputedly to such a degree that it was stated when looking at work in the Constable Studio in the mid 1820s it was difficult to tell their work apart. The studio assistant's role was to 'bring on' large pictures, adding the ground and background colours, perhaps also undertaking the more tedious foliage work. He would also be working on replicas of existing paintings, ideally copied from an original on the next easel. These replicas were produced to satisfy a demand from buyers such as Arrowsmith the French dealer, who bought the Hay Wain and required repeated views of Hampstead Heath.

The history of art over the centuries has often witnessed studio assistants contributing to their master's final finished works.



John Dunthorne Junior 1798-1832

'East Bergholt' Etching, 1817

1. John Dunthorne Junior 1798-1832

Constable Studio, Attributed

Front cover and back cover detail

Glebe Farm, Langham near Dedham.

Oil on canvas 28 x 36 Seeley sale, Christies, in 1928

This work displays a craquelure which dates the work to pre-1840, an important consideration considering many copies of John Constable's paintings were made from the 1850s onwards as his pictures became more accessible. It does not match the style of known copyists such as James Webb, J. Paul or G. B. Willcock. Differences in composition when compared to the mezzotint engraving Constable produced of the same subject indicate it is unlikely to be a copy after the print.

To place this work chronologically into Constable's output is not straightforward, it has suffered from various paint conditions and has never been fully cleaned. Constable painted up to five large-scale variants of 'Glebe Farm' between 1824 and 1835, this picture could plausibly be a John Dunthorne version, possibly started in Constable's studio and finished elsewhere. George Constable of Arundel bought one of the versions of the subject. The texture of painting and colours used in the church tower are similar to those seen in the recently rediscovered version of Glebe Farm, with a windmill to the right-hand side.



2. John Dunthorne Junior 1798-1832

Dedham Vale with a Crossing of the River Stour and Stratford St. Mary Mill

Oil on canvas 22 x 33 signed

Provenance: Christies, described as above

This important view of Dedham Vale was purchased, as a documented work, at Christies by Harold Day. The picture had been recorded as a John Dunthorne Junior and bears a signature. Following cleaning in the 1990s it displayed the gentle brushwork associated with Dunthorne Junior, with the pigments laid on quietly, the only forcible brushstrokes being found in the sky.

It could possibly be the 1820 exhibit 'Landscape after a Shower', as the compiler of this catalogue considers it to have been painted just before or just after Dunthorne joined Constable in London in the 1820's. The case for it being dated before he joined Constable is the gentle paint application, before Dunthorne witnessed Constable painting in a very vigorous manner working on the full-size sketches for the series of six-foot exhibition pieces. The argument for it being c.1830 is the similarity to some of the Constable mezzotint subjects e.g. 'Summer Morning', but the original Constable paintings may have been accessible to him. It is not a copy of any known work and displays pentimenti with the changed format of the large tree beyond the cattle. Dedham Church tower is included at an accurate scale, which often appears unnaturally high. It is taken from a lower viewpoint than Constable's 'Dedham Vale', without the distant estuary included.

Dunthorne senior's paintings feature a certain dryness of paint application and belong to an earlier, more rustic era. He appeared not to achieve the refinement and smoothness to be found in the present painting, leading the writer to believe this work is by John Dunthorne Junior, c.1830.

Details of the River and Mill are shown below.





3. John Dunthorne Junior 1798-1832

Coastal Scene

Signed, inscribed and dated 1828 on reverse

Inscribed Aldeburgh, probably taken from the River Alde

Oil on panel approx. 10 x 14

Private collection

This is a reference point for John Dunthorne's work as it is clearly signed J. Dunthorne to the front, is inscribed and dated 1828 on the reverse and has survived in good condition.

The reason Dunthorne was travelling up the East Coast to Aldeburgh is not known, but there was considerable coastal traffic in those pre-railway days. A passage from Mistley Quay or Ipswich Docks would have been easily secured.

