

ANNUAL REPORT 1953-4

CAS

CONTEMPORARY ART SOCIETY TATE GALLERY MILLBANK SW1



Contemporary Art Society

Contemporary Art Society, Tate Gallery, Millbank, S.W.1

Patron Her Majesty Queen Elizabeth the Queen Mother

Executive Committee Raymond Mortimer, *Chairman*
Sir Colin Anderson, *Hon. Treasurer*
E. C. Gregory, *Hon. Secretary*
Edward Le Bas, R.A.
Sir Philip Hendy
W. A. Evill
Eardley Knollys
Hugo Pitman
Howard Bliss
Mrs. Cazalet Keir
Loraine Conran
Sir John Rothenstein, C.B.E.
Eric Newton
Peter Meyer

Assistant Secretary Denis Mathews

Hon. Assistant Secretary Pauline Vogelpoel

Annual Report 1953-4

Contents The Chairman's Report
Acquisitions, Loans and Presentations
The Hon. Treasurer's Report
Auditor's Accounts
Future Occasions
Bankers Orders and Deeds of Covenant

Speech by the Chairman, Raymond Mortimer, at the Ordinary General Meeting, 14th December, 1954

This year the Society can boast of having been more active than ever before in its history. We have, alas, not received by donation or legacy any great collection of pictures or a nice, fat sum of money. Sixty members have definitely abandoned us, and a good many others, you will be surprised to hear, have without resigning, omitted to pay their subscription. On the other hand, we have gained 300 new members.

Edinburgh, Cardiff, Swansea and Aberystwyth have been treated to exhibitions of our pictures by the Arts Council. The British Council sent others to the Venice Biennale and the Berlin Festival. The works from our exhibition, *Figures in their Setting*, divided into two sections have been shown in Blackpool, Derby, Huddersfield, Leeds, Liverpool, Middlesbrough and Preston.

We have lent pictures to the Architectural Association, the Royal Marsden Hospital and four or five schools and training colleges. In thus making modern painting more widely known, we have been helped by generous loans from the collections of Mr. Howard Bliss, Mr. James Bomford and Miss E. M. Rudd. All this is, of course, in addition to our regular work of presenting works to museums.

Mr. Eardley Knollys has been the buyer of the year, and has already made nineteen purchases. Since the last General meeting there have also been two purchases by Mr. Peter Gregory, the buyer for 1953. This year we have given 156 works to eighty-nine museums, including twenty-five works to fourteen museums in the Dominions and Colonies. We have also contributed to the purchases of works by Bournemouth, Huddersfield, Northampton, Preston and the Tate. Among a selection of recent purchases you see here the Matisse, for the purchase of which we offered the Tate Trustees up to £500 from our fund for buying foreign pictures. The high price given for this was not our responsibility, and I believe that you will all agree at any rate that the picture is enchanting, and that Matisse is a painter important to us no less than to the National Art Collections Fund. We have most gratefully received gifts of pictures from Mr. Ian Hay, Miss E. M. Rudd and Mr. Alan Ward. Mr. John Armstrong also has been extremely generous, wishing to express his appreciation of what the Society does for contemporary artists.

Members have been offered a variety of 'treats'. We have been

privileged to visit the private collections of Captain Ernest Duveen, Mrs. Edward Hulton, Mrs. Oliver Parker and Mrs. Lucy Wertheim. We have been guests also at a number of parties, for which we have to thank the Marlborough Fine Art Ltd., (who have entertained us twice), the Redfern Gallery, Messrs. Wildenstein and Christies. Mr. Ivon Hitchens and the Directors of the Leicester Galleries gave a reception for us at Cecil Sharp House to see the huge wall-painting, in which Mr. Hitchens reveals his splendid mastery of colour, and there the Folk Song and Dance Society gave a performance and induced some hundreds of our members to join in the dancing. The Sketch Club of the Royal College of Art not only showed us their pictures and their remarkable stained glass but fortified us with refreshments, after which Professors Moynihan and Coldstream, Mr. Robert Melville and your Chairman mounted a platform to discuss the exhibition and modern art in general. To all the hosts I have mentioned let me express our heartfelt gratitude.

