William Townsend: landscape paintings 1930-1950

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‘Tlmre is L? decided swing back from the problems of
abstractiorz, even from the orgies of Surrealism, to the ptissilaility
ofm.-zlcirzg a new start from the Post-Impressionists. Bill
(Ioldstretrm and Grtziiam Bell have for instance renounced
Picasso and all his uvorles and in despair proclaim that there is
nothing to do but sit dam: in from oft: landsctzpe and paint it.’

William Townsend, journal entry, December 1936

‘Willi-.1111 Townsend’s landscapes of the r93os and 19405 hold a central
place in the British art world of the period and in debates about the
relationship between Modernism and tradition. Extremely widely
exhibited during the mid twentieth century, they have in recent decades
slipped from such prominence. Although well represented in public
collections - the Tate Gallery has three major paintings and the
Government Art Collection six works -— the present exhibition is
Townsend’s first signiﬁcant show in Britain since the Tate Gallery in
1976 and the touring retrospective of 1978-80.

The present publication and exhibition are, therefore, a major
opportunity to appreciate the artist’s development, reassess his
achievements and reinstate his centrality to mid twentieth century
debates in Britain regarding modernity, abstraction and representation.

Townsend’s vivid journals, now accessible in the library of University
College London, provide essential insights into this period and also into
his achievements as a painter. These wide ranging journals reveal not
just Townsends acute political judgements but also his sensitivity to his
surroundings. They record, too, his circles of artistic friendships, his
regular gallery visits and his intimate understanding; of such friends,
contemporaries and colleagues as John and Paul Nash, lvon Hitchens,
Victor Pasmore, Rodrigo Moynih-an and William Coldstream.

They are especially revealing given that Townsend, along with peers
such as Paul Nash and lvon Hitchens, played a vital part in
reinvigorating British landscape painting in the 1930s and, with friends
such as Victor Pasmore and William Coldstream, did much to revive
rural and urban landscape in the 19405 and 19505.

As a painter and a teacher at Camberwell and then the Slade School
of Art. Townsend was a liberating presence who guided students such
as Michael Andrews, Euan Uglow and Victor Willing, encouraging their
engagement with a ‘national tradition’ of art based on life that gave
particular emphasis to the closely observed figure or landscape. One of

his lectures, widely delivered in the late 1940s and early I95os\_. was
even entitled ‘A Realist Tradition in British Painting‘.

john Berger was quick to pick up on this. In February 195 I, in one
of his very first reviews, Berger used Townsend’s The Hop Garden, 21
version of which had been recently purchased by the Arts Council, to
champion the artist as an exemplar of the virtues of the ‘matter-of-fact
painting’ that he advocated. For him, Townsend’s controlled painting
was an antidote to the expressionist, the romantic, the surrealist and
the abstract. it was also quintessentially English, an art of observation
and understatement: a realist painting with the essentially English
characteristic of restraint.

But this is to underestimate Townsend’s achievements. Placed side by
side, as they are in the present exhibition, 'I‘ownsend’s landscapes of the
pre- and post—war years reveal an enquiring mind ever in search of new
stimuli, one that gave a particular role to the imaginative recreation of
the subject. They emphasise, too, a sophisticated artfulness that went
alongside the careful scrutiny. Indeed the varied responses to the
landscape, explored through notions of a genius loci, or spirit of
place, found in the paintings of his contemporaries is also evident in
Townsend’s own paintings of the mid 1930s. One of the earliest such
paintings, Bower of Trees (1933) (cat. 2.) is at once prosaic and
mysterious, marrying solidity to suspense in a way that is also to be
found in the paintings of Paul Nash. It looks back to Nash’s Wood on
the Downs (1930) (Aberdeen Art Gallery), whilst other paintings by
Townsend look forward to N-ash’s Wittenham Clumps landscapes of the
mid i\_94os. Townsend’s landscape (Bridge, fltzrzterlzztry) (1934) (cat. 14),
for example, anticipates Nash’s Ltmdscape of the Moon’: Last Phase
(1944) (National Museums of Liverpool — The \Wall<er).

Meanwhile in more limpid paintings of the following two or three
years, in which forms are dissolved in light, it is hard not to be
reminded of the work of Ivon Hitchens. Townsend’s The Nailbome
(1936) (cat. 1 5) may contain echoes of Hitchens’s paintings of the
preceding years, but works such as The Pool at Well (1936) (cat. 17),
Winter I.J7ld$CL1p€ (193 5-6) (cat. I 6) and Wliite Avenue at Stmdu.’z'cl2
(1936) (cat. I8) anticipate Hitchens‘s work of the 19405 and even 19505,
although they often possess an ethereality that makes Hitchens‘s work
seem heavier in comparison. In their combination of rootedness and
dissolution, such paintings also enter into a dialogue with the Objective
Abstraction of artists such as Rodrigo Moynihan, in which light is given
weight and the perceptual basis all but disappears.

