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

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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 Christie's. 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, gazpacho, tortilla, paella and polvorones made by nuns, we listened to the singing of Senorita Maria de Gabarain, the piano of Senorita 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 Chip Fryer* 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 Brocquy 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
Batycey
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 Freeman 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
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<th>Location</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
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<td>Charles Ginner</td>
<td>Bush House</td>
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<td>Ian McNab</td>
<td>Watching the Procession Palermo</td>
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<td>Camberwell</td>
<td>Paul Nash</td>
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<td>Stanley Spencer</td>
<td>Sarajevo</td>
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<td>Cambridge</td>
<td>Paul Nash</td>
<td>November Moon</td>
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<td>Patricia Preece</td>
<td>Still Life</td>
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<td>Douglas Davidson</td>
<td>Head of a Negro</td>
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<td>Neville Lytton</td>
<td>Donald Tovey</td>
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<td>Kaffir Head</td>
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<td>Campbell Gray</td>
<td>Still Life</td>
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<td>Coventry</td>
<td>Paul Nash</td>
<td>Stackyard</td>
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<td>Richard Eurich</td>
<td>Landscape</td>
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<td>Breszka The Swan</td>
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<td>Henri Gaudier</td>
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<td>John Aldridge</td>
<td>The Valley</td>
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<td>Gilbert Spencer</td>
<td>The Terrace</td>
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<td>Dumfries</td>
<td>Mark Gertler</td>
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<td>Dundee</td>
<td>Mark Gertler</td>
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<td>Clements Dane</td>
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<td>Frederick Etchells</td>
<td>A group of Figures</td>
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<td>Christopher Wood</td>
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<td>Barnet Freedman</td>
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<td>Hastings</td>
<td>Edward Le Bas</td>
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<td>Edward Wadsworth</td>
<td>Seafaring</td>
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<td>Breton Landscape</td>
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<td>Hull</td>
<td>Matthew Smith</td>
<td>Hyacinth</td>
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<td>Albert Rutherston</td>
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<td>Leonard Appelbee</td>
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<td>Leeds</td>
<td>Wilson Steer</td>
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<td>Leicester</td>
<td>Matthew Smith</td>
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<td>Vanessa Bell</td>
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<td>Alvaro Guevara</td>
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<td>Eric Gill</td>
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<td>Eleanor Bellingham Smith</td>
<td>Garden Party</td>
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<td>Newcastle (Hatton)</td>
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<td>Walter Richard</td>
<td>Sickert St. Jaques, Dieppe</td>
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<td>Newport</td>
<td>James Dickson Innes</td>
<td>Hillside with Cactus</td>
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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
Swindon
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
Worksop
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
Enseline 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 Clasped water-colour
Bishop Suter
Cedric Morris African Birds oil
Alan Gwynne-Jones Spring Evening oil
Dundedine
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 Breszka Monkeys drawing
Henri Gaudier Breszka 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
Randolph 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

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<th>£</th>
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<td>10</td>
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</tbody>
</table>

Subscriptions (Including Refund of Income Tax on Deeds of Covenant)

<table>
<thead>
<tr>
<th>1953</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>£3996</td>
<td>16</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

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

The Contemporary Art Society / Balance Sheet 31 December 1953

<table>
<thead>
<tr>
<th>1952 (adjusted)</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated Funds (General and Foreign)</td>
<td>7933</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Balance 1 January 1953</td>
<td>7527</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Less Deficit for year</td>
<td>842</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Creditors</td>
<td>664</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>£</td>
<td>887</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>£7571</td>
<td>19</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Current Assets

<table>
<thead>
<tr>
<th>1952 (adjusted)</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments at Cost</td>
<td>500 National Savings Certificates</td>
<td>400</td>
<td>0</td>
</tr>
<tr>
<td>£884</td>
<td>1</td>
<td>6</td>
<td>3% War Stock</td>
</tr>
<tr>
<td>£1000 3% Defence Bonds</td>
<td>990</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>£1800 3% Defence Bonds</td>
<td>1800</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(Market Value £5928)</td>
<td>6072</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>964</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>Current Account</td>
<td>1076</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>Deposit Account</td>
<td>1076</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>Debtors</td>
<td>174</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Outstanding subscriptions and Income Tax recoverable on subscriptions (since received)</td>
<td>326</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>Payment in Advance</td>
<td>96</td>
<td>4</td>
<td>6</td>
</tr>
</tbody>
</table>

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, 3 Pembridge Avenue, London EC3. 28 October 1954
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.
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.