

CONTEMPORARY ART SOCIETY

Chairman's Report

Auditors' Accounts for 1946

Recent Acquisitions

Future Activities

'From Sickert to 1948'

THE TATE GALLERY • MILLBANK LONDON SW1

CONTEMPORARY ART SOCIETY 1946-1947

EXECUTIVE COMMITTEE

Chairman

SIR EDWARD MARSH, K.C.V.O., C.B., C.M.G.

Hon. Treasurer

COLIN ANDERSON, ESQ.

Hon. Secretary

HON. SIR JASPER RIDLEY, K.C.V.O.

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Sir Kenneth Clark, K.C.B.	Raymond Mortimer, Esq.
Earl of Crawford and Balcarres	J. K. M. Rothenstein, Esq.
Samuel Courtauld, Esq.	Lady Sempill
Philip Hendy, Esq.	Lord Ivor Spencer-Churchill
Robin Ironside, Esq.	Alan Ward, Esq.
Edward Le Bas, A.R.A.	

Assistant Secretary DENIS MATHEWS

Report by the Chairman

I am able to give what I hope will be found a satisfactory account of our Society's activities last year and this. Members, prepare for an agreeable shock: during this period your numbers have quadrupled, rising from the modest figure of three hundred to the comparatively astronomical one of twelve hundred!

I have put my most striking fact in the foreground-how shall we account for it? Partly no doubt by the growing interest in the Arts which was one of the few items

on the credit side of the War, and the somewhat delusive feeling of relief which followed the cessation of hostilities: partly by the efforts of our zealous and resourceful Secretary, Mr. Denis Mathews; and partly, I imagine, by the stimulating effect of an Evening Party held on September 26th, 1946, for which with their usual wise generosity the Trustees of the Tate lent us two galleries. This was attended by 500 members and their friends. The walls were hung with 200 pictures chosen from our current stock and from those which we have given away in past years, and which were most kindly lent by the Galleries to which they now belong. I will not say that the tables groaned, for that is too grim a word, but rather that they bore-up gallantly under a load of light refreshments; and there was a general air of enjoyment which seemed to show that we were confirming old friendships and making new ones.

The Tate Board did us the further service of allowing the Exhibition to continue throughout the month of October, and it was well attended.

Last year there were two large allocations of pictures to the subscribing Galleries, the first in April, from our ordinary stock, and the second in October from a number of works presented to us with noble munificence by Sir Kenneth Clark from his own collection. About 110 pictures in all were thus distributed.

Some dozen more Galleries have become subscribers during the period I am reviewing, and it is especially gratifying that some of them are in Canada, Australia, and South Africa. This is one sign of the interest in contemporary British Art which is developing in the Commonwealth of Nations. Another is the reception accorded in Canada to the fine collection of paintings which Mr. Vincent Massey, redeeming in some measure his deeply-regretted resignation from our Committee by becoming a missionary for the cause we have at heart, took with him across the Atlantic for presentation to the National Gallery of Ottawa; and yet a third, the request received from the National Gallery of South Australia that we should spend £400 for it in the purchase of pictures and sculpture.

Loans have been made to the Arts Council for various exhibitions, and to the British Council for their exhibitions in Paris and Cairo; and a further pleasant item of news is that *The Studio* proposes to devote an illustrated article to the Society in the autumn. Moreover, Messrs. Lund Humphries & Co. Ltd., have in hand a copiously illustrated book about us, which they hope to publish early in 1948.*

All this is to the good, and the increasing purchasing power of the Society should help it in its function of patronage-now such an urgent problem, when the private collector has so much less room and so much less money for pictures than formerly, and the State, with its cramped resources and with a perhaps faulty sense of proportion, shows little sign of occupying itself with the encouragement of Art. There is thus still an enormous field to cover, and it is more than ever desirable that our Membership should grow.

* See pages 8-11.

Purchases by the Society

PAINTINGS

In 1946 by Mr Colin Anderson

Francis Bacon	Study for the Magdalene
Sven Blomberg	Three Decorative Panels
Robert Colquhoun	Woman with Birdcage
Robert MacBryde	Woman and Cantaloupe
Mary Potter	Still Life
Ruskin Spear	Interior with Nude
Carel Weight	Symphonie Tragique

In 1946 by Mr Thomas Lowinsky

Tristram Hillier	Fishing Boats, 1946
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In 1946 by Sir Edward Marsh

Therese Lessore	Walcot, Bath
Winifred Nicholson	Honeysuckle and Sweetpeas

In 1947 by Mr Edward Le Bas, A.R.A.