Townsend’s paintings of the 19309 also show a translation of

2
Bower of Trees

Signed and dated lower right
Oil on canvas

1933

h 6: cm (24 in)
w 50.9 cm (2.0 in)

Literature

William Townsend 1909-19; :
Retrospective Exhibition of Paintings
and Drawings, Royal West of England
Academy, Bristol, 1978, cat. 4

Exhibitions

Iﬂzintings by William Townsend,
Wertheim Gallery, London, 193 3
Sherbournc School for Girls, 193 3
William Townsend 1909-1‘ 973:
Retrospective Exhibition of Paintings
and I)mwings, Royal West of England
Academy, Bristol, (touring) 1 978~8o

Lmrasrapc?
Watercolour on paper
L 9 3 (:3

h 25.5 cm(1o in)
w 35.5 cm (14 in)

4
Study for Iazrzdsmpe begwmd

the Garden Walls, Bridge
Signed and dated lower left
\Xr’atercolour on paper
1936

h 25.1 cm (9 3-‘; in)
w 35.3 cm (13 if. in)

landscape motifs into something more personal and even, at times,
emotional in which there is surely an attempt to convey mood through
colour. However, by the decade’s end and through the changed priorities
of the post-war years Townsend’s painting became more measured and
more tonal. The effect, however, is often rich, not spare. In two
paintings of 1948, Bayswizter, Kildare Terrace (cat. 29) and Chiswick
Reach I (cat. 26), the subjects are bathed in the glow of the rising or
falling sun. In contrast to the cool, lonely quality of Victor Pasmore’s
more silvered vision of the Thames at Hammersmith, these paintings
have the warmth of nostalgia.

By 1950 Townsend had assumed a prominent place not just as the
exemplary painter admired by critics, but as an an: educator. alongside
William Coldstream at Camberwell and then the Slade. But whereas
Coldstream’s production declined as the burden of bureaucracy grew,

exhibiting regularly and widely, and it is intended
that his paintings of the 1950s he presented in a
subsequent exhibition at James Hyman Fine Art.

Toda\_v’s art world is based on an infrastructure of
critics, dealers, museums, curators and collectors
who together shape a market and construct a place
for the artist within it. Perhaps it has always been
the case, but today it seems that without a dealer
regularly putting the work before a public or
facilitating museum displays and instigating press
coverage it is all to easy for an artist to disappear
from view. It is especially problematic when the
artist only produced a small body of work or when
few works remain in the Estate. In the case of
William Townsend, as this exhibition demonstrates,
the A1-tist’s Estate does hold many of the artist’s
most important paintings, several of which are
now for sale for the first time in thirty years.
However, since Townsend’s death in 1973, most of
his work has been out of sight to a British audience,
being with the artist’s children in Canada and the
United States.

It is, therefore, to be hoped that with the present
exhibition and publication, with its illuminating
essay by Frances Spalding, the first steps have been
taken towards restoring Townsend to his place at the heart of the British
art world of the mid twentieth century.

This is a timely moment as the arts of the mid twentieth century
are being reassessed. Witll David Bomberg now Valued alongside his
students, such as Frank Auerbach and Leon Kossoff, the time is surely
well over—due for Townsend, too, to be more fully appreciated not just
for his role as a teacher but for his own achievements as a painter.

76 cm; emf c smirk» t,tr1I' c‘<;r’\*I'|(c.i'y‘ -is pcticcfywull dﬂébig,

Biography

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Horn 2.; lleliruary in ‘K-’a:icis\vc>:\*tli, i,ondon.

Shortly after his birth the lmnily motes‘

to llzltif Stmex. His mother is :1 lceen
supimrter of F.m21liI1C Pankhurst. iii». father
is at reluctant dentist by profession. but
also L1 poet, ni-an of Setters, and author

of a liiogmplijv of Oliver Wendnil.

He encouraged his precocious son’s
passionate interest in the naturzii world
and architecture, and fostered his capacity
for olviective. olaservattion and recording,
qtialities that served Townsend well
throughout his lite. Vll/liile living in the
village of Atlversane. the fzunily is visited
by the writer Eleanor Farjeon, who recorded
in an as yet unpuhlisheel memoir: ‘I also
found, arnong the tribe of children in
A(‘l\'el‘§'.l1'lB, E1 ten—year—old schoolboy, young
Will Townsend, who had inherited his
fatliefss ‘rrusttzited artistry in another form.
His fine pen produced not rhymes but
Fetttliery grasses, spidemwehs and
d1"-ag,o11llies.’

Starts school.

In about I9r9, his frequently kept notes and
sketelies coalesce into it daily journal which,
except during the war years, he continued
until -.1 few days before hie» death. These
journals are now in the lihrary of llniversity
College irindon.

