The Contemporary Art Society
Tate Gallery, Millbank SW1

Patron: Her Majesty Queen Elizabeth the Queen Mother

Executive Committee:
Sir Colin Anderson (Chairman)
Peter Meyer (Honorary Treasurer)
G L Conran (Honorary Secretary)
Raymond Mortimer CBE
Eardley Knollys
Sir John Rothenstein CBE
Eric Newton
Mrs Oliver Parker
Anthony Lousada
Dr Alastair Hunter
Derek Hill
Bryan Robertson
Whitney Straight
Hon Michael Astor
John Sainsbury

Organising Secretary: Pauline Vogelpoel
Assistant: Susan Farrow

Purchases 1959

Buyer: Bryan Robertson

Craigie Aitchison Triptych
Peter Blake On the Balcony
Prunella Clough Net Barrow and Float
Harold Cohen Painting 8,1959
Elizabeth Collins Three Thousand Wise Men
Henry Inlander Shallow Pool
Robert MacBryde Still life
Phillip Martin Painting 1959
Ceri Richards Le Poisson d’Or (print)
Richard Smith Salem
Jack Smith Sea: Rise and Fall
Alexander Weatherston Picnic
Bryan Wynter Under Mars

Buyer: Derek Hill

Albert Bitran Le Village a Gordes
Basil Blackshaw Blue Landscape
Francoise Boudet Provence
Geoffrey Camp Black North Sea
Carlo Dalla Zonza Burano
Joan Eardley The Sea, Winter 2
The Religious Theme Exhibition Tour
This exhibition which was shown at the Tate Gallery in 1958 has had a successful tour since then of the following centres:
Cheltenham, Bootle, Preston, Rotherham, Bury, Batley, Manchester, Halifax, Middlesbrough, Scarborough, Hull, Nottingham, Leicester and the South London Art Gallery.

Recent Acquisitions Exhibition
This exhibition of C.A.S. Acquisitions at the Arts Council Gallery from 25th February to 26th March was later shown at Cheltenham at the time of the Music Festival.

Loans to Exhibitions
'Documenta' Kassel, Germany
Bournemouth Arts Club
Basildon Civic Arts Society

Loans of Pictures
Loans of Pictures to Hospitals, Colleges and Educational Bodies
The Electricity Council
Mond Nickel Company
Architectural Association
St. Paul's School
Abell House Refreshment Club
St. Giles Hospital, Camberwell

Presentations to Galleries
Aberdeen
William Johnstone Landscape (oil)

Bath
Sandra Blow Two Figures (oil)
Peter Coker Landscape, Barbizon (oil)

Belfast
Francis Bacon Laughing Mon (oil)

Bilston
Frances MacDonald The Lake (water colour)

Birkenhead
John Bratby Kitchen Interior (oil)

Birmingham
Francis Bacon Figures in a Landscape (oil)
Peter King Drawings for Sculpture (charcoal)

Blackburn
Denis Mathews Gathering Groundnuts (water colour)

Boote
Anne Dunn Landscape near Sanary (oil)

Bradford
Ceri Richards Orange (oil)

Brighton
Mary Kessell Winter Wood (oil)

Bristol
Keith Vaughan Two Figures (drawing)
William Roberts Cafe (drawing)

British Museum
Vera Bassett Self Portrait (water colour)

Bury
William Hallé Landscape, Kent (oil)

Camberwell
William Baptist City by the Sea (oil)

Cardiff
William Scott Still life (oil)

Carlisle
Bernard Cheese Landing the Catch (print)

Cheltenham
Paul Nash Clearing In the Wood (watercolour)

Coventry
Derek Hill Season of Thaw (oil)

Darlington
Jacob Epstein Spleen (drawing)

Derby
William Nicholson Turnips (pastel)

Derry
Albert Herbert The Child (oil)

Doncaster
Henry Moore Seated Nude 1932 (drawing)

Edinburgh
Edward Middleditch Bull (charcoal)

Dundee
Robin Phillipson Fighting Cocks (oil)

Dundee
Robert Colquhoun Woman by a Stained Glass Window (oil)

Eastbourne
Ivon Hitchens Evening Sky over Hills (oil)

Glasgow
Meryn Evans Wharfe Side Construction (oil)

Gloucester
Anthony Gross Etching from Le Boulve Suite

Halifax
Mary Kessell Studies for Noah (drawing)

Harrogate
Russell Platt East Window, York Minster (oil)

Hastings
E Blackstone-Smith Oil Stone (oil)

Hereford
Duncan Grant Toulon Harbour (oil)

Hull
Graham Bell Landscape (water colour)

Huddersfield
Alan Davie Discovery of the Staff (oil)

Peter Coker Trees and Hedge (oil)

Leamington Spa
Bateson Mason Landscape, Azores (water colour)

