



Speech by the Chairman
Report by the Treasurer
Recent acquisitions
Allocations and loans
Auditors' accounts for 1951

The Contemporary Art Society

The Tate Gallery, Millbank, SW1

The Contemporary Art Society

Patron: Queen Elizabeth the Queen Mother

Raymond Mortimer, *Chairman*

Sir Colin Anderson, *Hon. Treasurer*

E. C. Gregory, *Hon. Secretary*

Edward le Bas, A.R.A.

Robin Ironside

Lord Methuen

Sir Philip Hendy

W. A. Evill

Eardley Knollys

Hugo Pitman

A. E. Popham

Howard Bliss

Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

Mrs Cazalet-Keir

Sir Kenneth Clark, K.C.B.

Sir John Rothenstein, C.B.E.

Loraine Conran

Eric Newton

Denis Mathews, *Assistant Secretary*

Hon. Mrs Gordon-Ives

Speech by the Chairman, Raymond Mortimer

Having been chosen, most surprisingly, as the new Chairman of your Society, I now have the alarming privilege of reporting progress to you at this General Meeting.

Perhaps you will complain that there has been no progress to report, for our membership has remained stationary; there are still less than 1800 of us. We can however boast, I believe, that the Society is more useful, vigorous, and vital than this miserable figure might suggest. Since the last meeting we have presented 114 pictures to sixty-four museums.

Sixty-three of these, please notice, are in the provinces. The Director and Trustees of the Tate give us lodging and an immense amount of other help: it is other museums that chiefly profit. Most members of the Society, let me add, live in or near London. I wish I were now speaking in Manchester, say, or Liverpool or Birmingham or Leeds. The pride of these and all the other great provincial cities might be wounded, I fancy, if they realized to what an extent their museums have been benifitting by the charity of us Cockneys. I wish that we had on our Committee some enthusiastic collector from the Midlands or the North who could advise us how to find members up there.

It is very pleasant for us down here to feel so virtuous. But are we really so virtuous, or do some of us belong to the Society chiefly for the treats and outings it provides? These all take place in London or within reach of London. Our members who live far from London get no such fun for their

money. They may be few, but they are more certainly virtuous than we are.

The treats this year have included two parties at the Tate; parties at the Redfern and the Roland, Browse and Delbanco Gallery, and at the Dutch Club. Then there were visits to the collections of Lord Radcliffe and Dr Roland; and over a hundred members came to the depths of Dorset to see the magnificent Old Masters belonging to Mr Bankes at Kingston Lacey, and the Pitt-Rivers Museum, and the collection, most belonging to Mr Knollys and Mr Sackville-West, at Long Crichel House. There was the delicious trip down the Thames to see the liner *Oronsay*, where we were the guests of the Orient Line in far the best-looking ship I have ever seen. (Most liners, alas, *refurnish* in the style of super cinemas de luxe.)

We owe our thanks to our various hosts and also to Mr Denis Mathews and Mrs Gordon-Ives, who took infinite trouble to arrange these outings.

Two last words. First, the cost of running the Society has inevitably risen, and it is essential to increase our membership. Will each of you somehow enlist one new member, by hook or by crook? Secondly, you will, I am sure, wish me to express the gratitude we all feel to Sir Edward Marsh for all he has done for the Society during the long years of his chairmanship. He has been incomparably lavish of his time, his money, and his enthusiasm. Though he has insisted upon resigning the chairmanship, you will be happy to know that he remains on the Committee.

Report by the Honorary Treasurer, Sir Colin Anderson

Some years ago we were asked why we spent less each year on pictures than we gained in income. It was so sensible a question that we decided to answer it by buying more generously each year – for, indeed, to buy is our proper duty. Since then our annual allocation to the buyer has gone up and up, and although our membership, and so our income, has done the same, our expenditure on paintings still outstrips it. For the period since 1947 we have spent more on purchases than has come in by subscriptions and interest, and thanks to hoarded funds we can still, for some time, continue to do so. But I feel we should all know that at our present income from subscriptions and interest on investments, and with our present level of expenditure on organisation, we could in any year spend about £1300 in purchases, even without eating into capital. As I say, we have been spending a bit more than this, and next year, in honour of the Coronation, we plan to do so again.