Ptzlnlication of ]o.m‘:: I)oor, by Eleanor
Fzarjeon Ijiilusmited by Townsend‘.

linters the Slade School of Fine Art,
Universit\_\-' College London, then headed

by Professor Henry Tonks. Coiiteniptiraries
and close Friends include lilinor Bellingliam
Smith, Toininy (Tart, Williani (Loldstreain,
Anthony l)eVz1s, Edgar Hubert,

(izthriel Lopez, Nicolette l\-lacnainam,
Rodrigo E\»loy‘nihan, (Ilaude Rogers, and
(ieofl'rey Tihhle.

Axvnrtlecl the Orpczii Fiursary.

Completes studies at the Slatle, and wins the
oewl\_v~inaugurated \llI"ilson Steer l.amlsca\_tve
l’ri‘1,e for At Bltzsizford {now in the collection
of the Slade Sclioolji.

Spends crucial nine months travelling,

to Egypt, Fmiice, ltaiy and Tunisia.

M-.il<t=s paintiligzs and drawiiigx in Florence,
Sienna, Rome, and V11Tl0Ll$ ioentions in
i{g,\_vpt and 'Tuiiisin.

Fim‘ solo cxltihition, Bl()()l1'1Sl\l21‘}/ (iallcry,
loitdon.

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Makes first paintings of (Iatitetlmtjr
(leitliediull.

(Iontinues to live and work at his parents‘
home at liridge, near Ciinterliury, vvliilst
worldng, as a hook illustrator.

Becoines infatuated with the ballet and
attends first pei'ior1n;1nces of plays. the
symphonic repertoire, openings and similar
cultural events, usually in London.

Invited to contribute at work for an anti~
fascist solidarity exhibition. Other artists
include Dtincan (ﬁr-ant. 1’-aul Nasli, liric Gill,
and Henry Moore.

Iiicmisézigly involved in anti-fascist polities,
initially in support of the Basques and
Republicans in Spain, then against the rise
of Nazism, and the activities of the British
Union of Fascists.

Invited to Sttllltl an Labour parlianientary
candidate for (jmiterbuiy, hut declines.
Participates in Anti-fascist rallies (including
the Surrealist Demonstration in TI‘afalgai'
Square of I May 1938,! until the outbreak
of war.

Townseml m21l<e.-1 <:ompar:1tivel\_v few
figurative paintings during his career hut at
this time he shows people at work, perlinps
inﬂuenced by fellow A.l.A. members.
Clompletes sequence of A.R.l’. (Air~R~.titl
l’I‘es:autions} (it-nwings of (fanterhury
C.-atliedral (now in the collection of the
Friends of Caiiterhary (lathedmll.

Makes prints for the :\.l.A. ‘F.verym-an
Prints’ series. intended to make affordable
art for the public.

War service as battery ofﬁcer in Royal
Artillery, later transferring to Army
liducattion Corps, where he works with the
musician Eric Fenhj; { formerly anianttensis
to Frederick Iileliusi. and paints his portrait.
Marries .’v1ar\_v Baxter on July 4.

Ihiugliter Charlotte horn on July 3.
Teaclies at the (jamherwell .'chool of Arts
and Crafts.‘ on R p;trt—time lmsis.

l\/l21l\'ES paintings of post-»w-.i.r London.

In a letter to The Times (June, I947}, he
and (Ioldstremn call for the prcgervatiori

of ti ntimliet of Wren L‘l]l.1fL‘l1CS burnt out
during the Blitz, including St Mary
t\id§.‘1‘I1l£l.l‘ll.31I1')' zuicl St Allmn, Wood Street,
which are [l1L‘.§'lll7l€L'tb of paintings liy both.
Occasiontil l31'(2z3dc:t5tini,; and journalism on
M‘ y 8 /I L 71r'1‘1 at \_, 1: “V, ,\_;1 5 ;;~M7"L ;z..,.,':

1953

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Fainiiy moves to Rolventlen, Kent and
retains :1 sin-ail flat in London near the Slade.
The l£ll\Ll.'~C;];.7(f of the Wealcl of Kent will
dominate his English painting for the rest
of his life.

joins: teaching smlif at the Slade Scliool

of Fine Art upon Williaiti (Ioldstreanfs
appointment as Slade Prtitesstir. (Zollengues
will incincle Stuart lirisley, Reg Butler,
Bernard Cohen, Andrew Forge, Pzxtriclc
George, Nikos (ieorgiadis, Robert Medley,
Thonms Nloimington, (Ilatule Rogerxa.

hm Trttgarthen jenkin and Euan lfglow.
Townsend will iiteiensiligly urge the
recruitment of teachers active in media other
than painting and ~;cLiiptnre, thus expanding
the scope of the Slade offeriiigs, which leads
{(3 the invitation for him to estalwlisli the
posngmdnate programme there in 1968.
liegiiis :1 long series of tlrawings and
paintings hased on the different methods

of stringing Kentish hop aileys.

