

future activities

chairman's report

recent acquisitions

allocation of purchases

auditors accounts for 1948

Contemporary Art Society

the Tate Gallery, Millbank, London, S.W.1.

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

Patron: Her Majesty the Queen

executive committee

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

Colin Anderson, *Hon. Treasurer*

Hon. Sir Jasper Ridley, K.C.V.O., *Hon. Secretary*

Sir Kenneth Clark, K.C.B.

Mrs. Cazalet-Keir

Earl of Crawford and Balcarres

John Rothenstein, C.B.E.

Edward Le Bas, A.R.A.

Raymond Mortimer

Robin Ironside

Lord Methuen

Philip Hendy

W. A. Evill

E. C. Gregory

Eardley Knollys

Hugo Pitman

Denis Mathews, *Assistant Secretary*

1948-1949

future activities of the Society

On Wednesday, January 4, 1950, a sherry party. The Directors of the Leicester Galleries have generously invited members of the C.A.S. to a Sherry Party Preview of the exhibition entitled "From Gainsborough to Hitchens", which forms part of the collection of Mr. Howard Bliss, who is himself one of the Society's members.

The size of the Galleries has made it necessary to limit the number of invitations, for which application should have been made to the C.A.S., following our recent letter.

On Tuesday, January 10, 1950, an evening reception. The Trustees of the Sir John Soane's Museum have very kindly extended to our members an opportunity to see the house, the collection of antiquities, and the Hogarth and other paintings there, under ideal conditions.

An Evening Reception will be held. Our chairman, Sir Edward Marsh, will welcome members from 8.30 p.m., and Mr. John Summerson will talk about the collection during the course of the evening. Later on, light refreshments and a glass of wine will be served. Evening dress optional.

Tickets, for which application must be made to the C.A.S. at the Tate Gallery as soon as possible, will cost 10s. 6d. each (to cover the expenses). Members should say how many guests they wish to bring, and should the number of applications exceed the number who may visit the collection on one evening, we will try to arrange for a second reception to take place the next night.

On Wednesday, March 22, an evening party at the Tate Gallery. There will be a special Preview and Evening Party at the Tate Gallery for members of the Society and their guests. The occasion will be one of particular interest, as the exhibition will be of pictures and sculptures from the collections of the members themselves.

Members may apply for tickets for themselves and their guests, price 12s. 6d. each, which will include the price of a late buffet supper. A bar will be available. Evening dress optional.

From Thursday, March 23 to April 30, 1950. "English XXth Century Painting and Sculpture", selected from the collections of members of the Contemporary Art Society, will be on view at the Tate Gallery.

On Thursday, April 13, 1950, a private collection on view. Mr. and Mrs. R. J. Sainsbury have kindly invited members to see their interesting collection of modern, primitive, and oriental sculpture, modern paintings and drawings at their house in Westminster. So that it may be seen under the best conditions, it will be possible to obtain a ticket for various times between 2 and 9 p.m. Applications for these tickets must be made to the C.A.S., stating the hours which are NOT suitable. These tickets will be personal and for members only.

Arrangements are being made for visits to two other private collections later in the year. Announcements about these, and any further activities will be sent to you.

at the ordinary meeting

held at the Tate Gallery at 5.30 p.m.

on Tuesday, December 13, 1949

chairman's speech 1949

Ladies and Gentlemen, I have very good numerical news for you. This year, you represent a body of 1750 members! Last year the total was 1550, and two years before that, which now seems a dark and very backward abyss of time, it was 300. I don't know if this is what is called arithmetical progression, but it certainly suggests the word "astronomical", which is so often used when figures are mentioned. For these hard times, it seems to me a very remarkable record, tending to absolve the age from the accusation of excessive Materialism. True, there have been a few forced resignations and reduced subscriptions, and these we regard with sympathy and regret—but we are in a position to ask, "What are these among so many?"

It is gratifying to know that the number of subscribing galleries is growing—it is now 70 as against 48 three years ago; and we may take a special pride in those of Canada, South Africa, Australia, and New Zealand, for it is pleasant to think that our influence spreads across the oceans and from pole to pole, or very nearly, and that the Antipodes tell of our handiwork. Some day perhaps we may be boasting that on the Contemporary Art Society the sun never sets, even if this can no longer be said of the British Empire.