It appears not to be the type of subject to be taken from a print, so we can assume he was on the spot.

The enlarged image (to the right) shows great attention to detail, including detailed observations, as also seen in the previous Dedham Vale painting with the inclusion of the covered wagon. The tonal values are excellent, and there are other similarities, including flecks of paint in the sky, when comparing these two pictures.



Detail of the signature is shown below.



Charles Robert Leslie 1794-1859

C. R. Leslie was the contemporary biographer of John Constable, recording both his artistic achievements and his family life. Leslie was uniquely placed as a family friend to gather material for the biography 'Memoirs of the Life of John Constable', published as a limited edition in 1843 following Constable's death in 1837. The first edition of 186 copies was bound incorporating sets of Constable's original mezzotints, later followed by an enlarged second edition in 1845 which has subsequently been reprinted many times. Leslie was elected to the Royal Academy in 1826, two years before his friend Constable who faced resistance due to his abbreviated, 'lack of finish' painting style, and further was not helped by his limited peer support within Royal Academician circles.



4. Charles Robert Leslie 1794-1859

Portrait of Charles Golding Constable, April 1839
Pencil 8 x 6 Inscribed on mount

A similar study by Leslie of the sitter's brother, Lionel Constable, is held at Tate Britain, dated 1854.

'Memoirs of the Life of John Constable'

An original 1843 copy by C. R. Leslie will be on view during the Exhibition, together with other rare titles relating to John Constable including Graham Reynold's personal leather bound 'The Later Paintings and Drawings of John Constable' a two volume slip-cased set.

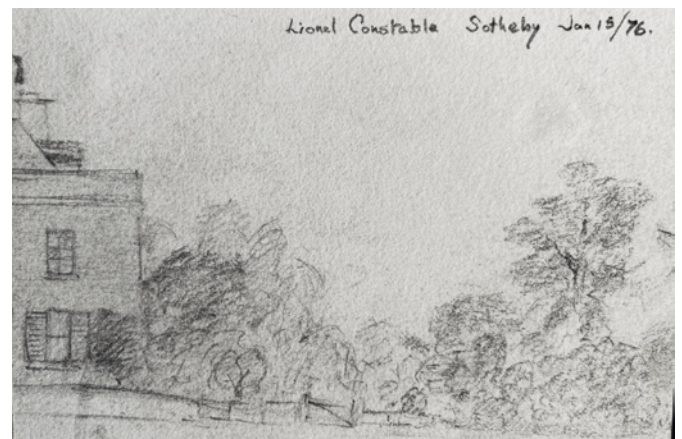
Old exhibition catalogues will be on display.

Lionel Bicknell Constable 1828-1887

Lionel was John Constable's youngest son, who was raised by his father and older sisters due to his mother dying later in the same year he was born. Nurse Roberts was also within the household.

Lionel exhibited at the Royal Academy from 1849, but had ceased painting by about 1855, consequently his output was limited. His oils display a distinctive palette and include several coastal scenes. Sketchbooks are recorded indicating he observed and sketched direct from nature, as well as copying works by his father.

A group of his more mature drawings, dating to c.1850, are illustrated in 'The Discovery of Constable' which are neater and more highly finished than the present collection. According to the research undertaken by Harold Day when the present group of early works entered his collection, Lionel's work features a distinctive, slightly stylised manner of sketching, with the trees being generic rather than of distinguishable species. With the benefit of comparisons with works from this group, combined with other research, John Day has reattributed the larger 'Trees by a Fence' drawing on blue paper included here. Previously thought to be by John Constable, it is possible from the lack of clarity in the image and the slightly clumsy weight of pencil that it is nearer the work of Lionel. Within the second generation of Constables there is still a debt to earlier artists, especially George Frost and, to a lesser degree, Thomas Gainsborough. Constable's children had access to their father's collection which included works by these artists. It may have been an ambition to perpetuate the family name as artists, and such thoughts are mentioned in the family correspondence. Sadly, the accidental death of Lionel's brother Alfred in 1853 resulted in Lionel's last exhibits being made in 1855, after which he pursued his interest in photography.