Elected to the London Group.

First Visit to Canzulzi at the invitation of the
Baiiff School of Fine Arts in Alberta {now
the lianff Centre}, in the (I-.1n'.1dian Roclcieai,
to teach the summer seassion. Returned to
the school for eleven sessioris until his death
there in 197f. First paintings of (Iazmdinii
lnndsc-.1pe9 and studies of mountains derived
from Sl\‘(.‘[L‘l1€$ en pleirz air are made over the
next two ‘years in his studio in Kent.

Son Nicliolzls born on 2,9 December.

Appointed Senior Lecturer in Fine Arts.
Uiiivcrsity (\_lollef.;e London. ~

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‘Visiting professor in the l)::p;1:‘tment of
Fine Arts, Uitivcrsity of Aiherm, liclmonton.
l.ives in Iidinonton for 3! year, teaching at
the University of Alberta, and serves as
consultant to the (Jail-.u‘l-.1 Council and the
Nutionzil (izillery of (..‘an;1da. listalilislies
the Iieverhulme (,Zati-adiaii Painting
Sehoiarslzip for live years with funds from
the Lcverlmlme Trust in London to ennhie
one grutiunte painting student each yum‘ to
study in lingiatitl (holders will include Toni
Onlejr and Miclmel Mon-isl.

Death of his father.

invited to sierve. as co—selector of worl<s for
the first eomprelieitsive exhibition of the
works of Willi-tint (foltistretini, organised hy
the liritisli (Ionneil.

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Iiftccts the introduction of bmther, Peter
'f'uw1ise:i1d. to the pnlwlisiiers of .‘§tmiz'r>.
wiiicli ic-ads to Peter assiimiiig the: editorship
of what will become .‘»'rmz':'n Irztcwztzricimzf.
Tnurs {Taxi-.ida ass sole iuror to -select the
Sixth Bl(‘.!':[§l'.‘.l Exnilwitiim of C-.madi'.m
I’-uinting for the National Gallery of Canada,
for which he writes the mtalnguc csaszay

and notes.

Selects vs:orl<s and writes catalogue
intmdizctinn for lntemational Exliilwitioii

of Paiiirivgs, (liibraltzir Arts Festival.
Appointed Head of Painting Division,
Bnnff Sclinol of Fine Arts.

R:¥.‘il§};ﬂL‘(.l from the London (inmp.

F.lt‘C{'Ckl Fellow of University College
Imidun, and zippuintccl l’mf¢sst>r of Fine
Art {personal clmiri, with rcspcmsibility for
csmblishing and cmirtiiziatiiig the p()5t~
gziraduute programme at the Slade School.
Editor and co-author, ‘(I-anadi-.11: Art "I'oday"
(S1zm'io I??l'L’Y'iZzIti()71¢Z], London and New
York); first published a special issue of
Studin hirer/1.1timz.zl. then as stanclailunc
pulilication in hard-lmcl-:.

Dies mi 4 July, in Banfi. Alberta.
Esteilvlisliinmit of annual Willizziiz Townsend
.\lcnmrial l.ecture at University (Iullege
London (lecturers: will include Nnmian
lir\_\'snn.\_ Reg Butler, Azitliony (3-am, ;‘mdri:w
(Imisey. Bernard Coltcn, Riczhmd Coi'l<,
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Richard Dt:ac<m, Rolwyn Denny, Amircw
Forge. Ai~.tli<m\_v Gormley. Peter (3ree11-away,
Richard Elamiltori, Anthony Hill. Susan
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Norbert I...yntoii, Kenneth Martin, Leslie
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Cornelia Pairlwiﬁ. Bridget Riley. Richard
R()gCl‘S\_. I,21wr<:m;c Weincr, Rachel
Wliitereatl. and Richard Wulllieiini.
'l‘owr!.seml Memorial Scliolaizship established
at the Bimff Centre.

Extracts from tl1e\_I<mrr1;1ls plll.7llSl'&CCl as The
'l1:)mz5c>rzd ]azu'mzi:: -- :‘§:'1 Artist": Record of
his ‘Times I92.8~—§;, edited by Andrew
Forge (Tate Gallery, lxmdun, I9"’6l.
Retr()spcctiv~z\* rsxhibitlim at Tate Gallery‘.
Londtm.

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Ulllliill Beer, }‘VilE‘[lCip&l1t!~3 lX'iL‘lLl(lL‘ Pmfcss;oi'
1)-avid Cast. Profuxsscir Eincritus BL‘1‘n21l‘Cl
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Spalnlingl.