There was a dinner and a preview of the Dufy Exhibition at the Tate, and some films about contemporary artists were shown during the evening. And then there was a party which was, I know, greatly enjoyed in St. James's Square, where we were invited by the Arts Council to a private view of the Goya drawings. Between courses of Spanish delicacies, gaspacho, tortilla, paella and polvorones made by nuns, we listened to the singing of Señorita Marina de Gabarain, the piano of Señorita Maria Lliso and the guitar of Mr. Julian Bream. I cannot overpraise the enterprise, efficiency and imagination with which all these varied delights were secured for us by our Assistant Secretary, Mr. Denis Mathews and his assistants, first Miss Bryant, and afterwards Miss Vogelpoel.

Dare I now point out that the minimum subscription for the Society remains the same as it was in the beginning, forty-four years ago? I have a suspicion that most of us are receiving more than our moneysworth, and I am sure nobody wishes to become a beneficiary instead of a benefactor. There are two ways of allaying any qualms of conscience. A more substantial subscription can be made, or a new member can be roped in. I beg of you all to tempt your friends by telling them of the pleasures provided by the Society. If only each member would undertake to secure one new subscriber!

Acquisitions, Loans and Presentations

Purchases by the Society

Sculpture and painting

Buyer: E. C. Gregory

Henry Moore *Mother and Child in Ladderback Chair* Bronze

Victor Willing *Head of Girl* Oil

Paintings

Buyer: Eardley Knollys

Eric Atkinson *St. Pauls* Oil

Jacob Bornfriend *Kitchen Dresser* Oil

John Bratby *Still Life with Chipfryer* Oil

Bernard Dunstan *The Cottage Bedroom* Oil

Duncan Grant *Still Life* Oil

W. H. Nessler *Sevres* Oil

Will Roberts *Recumbent Nude* Oil

Leonard Rosoman *Taverna La Fenice, Venice No. 2* Oil

Adrian Ryan *Newlyn, Cornwall* Oil

Stella Steyn *Still Life with Roses* Oil

Stella Steyn *Nude* Oil

Kyffin Williams *Highgate Schoolboy* Oil

Watercolours, Prints and Drawings

Buyer: Eardley Knollys

Josef Herman *Three Women with Sheaves of Corn* Pen and Wash

Josef Herman *Sheet of Studies (Three portraits*

of a miner, and a woman walking) Pen and Wash

Raymond Mason *Paris Facade* Pen and Wash

Raymond Mason *Drawing for a Terracotta* Pen and Wash

Presented to the Society

by Ian Hay, Esq., Jacob Epstein *Spleen* Drawing

by Miss E. M. Rudd Louis Le Brocqy *Skilful Boy* Water-colour

by Miss E. M. Rudd Kenneth Wood *Essex Landscape* Water-colour

Loans Made by the Society

To the Arts Council of Great Britain

for the 'David Jones Exhibition'

shown in Aberystwyth, Cardiff, Swansea, Edinburgh

for 'Thirty Contemporary Paintings'

shown in Gerrards Cross, Bootle, Brighouse

To the British Council

for *Graham Sutherland Exhibition*—June 1954–Spring 1955
Berlin Festival in September 1953 and Winter Tour of Germany

To the Council for the Encouragement of Music and the Arts— Northern Ireland

for the Colin Middleton Exhibition

Exhibitions to which the Society has Lent

'Retrospective Exhibition of Ceri Richards'
'Trends in British Art' 1900–1950
'Augustus John'
'British Painting 1954'
'Festival Exhibition'

One or other of these exhibitions were shown at Burlington House,
The Guildhall Art Gallery and the Whitechapel Art Gallery in London,
The Royal Scottish Academy in Edinburgh
and in the art galleries in Cardiff and Newcastle.

Exhibitions Organised by the Society

'Figures in their Setting'
'The Sir Edward Marsh Bequest'
(toured by the Arts Council)
'Two Private Collectors'
(a selection from the collections
of the late Sir Edward Marsh and Howard Bliss)

Exhibited at Blackpool, Cheltenham, Derby, Huddersfield, Leeds,
Liverpool, Middlesbrough, Plymouth, Preston, Sheffield
and at the National Book League in London.