5. Lionel Constable 1828-1887

Gate into Garden, House to the Left
Pencil 3.25 x 5

Lionel Constable 1828-1887



6. Lionel Constable 1828-1887

Coastal Scene in Yorkshire

Seen and identified by Graham Reynolds

Oil on paper laid on canvas 9.5 x 13.75

Exhibited: Creating Constable 2021, Christchurch Mansion, Ipswich



7. Lionel Constable 1828-1887

Trees by a Fence

Pencil on blue paper 11.5 x 10

Prov; Sotheby's, c.1960; Harold Day

(Following recent research, it is evident this drawing is close to Lionel Constable's work, having previously been attributed to John Constable.)



8. Lionel Constable 1828-1887

Tree Sketch

Pencil 5 x 3.75

Collection; Ridley-Colborne

Prov; Sotheby's c.1971. Ref 'Discovery of Constable' (Parris and Flemming-Williams)



9. Lionel Constable 1828-1887

Windmill in Landscape

Pencil 3.5 x 5

Collection; Ridley-Colborne

Prov; Sotheby's c.1971. Ref 'Discovery of Constable' (Parris and Flemming-Williams)

The provenance relating to the main group of these drawings by Constable's children is interesting, having been acquired by Harold Day at Sotheby's from the Ridley-Colborne Collection in 1976. They are previously recorded as being sold at the same location in November 1971.

Ref; 'Discovery of Constable' p. 233.



10. Lionel Constable 1828-1887

Trees Sketch

Pencil 5 x 3.75

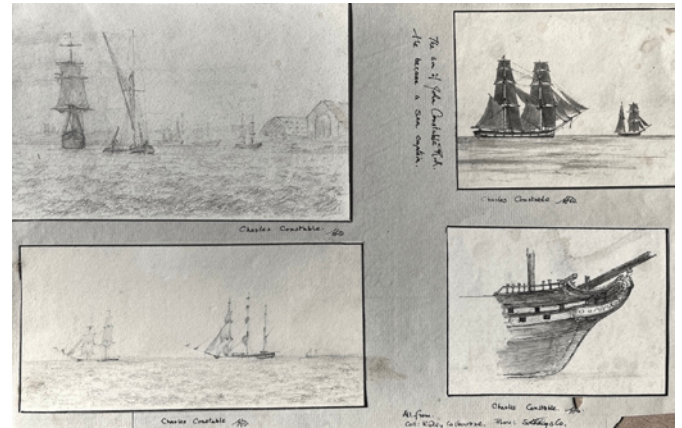
Collection; Ridley-Colborne

Prov; Sotheby's c.1971. Ref 'Discovery of Constable' (Parris and Flemming-Williams)

Charles Golding Constable 1821-1879

Charles, a captain in the Indian Navy, was interested in the marine works by his father, John Constable, as recorded in the family correspondence.

He had some ability, but copies of his father's drawings are weak and not fluent. His works are rare.



11. Charles Golding Constable 1821-1879

Shipping Drawings. Four on one sheet

Pencil

Collection; Ridley-Colborne

Prov; Sotheby's c.1971. Ref 'Discovery of Constable' (Parris and Flemming-Williams)



12. Charles Golding Constable 1821-1879

Shipping Drawings. Two in one frame

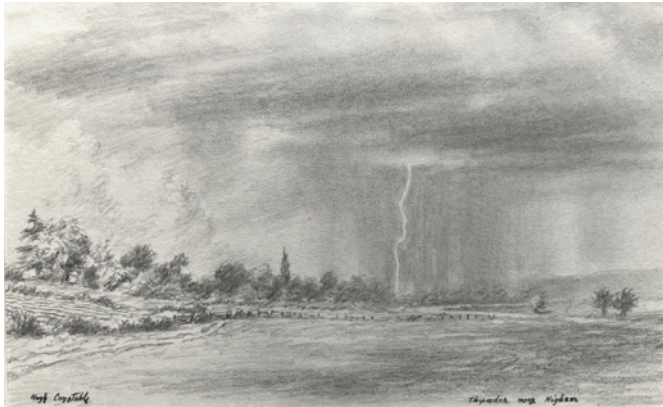
Pencil (above and below)