As Honorary Treasurer, I naturally have suggestions made to me about how our money should be spent – a subject on which it is far easier to get advice than upon how it should be amassed in the first place.

One of the things I have heard bears no direct relation to our allocation for picture-buying. It is that our evening parties are not cheap enough.

The answer is worth publishing. Our parties are run as efficiently and economically as we know how, with two provisos. First, that they shall, as far as possible, avoid being scruffy: we all of us want them to be well-ordered. Secondly, that they shall pay for themselves and never on any account

draw from our picture-buying funds. We have recently been making about 8d from each ticket we have sold for evening parties and that princely dividend goes towards buying pictures, which, after all, is the reason for our existence. But it is not the aim of the parties to make money: they are meant, rather, as a social attraction on which we are careful not to lose it. To those who have felt that the price of tickets is too high we will explain that, as far as our evening functions at the Tate Gallery are concerned, we have to pay overtime to the staff; to pay for the printing, postage, and flowers; and to pay for the outside catering (naturally more than an internal catering charge). We also, when our evening parties are given to view exhibitions organised by the Arts Council, pay them an entrance fee to the exhibition on each ticket sold for our party. This alone ~~amounts to some £20~~. It is a continuing mercy that the grand setting of the parties is given to us by the kindness of the Tate Trustees. Meanwhile, members can feel assured that our functions are not expensive for what they are, and that they do not draw from our funds or our income.

may amount to £50 or more.

Francis Bacon
Study

Cardinal

76 x 54



Purchases by the Society in 1952

Sculpture

By the Committee

Lynn Chadwick. *Mobile*. 1951

By Mr W. A. Evill

F. E. McWilliam. *Cain and Abel Statuette*. Plastic wood

Paintings

By Mr W. A. Evill

Francis Bacon. *Study*. 1951

Edward Burra. *The Birds*. Water-colour

Peter Dunbar. *Landscape near the Sea*

John Grome. *Sicilian Widows*

Anthony Gross. *Three Tunny Fish*

Edmond Kapp. *Paris*

John Piper. *Yorkshire Fragments at Finghall*. Gouache

Alan Reynolds. *Oast Houses*

William Roberts. *The Goats*

Kyffin Williams. *Y Garn and Foelgoch*

Prints and Drawings

By Mr W. A. Evill

Michael Ayrton. *Cows at Avebury II*. Chalk drawing

Charles Ginner. *The Alhambra, Leicester Square*. Pen drawing
with colour washes

Peter Peri. *Swift's 'Gulliver's Travels'*. Eight coloured
etchings, with aquatint, etc

Gifts and Bequests to the Society in 1952

Bequeathed by Mr Ivor Novello

John Nash. *Cornfield*

By Mr G. Hornblower

Sine McKinnon. *Spring in Provence*

From Sir Edward Marsh

Bernard Meninsky. *Portrait of a Woman*

From Mrs Nora Hackett

Gerard Chown. *Le Puy*. Water-colour

Gerard Chown. *A Hillside Road*. Water-colour

From Mr Philip Gibbons

Dennis James. *Dudley P.H., Northumberland*. Water-colour

Dennis James. *Sedgehill Banks, Northumberland*. Water-colour

Dennis James. *Lady Victoria Pit, near Edinburgh*. Water-
colour

Gifts made by the Society in 1952

Tate Gallery

Lynn Chadwick. *Dragonfly*. Mobile, iron.
 Cecil Collins. *Sleeping Fool*
 Jacob Epstein. *Kathleen*. Bronze
 John Nash. *Cornfield*
 Edouard Pignon. *Le Mineur*

Aberdeen

Jankel Adler. *Girl with Cat*

Auckland (New Zealand)

Claude Rogers. *Margery Few*

Bath

Thérèse Lessore. *Woolcot, Bath*

Batley

Francis Bacon. *Magdalene*
 Sylvia Gosse. *First Communion*

Belfast

F. E. McWilliam. *Man and Wife*. Concrete

Bilston

George Bissell. *Shelbourne*

Bishop Suter (New Zealand)