Exhibitions of 'Acquisitions of the Society' were lent
to the Architectural Association, British Electricity Authority
Training Centres, Bishop Otter College, Royal Marsden Hospital,
Radley College, St. Osyth's Training College, St. Paul's School

Pictures Presented to Art Galleries during 1954 from The Sir Edward Marsh Bequest

Tate

Mark Gertler *Jewish Family* oil
Mark Gertler *Servant Girl* drawing
Stanley Spencer *Apple-gatherers* drawing
John Nash *The Cornfield* water-colour

Aberdeen

Christopher Wood *Angel Fish* oil

Bath

William Tryon *Tortosa* oil
Alex Galt *Sleeping Boy* oil
Clifford Frith *Self Portrait* oil

Batley

Leonard Appelbee *Lobster* oil

Belfast

Ivon Hitchens *Flower Piece* oil
Robert Burn *Figures* drawing

Bilston

Lawrence Gowing *On the telephone* oil
Bernard Meninsky *Still Life* oil

Birkenhead

Stanley Spencer *Early Self Portrait* Sanguine
Clifford Hall *Still Life with Fig leaves* oil

Birmingham

Paul Nash *Iver Heath* oil

Blackpool

Eric Ravilious *Yellow Funnel* oil

Blackburn

William Coldstream *Lords and Ladies* oil

Bootle

Sylvia Gosse *Woman reading* drawing
Paul Methuen *Fish* oil
Robin Guthrie *Boy Raising Hat* drawing

Bournemouth

Barnet Freedman *Poole Harbour* oil

Bradford

Spencer Gore *Suburban Street* oil

Brighton

Rodrigo Moynihan *Self Portrait* oil
Richard Wyndham *Landscape with Trees* oil

Bristol

Christopher Wood *Landscape, Vence* oil

British Museum

Christopher Wood *Siamese Cats* chalk
Wyndham Lewis *Woman's Head* drawing
Stanley Spencer *Miracle of Loaves and Fishes* sepia
David Jones *Welsh Landscape* water-colour

Bury

Harold Steggle *Buxton* water-colour
 Charles Ginner *Bush House* water-colour
 Iain McNab *Watching the Procession Palermo* drawing

Camberwell

Paul Nash *Buckinghamshire Landscape* oil
 Stanley Spencer *Sarajevo* oil

Cambridge

Paul Nash *November Moon* oil
Cardiff (National Gallery, Wales)
 James Dickson Innes *Arenig* oil
 Patricia Preece *Still Life* oil
 Douglas Davidson *Head of a Negro* oil
 Neville Lytton *Donald Tovey* drawing

Carlisle

Stanley Spencer *Cookham* oil

Cheltenham

Paul Nash *St. Pancras* oil
 Brynhild Parker *Interior* oil
 Neville Lewis *Kaffir Head* oil
 Campbell Gray *Still Life* oil

Coventry

Paul Nash *Stackyard* oil

Darlington

Richard Eurich *Landscape* oil
 Ethelbert White *Woods* oil

Derby

John Piper *Hamsey Church* water-colour

Doncaster

William Roberts *Palmistry* water-colour
 John Nash *Buddleia and Red Hot Poker* water-colour
 Henri Gaudier Breszka *The Swan* drawing
 Henri Gaudier Breszka *Nude* drawing

Dudley

John Aldridge *The Valley* oil
 Gilbert Spencer *The Terrace* oil

Dumphries

Mark Gertler *Artist's Studio* oil

Dundee

Mark Gertler *Standing Girl* Sanguine
 Edward Burra *Red Peppers* water-colour

Eastbourne

Clements Dane *View of Midhurst* oil
 Frederick Etchells *A group of Figures* oil

Halifax

Leonard Appelbee *Flowerpiece* oil
 Cedric Morris *Ducks* oil

Harrogate

Christopher Wood *Landscape with Rainbow* oil
 Barnett Freedman *Infantry Officer* drawing