Keith Baynes	The Orchard, Sussex
Vanessa Bell	Composition
William Coldstream	Portrait
Charles Ginner	Greenhouse
Duncan Grant	Composition
Derek Hill	Anticoli
Ivon Hitchens	Tangled Pool, No. I
Alan Gwynne Jones	Still Life
John Minton	Rotherhithe from Wapping
Ben Nicholson	Zennor, 1941
Claude Rogers	Portrait of Margerie Few, the pianist
Adrian Ryan	Mousehole
Carel Weight	Sketching on the Roof
Carel Weight	Summer Holiday, Weston-super-Mare

In 1947, on behalf of the National Gallery of South Australia, by Sir Edward Marsh, Mrs Cazalet Keir, and Mr Edward Le Bas

Tristram Hillier	The Road to Pylle, 1946
Ivon Hitchens	Foot Bridge
Karin Jonzen	Mother and Child (<i>Terra Cotta</i>)
Mary Potter	Highgate Houses
Geoffrey Tibble	Hairdressing, 1947

POTTERY AND CRAFTS

Purchases in 1946 and 1947 by Lady Sempill

Bernard Leach	Celadon Tea Set
	Stoneware Vase
R. Marshall	Pottery Vase
Bernard Leach	Stoneware Tile: "John Dory" Vase
	Jug

Six Small Covered Pots, decorated by Duncan Grant and Vanessa Bell
"The Sermon on the Mount", handwritten and bound
Machine Embroidery, by Grace Peats

WATERCOLOURS, PRINTS AND DRAWINGS

In 1946 by Mr Colin Anderson

John Barrow	The Cliff Path
Robert Colquhoun	Woman in Straw Hat (<i>monotype</i>)
	Two women talking
Mary Kessell	Flight into Egypt (<i>gouache</i>)
Robin Ironside	Draped Figure (<i>drawing</i>)
Louis Le Brocquy	Connemara Scene (<i>water colour</i>)
Elizabeth Morris	Stone heads in a Green house (<i>gouache</i>)
Ceri Richards	The Rider and the Source (<i>water colour</i>)
	Figure Composition (<i>water colour</i>)
Keith Vaughan	Farm Labourers Spreading Fertiliser (<i>gouache</i>)
Eric Detthow	Model near the Window (<i>etching</i>)
Edouard Goerg	(<i>etching</i>)
Anthony Gross	(<i>etching</i>)
Vuillard	(<i>etching</i>)
Pierre Guastalla	Village Houses (<i>drypoint</i>)
Joseph Hecht	Bison (<i>engraving</i>)
Leon Lang	Pont St. Michel (<i>lithograph</i>)
Andre Lhote	Reclining Nude (<i>etching</i>)
Robert Lotiron	Notre Dame (<i>lithograph</i>)
Jean Lurcat	Oriental Woman (<i>drypoint</i>)
Maurice Savin	Siesta (<i>lithograph</i>)
Loris Joseph Soulas	Railway Line (<i>engraving</i>)
Henry de Waroquier	Grief (<i>etching</i>)
Robert Wehrlin	Rue du Cbateau, Paris (<i>etching</i>)

In 1947 by Mr Edward Le Bas, A.R.A.

Rosemary Allan	(<i>drawing</i>)
Vanessa Bell	(<i>drawing</i>)
Frank Dobson	Antelope (<i>drawing</i>)
Duncan Grant	(<i>drawing</i>)
Ben Nicholson	Zennor (<i>drawing</i>)
Vivian Pitchforth	(<i>drawing</i>)

Gifts to the Society

In 1947 from M. Georges Mevil-Blanche

A collection of paintings by Jacques Blanche

In 1947 from Mr Howard Bliss

Bernard Meninsky Figures in a Landscape (*oil*)

In 1946 from Sir Kenneth Clark

A collection of 56 paintings, water colours and drawings by Edward Ardizzone, Graham Bell, Vanessa Bell, Cecil Collins, Robert Colquhoun, Barnett Freedman, Lawrence Gowing, Clifford Hall, A. S. Hartrick, Frances Hodgkins, Edmund Kapp, Mary Kessel, Henry Lamb, Simon Levy, Thomas Lowinsky, Frances Macdonald, Charles Murray, Paul Nash, Victor Pasmore, John Piper, Ruskin Spear, Rowland Suddaby, Graham Sutherland, Geoffrey Tibble, Carel Weight and Gerald Wilde.

