

Joseph Mallord William Turner
J.M.W Turner
William Turner

SUNRISE AND SUNSET

Born: 23 April 1775, Covent Garden, London
Died: 19 December 1851, Cheyne Walk, London

Oil Painting, Printing, Watercolours



Turner. Joseph Mallord William Turner RA (23 April 1775 – 19 December 1851), known contemporarily as William Turner, was an English Romantic painter, printmaker and watercolourist. He is known for his expressive colourisations, imaginative landscapes and turbulent, often violent marine paintings.

A child prodigy, Turner studied at the Royal Academy of Arts from 1789, enrolling when he was 14, and exhibited his first work there at 15

During this period, he also served as an architectural draftsman.

He opened his own gallery in 1804 and became professor of **perspective** at the academy in 1807, where he lectured until 1828

Joseph Mallord William Turner (1775 - 1851), one of the greatest British artists and “the father of Modern art” (John Ruskin, 1843), came to Margate often during his lifetime, to capture the sea, the skies and to see his landlady Sophia Booth.

He did not marry, but fathered two daughters, Eveline (1801–1874) and Georgiana (1811–1843), by his housekeeper Sarah Danby.

Turner formed a relationship with Sophia Caroline Booth (1798–1875) after her second husband died, and he lived for about 18 years as "Mr Booth" in her house in Chelsea

Turner died of cholera at the home of Sophia Caroline Booth, in Cheyne Walk in Chelsea, on 19 December 1851.

Apparently his last words were "The Sun is God", though this may be apocryphal

<https://www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-1775-1851-r1141041>

Turner would start a painting by making wide brush strokes across the canvas. His tool of choice was often a hard-bristled brush that would leave brush hairs behind in the paint. Turner's painting technique involved constant revisiting. Even after the paint dried, he would come back and add fresh paint.

he used watercolour technique with oil paints, created lightness, fluency, and ephemeral atmospheric effects.

In this technique of applying paint thickly to a canvas, called impasto, the artwork often retains the mark of the brush or palette knife.

broadly applied atmospheric washes of paint

In Turner's later years he used oils ever more transparently and turned to an evocation of almost pure light by use of shimmering colour.

<https://www.artistsandillustrators.co.uk/how-to/Landscapes/979/learning-from-turner-part-one-counterpoints>



[Snow Storm: Hannibal and his Army Crossing the Alps](#), 1812, oil on canvas



[The Burning of the Houses of Lords and Commons](#), c. 1835, oil on canvas



Modern Rome – Campo Vaccino, 1839



The Evening of the Deluge, c. 1843,



Rain, Steam and Speed – The Great Western Railway, 1844

Colour Studies of the Sun and Clouds at Dawn and Sunset

1815–34



<https://www.tate.org.uk/art/artworks/turner-colour-studies-of-the-sun-and-clouds-at-dawn-and-sunset-235743/6>