Hastings

Edward Le Bas *Lighthouse* oil
 Charles Cundall *Elephant Walk* oil

Hove

Edward Wadsworth *Seafaring* oil

Huddersfield

Mark Gertler *Nude* drawing
 Cedric Morris *Breton Landscape* oil

Hull

Matthew Smith *Hyacinth* oil
 Albert Rutherston *Woman's Head* drawing

Kettering

Leonard Appelbee *Wixoe* oil
Leamington Spa
 Cedric Morris *Mottled Iris* oil
 Kenneth Wood *Regents Park* water-colour
 Leonard Appelbee *Fish* oil

Leeds

Wilson Steer *Poole Harbour* oil

Leicester

Matthew Smith *Landscape, South of France* oil

Lincoln

Vanessa Bell *Zinnias* oil
 Lynton Lamb *Nude* oil

Liverpool

Paul Nash *Elms* water-colour
 James Dickson Innes *Ranunculus* oil
Manchester (City Art Gallery)
 Henry Lamb *Lady with the Lizards* oil
 James Dickson Innes *A Cliff in Devon* water-colour

Manchester Institution

Bernard Meninsky *The Artists Son* pastel

Rutherford

Tom Monnington *The Holy Family* oil

Whitworth

Paul Nash *Tea Caddy* water-colour

Mansfield

John Skeaping *Deer* drawing

Merthyr Tydfil

Barnett Freedman *Kitchen Interior* oil
 Alvaro Guevara *South American Boy* oil
 Robert Ihlee *The Bay* oil

Middlesbrough

Charles Cundall *Derby Day* oil

Newark

Patricia Ramsay *Sea Fans* oil
 Geoffrey Chowne *Honeysuckle* oil

Newcastle (Laing)

Graham Sutherland *Hollow Tree Trunk* water-colour
 Eric Gill *Torso* drawing
 Eleanor Bellingham Smith *Garden Party* water-colour
Newcastle (Hatton)

Mark Gertler *Still Life, apples and spoon* oil
 Walter Richard Sickert *St. Jaques, Dieppe* drawing