Leeds
William Scott Blue Still Life (oil)

Leicester
Keith Vaughan Vertical Tree Forms (oil)

Lincoln
Heron Brodzky Nude (drawing)

Leicester
Henry Lamb Mother and Child (drawing)

Liverpool
Sidney Nolan Death of a Poet, 1954 (oil)

Tate Gallery London
Ceri Richards Trefalgar Square (oil)

Eduardo Paolozzi Head (water colour)

R O'Connor Irises (oil)

Victoria and Albert Museum London
Sam Francis Painting 1952 (water colour)

John Craxton Waterpot (gouache)

City Art Gallery Manchester
Reg Butler Torso Summer 1985 (bronze)

Peter Lanyon Riviano (gouache)
Whitworth Art Gallery  Manchester
Mansfield  Anthony Gross Etching from Le Boulve Suite
Merthyr Tydfil  Dennis James Sedgewick Backs (water colour)
Middlesbrough  Winifred Nicholson Road to Port Ligat (oil)
Newark  Charles Mahony Figure with Arms Raised (drawing)
Newport  Bryan Kneale Head of Woman (oil)
Leigh Art Gallery  Peter Oliver Strand, Jersey (oil)
Hatton Art Gallery  Keith Vaughan Woodman in a Clearing (oil)
Newcastle  Adrian Heath Determined Progression (oil)
Newcastle  Michael Rotenberg Cockerel (print)
Northampton  Alan Reynolds Hillside, Brown and Grey (water colour)
Nottingham  Alfred Daniels Town Square, Assial (oil)
Norwich  Anthony Gross Undulating Valleys (oil)
Oldham  A J Messenger Cathedral (oil)
Ashmolean  John Bratby Self-portrait (drawing)
Oxford  John Piper Hallsworth Mill (water colour)
Preston  Thelma Hulbert Window on the Terrace (oil)
Rochdale  Algernon Newton Port (oil)
Rotherham  Tristram Hillier Harvesters (drawing)
Rugby  William Brooker Dunes, Littlehampton (oil)
Salford  Morley Bury Landscape X (oil)
Scarborough  Anthony Gross Landscape (oil)
Sheffield  Jack Smith Pink Shirt (oil)
Southampton  Martin Froy Reclining Figure (oil)
Southend  Tristram Hillier Cutler’s Green (oil)
Stalybridge  Bernard Meninsky Nude (water colour)
Stoke on Trent  Adrian Ryan Newlyn, Cornwall (oil)
Swansea  Ceri Richards Hammaclavier Theme (oil)
Swindon  Denis Wirth-Miller Landscape 1958 (oil)
Wakefield  Bernard Meadows Cock (bronze)
Wolverhampton  William Roberts Head (oil)
Workshop  Derek Hill Picking Olives (drawing)
York  J P R loi belle La Vallee 1957 (oil)

Australia
Adelaide  Francis Bacon Study for Figure No.4 (oil)
Brisbane  Elizabeth Frink Wild Bear (bronze)
Melbourne  Sergio de Castro Fruits, Bol el Bouteilles (gouache)
Perth  F E McWilliam The Seasons (iron cement)
Sydney  Peter Kinley Reclining Figure (oil)

New Zealand
Auckland  Carel Appel Deux Tètes (gouache)
Nelson  M Kestelman Mending Mullet Neta (oil)
Dunedin  Jo Tilson Pigeons, Venice (oil)

South Africa
Cape Town  Julian Trevelyan Ile St, Louis (oil)
Kimberley  William McTaggart Poppies at the Window (oil)

Canada
Montreal  S W Hayter Paysage Ensoleille (oil)
London, Ontario  John Piper Yorkshire: Fragments at Finghall (gouache)
Toronto  Roger Hilton Black, Orange and Grey (oil)
Vancouver  Patrick Heron Winter Harbour (oil)

Ottawa  Edward Middleditch Cactus Flowers (oil)
Hamilton  Paul Feller Harbour Window (oil)
Southern Rhodesia  Henry Moore Two Figures (Linen Print)
Rhodes National Gallery  Salisbury
Chairman’s Report
Chairman’s Report Annual General Meeting 1.12.59

During the year we held one of the most stimulating and successful C.A.S. Exhibitions I can remember. It took us all rather by surprise, for it had not been long premeditated and, I am inclined to believe, if it hadn’t been for our organising secretary’s personal enthusiasm for the whole idea, we might have allowed the opportunity to slide by unnoted. I refer to our Recent Acquisitions Exhibition at the Arts Council Gallery. This was the first time we had given the public a chance to see what we were about to distribute to our beneficiaries, public galleries all over the country and in the Dominions. Whether it was the rooms themselves, or the admirable arrangement and hanging of the pictures, or just the undoubted fact that they were a most impressive and lively collection, I don’t know; but, whatever the reason, it was a show which excited people and made many a member of the C.A.S. feel proud of his part as a subscriber in having made the whole affair possible. It started with a swing with an evening preview party, and some 4,000 people came and enjoyed it while it was at St. James’s Square. In July it went to the Cheltenham Art Gallery in conjunction with the Cheltenham Music Festival.