A. Dunoyer de Segonzac. *Trees*. Drawing
 Humphrey Spender. *Flower Decoration*. Lithograph

Birkenhead

Margaret Fisher Prout. *Stapleford Church*
 P. Wilson Steer. *House and Trees*

Blackburn

Alfred Rich. *Three landscapes*. Water-colours

Bootle

Henri Matisse. *Odalisque*. Lithograph
 Mona Moore. *On the Manod*. Drawing

Blackpool

Pablo Picasso. *The Dove*. Lithograph

Bournemouth

Stephen Bone. *Arisaig, Inverness-shire*

Bradford

Geoffrey Rhodes. *The Valley*

Brighton

Matthew Smith. *Femme en Chemise*

Bristol

Walter Bayes. *Clifton*

Mary Fedden. *Flowers*

Ceramics by Duncan Grant, Vanessa Bell, and Quentin Bell

Bury

Sine McKinnon. *Spring in Provence*

Victor Pasmore. *The Café*

Cardiff

Duncan Grant. *Flower Decoration*

Frances MacDonald. *Bala Lake*. Water-colour

Ceri Richards. *Arrangement for Piano*

Cheltenham

Ian Fairweather. *Landscape*

Coventry

John Tibble. *Head of a Woman*

Darlington

Bernard Dunstan. *Dawn*

Simon Levy. *Skull*

Derby

Edward le Bas. *Still Life with Pheasant*

H. du Plessis. *Churchill, Oxon*

Doncaster

Graham Sutherland. *Cornfield and Rocks*. Gouache

Graham Sutherland. *Tree Forms in Estuary*. Gouache

Dudley

Stephen Bone. *Westminster*

Dunedin (New Zealand)

E. Box. *The Beach*

John Tunnard. *Sea Flower*. Water-colour

Glasgow

Anthony Gross. *Pujol*. Water-colour

John Piper. *Portland Bill*

Halifax

Adrian Daintrey. *Portrait of a Young Man*

Edmond Kapp. *Figure Study*. Drawing

Jan le Witt. *Lac d'amour*. Gouache

Harrogate

John Craxton. *Girl with Scarf*

Henry Moore. *Goethe's 'Prometheus'*. Illustrated book

Hastings

Beatrice Bland. *Building the Rick*

Charles Ginner. *The Bridge*. Water-colour

Hawkes Bay (New Zealand)

David Bomberg. *Town of Alora*. Charcoal drawing

Windham Lewis. *Stooping Nude*. Drawing

Bernard Meninsky. *Figure in a landscape*

Hove

Robin Darwin. *Ice Hockey at the Empress Hall*

Huddersfield

Philip Connard. *The Shipyard*

Bernard Dunstan. *Girl Sewing*. Pastel

Hull

Victor Pasmore. *Triangular Motive*. Oil and collage

Maurice de Saumarez. *Kate Reclining*

Kettering

Vanessa Bell. *Roses*. Lithograph

E W. McKnight Kauffer. *The Station Café*. Water-colour

John Tunnard. *Departure*. Water-colour

Kidderminster

Anne Estelle Rice. *Giselle*

Leamington

Michael Ross. *The Artist's Wife*

Graham Sutherland. *Maize*. Lithograph

T. Ward. *Putney Reach*. Water-colour

Leicester

Roy de Maistre. *Crucifixion*

Pic. *La lutte Angélique*

Lincoln

Charles McCall. *Maquillage*

H. Nyberg. *Plaice*

Manchester (Rutherford Loan Collection)

Alberto Giacometti. *The Artist's Mother*. Gouache on canvas

Manchester (Whitworth)

Duncan Grant. *The Hawk*. Lithograph

Kenneth Wood. *By the Boathouse*. Water-colour

Mansfield

A. Gwynne Jones. *Landscape*. Water-colour

Alfred Rich. *Glossop*. Water-colour

Merthyr Tydfil

Keith Baynes. *Flowers*

Middlesbrough

R. Vyvian Pitchforth. *Chess Players*

Brian Robb. *Odalesque*

Newark

Albert Morocco. *Low Tide*

Winifred Nicholson. *Primula Stellata*

Newcastle upon Tyne

William Gear. *Composition*

R. Vyvian Pitchforth. *The Elm Tree*

R. Vyvian Pitchforth. *The Removal*

Newport

Dorothy Larcher. *Iris and Rose*

Northampton

Mark Gertler. *Nude*

Nottingham

Leonard Greaves. *The Worth Bodice*

Victor Pasmore. *Green Landscape with Gate*

Oldham

Carel Weight. 'As I went . . .'

