William Townsend: landscape paintings 1930-1950  
  
  
  
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nines yman »  
  
‘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  
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1951  
  
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L963  
  
;;\,~-zyim/' .£';LT «.  
  
   
  
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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a;— L2.“//~.§ 94/ A  
  
‘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 Elamiltori, Anthony Hill. Susan  
Hillier, Imn Hitcliens, Howard I~iodgl<iii.  
Norbert I...yntoii, Kenneth Martin, Leslie  
M-artin, Bruce .\1cLean, l')ccl:in Mc(}0nagle,  
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‘.  
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Nlifﬁeld Fnuxidation  
  
Red Deer Art Gallery, Alberta, ('Ianadz=:  
  
Royal West of Esiglaiul Acadeiny, Bristol  
  
Salftml Museum and Art Galicry  
  
Simon L;111gtc)n School, Qlaiitcrlyury  
  
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in Alberm, N'icl<le Arts Museum. Univ£'rsi.t\_v uf  
CAl§5,al'j~’.. I982.  
  
Aim Bowiiess. W-’i!!i.ziz1 ’I‘ozm:swz:i, 'l‘-mt (}allei‘}',  
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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%:  
  
(iiiristoplier News, Wilfiani T0u'iz.s€m1' i9u9—r9~'3:  
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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‘,  
  
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(Eh-ariotte Tixwiiseiid-Cimilt, ‘I)i‘-awiizg on (I;in;~1d-a‘.  
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Strmig Print Room, University Cloilesgc Limdrm, 1993  
  
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Gallery, Ixmdon  
  
Pizmtirzgs by Williani Townsend, Burgiilt‘:  
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  
  
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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  
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Willztmz Townsend, Clare Hall, (lamhtidge  
  
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r<)3o—r<)5o, James Hynmn Fine Art,  
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Group exhibitions  
  
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London and Salisbury  
  
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East Kent Arznzmi PIxI.=ibit:‘m2, Cianterbtmj  
Lorzdcm Group Annual l~‘;c/aibition, London  
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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  
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Gallery, London  
  
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Renaissance Gallery, London  
  
Artists hztwvztrtiomzl Associtztiorx FL~:I:ibz'tz'm2,  
'W.l1iteclmpel Gallery, London  
  
East Kent Art Society Anmmi I~IxI7i{2itz'on,  
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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  
  
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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  
  
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Brighton Art Gallery  
  
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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  
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Dellaanco, London  
  
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Roland, Browse and l)ellvan»:o, London  
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Roland Browse and Delbgmco, l,ondon  
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Gzille-rles, London  
  
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Anthology, Arts Council of Great Britain  
East Kent A rt SoL‘iet3.' Amzzml E:ci:ii2iti(>n,  
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Galleries, London  
  
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Selections from lﬁimdtm Groztp 1954,  
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Art Society, Tate Gallery, London  
  
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Gallery’, Iiverpool  
  
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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  
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New Years Exlailiiriozz, Leicester Galleries,  
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Galleries, London  
  
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Galleries, Loutlon  
  
Artists at Work, Midland Group Gallery  
Lecchworrh Museum and Art. Gallery  
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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,  
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Artists of Fame and Prmizise Part II,  
Leicester Galleries, London  
  
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l'{xl9il2itio:1, Tate Gallery  
  
Open Painting I:‘.rI:ibiti<m, Arts Council  
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Pictures for Sciioais 1965", South London  
Art Gallery, C2ll1'1l)£‘l"-\'L’ll  
  
Focus on I)r.mu'z+1gs: (lrrzrzdaz/Circa:  
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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,  
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Annual Exliibitiirn, Royal West of England  
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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  
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amd Fraiiks Gallery, London  
  
A Pirtme ofﬁrimiu, Tate Britain, London  
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Watercoloiirs Ex: Ilrawiiigs Fair 2006,  
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Academy, Bristol, 1978, cat. 12  
  
Exhibitions  
  
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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,  
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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