Hugh Golding Constable 1868-1949

Hugh was the second son of Charles Golding Constable and he also joined the Royal Indian Navy, later moving to Ireland and finally to Maldon in Essex. From here he submitted works to the Ipswich Art Club.

Hugh's pencil drawings display a deft touch and good tonal values. They can be acquired for modest sums - the Essex views command a premium as they often provide a topographical as well as a family link to John Constable.



13. Hugh Golding Constable 1868-1949

Thunder over Higham

Pencil 4.5 x 6.75



14. Hugh Golding Constable 1868-1949

Near Fen Bridge

Pencil 6.75 x 4.25

Richard Golding Constable 1932-2015

Richard Golding Constable was born in Sussex, son of Lt-Col. John Hugh Constable. Richard was a great-great grandson of John Constable and served in the Korean War. He taught art for many years in Suffolk and held one-man shows in East Anglia and in London. A member of the Ipswich Art Club 1969-1974, he exhibited from 'Laneside', Theberton, Leiston, Suffolk.



15. Richard Constable 1932-2015

Fisherman

Signed and dated 26.3.60

Pencil 7 x 9.25



16. Richard Constable 1932-2015

Heron

Signed and dated March 17, 1957

Watercolour 14 x 10



17. Richard Constable 1932-2015

Coastal Scene with Geometric Sun

Signed and dated Sept 25th, 1959

Watercolour 10 x 13.5

Coll. Harold Day, purchased in Ipswich, 1962

George Constable of Arundel 1792-1896



18. George Constable 1792-1878

River Scene on the Arun

Inscribed on original label to reverse

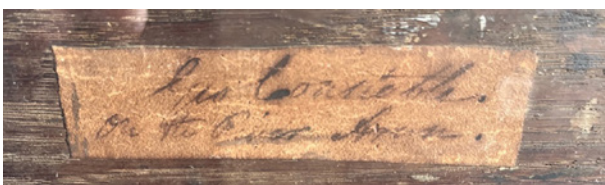
Oil on panel 7 x 10.5

Illustrated; 'Creating Constable' 2021

Despite sharing a surname, he was no relation to John Constable. In the 1830's they became acquainted, and Constable visited and stayed in Arundel, sited on the River Arun. The location impressed him sufficiently to be chosen as the subject for what was to be his last major painting 'Arundel Castle and Mill', on which he was working the day before he died. George bought John Constable's works, including a version of the 'Glebe Farm'.

Authenticated works by George Constable are rare, hence the significance of the oil painting in this Exhibition which carries the original artist's label. There are several paintings still owned by the artist's family, and reputedly a further group hanging in a Sussex public house, but when viewed some years ago were considered so variable in quality that no stylistic mannerisms were evident. The frequently seen and very impressionist 'cottage in landscape' type of oil painting on small panels are not considered to be by George Constable, but another pastiche producer in the late 19th century who usually featured heavily applied creamy paint, and occasionally a Constable signature in red.

Remarkably, George Constable tried to pass off copies of John Constable's work after the famous artist had died, even claiming he had 'seen the artist paint it'. Why he did this is a mystery, as he was a wealthy brewer and needed no financial gain. This practice later caused friction in John Constable's family.