While our recent acquisitions were making their mark in this way, our flag was also flying around the provinces, where our Religious Theme Exhibition had the most successful and longest tour the Society has ever arranged. During 1959 it was shown at Rotherham, Bury, Batley, Manchester, Halifax, Middlesbrough, Scarborough, Hull, Nottingham, Leicester and South London. In fact it will not be dismantled till later this month.

Our allocations to Public Galleries were of course made after the acquisitions were publicly shown. We had a few further pictures and some sculpture held over from previous occasions and so altogether were able to allocate no less than 108 works to 96 galleries in Great Britain and the Commonwealth. It was not a very easy job to make such an allocation and it may be of interest to you to hear how we normally set about it. As many as possible of the Gallery Directors are first invited to come and see the pictures and sculpture and then make such an allocation and it may be of interest to you to hear how we normally set about it. As many as possible of the Gallery Directors are first invited to come and see the pictures and sculpture available. Those who cannot come may send representatives to act for them. Each then writes in to us giving his first preference and a list of second, third and later choices. Naturally there are always a few works which are within every gallery’s first two or three choices. We then sit down and try to divide the swag as fairly as we can between the various claimants. Several factors have to be taken into account. We prefer, for instance, to send a work by a local painter to his home gallery rather than to some other claimant. We have to take...
Honorary Treasurer's Report

Honorary Treasurer's Report
Annual General Meeting 1.12.59

I am delighted to announce that in 1958 our income amounted to over £5,100, easily the largest in our history.

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Our visits to private collections this year have ranged far. In April the splendid collections of the American Ambassador and of Mrs Oliver Parker were thrown open to us. In July several colleges in Oxford were visited, their Junior Common Rooms burgeoning with collections of contemporary painting. Recent murals and the enamel commissioned from Stefan Knapp by St. Anne's added to the pleasures of the morning. In the afternoon Sir John and Lady Rothenstein were pleasurably visited at Newington and later Mr. John Piper's house and studio and Mr & Mrs Hans Juda's cottage, both at Fawley Bottom, were visited and greatly admired. It was an exhausting and complex day for the Organising Secretary, who came through with honours and acclamation. In October three Hampstead houses were thrown open, those of Mr & Mrs Leon Bagrit, Mr & Mrs Robert Hart and our own. To all these hosts, including my wife, I offer universal thanks. Speaking as a host, I may say perhaps that, though the experience is alarming in prospect, once it gets going it proves to have a very pleasant side to it. Our fellow-members are so kind in what they say, and so appreciative of what we have to show, that what had seemed daunting becomes rewarding. At least, that is the effect it has had on some of us. There are disadvantages, of course, particularly if one throws almost every room open. I myself found the post of guide-lecturer too much for me after several hours, so I decided to escape and do some gardening. But I was foiled by finding five people in my dressing-room and had to end up by changing in the kitchen. However, it all made the day nice and matey.

We have had also a most successful evening party at the Tate Gallery - a pre-view of the splendid Romantic Movement Exhibition.

Last month members had a more unusual opportunity, which was to meet Mr F.N. Souza at Gallery One for a special view of his own exhibition there.

Next year will be our Jubilee. We are planning a very special exhibition, but as the planning is now in progress I am not in a position to tell you in any detail what we will do. The main idea, however, is to hold a retrospective show of our purchases since our foundation half a century ago.

We had a total of seven gifts and bequests, amounting to almost £600, and £350 was received as interest on our reserves. Our Parties and Visits continued to be as financially successful as they are delightful, and showed a profit of nearly £300, which is slightly more than the previous year. And finally, on 'The Religious Theme Exhibition, we made a net profit of about £100, excluding, of course, our purchases. This relates solely to the showing at the Tate Gallery, and a further profit from the provincial tour, to which the Chairman has referred, will appear in the 1959 accounts.

This income of over £1,100 was used to cover running expenses of about £1,100, as well as providing £3,000 for the purchase of works of art by our Buyers for the year. The result would normally have been a profit of about £500, but we decided to use both this and part of our reserves for purchases and grants in aid from 'The Religious Theme Exhibition, amounting to just over £1,100, resulting in a final loss of the year of £474 1s 10d. This, of course, is a continuation of our policy of using our reserves whenever we consider it advisable.

You will have seen from last year's Annual Report that a large part of our subscription income is provided by public galleries. We have only about 2,000 ordinary members, and less than 300 of these have signed the Seven Year Deeds which provide the subject of my usual annual lamentation. I shall not repeat it this year, but go off in a new direction.