Of course, this increase in the number of galleries makes it more desirable than ever to have a large stock of pictures to dispose of; and we are doing our best. In 1948 our purchases reached the record figure of £2800. About 150 works were given away in 1948, and about 80 in the latest distribution last spring, while about 60 of our recent acquisitions have been on tour for the last year under the auspices of the Arts Council.

The pictures bought so far by this year's buyer, Mr. Robin Ironside, are here for your inspection. The buyer for next

year will be Lord Methuen. Three resignations from the Executive Committee have taken place in due course, those of Lady Sempill, Lord Ivor Spencer-Churchill, and Mr. Alan Ward, and the question of appointing successors to them is under consideration.

I have also to announce with great regret the resignation of Lord Crawford, who tells me that his avocations in Scotland make it physically impossible for him to attend our meetings.

As I think you all know, we are embarking next year on a novel experiment—an exhibition of works owned by members of the Society, for which, with their usual generosity, the Tate Trustees are lending us two rooms; and we hope to get together a really interesting and stimulating show. This will be inaugurated by an Evening Party on March 22. It is noteworthy that this date is 50 years, almost to the day, from that on which Charles Aitken, writing from the house in Church Row, Hampstead, which is now occupied by our secretary, Denis Mathews, sent out a circular calling a meeting of the persons who soon afterwards formed themselves into a body under the name of the Contemporary Art Society. Will you join me in ejaculating *Floreat!*?

The party on March 22 is not our only gaiety. Many members have pleasant memories of the one which ushered in the wonderful exhibition from Vienna, to which the hospitable Tate so graciously invited us. Messrs. Ernest Brown and Phillips are most kindly arranging a sherry party for us on January 4, as a preview of their exhibition of Mr. Howard Bliss' collection at the Leicester Galleries, and the Trustees of the Soane Museum are allowing us to have an evening reception on January 10.

Last summer members had the privilege of seeing Mr. Hugo Pitman's collection of pictures, an afternoon which will remain a delightful memory to all who were able to avail themselves of this opportunity. We also had a very successful outing by coach to Newbury, where Mr. and Mrs. Behrend entertained us to tea and pictures, and we went on to see the Stanley Spencer Chapel at Burghclere; and the visits paid last Saturday to the collections of Miss Ethel Sands and Mr. Edward Le Bas were most gratefully enjoyed. Another agreeable occasion was the evening preview of the Degas Exhibition, held by Messrs. Roland, Browse, and Delbanco, who added to their generosity by presenting the Society with the profits on the catalogue, amounting to the very acceptable sum of £45.

The book brought out last year by Messrs. Lund Humphries, under the title of *From Sickert to 1948*, is to be followed in the near future by a publication concerning sculpture, its setting and patronage, which will deal especially with the group of "Three Standing Figures", commissioned by the Society from Mr. Henry Moore, and will be sold to our members at a reduced price.

My annual exhortation to increase our membership by every possible means may be taken as read, but I should like to put in a special plea for the Prints and Drawings Fund and the Foreign Fund. The latter has at last been able to resume the activities which were suspended during and after the war by currency restrictions and other difficulties of the times, and has bought a picture by the distinguished Italian painter, Giacometti.

Thank you for the attention with which you have listened to my yearly harangue.

purchases by the Society

In 1948 by Mr. Raymond Mortimer

Elinor Bellingham-Smith, *Low tide, Putney*, oil
 Frances Hodgkins, *The weir*, oil
 Edward Le Bas, *Still life with a pheasant*, oil
 Paul Maitland, *Chelsea Embankment*, oil
 Robert Medley, *Beggars, bird carriers, and sweet seller*, oil
 Victor Pasmore, *Head of a man*, oil
 Pic, *La lutte angelique*, oil
 Mary Potter, *Deserted pier*, oil
 William Scott, *Girl and birdcage*, oil
 William Scott, *Flowers in a jug*, oil

In 1949 by Mr. Robin Ironside

Francis Bacon, *Laughing man*, 1949, oil

John Craxton, *Girl's head*, oil
 Margaret Kaye, *Lion in a forest*
 Fabric collage
 F. E. McWilliam, *Man and wife*,
 Concrete sculpture