Newport

James Dickson Innes *Hillside with Cactus* water-colour

Northampton

Ethelbert White *The Port* oil

Nottingham

William Roberts *Return of Ulysses* oil

John Nash *Wood by the Shore*, Gower water-colour

Oldham

Stanley Spencer *Landscape* oil

Michael Ayrton *Nino* drawing

Oxford

Walter Richard Sickert *Her Majesty's* oil

Preston

Ethel Walker *Iris and Catherine* oil

Rochdale

Robert Buhler *Still Life* oil

Rugby

Stanley Spencer *Portrait of Richard Carline* oil

Salford

Augustus John *Portrait of Ambrose McEvoy* drawing

Scarborough

Ronald Dunlop *Still Life* oil

Sheffield

David Jones *Stream and Trees* water-colour

Southampton

Duncan Grant *Tulips* oil

Leonard Greaves *Boys Head* drawing

Tristram Hillier *Three Nudes* water-colour

Richard Eurich *Bedroom Interior* drawing

Richard Eurich *Study for Decoration* drawing

Stalybridge

Mark Gertler *Daffodils* oil

Stoke-on-Trent

John Currie *Girl with Red Necklace* oil

Swansea

Mark Gertler *Artist's Mother* oil

Swaindon

John Nash *The Harbour* oil

Wakefield

William Roberts *Pigeon Fanciers* water-colour

Wolverhampton

Carel Weight *Essex Landscape* oil

Worcester

Gilbert Spencer *Allotments* oil

Bernard Meninsky *Woman's Head* oil

Workshop

Vivian Pitchforth *Boys Head* oil

Rex Whistler *Roger Morris Bridge* water-colour

York

Augustus John *Seated Woman* drawing

Australia**Adelaide**

James Pryde *The Green Wave* oil

Mark Gertler *Old Mans Head* drawing

Ian Fairweather *The Swan* Monotype

Brisbane

Robin Ironside *Fountain and Gate* water-colour

William Roberts *Head of an Old Woman* oil

Enselin du Plessis *Corner of the Study* water-colour

Roger Fry *Landscape* water-colour

Melbourne

William Roberts *Sam Rabin v Black Eagle* water-colour

Mark Gertler *Agapanthus* oil

Perth

William Nicholson *Corn Stookes* oil

Henry Lamb *Breton Peasants* water-colour

New Zealand**Auckland**

Henry Moore *Woman with Hands Clapsed* water-colour

Bishop Suter

Cedric Morris *African Birds* oil

Alan Gwynne-Jones *Spring Evening* oil

Dunedin

William Roberts *Aeroplane Scouts* drawing

Paul Nash *Mudheaps* drawing

Tasmania**Tasmania**

Henry Lamb *Woman's Head* drawing

Geoffrey Tibble *Two Women* drawing

British West Indies**Barbadoes**

William Nicholson *Flowers in a Jug* oil

Canada**Montreal**

Duncan Grant *Acrobats* oil

Michael Ayrton *The Embrace* drawing

Ontario

Walter Richard Sickert *New Bedford* drawing

Henri Gaudier Bresska *Monkeys* drawing

Henri Gaudier Bresska *Three Male Nudes* drawing

Paul Methuen *Widcombe Manor* oil

Jacob Epstein *Epping Forest* water-colour

Toronto

Augustus John *Draped Standing Woman* drawing

Vancouver

Leonard Appelbee *Still Life* oil

Neville Lewis *Kaffir Head* oil

Randolphe Schwabe *Sisteron* drawing

South Africa**Kimberley**

Elliott Seabrooke *Still Life* oil

Kenneth Wood *Regent's Park* water-colour

Report by the Honorary Treasurer, Sir Colin Anderson, on the Year ended 31st December, 1953

The Treasurer is always dealing with comparatively ancient days—in this case, with the year ended 31st December, 1953. This fact makes it almost impossible for him to provide a report so sparkling and enjoyable as that which Members have grown accustomed to expect from the Chairman.

I should begin by announcing that our financial position remains satisfactory, although we are slowly using up our Accumulated Funds. We have occasionally been asked why we don't spend them all; and whether it is not our prime purpose to buy, while anything remains in our account. The answer is that the gradual expenditure of our assets is going on year by year, but in a relatively measured way, and that this is, in the view of the Committee, the better method. If we wish permanently to increase our purchasing activity we must increase our subscription income. And this, as the Chairman has pointed out, can be done either by getting more members or by increasing the annual membership subscription. It is certainly very low at a guinea a year, but I think its very lowness forms it one of the attractions of the CAS. It is a perpetual reminder that we are a body of private, or if you like it amateur, collectors doing our job in a rather personal way. We have now, as a Society, one advantage which we lacked in our early years, which is that our members nowadays enjoy a greatly increased 'social' programme, through which they enjoy the hospitable entertainment of a variety of hosts, among them the principal dealers and auction houses. It was not so at the beginning. Neither was the present system of subscribing by Deed of Covenant known in our earlier years and, if members will only make use of it, it can be greatly to our advantage; so I must again impress upon all members the extra value to the Society of subscriptions made in this way. Please adopt the practice of subscribing by Deed of Covenant, if you can, and encourage your friends to do so.

During the year we have recovered £219 in Tax Recoveries in respect of Deeds of Covenant, as against £119 last year.

As far as our general expenditure goes, we have acquired a new typewriter and photographic equipment which cost altogether some £60. The cost of printing was up by £90 and that of an extremely shelf-worthy Annual Report was up by £130. The increase in cost of the Report was for two particular reasons. First, it became somewhat of a memorial tribute to Eddie Marsh, commemorating his important bequest of his collection to the Society. It also contained both information and illustrations of our own Exhibition—'Figures in their Setting'. Our next report will swing back to a more austere format and will be without illustrations. This is expected to release a good sum for the purchase of pictures.

To return to the accounts, we intend to separate the costs of our *parties* from those of our *exhibitions* in the future—but this is not a simple matter and for this year the items have been shown under one heading.

In my last report I said we meant to merge into our general accounts, for the future, the Prints and Drawings Fund. In addition, your Committee has decided that the Balance Sheet would be more easily read, if the Foreign Fund also were merged; like the Prints and Drawings it has ceased to be a live fund with its own subscribers. So you will see that these two funds are no longer shown separately in the accounts. Naturally the Society will continue to acquire foreign works of art and will also allocate annually a sum from General Funds for Prints and Drawings.