In 1946 from Lady Clark

Patricia Preece The Visitor (*oil*)

In 1946 from Mr John Hampson

L. Peri Hungarian Horse (*bronze*)

In 1946 and 1947 from Sir Edward Marsh

Cosmo Clark Hopscotch in a Churchyard (*oil*)
Leonard Greaves Sunshine and Snow, Paultons Square (*oil*)
Mervyn Peake Head of an Old Man (*oil*)
Ethel Walker Fruit (*oil*)

In 1946 from Mr A. C.B. Mathews

Eveleen Buckton Dinton Wood (*water colour*)

Future Activities of the Society

The attention of members is drawn to the following announcements of the Society's activities about which it is not intended to give further notice.

An Ordinary General Meeting will be held at the Tate Gallery on Wednesday, October 29, at 3.30 p.m. A private Exhibition of the Society's Recent Acquisition will be on view.

The Private Collections in Hampstead of Sir Kenneth Clark, Sir Cyril Radcliffe and Mr Colin Anderson will be open to members on the afternoon of Saturday, October 25. This invitation is extended only to members themselves. Those wishing to take advantage of it should apply for a special ticket which will be for their own personal use, from:

The Assistant Secretary, C.A.S., The Tate Gallery, Millbank, SW1.

The envelope should be marked "Ticket," and a stamped addressed envelope must be enclosed.

Arrangements are being made for more Private Collections to be visited, and information will be sent at the end of the year.

C.A.S. members have been kindly invited by Messrs. Arthur Tooth & Sons, Ltd. (21 Bruton Street, W1) to a private view of the paintings by Matthew Smith from the years 1936 to 1940. This special opportunity to see pictures which have never been exhibited before allows the Society's members to be the first to see them, and will take place on the evening of Tuesday, October 21, from 8 p.m. to 10.30 p.m. (Admission of member and one friend on showing membership card.)

Subscription by Deed of Covenant

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, detach and post the form on page 15 to the Assistant Secretary, C.A.S., The Tate Gallery, Millbank, SW1.

From Sickert to 1948

ACHIEVEMENTS OF THE CONTEMPORARY ART SOCIETY

When a book on the work and achievements of the C.A.S. was suggested, it was obvious that such a book-whilst recording the domestic doings of the Society-would also fill in the larger background of Art and Patronage during the last four decades in Britain. Had the book been treated as a mere illustrated catalogue of paintings, it would still have been an interesting study, but we have attempted to make it something much more.

From Sickert and Wilson Steer to Christopher Wood and Frances Hodgkins; Maillol and Henry Moore; Vuillard, Bonnard and Matthew Smith; Paul Nash, Gilman and Colquhoun and, from that wonderful collection presented to the British Museum, the drawings, etchings and lithographs of Rouault, Picasso, Matisse, Forain, Paul Klee, David Jones and others; from such an astonishing diversity we have chosen our illustrations. Accompanying the reproductions, John Russell's scholarly commentary examines the movement of British taste in Art during this exciting period. Thus we hope the book will present a coherent survey by word and illustration of contemporary Art in Great Britain, France and elsewhere.

The following pages give some impression of the book's appearance, but it should be added that there will be several pages in colour and 108 pages of monochrome reproductions.