Sunrise: Whiting Fishing at Margate 1822 Watercolour on Paper



A sun rising through Clouds or Mist 1820-40 Watercolour on Paper



The Sun Rising over the Sea 1820-40 Watercolour on Paper

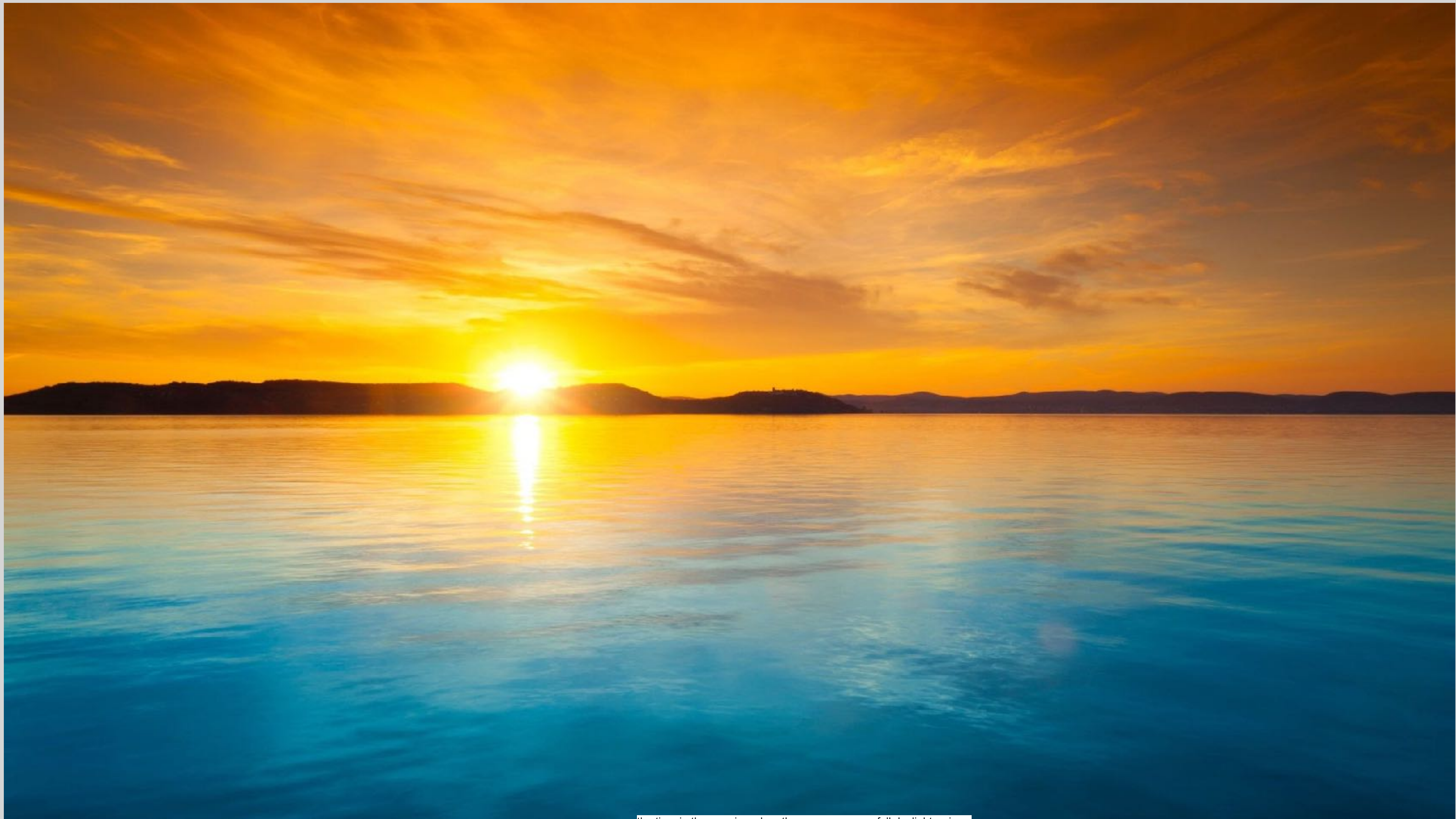


Northam Castle, Sunrise

C.1845

Oil Paint on canvas

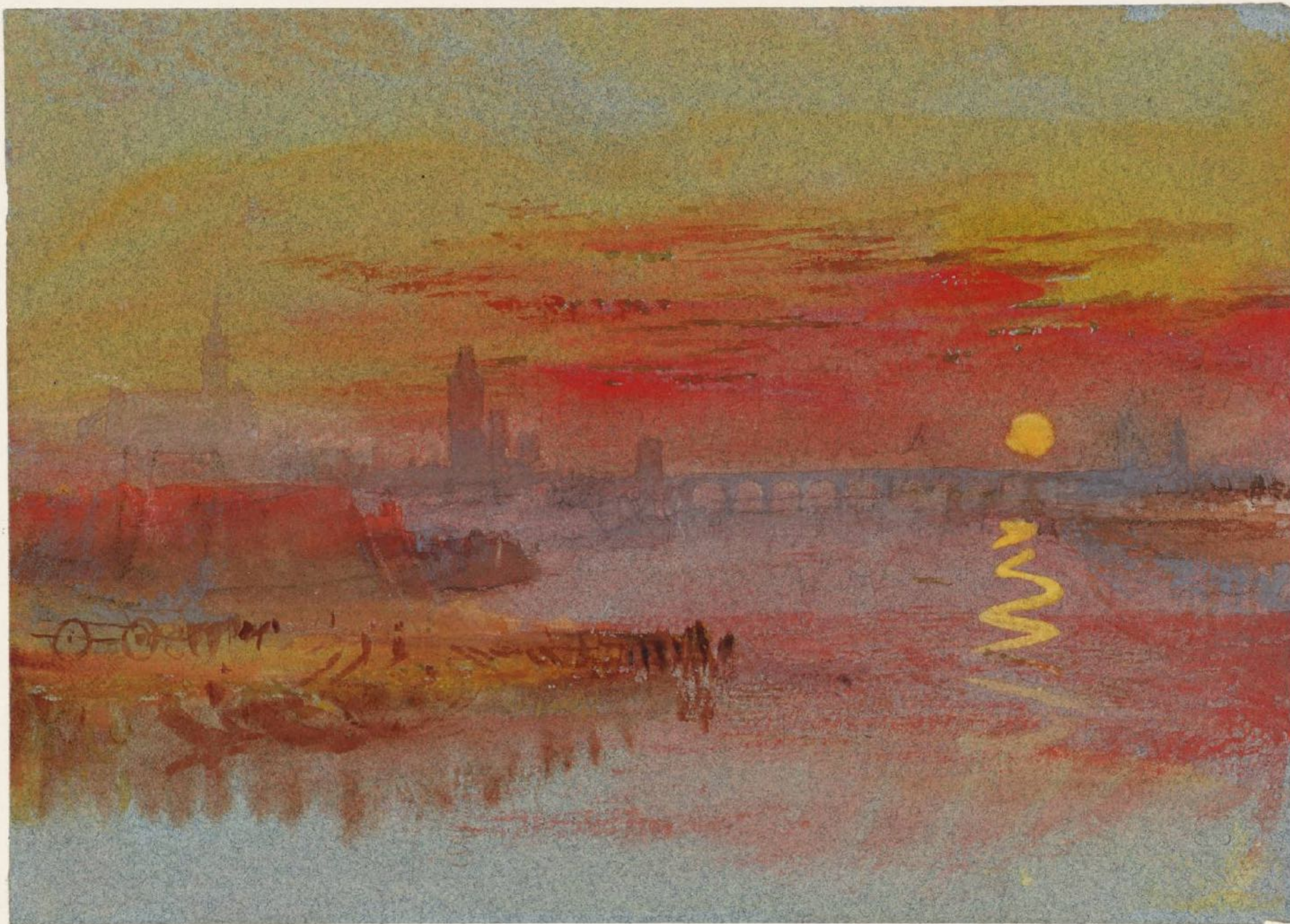
908 × 1219 mm



the time in the morning when the sun appears or full daylight arrives.