In 1949 by the Foreign Fund Sub-Committee

(Sir Kenneth Clark, Colin Anderson, Edward
 Le Bas, Raymond Mortimer)
 Alberto Giacometti, *Portrait of
 the artist's mother*, oil

In 1948 by Mr. Raymond Mortimer

Vanessa Bell, *Roses*, lithograph

Simon Bussy, *Japanese waxwing*, gouache
 Duncan Grant, *Hawk*, lithograph
 Duncan Grant, *Vanessa Bell*, drawing
 Nina Hamnett, *Head of a boy*, drawing
 Denis Mathews, *Two roads at night*, monotype
 Claude Rogers, *Shot tower*, lithograph
 Adrian Ryan, *Pollarded trees*, lithograph
 Humphrey Spender, *Flower decoration*,
 lithograph
 Graham Sutherland, *Maise*, lithograph

In 1949 by Mr. Robin Ironside

John Craxton, *Waterpot in a window*, gouache
 John Craxton, *Standing figure*, crayon
 Pablo Picasso, *Bull with grey horns*, lithograph

gifts to the Society

In 1948 from Sir Kenneth Clark

*A collection of water colours, prints and
 drawings by Rosemary Allan, Graham Bell,
 A. S. Hartrick, V. Hoffman, Edmund Kapp,
 Mary Kessell, Gerald Wyld*

In 1948 from Sir Edward Marsh

Leonard Appelbee, *Whiting*, oil
 James Fitton, *Studio mantelpiece*, oil
 Clifford Frith, *Wapping*, oil
 Leonard Greaves, *Pears*, oil
 Edward Wakeford, *Temptation*, oil

In 1948 from Mr. Graham Robertson

Merlyn Evans, *Prehistoric landscape*, oil

In 1949 from Mr. W. A. Evill

Paul Maitland, *Chelsea*, oil

In 1949 from The Massey Foundation

Michael Ross, *Repose*, oil

In 1949 from the Duveen Fund

Archibald Hattemore, *The mantelpiece*, oil
 Archibald Hattemore, *The dead flamingo*, oil

In 1949 from Mrs. S. E. Thornton

George Clausen, *Harvest moon*, oil
 Paul Nash, *Whiteleaf Cross*, oil
 James Pryde, *The ladder*, oil
 Dunoyer de Segonzac, *Winter landscape*, pen
 and ink
 Wilson Steer, *Landscape*, water colour

In 1949 from Mrs. A. L. Knight

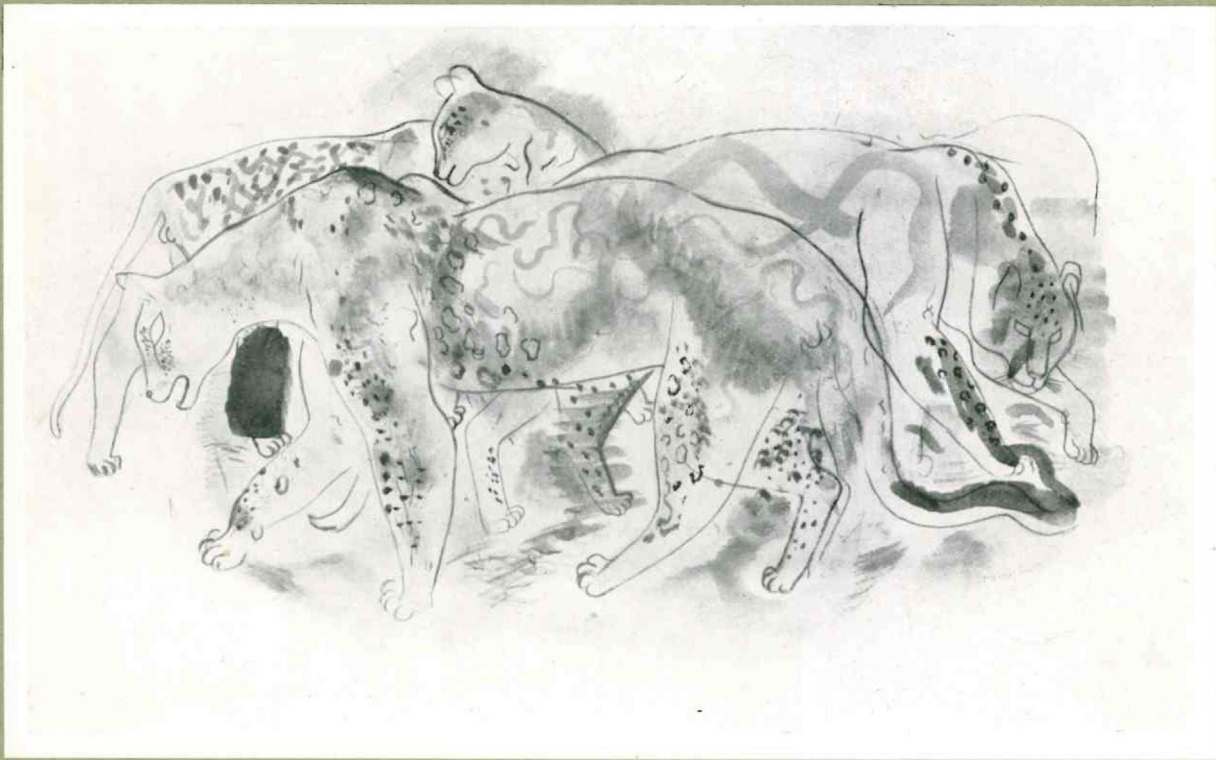
W. R. Sickert,
Unfinished portrait of a lady, oil
 The artist's last unfinished portrait