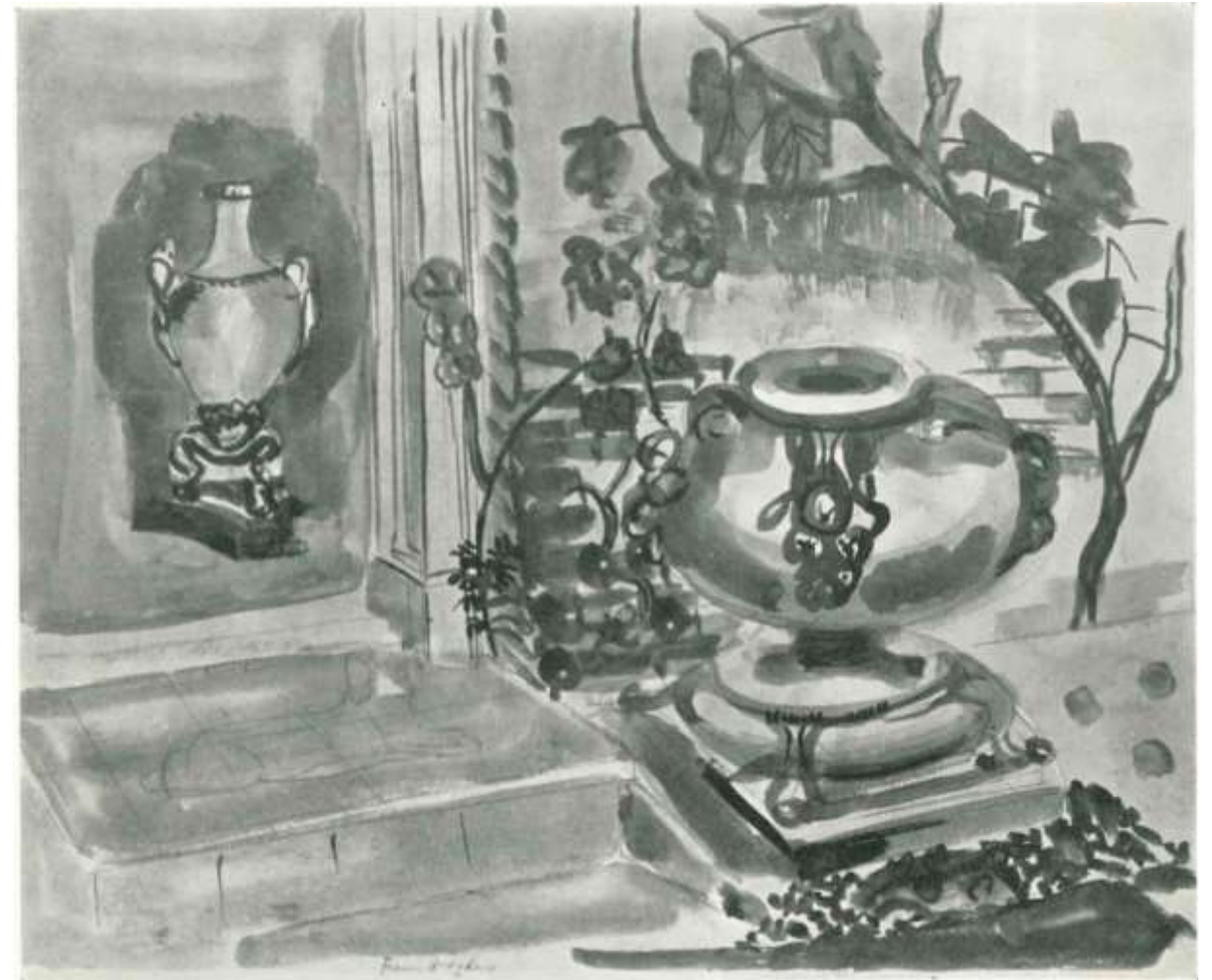
There will be a special subscription price to members of the C.A.S., details of which will be found on the enclosed order form. Members availing themselves of these special terms (for as many copies as they want) have the obvious additional advantage of insuring a guaranteed share of a necessarily scanty edition.

Crown quarto, 108 pages, cloth bound. Probable date of publication, Spring 1948.

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FROM SICKERT TO 1948



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Charic<1 Ginner: Victoria Station

exciting time for English painting; there might be some wrangling as to what was the chief motor force of the excitement, but certainly no better moment could have been chosen for the foundation of such a group as the Contemporary Art Society.

This Society exists in order to insinuate into public collections paintings by contemporary artists. It was founded at a time when serious artists and their patrons were very conscious of the great distance which separates public from private appreciation of painting; by its agency a nucleus of good contemporary pictures has come to mingle with the earlier acquisitions of many a provincial museum, while the Tate Gallery and the British Museum have been presented with works ranging over the whole gamut of the last fifty years from Maillol to Moore, Rouault to Sutherland, Bonnard to Pasmore, Picasso to Ben Nicholson. The executive committee has embraced at one time or another connoisseurs as various as Lady Ottoline Morrell, Samuel Courtauld, Lord Keynes and Anthony Eden; and on the list of donors George Moore appears in the unwonted company of Lord Beaverbrook. This substantial enterprise was formally launched and christened at 44, Bedford Square, the home of Philip Morrell, on May 18, 1910. The original committee-members included Philip and Lady Ottoline Morrell, Campbell Dodgson, D. S. MacColl, Bowyer Nichols, Robert Ross, Charles Aitken, A. Glutton-Brock, Sir Charles Holmes, Sir C. K. Butler, Roger Fry and Clive Bell. During its first three years the society acquired, by gift or through the outlay of its restricted funds, works by Augustus and Gwen John, Epstein, Sickert, Mark Fisher, Eric Gill, Conder, William Nicholson, Derwent Lees and Henry Lamb. Loan exhibitions at Manchester, Leeds, Bradford and Aberdeen, attracted in all over 116,000 visitors. Thenceforward it could be said that the Society's records reflect, perhaps more accurately than those of any other institution, the course of what has been best in English painting. Other societies, if one may venture such a comment, became fossilised with age; after fifty years the steam-hammer energy of their founders hardly suffices to lift a tea-cup; but, in intention at least, the C.A.S. buyer arises each January like a young ram refreshed from sleep.

