



represented the “grand style” of painting which grew out of the concept of the classical properties of the Renaissance. The grand style, also termed great style, was to interpret one’s subject matter as classical or endowed with a sense of grandeur. He did not paint his clients in plain or simple attire, but he painted his clients in a way to exude elegance and wealth. The sitters possess’ that Reynolds were brought forth from the classical forms and figures. Reynolds’ grand style of compositions resemble the French rococo style of painting prior to the French Revolution.

Sir Joshua Reynolds, as previously mentioned, was England’s lead portraitist and never had a dearth of commissions from those that could afford to be painted by him. However, like all portrait painters, he had a system for pricing that his clients could choose from. For example, a full figure would cost more than just a standard portrait; hands and feet would cost extra due to their difficulty to paint, animals would cost more if you wanted them in your composition, etc. Ultimately the more that the commissioner wanted in their painting, the more the finished piece would cost. For Reynolds and other artists this simply meant a little more time and more money, however for his clients this represented to society a social statement. For his clients it showed how much money they had if they could not only afford the best but all the “accessories”. One of Reynolds’ goals also while painting was not just to capture the subject, but to beautify them as well. He, like other portraitists, would make the sitter more handsome or more beautiful; he would capture an ideal likeness of the subject rather than an actual likeness. In hindsight,

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