The Weir by Frances Hodgkins
oil $24\frac{3}{4} \times 30$ in
purchased by the Society in 1948
presented to the Glasgow
Art Gallery and Museum 1949

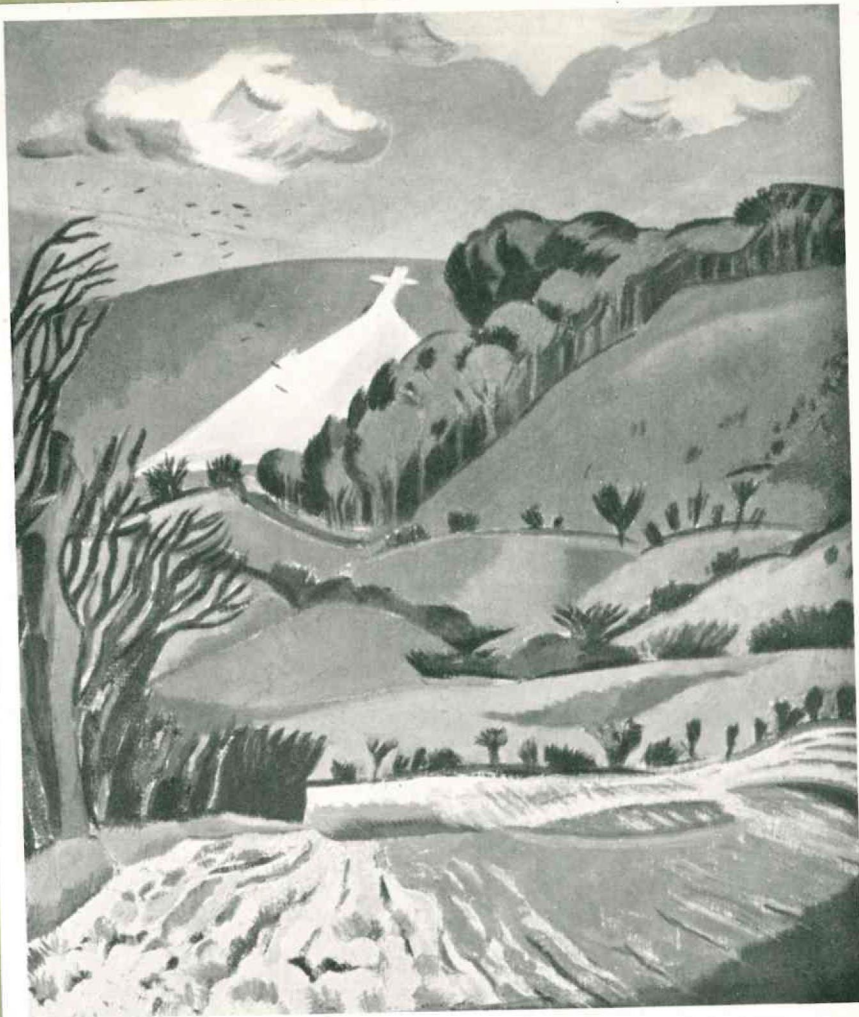


The Artist's Mother by Alberto Giacometti
gouache on canvas 29 × 15 in
purchased by the
Foreign Fund of the Society 1949