Henry Scott Trimmer 1778-1859



19. Henry Scott Trimmer 1778-1859

Landscape with Cattle and Milkmaid

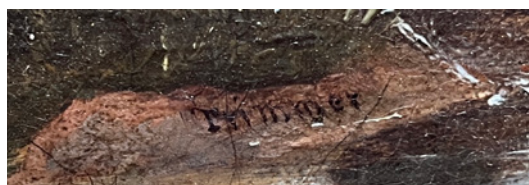
Signed 'Trimmer'

Oil on canvas 13.5 x 19.5

This artist is elusive, as even with modern aids little information is forthcoming regarding exhibitions or known paintings. He was known to J. M. W. Turner and is reported to have received lessons from him. The main reference, and the reason this work is included in this Exhibition, is to be found in the John Constable Correspondence, Volume V, under 'Amateur Artists', p 66.

Here we learn the Rev. Henry Scott Trimmer was related to Gainsborough's friend Joshua Kirby, from whom he inherited eight Gainsborough landscapes. The quite long, and almost intimate, letter from Constable to Trimmer in November 1833 indicates they were on quite friendly terms. Constable enjoyed seeing Trimmer's old master pictures, presumably including the Gainsboroughs. A further sighting of Trimmer occurs in 1825, when he comments that Constable used madders and ultramarine to give his clouds a purple tinge, which may indicate some knowledge of pigments.

With this background association with Constable and Turner, it is to be wondered what Trimmer's paintings may look like. The example on view in this Exhibition is the only recorded work the author has seen or can find recorded in over half a century. It is signed 'Trimmer' but the age of the work, probably 1820s or 1830s, and the pre-Victorian style preclude it being by Trimmer's son who is also said to have painted. No other Trimmers are recorded as painters. The milkmaid and cattle provide a rustic subject, painted to a good amateur standard. The water is well sketched, but it is the distant landscape where we can imagine the artist was familiar with Gainsborough's works, the palette is mellow, and the cameo of the ploughing subject could be pure Suffolk.



Sir George Beaumont 1753-1827

Born in Dunmow, Essex, Beaumont and his picture collection was an early source of inspiration for young John Constable, a relationship much encouraged by Constable's mother. Sir George carried a small painting by Claude Lorrain in a wooden case when he travelled. Together with the artist J. T. Smith, Beaumont's influence formed the grounding for Constable's art on paper until the early years of the nineteenth century. The Royal Academician Joseph Farrington, another of Constable's early mentors, noted the similarity between the drawings of Beaumont and Constable. A number of Constable's studies of barns and cottages are made in the Beaumont style of wash over pencil outline.



22. Sir George Beaumont Bart 1753-1827

Cottage at Denham, Bucks
Watercolour 4.5 x 7
Harold Day Collection



20. Sir George Beaumont Bart 1753-1827

River Landscape with Cattle
Pen and ink and watercolour 8.5 x 11.5
Kindly loaned from the late Nicholas Ridley's Collection



21. Sir George Beaumont Bart 1753-1827

Borrowdale, Cumberland
Inscribed on verso, dated Thursday August 22nd, 1798
Pencil and grey wash 6 x 8
Kindly loaned from the late Nicholas Ridley's Collection

Thomas Gainsborough 1727-1788



23. Thomas Gainsborough 1727-1788

The Gypsies, 1759
Etching, first state, J Wood.
Taken from the original Thomas Gainsborough oil painting previously in the Harold Day Collection
When he was young, Constable's admiration of Gainsborough was encouraged by George Frost of Ipswich who owned a collection of his drawings.

Also on view in the Exhibition,
'English Scenery from the Drawings and Sketches of Thos. Gainsborough' J. Laporte, (1762-1836) 1819

Perry Nursey 1771-1840

After living in London, in 1797 the Nursey family removed to a property in Suffolk, settling at Grove Farm, Little Bealings, located just to the west of Woodbridge.