' ""““’”"""’””"””’P:7L. \_

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Alberta Art Ftiuiulatiimn, (farlaciii

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Red Deer Art Gallery, Alberta, ('Ianadz=:

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and Caiiacla‘, catalogue: essays in W'ifZi.mz 'I'0uv1s¢\*m'i
in Alberm, N'icl<le Arts Museum. Univ£'rsi.t\_v uf
CAl§5,al'j~’.. I982.

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Richard Clalvocorcssi, ‘Skattchcs by the \‘i~’a\_v‘, ‘Times
Lite'mr\_v Stqgplemeixt, 1:) N()\'t'Inl‘M:1‘ 1.976, p. 1465

David (fast, 'R::pr::senting Reality: G. E. Moore, Tanks,
Victor Pzismnre and Otliers’, U(~"m‘d mid Int1.'zge]r2m'7z.-1!,

val. 1' 6. no. 3, 2.000. pp. 290-}, It:

Andrew Forge. iintmductimi and editor}. ”TI'3a Tmmzserzd
]rmm.zé’s: An Am'st’s Record c)fH'1s Times z\_9z.?i’—5z,

Tate Gallant, l,LmLl0n, 1.976 Every selectively edited
extracts from four periods in the writ:-r‘,s’ life?
Douglas Haynes, ‘William ’I"own,send’\_. \«\*’mzgz1izrd,
Septemlaer 1983, pp. 5c2— 5 1

Clirismphcr ;\Icvc, "The Arcliitccturc Of Hop Garnlens’,

(Ir)mzIr\_~,‘ Liftz, 2.4 June 19%:

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Retnispcrrive I~L\\*l.I:Ir’2iiir)1-A afPairz1'irzgs am! I)a'azumg.~:,
Royai West of Eiiglaiid Aczidciny, Bristol, 1978
(lhristoplwr Nave, ‘Seeing, is Believing: Williztiii
'l"ownsend‘, L:'1ugm'€t I..mzdsciz\_rw, Londtm, 1990
David Silcox, ‘A Tribute to Will Tmvtzsend‘,

A1't5 (‘,1zmza'oz, 1 973

(Eh-ariotte Tixwiiseiid-Cimilt, ‘I)i‘-awiizg on (I;in;~1d-a‘.
catalogue essay in 1.)mzz.~.Fzzg rm (.3.-zmm’a: Wﬁlliizm
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Strmig Print Room, University Cloilesgc Limdrm, 1993

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Solo Exhibitions

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Gallery, Ixmdon

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Gallery, Canterbury

William Toumsend, Bloomsbury Gallery,
London

Pairziings by Willzltni Tozmsmd, I-iatton
Gallery. King’s College, Nlewcastlc
l’airzrings by \‘l’ia'lim:; Tozwzsend, Roland,
Browse and Dellianco, London

Recent Ptzintirzgs by William Tot;-r1semz',
Leicester Galleries, London

W"illi.-am Tomzscmi, Jacox Gallery, litlmonmn,
and (lanaclinn Art Gallery, Calgary

Recent paintings and drawings by Wiliitzm
Townsend, Leicester Galleries, London
W'illi./mz Tmmsemi, University of Sussex,
Brighton; Clare College, Cambridge

Willzlzm Townse:~zd, (lhristcluirch College,
Crmterbury

WilZi.~zr;~: Tozwz.semz', Damn-an l,ibra1',v, Retford

William 'I‘ozi'rz5em;l, Dzilhousie University
Art Gallery, Halifax, Nova Scotia

lX~’illz'am 'l"c>zwzsend, Chilham Gallery, Kent
A 'Tribute to Willi,-mz 'I‘ou-nsend 1909 to
,z9;~'3, Burnaby Art Gallery, Burnaby, British
Clolumliia tjtouring CXl1ll7llCl())1}

Williazm 'F<2u.'nsem3' 1 yaymr 973: ptmztirzgs
and iz'r;m'irzgs, Tate Gallery, London
Willi‘.-mz °1"<>wn'serzd 1909-1973:
Retrospective Exlyillitirnz of Paintings and
lmzwirigs, Royal West of England Academy,
Bristol, 1978, (muted to Townor Gallery,
Eastlaourue, Kettle’s ‘fard, Cambridge, Rye
Art Gallery, Seiinsbuty Centre, University of
East Anglia, Norwich, Crawford Arts
Centre, University of St. Andrews I9\_78—-Sol
William 'I?:xi'rzserid in Alberta, Nickle Arts
Museum, University of (Ialgary (toured to
Prairie Gallery, Grand Prairie, Edmonton
Art Gallery, Walter Phillips Gallery at Banff
Ciizntre and Red Deer Museum, Red Deer}
W"z'll:km: 'l'ozmzsemI, Virginia Christopher
Gallery, Calgary, Alberta