*Panthers by David Jones
watercolour 13 × 21 in
presented to the
Walker Art Gallery, Liverpool 1949*

*Whiteleaf Cross by Paul Nash
oil $23\frac{1}{2} \times 19\frac{1}{2}$ in
presented to the Society
by Mrs S. E. Thornton*



During 1948, the C.A.S. presented over 150 water colours, prints, and drawings to the British Museum and thirty-two other galleries. The details of this allocation were listed in the last year's report

gifts from the Society in 1949

Tate Gallery, William Coldstream, *Portrait of Mrs. Spender*
Aberdeen, Winifred Nicholson, *Honeysuckle and sweet peas*, oil
Bath, Beatrice Howe, *Mother and child*, oil
Belfast, Adrian Ryan, *Mousehole*, oil
Batley, Keith Baynes, *Trees*, oil
Birkenhead, Charles Ginner, *The greenhouse*, oil
Birmingham, William Scott, *Still life*, oil
Bournemouth, Cosmo Clark, *Hopscotch with the dead*, oil
Bootle, Jacques Blanche, *London Bridge*, oil
Bootle, D. Muirhead, *Landscape*, water colour
Bilston, Roland Suddaby, *Landscape*, oil
Bilston, Gerald Wilde, *Composition No. 1*, gouache
Bilston, Mary Kessell, *Washerwomen*, gouache
Bradford, Tristram Hillier, *Fishing boats*, oil
Brighton, William Scott, *Girl and birdcage*, oil
Brighton, P. Wilson Steer, *Landscape*, water colour
Bristol, Vanessa Bell, *Roses in an urn*, oil
Cardiff, Frank Dobson, *Study No. 8*, water colour
Cardiff, Carel Weight, *Weston-super-Mare*, oil
Cardiff, Roland Suddaby, *Blue tulips*, water colour
Darlington, John Banting, *Composition No. 1*, oil
Darlington, Mary Kessell, *Standing figure*, gouache
Derby, P. Wilson Steer, *Elm trees*, water colour
Glasgow, Frances Hodgkins, *The weir*, oil
Harrogate, Ivon Hitchens, *Tangled pool*, oil
Harrogate, P. Wilson Steer, *Rainbow*, *Bridgnorth*, water colour
Harrogate, William Roberts, *Feeding gulls*, wash drawing
Hastings, Thomas Hennell, *Rabbit shooting*, water colour

Hastings, A. S. Hartrick, *Mother and child*, water colour
Huddersfield, Ethel Walker, *Elizabeth*, oil
Hull, Carel Weight, *Woman at table*, oil
Hull, P. Wilson Steer, *Notre Dame*, water colour
Hove, Duncan Grant, *Landscape*, oil
Kettering, Graham Bell, *Gateway*, water colour
Kettering, John Cole, *Ebony carving*
Kidderminster, Leonard Greaves, *Sun and snow, Paulton's Sq.*, oil
Leamington Spa, R. O. Dunlop, *Jean*, oil
Leamington Spa, P. Wilson Steer, *Landscape*, water colour
Leicester, André Masson, *The bull fight*, pastel
Leicester, André Masson, *Furbelows*, water colour
Lincoln, Ruskin Spear, *Interior with nude*
Liverpool, David Jones, *Panthers*, water colour
Liverpool, Charles Ginner, *Dieppe*, oil
Manchester (City), McBryde, *Woman with canteloupe*, oil
Manchester (Rutherford), Matisse, *Recumbent nude*, lithograph
Manchester (Rutherford), Ben Nicholson, *Sea with boats*, oil
Manchester (Whitworth), Paul Nash, *Stone forest*, water colour
Manchester (Royal Institution), V. Bell, *Sketch for decoration of bookshelf*, water colour
Middlesbrough, Mary Kessell, *Christ and Mary*, gouache
Middlesbrough, Duncan Grant, *Sketch for mural decoration*, w'col.
Merthyr Tydfil, Mary Potter, *Still life*, oil
Newark, William Nicholson, *Flowers, still life*, oil
Newcastle, Gilbert Spencer, *Lansdowne Crescent*, oil
Newport, Anthony Gross, *Gascony Avenue*, gouache
Newport, Paul Maitland, *Chelsea Embankment*, oil
Nottingham, Mervyn Peake, *Head of an old man*, oil