A significant John Constable connection is revealed within the artist's published correspondence, including when Constable wrote from London to John Dunthorne on 22nd February 1814: 'I am anxious about the large picture of Willy Lott's house, which Mr Nursey says promises uncommonly well in masses...' This is possibly a reference to the 'Mill Stream' now held at Ipswich which has a complex arrangement of masses in the composition, upon which Constable may well have valued advice from Nursey, and others visiting his studio.



26. Perry Nursey 1771-1840

Little Bealings, near Woodbridge
Extensively labelled. Ex Edward Fitzgerald Collection
Oil on panel 9 x 7

The label is illustrated below.

LOAN EXHIBITION OF DECEASED SUFFOLK ARTISTS' WORKS AT IPSWICH.	
Name of Artist	"Aed" Nursey
Subject or Title of Picture	View at Little Bealings (Mill and Dog mountain) by Sir David Wilkie 1842 Edward Fitzgerald's Collection
Amount of Insurance.	Owner Frederick Spalding
£ : : nd	Address Museum Colchester
Date	Sept 22 nd 1887



24. Perry Nursey 1771-1840

View of Dedham Vale
Ink and wash 6.5 x 8



25. Perry Nursey 1771-1840

View of Stratford Bridge
Ink and wash 6.5 x 8 (signed, framed together)



27. Perry Nursey 1771-1840

Felixstowe with the Fort, 1825
Oil on panel 10 x 14
Courtesy of Anthony Adolph

James Pulham and James Brook Pulham

The Pulham family of Woodbridge are mentioned several times in the Constable correspondence and other sources. James Pulham was a solicitor in Woodbridge and known to Thomas Churchyard, the gifted painter and copyist of a number of Constable's pictures, who also shared Pulham's profession in the same town.

The Pulhams' connections to Constable are numerous. Pulham senior is recorded as a collector of Constable's pictures, including 'Dedham Lock and Mill', 'Harwich Lighthouse' and 'Helmingham Dell'. He also commissioned Constable to paint a portrait of his wife in 1818. When buying from Constable he tried to reduce the price by claiming to be a poor lawyer. Constable evidently did not take offence as he gave Pulham the view of Harwich Quay. The son, James Brook Pulham was a competent watercolourist by the age of 16 as shown by the 'Woodbridge Postwoman', dated 1807. Provisionally we catalogue works signed 'J. Pulham' as the father's work, and those signed J. B. Pulham as the son's work. The son apparently took advantage of the Constable children's position following their father's death by 'borrowing' prints, having already been chided by John Constable for borrowing drawings without an arrangement.

The detailed quality of the Pulham works indicates they were proficient if a little laboured. The spaniel drawing is of high quality but possibly copied from a sporting magazine of the day. J. B. Pulham accurately records the postwoman, complete with pattens attached to the underside of her shoes to lift them out of the mud as she crossed roads.



28. James Pulham 1765-1830

A Gun Dog in a Landscape

Signed J. Pulham

Pencil and ink 7 x 8



29. James Brook Pulham 1791-1860

The Woodbridge Postwoman

Signed J.B. Pulham and dated 28 May 1807

Ink and watercolour 9 x 6.5

Joseph Farrington R.A. 1747-1821

The contemporary London art scene was recorded in a series of sixteen diaries by Farrington, a Royal Academician, along with comments on other matters of the day. These are invaluable for researching the period when Constable began his studies in London. Through Farrington Constable received many introductions which set him on the road to becoming a professional artist.

Farrington also painted both oils and watercolours, but this London view could date to c.1800, when Constable was in close contact.