I989

199$

mo 5
2006

William: Tmwismid, Dallmusie Art (inllcry,
Halifax, Nova Scotia

Ilmzuirzg cm (jtziztziia — Williizm Tawnsem1':
Worcis and Works on Paper 195 i-~19f73,
Strong Print Room, University (Iollegc
lxmdon

Willztmz Townsend, Clare Hall, (lamhtidge

lll’z'It'z'.mz Tozwzscnd; ltmdsmpzzz paivztirzgs
r<)3o—r<)5o, James Hynmn Fine Art,
London

Group exhibitions

I939

193;

I932

T9ﬁ3
1934

:936

1937

T939

I940

1941

1941”5

1946

Bririsi: .~’i.vtisrs Iﬁxlzilvititriz, Hull
C()nt('nzfmmr\_v Britisli Art, Leger Gallery,
London and Salisbury

Tree Pii't:-zres, The Garden Club, London
East Kent Arznzmi PIxI.=ibit:‘m2, Cianterbtmj
Lorzdcm Group Annual l~‘;c/aibition, London
Ttzwrtieis Crimp }\_7xbi12itio7z, Wcrtheirn
Gallery, Wcirthiiig

Sherlsourne School for Girls

.\*\l3b0£Sl‘l()lmC School, St-affordshire
Exr’J,ibiti'on of (}(.=rzternpori1ry Art, Bradford
City Art Gallery

Imzzdcm Group 193.; Exhbizion, London
Iixhibition of (.'zmtempomr\_\\* Art,
Birmingham Art Gallery

I.cmdmz Group Annzml l~Ixl.1t'i;iziorz, London
Tweuiies Group fixlyilizﬁon, Wertlieim
Gallery, London

Ld7td$(T«.1p€S by zotiu Certtzery 1’cz2'nters,
Renaissance Gallery, London

Artists hztwvztrtiomzl Associtztiorx FL~:I:ibz'tz'm2,
'W.l1iteclmpel Gallery, London

East Kent Art Society Anmmi I~IxI7i{2itz'on,
Sidney Cooper School of Art, Llzurterliury
Artis2‘s Intermzriomzl ,Assocz'.zz‘ion I:'xiJil7itz‘mz,,
R. B. A. Galleries, London

Artists Interrzatimml Assacslztion Exl2z'bt'tirm,
touring exhibition

Art for the People, {IF}/IA, touring
exhibition

Painters Today, Pall Mall Galleries, London
(Imztrm2gmr.n'\_v British Art, Leicester

Szmzmer Ex/Jihitirm, Rcdlcm Galleries,
lxmdon

1947

1948

1949

1949”50

1950

195i

Elrtists ofl"am»s\* and I’rmm’se'. l.eice.<;te:'
Ciallcries, Lomlon

Mt'm!1c=rs' l'ixb:'l2it:‘(m, A. I. A. G~.1ller\_v,
Lumlun

542}: .‘§pring Ex/Jifiititnt, Bratlford City

Art Gallery

St. I’am‘ms Civic Wee-I-: I\*IxL'z'b:’!i<m\_, London
British Paintirzg o,f"t'F:c’ Last Fifty ‘Ywrs,
Roland, Browse and Delbamvco, Iomlon
Nlmiern British Pairzrirzgs, Arts (Iouncil

of Great Britain and British Institute of
Adult EClllCiltl0n

The Ezssron Rmml School and ()t.i?ers,
Walceﬁeld City Art Gallery (toured to

Art Gallery, llarrogate, Graves Art Gallery,
Sheffield, Brighrmi Art Gallery, 1 9,4,8)
lhcldingron A:'tist5, Porchester Hall, London
Artists of I-time amt’ 1’rrmzise\_. Leice:;ter
Galleries, I..0i1don

Letchworth Art Society, Lctchwortli

\_;4tl.w Exiiiivitirin of the East Kent A rt
Sriciety, College of Art, (Ianterbury

Nmrws to Rerm'ml2er, Roland, Browse and
Delbanco, London

Autzmm Exiziliiﬁotz 1949,
Brighton Art Gallery

jubilee Iixlxibitimz ciifliizgiislz, Franc]: and

US Ptzirtting, Toronto, (Jamnda

Artists lnterrmtimzizl A:;so<‘zlm'im Members
Exivibirirzrz, l\.i.A. Gallery, London

Slade Dinner Exliibition, Slade School
Artists of 14.27119 and Promz'se., leicester
(i‘;lll€l‘l€S, l.0ndon