Nottingham, E. Ardizzone, *The barmaid*, wash drawing
Nottingham, Winifred Nicholson, *Violas in a window*, oil
Oldham, Graham Sutherland, *Welsh landscape*, gouache
Oxford (Ashmolean), Graham Bell, *A bridge*, water colour
Preston, Matthew Smith, *Reflections*, oil
Rochdale, Vanessa Bell, *Still life, flowers*, water colour
Rugby, Duncan Grant, *Nude*, pastel
Salford, H. Steggles, *Norfolk landscape*, oil
Salford, Simon Bussy, *Waxwing*, gouache
Swindon, R. O. Dunlop, *Nonnie*, oil
Sheffield, Claude Rogers, *Nude*, oil
Southampton, J. Craxton, *Dark landscape*, pastel
Southampton, John Minton, *Rotherhythe from Wapping*, oil
Toronto, Henri Matisse, *Nude*, lithograph
Toronto, Henry Moore, *Shelterers in an air-raid*, drawing
Wakefield, Paul Maitland, *Chelsea Embankment from the river*, oil
Wolverhampton, E. Bellingham Smith, *Low tide, Putney*, oil
Worksop, Robert Medley, *Bird carriers, sweetsellers, etc.*, oil
York, John Banting, *Composition*, oil
York, H. Bissière, *Still life*, oil
York, Edward Le Bas, *Still life*, oil

The Arts Council have sent an exhibition of 56 recent acquisitions of the Society around the country. Already some 18,000 people have visited this exhibition in eight different towns. The C.A.S. have acquired a remainder of the catalogues, which we thought would be of interest to members. Unfortunately, there were not enough remaining from this Arts Council's edition for everyone to receive a copy, so they have been divided arbitrarily among our 1750 members, and those who do not receive one must not feel disappointed. The only alternative would be for these surplus catalogues to have been wasted

Treasurer's report *at the ordinary general meeting, December 1949*

The last year's financial fortunes of the Society have brought several major events for me to report. Our subscribers have increased by 200, but strangely enough, our total subscriptions have been £2193 14s. 2d. instead of last year's £2402 8s. 8d. This is due to slow paying up and is, of course, a considerable nuisance to us, much though we love our fellow members. I can't see how anyone could think me a tiresome treasurer if I took this as my text for urging as many as possible to sign our Banker's orders, or better still, Deeds of Covenant.

This year we have pursued a more dashing policy over our buying. We have spent £2820 10s., instead of the comparatively timid £917 5s. we spent last year. This has been far the largest annual expenditure on purchases in our history. Nevertheless, I should assure you that we are not being reckless, because, thanks to past prudence, we have

accumulated considerable funds, and all this large expenditure on purchases has been achieved without encroaching upon either investments or savings. Our bank balance, investments, and deposits now amount to some £9,000.

We are not a profit-making concern, so it need not be a matter of concern that last year we spent more than our subscribers paid in. We need only take alarm when we spend more than we can command—but this is a situation into which we do not contemplate putting you without due warning.

Perhaps, before sitting down, I should draw attention to the fact that our excellent and enjoyable outing to Northampton (the accounts for which were not available at last year's meeting), made a profit of £11 in hard cash, as well as its far more handsome dividend in pure enjoyment.

December 13, 1949

Subscriptions by Deed of Covenant or Bankers' order

If any member signs a Deed of Covenant, the Society can reclaim the income tax which has been paid on the subscription. In this way, with no additional cost to themselves, members can considerably increase our income.

For example;

A member paying us 3 guineas a year, by signing a Deed of Covenant, enables us to claim from the Inland Revenue a further £2 11s. 6d. Similarly the normal subscription of 1 guinea can be made worth £1 18s. 1d. to the Society.

Please consider seriously entering into such a method of subscription, and if you approve, write to the Assistant Secretary, Contemporary Art Society, The Tate Gallery, Millbank, London, S.W.1.