Sunset off Margate Pier 1840-5 Watercolour on Paper



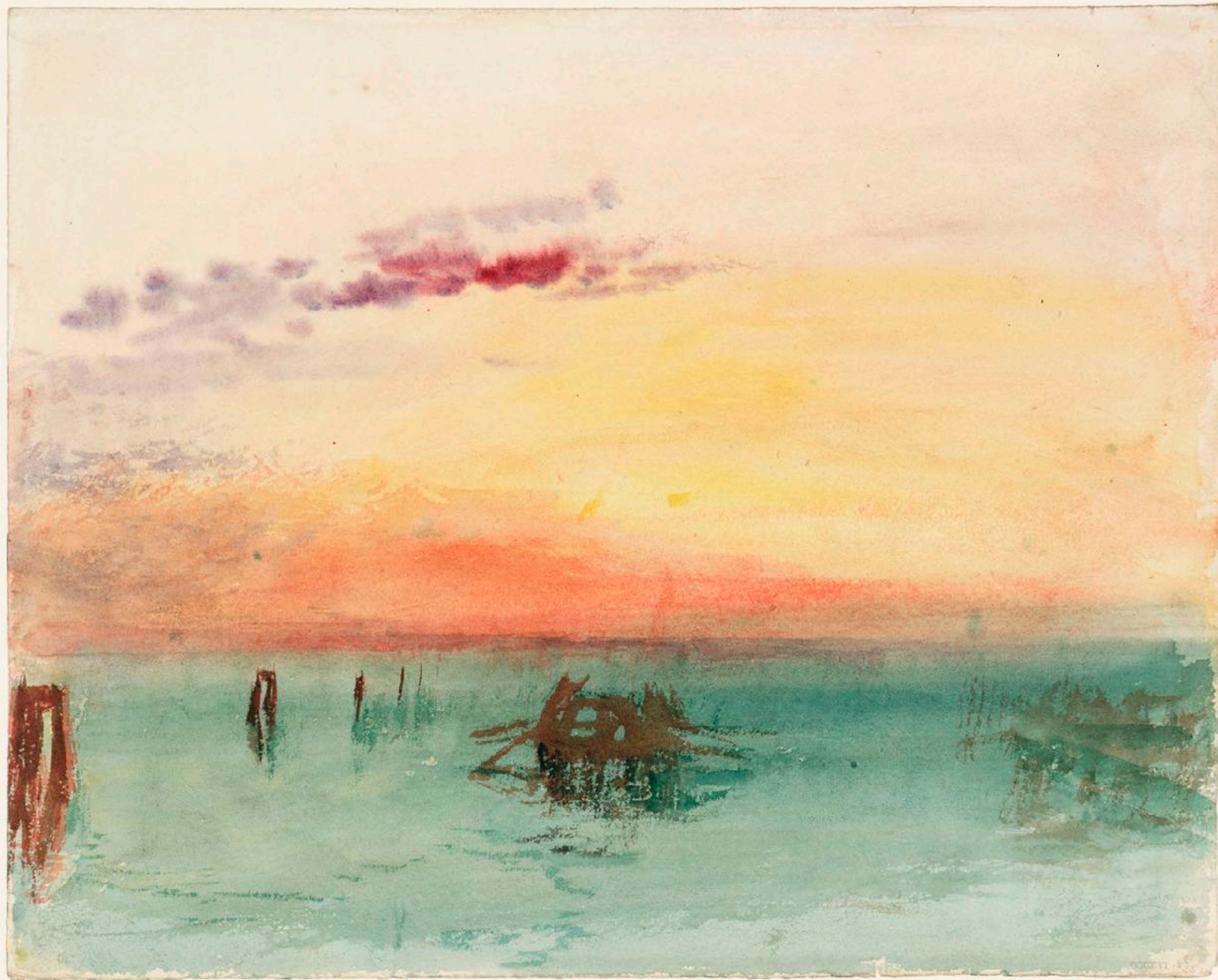
The Scarlet Sunset

C. 1830 - 1840

Watercolour and gouache on Paper
134 × 189 mm



A sunset sky over a landscape c. 1820-40 Gouache and watercolour on Paper



"Venice: Looking across the Lagoon at Sunset," from 1840. TATE: ACCEPTED AS PART OF THE TURNER BEQUEST IN 1856



Sunset. A Boat on a River 1827 Gouache and Watercolour on Paper



the time in the evening when the sun disappears or daylight fades.