Almost all members still pay the minimum subscription of 1 guinea which has remained unchanged since the Society was formed. We have often considered raising it, but we feel it is a particularly heart feature to have so many young members and artists whom we are sure we should lose if the subscription were any higher. On the other hand, we are a charity and there is nothing to stop anyone subscribing more than this minimum guinea.

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When we showed our Recent Acquisitions earlier in the year, you could see what we have been able to buy with our small income, as it is exciting to imagine what we could do if only we had more funds.

You must approve of what we are doing to have joined at all. Could you not, make your approval a little more obvious by subscribing - a little more?
### Members

The following is a List of the Members of the Contemporary Art Society on the 31st December 1959

**Note:** Names of Members joining after the 31st December 1959 will appear in the List of Members for 1960.

*Denotes Members who have signed a Deed of Covenant*

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**Individual Members**

- Her Majesty Queen Elizabeth the Queen Mother
- **Abbey, Major J R**
- **Abdy, Sir Robert**
- **Abdy, Lady**
- **Abrahams, A J**
- **Abrahams-Curiel, Mrs**
- **Abson, W W**
- **Acheson, Miss Sinead**
- **Acworth, A**
- **Adam, J T K**
- **Adam, Peter**
- **Adeane, Colonel Robert OBE**
- **Ager, Miss Eileen**
- **Agnew, Geoffrey**
- **Ainley, Mrs J**
- **Aitcheson, Mrs J F**
- **Aldridge, Miss E**
- **Alexander, Mrs E**
- **Allford, P L**
- **Allen, C E**
- **Allen, D A S**
- **Allen, Penelope**
- **Allen, R S**
- **Alton, E Heaton**
- **Alton, Mrs Kate H**
- **Amies, Hardy**
- **Amies, Mrs L H**
- **Anderson, Sir Colin**
- **Anderson, Lady**
- **Anderson, Miss D E**
- **Anderson, Sir Donald F**
- **Anderson, Miss H C**
- **Andree, Mrs C C**
- **Angus, Miss M M**
- **Ander, Mrs E**
- **Annex, Boris V**
- **Annex, Miss Helen**
- **Appelbe, Ambrose**
- **Appelbe, Mrs A**
- **Arbuthnot, Miss Helen**
- **Archer, Mrs D M**
- **Arden, Mrs Dorothy**
- **Armittage, Mrs Kenneth**
- **Ash, Maurice**
- **Ash, Mrs M**
- **Ashen, Mrs B P**
- **Asher, Miss Florence**
- **Ashley, Miss F M**
- **Aston, Lady**
- **Ashley, Ian**
- **Aspinwall, Mrs W D**
- **Asquith, The Hon Mrs Betty**
- **ASTOR, THE HON MRS MICHAEL**
- **Atkin, Mrs Anita**
- **Atkins, Dr W G**
- **Attenborough, John**
- **Aukin, Charles**
- **Badeley, Mrs J**
- **Baer, J M**
- **Bagenal, Mrs Barbara**
- **Bagratuni, Dr Leon**
- **Baird, Miss Grizelle**
- **Baker, Dr Charles**
- **Baker, Mrs Pearl**
s in Aid to Galleries

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£5029 10 8

£4546

Subscriptions

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<td>297 8 11</td>
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£5029 10 8

£6464

Current Assets

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<td>£2284 1 8 32½% War Stock</td>
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<tr>
<td>£1500 0 0 3½% Defence Bonds</td>
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<td>£1500 0 0 Hertfordshire County Council 4½% Stock 1965</td>
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<tr>
<td>£1500 0 0 Swansons 5½% Redeemable Stock 1960/70</td>
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£7001 14 8

Less Investment Provision Account

| £ | s | d |
|---------------------|---|---|---|
| £7017 8 10 | | 7073 |

£634 8 5

Deposit at Interest

| £ | s | d |
|---------------------|---|---|---|
| 2887 7 5 | | 500 |

£1021 2 2

Cash in Hand

| £ | s | d |
|---------------------|---|---|---|
| 300 6 9 | | 500 |

£1021 2 2

Debtor's Outstanding Subscriptions and estimated Income Tax recoverable on Subscriptions

| £ | s | d |
|---------------------|---|---|---|
| 299 13 10 | | 486 |
| 250 13 9 | | 84 |

£550 7 7

£5029 9 11

£6503

G L Conran

To the Members of the Contemporary Art Society.

All the information and explanations which to the best of our knowledge and belief were necessary for the purposes of the audit. In our opinion proper books of account have been kept so far as appears from our examination of those books. We have examined the above Balance Sheet and annulled Revenue Account which are in agreement with the books of account 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 Balance Sheet gives a true and fair view of the state of the Society's affairs as at 31 December, 1958 and the Revenue Account gives a true and fair view of the deficit for the