30. Joseph Farrington R.A. 1747-1821

Limehouse, London

Pencil 11 x 17

Kindly loaned from the late Nicholas Ridley's Collection

Thomas Churchyard 1798-1865

One of the most faithful admirers of Constable's pictures in Suffolk in the nineteenth century was Thomas Churchyard, the amateur artist from Woodbridge. Buying and selling several Constable works during his lifetime (and often making copies of them, as below), he also corresponded with friends and advised them. Churchyard's small oil paintings and ink drawings can approach the fluidity and style of Constable, which has occasionally led to confusion. Churchyard's children, in a similar reputation-preserving manner to Constable's offspring, kept a high proportion of their father's output until close to the time of the death of the last surviving child. In Churchyard's case a great number of family pictures were sold in 1929 at a Woodbridge auction, where often the children's works were mixed up in the same lots as their father's pictures. It is only recently that most of the father's pictures have been separated from his children's output on stylistic grounds. In 1922 the Tate Gallery was offered a selection of Thomas Churchyard paintings, but they were rejected, and it was not until fifty years later in 1972 the Day family sold the Tate their first picture by Thomas Churchyard.

Extensive Thomas Churchyard research material is held at the East Anglian Traditional Art Centre.



31. Thomas Churchyard 1798-1865

Willy Lotts House
Oil on board 10 x 12

Willy Lotts House

According to a letter sent to Ipswich Museum in 1973, an original painting by Constable of this subject was purchased by Churchyard for £21 at Charles R. Leslie's posthumous auction in 1860. Churchyard retained a 'Willy Lotts House' by Constable until he died, but the size given of the picture sold at auction after his death poses questions as to which version of the subject he owned. This picture links three of the characters in our story.



32. Thomas Churchyard 1798-1865

Stormy Day, Kingston Farmhouse, Woodbridge
Ink drawing 6 x 4



33. Thomas Churchyard 1798-1865

Cloud Study over Rooftops
Watercolour 12 x 15
Denis Thomas Collection



34. Thomas Churchyard 1798-1865

Windmill by a Barn
Oil on panel 8.5 x 11.5
Denis Thomas Collection

George Frost 1744-1821



35. George Frost 1744-1821

Boat Building on the River Orwell
Oil on panel 10 x 16.5

George Frost was born in Ousden, West Suffolk, and was christened at Barrow All Saints in February 1745. He learned some practical skills from his father and then moved to Ipswich to work in the office of the Blue Coach Company in Upper Brook Street, Ipswich. Frost remained there until 1813 when he and his wife Mary retired to a Georgian house on the Common Quay, Ipswich, where he passed away in June 1821 after a long illness; he was buried at St Matthew's Church, Ipswich. Constable corresponded with him at least until 1818. The chronological linking of Gainsborough and Constable is one of Frost's major contributions to the story of Suffolk art and it is evident he admired Gainsborough's early landscape work and collected his drawings. Frost sketched with Constable and their friendship enabled his enthusiasm for Gainsborough to pass to Constable. Frost's works have been mistaken for Constable's; these subjects often depict wooded glades in soft pencil or chalk. Frost was said to be a shy and sensitive man, and his pictures convey his character, whilst he was recording both town and country life in the pre-industrial age.

35A. George Frost 1744-1821

Boat Building on the River Orwell
Pencil 5 x 7
Collection of William Esdaile



36. George Frost 1744-1821

Cornhill, Ipswich
Watercolour 9 x 13.25



37. George Frost 1744-1821

Ipswich Street Scene
Sepia wash drawing 8.75 x 10.25
These views of Ipswich portray the town at the period when Constable would have known it



38. George Frost 1744-1821

Rainbird Quay, Ipswich, 1803

At this date Frost and Constable were painting companions
Watercolour 7.75 x 11



41. George Frost 1744-1821

Little Wenham Hall

Pencil 12 x 15.75



39. George Frost 1744-1821

The Road to Greenwich Farm, near Ipswich

Pencil 4.75 x 6.75



42. George Frost 1744-1821

Sketch of Horses by a Barn

Pencil 6.75 x 9.75



40. George Frost 1744-1821

Farm Hand Carrying a Sack

Charcoal with white chalk 9 x 10

Exhibited at The Minories, Colchester, 1971



43. George Frost 1744-1821

Standing Figure
Chalk 6.5 x 2.5



44. George Frost 1744-1821

Landscape with Wagon

Chalk 15 x 10

David Charles Read 1790-1851

“Constable and his family were sitting one morning at their breakfast in Hampstead, in September 1821, when they were surprised by the appearance of a singular figure, with waving locks flowing over his shoulders, white hat, long great-coat, and large shoes with small buckles on their sides. This was David Charles Read, a drawing master whom Constable had met while staying with Fisher at Salisbury, and to whom he had then offered some encouragement.” (Constable’s Correspondence, IV, SRO vol.10) Constable further stated Read’s sketches had merit.