The expenditure on the Foreign side during the year under review was £200, which was our contribution towards the purchase of the beautiful Manzu Bronze now in the Tate. The year before we spent nothing under this heading.

In addition to revising the form of the accounts, to which I have already referred, Debtors and Creditors appear for the first time as separate items on our balance sheet, and the corresponding figures for 1952 have been adjusted accordingly. We bought or made grants towards twenty-eight works during the year.

The Contemporary Art Society / Revenue Account for the year ended 31 December 1953

1952		£	s	d	1952		£	s	d
1381	Purchases	2072	14	0	2628	Subscriptions	2814	14	4
1661	Expenses	1924	2	10		(Including Refund of Income Tax on Deeds of Covenant)			
					185	Interest on Investments (Gross)	190	3	6
					12	Interest on Deposit	12	16	6
					—	Surplus on Conversion of Defence Bonds	32	9	6
					189	Sale of Tickets and Catalogues for Exhibitions, Parties, etc., less Expenses	104	9	1
					406	Deficit for Year	842	3	11
£3042		£3996	16	10	£3042		£3996	16	10

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

The Contemporary Art Society / Balance Sheet 31 December 1953

1952 (adjusted)	Accumulated Funds (General and Foreign)	£	s	d	1952 (adjusted)	Current Assets	£	s	d
7933	Balance 1 January 1953	7527	1	3	400	Investments at Cost	400	0	0
406	Less Deficit for year	842	3	11	2882	500 National Savings Certificates	2881	17	6
7527		6684	17	4	2776	£2884 1 6 3½% War Stock	990	12	0
369	Creditors	887	2	0	—	£1000 3% Defence Bonds	1800	0	0
					6258	£1800 3½% Defence Bonds			
						(Market Value £5928)	6072	9	6
					964	Cash at Bank			
					7.00	Current Account	1076	9	3
					1664	Deposit Account			
							1076	9	3
					174	Debtors			
					—	Outstanding subscriptions and Income Tax recoverable on subscriptions (since received)	326	16	1
					174	Payment in Advance	96	4	6
							423	0	7
£7896		£7571	19	4	£7896		£7571	19	4

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 those 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 1953 and the Revenue Account gives a true and fair view of the deficit for the year ended on that date. Gerard van de Linde & Son, Chartered Accountants, Auditors, 4 Fenchurch Avenue, London EC3, 28 October 1954

Contemporary Art Society Occasions

A Private Collection to be seen

19th and 26th March

Mr. W. A. Evill will be pleased for members to visit his home in Hampstead to see his collection of Contemporary British Paintings, and Oriental and eighteenth Century English and Continental Porcelain.

He has recently acquired a number of new things since the time when members last had the chance to see his collection in 1947.

Please write to the CAS, Tate Gallery saying for which Saturday afternoon a card of admission is required.

(Available to members only.)

Guido Pajetta and Amadeo Modigliani

23rd March

The Directors of Messrs. Roland, Browse and Delbanco, 19 Cork Street, W1, invite

Contemporary Art Society members to see the work of the Italian painter Guido Pajetta and drawings by Amadeo Modigliani.

This special preview will be from 7.30 to 10 p.m. on 23rd March.

Admission by CAS membership card.

An Evening Party at The Tate Gallery

There will be a CAS Evening Party as a Preview to the Retrospective Exhibition of the work of Ben Nicholson when it comes to the Tate Gallery in mid June.

An expedition outside London

An expedition to see a Private Collection outside London is also being planned.

Bankers Order and Deeds of Covenant

The Enclosed Bankers Order Form can help both you and the C.A.S.

The Chairman and the Honorary Treasurer ask members to consider paying their subscriptions by Bankers Order.

This prevents the renewal becoming overdue—it saves you the trouble of sending a cheque. Should you want to resign from the Society at some future time, your Bankers Order can be cancelled, although we hope this will never be your wish.

A Deed of Covenant is not a frightening thing.

If you return the signed form to us it means we can re-claim tax from the Inland Revenue which nearly doubles the value of your subscription without costing you a penny more. The end of the Chairman's speech is best answered by this simple manoeuvre.



Typography by Ian Bradbery MSIA Printed by Kenion Press Ltd.