Preston

Frank Dobson. *Antelope*. Drawing

Lucien Freud. *Still Life with Sea Urchin*. Tempera

Rochdale

Verge Sarratt. *Ile d'Yeu*

Rugby

Barbara Hepworth. *Figures on a pink ground*. Drawing on panel

Salford

Ben Nicholson. *Zennor*, 1941. Drawing

Pablo Picasso. *Bull with grey horns*. Lithograph

Scarborough

Raymond Coxon. *Chrysanthemums*

Ernest Dade. *Yorkshire Coast*. Water-colour

Stalybridge

Muirhead Bone. *Lower Thames*. Drawing

Barnett Freedman. *Marionette*. Water-colour drawing

Wyndham Lewis. *Head of a Boy*. Drawing

Stoke-on-Trent

Leonard G. Bramer. *View on Burslem*

Thomas Dartère. *Campagna Romana*. Water-colour

Bernard Meninsky. *Portrait of a lady*

Gilbert Spencer. *Self Portrait*

Southampton

William Roberts. *Dr Paul de Zoya*

Swindon

Michael Ayrton. *Roman Window*

Vancouver

Leonard Greaves. *Pears*

David Jones. *Flowerpiece*. Water-colour drawing

Wakefield

Henry Moore. *Head*. Bronze

Wolverhampton

Sylvia Gosse. *Breton Woman*

William Roberts. *Sketch Music*. Drawing

Worcester

Duncan Grant. *Sketch for the decoration of the Queen Mary*.

Oil

Workshop

Ceri Richards. *St Cecilia*

Graham Sutherland. *Two Standing Forms*. Water-colour

York

Jankel Adler. *The Poet*

John Nash
Cornfield

27" x 30"



The Contemporary Art Society / Revenue Account

Comparative Figures for 1950

General Fund	Foreign Fund	Prints & Drawings Fund
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£ s d	£ s d	£ s d
2378 16 6	5 4 0	52 14 0

1000 0 0	—	—
112 10 2	57 10 2	—
3 9 11	—	—
1 15 3	—	—

3496 11 10	62 14 2	52 14 0
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2190 7 0	695 0 0	88 2 0
1268 12 4	—	—
350 0 0	—	—

3808 19 4	695 0 0	88 2 0
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312 7 6	632 5 10	35 8 0
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For the year ended 31 December 1951

General Fund	Foreign Fund	Prints & Drawings Fund
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£ s d	£ s d	£ s d
2748 6 6	5 4 0	43 5 0

—	—	—
122 11 10	58 14 2	—
3 15 1	—	—
57 15 1	—	—

2932 8 6	63 18 2	43 5 0
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Income

Subscriptions (including Refund of Income Tax on Deeds of Covenant)
Legacy
Interest on Investments (Gross)
Interest on Deposits
Sale of tickets for parties, film show, etc, less expenses

Expenditure

Purchases
Expenses
Building C.A.S. room in Tate Gallery

Surplus or Deficit

Surplus
Deficit

2108 0 0	—	62 4 0
1240 13 7	—	—
3 6 2	—	—
3345 7 5	—	62 4 0

—	63 18 2	—
412 18 11	—	18 19 0

Note: (1) Auditors' Fee £42 (2) The Members of the Committee receive no emoluments