Navies to Re'nzeml':er, Roland, Browst-: and
Dellaanco, London

Banff School of Fine Artss Gallery, Allierta
The lifngiisb Srerzc —- lhzizztings ofgoo Years.
Roland, Browse and l)ellvan»:o, London
Lmzdml Grozzpc (‘,‘m:ternp<)ri1r\_1' Iﬁzirztmg,
lJr.z1.s-ings Jud Scm'pture, New Burlington
(ialleries, London

Tire fingiis/2 Scene -- gm; l/ears of I".1intirzg,
Roland Browse and Delbgmco, l,ondon
zlrtists of Iiinw and I’rm7zisL>, Leicester
Gzille-rles, London

1953

1954

1956

Banf§ School of Fine Arts Gallery, Alberta
Dominion Clallery, Montreal, Quebec
Britislv Pairzting 191;-1950: Second
Anthology, Arts Council of Great Britain
East Kent A rt SoL‘iet3.' Amzzml E:ci:ii2iti(>n,
Canterlwury

Artists oflrlmw rmd Promise, Leicester
Galleries, London

Bladon Cialleiry, Hampsliire

Nmates to R¢’me"ml7er, Roland Browse and
Dclbzmco, London

East Kym‘ Art Society Anmuzi E'.xI'1ITb:‘timr,
Canterbiiry

Roland, Browse and Delb-.mco, London
Artists offiznze and Promise, Leicester
Galleries, London

Lzmdon Group I954 Exbiilzitiorz, New
Burlington Gallery, London

Russell Cotes Gallery, Bournemouth

Selections from lﬁimdtm Groztp 1954,
Portsmouth

Arts (Iormcil Collectitm. A Selectiorz

ﬁmm the Oil’ P.um'i7zgs 1!, Arts Council

of Great Britain

Slade Dinner Exhibition, Slade School,
London

A rtists ofF.zme mm’ Promise, Leicester
Galleries, London

Lomitm G1’()ltpI9jj‘ Exlaibitirm,
Whitecliapel Art Gallery, London

Ammal Exb."l7irt'orz, Royal West of Eiigland
Acaclemy, Bristol

New Yeiir F;vchzbi£i(m, Leicester Galleries,
London

The S£'£15()ﬁ5', iirganisied by the (Iontempurary
Art Society, Tate Gallery, London

A rtists of Fanze and Promise, l.L‘lL't.‘St€1‘
Galleriex, lmidoii

Lzmdcm Group 1956 lixlzibititm, R.P:.A.
Galleries, Ixinolon

l3rigliton Art Gallery

Armani! lixi2ibt'tz'<m, Royal West of England
Academy, Bristol

1958

1959

i960

I961

196;

1963

New Years Exlyibitiotz, Leicester Galleries,
London

John Moores Ex#'1t’bitiorz, Walker Art
Gallery’, Iiverpool

Group Iixlzibition ofI\’er1t Artists, P-oulogne
Roland, Browse and Delbzmco, London

Artists of Fame «Ami Promise I 1', Leicester
Art Galleries, London

Midland Artists Group Gallery, Nottinghmn
Annual Eoclvtbitzbn, Royal West of Eiiglaiid
Academy, Bristol

New Years Exlailiiriozz, Leicester Galleries,
London

Artists ufF:1me and Primzfse Part I,
Leicester Galleries, l.ondori

Lrmdon Group 1958 I~IxbibiT£:'on, R. B. A.
Galleries, London

296212 Annual I:':x:I2z'bit.-‘mt, Royal \X’est of
Eriglantl Academy, Bristol

Sprirzg Exhibition, City Art Gallery, Bradford
(Iairlisle City Art Gallery

Londorr Group Ammal Exbiliititm, R.B.A.
Galleries, Loutlon

Artists at Work, Midland Group Gallery
Lecchworrh Museum and Art. Gallery
(lmztenipomry British I..t?7Zli$Cdp€,

Arts Council of Great Britain, (Ihelrenham
(touring exhibition)

(flmztenzjmrary B1'itisb Iizizdscizpe, Arts
Council of Great Britain, (toured to
Cheltenliam Festival, Walker Art Gallery,
Liverpool, Laing Art Gallery, Newcastle on
Tyne, Arts Council Gallery, Cambridge and
Whirwortli Art Gallery, Manclieste-r'}

St. Pancras Arts Festival, St. Pancras Town
Hall, London

British Pczirzring 193o~—1‘94o, Arts Council
of Great Britain, Cardiff

Artists of Fimze and Promise Part I,
I.eli:ester Galleries, London

Artists of Fame and Prmizise Part II,
Leicester Galleries, London

Eztst Kent Art Society, (fariterlwury

1964

I964

1965

1966
1970

1972

1977

1978

1005

2006

Open Pairzliizg Exlailnriotz, Belfast
British C().ilf£’?iIf)l17’JI"y Artists, New
Metropole Arts Centre, Folkestone
Lrmdorr (;:'<m\_(J 1964, Art Federation
Galleries

