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.
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.

This amount to £50 or more.
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

Bilton
- George Bissell. *Shelbourne*

Bishop Sueter (New Zealand)
- Humphrey Spender. *Flower Decoration*. Lithograph

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

Blackburn

Bootle
- Henri Matisse. *Odalisque*. Lithograph

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

Leamington
W. McKnight Kauffer. The Station Café. Water-colour
John Tunnard. Departure. Water-colour

Kidderminster
Anne Estelle Rice. Giselle

Leicester
Roy de Maistre. Crucifixion
Pic. La lutte Angélique

Lincoln
Charles McCall. Maquillage
H. Nyberg. Plaice

Manchester (Rutherston 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 Pascione. 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
# The Contemporary Art Society / Revenue Account

## Comparative Figures for 1950

<table>
<thead>
<tr>
<th></th>
<th>General Fund</th>
<th>Foreign Fund</th>
<th>Prints &amp; Drawings Fund</th>
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## Income

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<td><strong>£ s d</strong></td>
<td><strong>£ s d</strong></td>
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<td>Subscriptions (including Refund of Income Tax on Deeds of Covenant)</td>
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<td>Legacy</td>
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<td>Interest on Investments (Gross)</td>
<td>122 11 10</td>
<td>58 14 2</td>
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<td>Interest on Deposits</td>
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<tr>
<td>Sale of tickets for parties, film show, etc, less expenses</td>
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<tr>
<td><strong>2932</strong></td>
<td><strong>8 6</strong></td>
<td><strong>63 18 2</strong></td>
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## Expenditure

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<td><strong>£ s d</strong></td>
<td><strong>£ s d</strong></td>
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<td>Purchases</td>
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<td>Expenses</td>
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<td>Building C.A.S. room in Tate Gallery</td>
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<tr>
<td><strong>3345</strong></td>
<td><strong>7 5</strong></td>
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<td><strong>62 4 0</strong></td>
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## Surplus or Deficit

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<td><strong>£ s d</strong></td>
<td><strong>£ s d</strong></td>
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<td>Surplus</td>
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<tr>
<td>Deficit</td>
<td>412 18 11</td>
<td>—</td>
<td>18 19 0</td>
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Note: (1) Auditors’ Fee £42 (2) The Members of the Committee receive no emoluments
### The Contemporary Art Society / Balance Sheet 31 December 1951

#### 1950

<table>
<thead>
<tr>
<th>Accumulated Funds</th>
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<th>General Fund</th>
<th>£</th>
<th>s</th>
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<tr>
<td><strong>£</strong></td>
<td>**s</td>
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<td><strong>£</strong></td>
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<tr>
<td>6669</td>
<td>Balance at 1 January 1951</td>
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<td></td>
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<tr>
<td>Less:</td>
<td>Transfers to Prints and Drawings Fund</td>
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<td>Less: Deficit for year</td>
<td>412</td>
<td>18</td>
<td>11</td>
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<td></td>
<td></td>
<td>5857</td>
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<td>5857</td>
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<td>Foreign Fund</td>
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<td>2004</td>
<td>Balance at 1 January 1951</td>
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<td>Add Transfer from General Fund</td>
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<td></td>
<td>Surplus for year</td>
<td>63</td>
<td>18</td>
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<td></td>
<td>(Deficit)</td>
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<td>(Credit)</td>
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### Current Assets / Investments at Cost

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<th>General Fund</th>
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<td>(Market Value £5786)</td>
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<td>Foreign Fund: Current Account</td>
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<tr>
<td>Prints and Drawings Fund</td>
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<tr>
<td>Current Account</td>
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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.

Gerard 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:


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.