THE CONTEMPORARY ART SOCIETY

REVENUE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER 1946

	<i>General Fund</i>	<i>Foreign Fund</i>	<i>Pottery & Crafts Fund</i>	<i>Prints & Drawings Fund</i>		<i>General Fund</i>	<i>Foreign Fund</i>	<i>Pottery & Crafts Fund</i>	<i>Prints & Drawings Fund</i>
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	BY INCOME	£ s. d.	£ s. d.	£ s. d.	£ s. d.
TO EXPENDITURE					Subscriptions	1832 4 0	55 15 8	42 6 0	116 17 0
Purchases	1235 8 0	—	41 9 0	15 17 6	Donations	262 6 9	—	—	—
Expenses	1511 14 4	—	—	8 0	Dividends on Investments (Gross)	93 0 0	9 0 0	—	—
„ Balance, being Surplus for year carried to Balance Sheet	—	64 15 8	0 17 0	100 11 6	Interest on Deposit ..	3 9 11	—	—	—
					Proceeds of Sale of Catalogues and Party Tickets re Exhibition	492 19 3	—	—	—
					„ Balance being Deficit for year carried to Balance Sheet	63 2 5	—	—	—
	2747 2 4	64 15 8	42 6 0	116 17 0		2747 2 4	64 15 8	42 6 0	116 17 0

THE CONTEMPORARY ART SOCIETY

BALANCE SHEET, 31st DECEMBER, 1946

ACCUMULATED FUNDS		£ s. d.	£ s. d.	INVESTMENTS
<i>General Fund</i>				<i>General Fund</i>
Balance at 1st January 1946 .. ..	.. ..	5931 6 0		500 National Savings Certificates
Less Deficit for year .. ..	.. ..	63 2 5		£3100 3% Local Loans
			5868 3 7	£1429 3% War Stock
<i>Foreign Fund</i>				<i>Foreign Fund</i>
Balance 1st January 1946 .. ..	.. ..	2234 1 9		£300 3% Local Loans
Add Surplus for year .. ..	.. ..	64 15		£1429 3% War Stock
			2298 17 5	
<i>Pottery and Crafts Fund</i>				CASH AT BANK
Balance at 1st January 1946 .. ..	.. ..	55 4 1		<i>General Fund</i>
Add Surplus for year .. ..	.. ..	1 0		Current Account
			56 1 1	Deposit Account
<i>Prints and Drawings Fund</i>				<i>Foreign Fund</i>
Balance 1st January 1946 .. ..	.. ..	3 14 3		Current Account
Add Surplus for year .. ..	.. ..	100 11 6		<i>Pottery and Crafts Fund</i>
			104 5 9	Current Account
				<i>Prints and Drawings Fund</i>
NOTES: 1. The value of Pictures, etc., purchased by or bequeathed to the Society and still retained by them is not included in the Balance Sheet.				Current Account
2. Dividends received on War Stock are carried to the respective Funds as Subscriptions from Mr. S. Courtauld.				
			£8327 7 10	CO LIN ANDERSON, <i>Hon. Treasurer</i>
				JASPER RIDLEY, <i>Hon. Secretary</i>
				£8327 7 10

AUDITORS' REPORT. We have examined the above Balance Sheet with the Books of the Society, and have obtained all the information and explanations we have required. In our opinion such Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Society's affairs according to the best of our information and the explanations given to us and as shown by the Books of the Society.

Deed of Covenant

I
(FULL NAMES)

OF

hereby covenant with the Honorary Treasurer of the Contemporary Art Society, that I will during the term of seven years from or during my life (whichever period shall be shorter) pay to the said Society each year such a sum as will after deduction of Income-Tax at the current rate amount to the sum of From my general fund of taxed income so that I shall receive no personal or private benefit from the said annual payments. In witness whereof I have hereunto set my hand and seal this day of one thousand nine hundred and forty

Signed, sealed and delivered by the above-named

IN THE PRESENCE OF

N A M E

N A M E

ADDRESS

ADDRESS

OCCUPATION.....

OCCUPATION.....

SIGNATURE.....

SIGNATURE.....

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