Lomimz Group 191.;-—r9(i4]ubi1ee
l'{xl9il2itio:1, Tate Gallery

Open Painting I:‘.rI:ibiti<m, Arts Council
of Northern Ireland

Pictures for Sciioais 1965", South London
Art Gallery, C2ll1'1l)£‘l"-\'L’ll

Focus on I)r.mu'z+1gs: (lrrzrzdaz/Circa:
Britizirz/‘ltdlyiigmirr, Art Gallery of Toronto

Bradford City‘ Art Gallery

'I‘zventieiI.: (Zerztmjv Artists of Sussex i-ma’
Kent, Rye Art (}aller\_v

Landscapes: A Persorzizl Choice by Ian
Tregartberz jeriicia-1, Upper (irosvcnor
Galleries, London

Ifxlaibition ofilwutings and l)mwings by
21 Kent Artists, Maidsrone Arts Festival,
M~.=.idstone Museum

Kemp Town (.iilll€l'}', Brighton

Annual Exliibitiirn, Royal West of England
Acailerny, Bristol

Pszinting. Sculpture imd l)mwing in Britain
r<)4a—49, Arts Council of Great Britain,
Wliitecliapel Art Gallery, London (toured
to City Art Gallery, Southampton, Public
Library, Museum and Art Gallery, Czirlisle,
D.I,.l. Museum and Am; Centre, Durham,
City Art Gallery, Mancliester, City Art
Gallery, Bradford, Musciim and Art
Gallery, Abertleeril

Painting In Britairi r9y2—;.';',

Royal Academy of Arts, London
l~'Ii'er~ytl2z'ng brat‘ the Kirclnm Sirzie, Canipbell
amd Fraiiks Gallery, London

A Pirtme ofﬁrimiu, Tate Britain, London
I)mu':'ngs ,-‘~?'t)I}'t the Slade, shown at the
Watercoloiirs Ex: Ilrawiiigs Fair 2006,
Royal Acailemy of Arts, london

I2

Walled (:‘;miens .2: Bridge Literature Exhibitions

Signed lower right Wilhlmz Townsend 1909- I\_z)"3: William Townserui 1909- 19"}:

Oil on canvas Retrospective I-Ixlzibitimz of Paintings and Retnjspective I-Ixbibx'z‘i:m of l’.1r'ntz'ngs and
l)r.zwing . Royal West of lingland l)mwings, Roval West of England
Academy. BI'iSl'()1, 1978, cat. 1: Academy, Bnstol. 19j\*8~8:>

I3
Imzdscapc Beyond the Garden Walls,

Bridge
Signed lower right
Oil on canvas

1936
7/0 >< 2 Ar

1. -A.‘ wnla.-.in\

Literature

William Townsend 1 909- 1 973:
lwtrospective I-Exhibition of Paintings and
Dmwings, Royal West of England
Academy, Bristol, 1978, cat. 12

Exhibitions

William Townsend 1 9o9~ I9\_"3:
Retrospectizlc’ Exlzilzitimi uf I’.zintings and
Drau-ings, Royal West of Eiigland
Academy, Bristol, 1978 — 8:)

15
The Nailbozmze
Signed lower centre
Oil on canvas

1936

h 50.9 cm (2.0 in}

... . . .~.. 1.- ....\

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Exhibitionis
I.amismpes by not}; (?entur\_\' Painm-5,
Renaissmice (R-.1l1cr\_v, Landon, 193"

20

Bifrons Plantation, In the Wood
Signed lower right

Oil on canvas

1936

h 61.1 cm(2.4 in)
w 50.9 cm (2.0 in)

?

Hop Gczrderz, Spring
Signed lower right
Oil on canvas

1951

h 61cm(24inl
w 50.9 cm (2.0 in)

Literature

Andrew Forge, (introduction and editor),
The Towr2.<erzd]ourm1ls: An Artist’:
Record of His Times r928- 51, Tate
Gallery, London, 1976, illustrated p.91
(entitled ‘Hop Alleys’)

William Townsend 1909 ~1 973:
Retrospective Exhiliiticm of Paz'ntr'rzgs and
Ilmzuiings, Royal West of England
Academy, Bristol, 1978, cat. 37

Exhibitions

The I-Inglis}: Sce71e~ Paintings of 300 Years,
Roland, Browse and Delhanco, London,
1951

Lomimz Group: Contemporary Paintitzg,
Dmzvings and Sculpture, New Burlington
Galleries, I 9 5 I

Banff School of Fine Arts Gallery,

Alberta, 1 9 5:.

Dominion Gallery, Montreal, Quebec, 1952
\X"illz}/1111 Townsend 1 909-1 973:
Retrospective Iixlaibition of Paintings and
Drawings, Royal West of England
Academy, Bristol, 1978- 80