The Contemporary Art Society / Balance Sheet 31 December 1951

1950 Accumulated Funds					1950 Current Assets / Investments at Cost				
£	General Fund	£ s d	£ s d	£ s d	£	General Fund	£ s d	£ s d	
6669	Balance at 1 January 1951		6357	3 2	400	500 National Savings Certificates	400	0 0	
	Less:				1429	£1452 12 11 3½% War Stock	1450	9 6	
	Transfers to Prints and Drawings Fund	200	0 0		2500 (2½%)	£2500 3% Defence Bonds	2478	10 6	
	Foreign Fund	300	0 0	500	0 0				
			5857	3 2					
312	Less: Deficit for year		412	18 11	1429	Foreign Fund			
6357				5444	4 3	£1431 8 7 3½% War Stock	1431	8 0	
	Foreign Fund				300 (2½%)	£300 3% Defence Bonds	297	12 0	
2604	Balance at 1 January 1951		1972	11 6	6058	(Market Value £5786)		6058	0 0
	Add Transfer from General Fund		300	0 0					
632	Surplus for year		63	18 2					
(Deficit)				2336	9 8				
1972	Prints and Drawings Fund								
	Transfer from General Fund		200	0 0					
	Less: Debit Balance at 1 January				28				
7	1951	28	8 3		2243				
(Credit)									
35	Deficit for year	18	19 0	47	7 3				
28				152	12 9				
£8301			£7933	6 8	£8301			£7933	6 8

Raymond Mortimer } Members of
Colin Anderson } the Committee

Note: No value has been included in the Balance Sheet for Pictures, etc, purchased by or presented to the Society, and temporarily retained pending presentation to Art Galleries, etc.

Report of the Auditors to the Members of the Contemporary Art Society

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Society so far as appears from our examination of these books. We have examined the above Balance Sheet and annexed Revenue Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the said Accounts give the information required by the Companies Act, 1948, in the manner so required and the Balance Sheet gives a true and fair view of the state of the Society's affairs as at 31 December 1951, and the Revenue Account gives a true and fair view of the net deficit for the year ended on that date.

Gérard van de Linde & Son, Chartered Accountants, Auditors. 4 Fenchurch Avenue, London EC3. 14 October 1952

Loans made by the Society in 1952

To the British Council for Venice Biennale

Graham Sutherland. *Two Standing Forms*. Gouache

Graham Sutherland. *Thorn head*. Gouache

Edouardo Paolozzi. *Forms on a bow*. Brass

This exhibition is to be shown in the Musée d'Art Moderne, Paris, and has been asked for by the Stedelijk Museum, Amsterdam, and possibly Brussels or Basle.

To the Arts Council

Jankel Adler. *The Poet*

Jankel Adler. *Girl with Cat*

Bernard Meninsky. *Madonna and Child*

Elliott Seabrooke. *Landscape*

To the Architectural Institute

A series of small groups of paintings. The artists represented were: Graham Sutherland, Duncan Grant, Kenneth Wood, Sickert, John Piper, John Craxton, Ivon Hitchens, John Tunnard, Edmond Kapp, Peter Dunbar, Anthony Gross, Francis Bacon, André Masson, Claud Rogers, and Dennis James.

South-West Essex Technical College

Denis Mathews. *Two Roads at Night*

During 1951-52

The collection of Mr Howard Bliss has been divided up into groups and loaned for six months to a number of art galleries. At the end of one period it is possible for another group of pictures to be borrowed so that people in all parts of the country may see examples of the contemporary work with which we are familiar in London. A list of the artists represented and the towns where they have been shown is given below:

Batley, Belfast, Birkenhead, Birmingham, Bournemouth, Brighton, Bristol, Cambridge, Derby, Harrogate, Hove, Hull, Leeds, Leicester, Lincoln, Manchester, Newark-on-Trent, Newcastle upon Tyne, Salford, Wakefield, and Worcester. Norman Adams, Jankel Adler, Cecil Collins, John Craxton, Oscar Dalvit, Merlyn Evans, Terry Frost, Patrick Heron, Ivon Hitchens, Edgar Hubert, James Hull, Leslie Hurry, Kenneth Lawson, Louis le Brocquy, Jan le Witt, G. Mayer-Marton, Charles Murray, Pic, John Piper, Peter Potworowski, William Scott, John Tunnard, Kenneth Wood, and Leon Zach.

In 1952 three larger groups were formed, each making a self-contained exhibition. These have been lent to Aberdeen, Bradford, and York.

The Bishop Otter College, Chichester

Paintings by John Craxton, Ivon Hitchens, and William Scott.

The Dragon Fly

Mobile by Lynn Chadwick
Photographs by John Vickers

Typography by Herbert Spencer, M.S.I.A.
Printed by Lund Humphries