David Read showed Constable some studies he had brought with him in a portfolio and regaled him with a story concerning the artist John Linnell, and how he was personally the victim of ‘politics’ within the contemporary art world. It was later implied Read had affected Linnell’s chances of being elected a Royal Academician.

In January 1820, D. C. Read settled in Salisbury, where he lived in the Cathedral Close until 1845. He found employment as a drawing-master, spending his spare time sketching in pencil, watercolour, and oils. He exhibited at the Royal Academy and British Institution between 1823 and 1840.

Etching was a speciality and some regard him as an equal to the Norwich School etchers.

The following group of pencil drawings and watercolours were purchased, as a collection, by Harold Day many years ago from Kenneth Betts of Norfolk. One example is signed and several are inscribed. These works represent a connection to John Constable, which, even though slight, is unusual as Constable had no formal pupils. Apart from his sons and the studio assistant John Dunthorne, it is difficult to find artists in whom Constable took an interest, except perhaps members of the Fisher family. He offered guidance and encouragement to artists later in life through his work at the Royal Academy.

An album of ‘Lakeland Scenery’

etchings by David Charles Read 1790-1851.

Published by D. C. Read from The Close, Salisbury, in 1840 and dedicated to Mrs. James Hussey.

Read states in the dedication ‘I have, however, this consolation that, whilst I have aimed at exhibiting Nature as she is, I have trodden in the steps of a high and Noble School’- indicating Read shared Constable’s artistic objective.



45. David Charles Read 1790-1851

Millbrook, Hants

Signed

Pencil 3.25 x 8



46. David Charles Read 1790-1851

Romantic Landscape

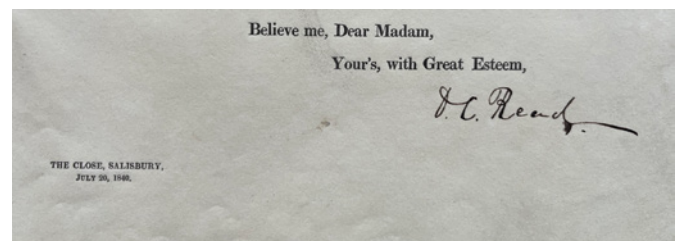
Pencil 6.25 x 4.5



47. David Charles Read 1790-1851

Millbrook at Twilight, ‘Southampton Shale Water’

Etching 3.5 x 8.5





48. David Charles Read 1790-1851

Coastal Scene

Watercolour 6 x 9.75



52. David Charles Read 1790-1851

Coniston, Lake District

Watercolour 3.5 x 6.25



49. David Charles Read 1790-1851

Mountain Scene, Lake District

Watercolour 4.75 x 8



53. David Charles Read 1790-1851

The Rhine

Watercolour 5.75 x 10



50. David Charles Read 1790-1851

Mountain Scene with Lake, Lake District

Watercolour 4.75 x 7



54. David Charles Read 1790-1851

Italian Landscape

Sepia wash 6 x 8.75



51. David Charles Read 1790-1851

House in Grounds

Pencil 5.5 x 8



55. David Charles Read 1790-1851

Tree Copse with Gate

Pencil 6.75 x 9.5



Detail of front cover, No.1, attributed to John Dunthorne Junior 1798-1832

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Thomas Churchyard. Oil on panel. Inscribed 'Tom' and 'Kate' River Landscape near Martlesham