Anyone wishing to save themselves the trouble of sending their subscription cheque to us each year can arrange for their bank to make the payment direct to the Society's bankers—Messrs. Coutts & Co., 440 Strand, W.C.2. A form of Banker's Order will be supplied if it is required.

The Contemporary Art Society

BALANCE SHEET, 31st DECEMBER, 1948

1947				1947			
ACCUMULATED FUNDS				CURRENT ASSETS			
£		£ s. d.	£ s. d.	£		£ s. d.	£ s. d.
	<i>General Fund</i>				<i>INVESTMENTS AT COST</i>		
5868	Balance at 1st January 1948	7545 0 1					
859	Add: Profit on Sale of Investment ..	—			<i>General Fund</i>		
—	Pottery and Crafts Fund			400	500 National Savings Certificates ..	400 0 0	
	balance transferred	75 15 1		1429	£1429 3½% War Stock	1429 0 0	
		7620 15 2		2500	£2500 2½% Defence Bonds	2500 0 0	
(surplus)					<i>Foreign Fund</i>		
818	Less: Deficit for year	1410 16 11		1429	£1429 3½% War Stock	1429 0 0	
7545			6209 18 3	300	£300 2½% Defence Bonds	300 0 0	
				6058	(Market Value £6358)		6058 0 0
	<i>Foreign Fund</i>				<i>CASH AT BANK</i>		
2299	Balance at 1st January 1948	2481 10 0		2516	General Fund—Current Account ..	1180 18 3	
118	Add: Profit on Sale of Investment ..	—		700	" " Deposit Account ..	700 0 0	
65	Surplus for year	62 14 2		752	Foreign Fund—Current Account ..	815 4 2	
2482			2544 4 2	76	Pottery and Crafts Fund—Current		
	<i>Pottery and Crafts Fund</i>			Account	—		
56	Balance at 1st January 1948	75 15 1		164	Prints and Drawings Fund—Current	93 10 9	
19	Add: Surplus for year	—		4208	Account		2789 13 2
75		75 15 1					
	Less: Transferred to General Fund ..	75 15 1					
	<i>Prints and Drawings Fund</i>						
104	Balance at 1st January 1948	164 2 9					
60	Less: Deficit for year	70 12 0					
(surplus)							
164			93 10 9				
£10266			£8847 13 2				£8847 13 2

COLIN ANDERSON, *Hon. Treasurer* } *Members of the*
JASPER RIDLEY, *Hon. Secretary* } *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 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 31st December 1948 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

The Contemporary Art Society

REVENUE ACCOUNT

COMPARATIVE FIGURES FOR 1947

<i>General Fund</i>	<i>Foreign Fund</i>	<i>Prints and Drawings Fund</i>
£ s. d. 2239 14 6 4 10 0 69 1 1 3 9 11 139 13 9	£ s. d. 57 7 2 — 7 14 11 — —	£ s. d. 105 7 0 — — — —
£2456 9 3	65 2 1	105 7 0
871 15 0 746 11 9	— —	45 10 0 —
£1618 6 9	—	45 10 0
838 2 6 —	65 2 1 —	59 17 0 —

FOR THE YEAR ENDED 31st DECEMBER 1948

INCOME

..	Subscriptions	..	..	..
..	Donations	..	..	..
..	Interest on Investments (Gross)	..	..	..
..	Interest on Deposit	..	..	..
..	Sundry Income	..	..	..

EXPENDITURE

..	Purchases	..	..	..
..	Expenses	..	..	..

SURPLUS OR DEFICIT

..	Surplus	..	..	..
..	Deficit	..	..	..

<i>General Fund</i>	<i>Foreign Fund</i>	<i>Prints and Drawings Fund</i>
£ s. d. 2042 12 0 — 112 10 2 3 10 2 11 12 1	£ s. d. 55 4 2 — 7 10 0 — —	£ s. d. 95 18 0 — — — —
£2170 4 5	62 14 2	95 18 0
2654 0 0 927 1 4	— —	166 10 0 —
£3581 1 4	—	166 10 0
— 1410 16 11	62 14 2 —	— 70 12 0

NOTES: 1. Auditors' Fee £42.

2. The Members of the Committee receive no emoluments.

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designed by Gordon Andrews