



**Contemporary Art Society
Annual Report and
Statement of Accounts
1979**

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Tate Gallery
Millbank London SW1
01-821 5323

CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Commercial Union Assurance, St Helen's, 1 Undershaft, London EC3 on Thursday, June 19, 1980 at 6.45 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1979, together with the auditor's report.
2. To reappoint Sayers Butterworth as auditors of the society in accordance with section 14 of the Companies Act, 1976, and to authorize the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who has been duly nominated: Lady Vaizey. The retiring members are Edward Lucie-Smith and Alistair McAlpine.
4. Any other business.

By order of the Committee

Pauline Vogelpoel

May 19, 1980

Company Limited by Guarantee Registered in London No 255486

Charities Registration No 208178

Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Nancy Balfour OBE
Alistair McAlpine
Lord Croft
Caryl Hubbard
Edward Lucie-Smith
Marquess of Dufferin and Ava
Catherine Curran
Joanna Drew
Gabrielle Keiller
Bryan Montgomery
Geoffrey Tucker CBE
Alan Bowness CBE
Carol Hogben
Belle Shenkman
David Brown
Robin Campbell CBE
William Packer
Ann Sutton FSIAD
Edward Dawe
Muriel Wilson

Chairman
Vice Chairman
Honorary Treasurer
Honorary Secretary

Pauline Vogelpoel MBE **The Director**
Petronilla Spencer-Silver **Organising Secretary**

Committee Report for the year ended 31 December 1979

During the year Lady Vaizey and Anthony Diamond retired from the committee by rotation. Muriel Wilson and Edward Dawe were elected to the committee.

The principal activities of the society are to promote the development of contemporary art and to acquire works by living artists for presentation to public collections in Great Britain and the Commonwealth.

The society's activities during the year resulted in a surplus of £29,893 at 31 December, 1979.

NANCY BALFOUR
Chairman

May 19, 1980

Chairman's Report

In 1979 the Contemporary Art Society did once again what it was created in 1910 to do: it presented 135 works by 101 artists of today to 89 public art galleries in Great Britain and the Commonwealth. Nearly all these pictures and sculptures had been acquired during the previous four years, some of them by gift or bequest but most of them by purchase with funds provided by subscriptions and donations from individual members, private trusts, business firms and public galleries, supplemented by grants from the Arts Councils of Great Britain and Scotland. For the first time the society's exhibition of recent acquisitions was held outside London, very suitably since the chief beneficiaries are collections outside London. So we welcomed the opportunity offered by the Portsmouth City Museum and Art Gallery and are most grateful for the financial and other assistance which we received from the authorities there and for the enthusiasm and imaginative co-operation of the gallery's staff.

The society's exhibition "Art for Today", which was opened by Sir Norman Reid, then Director of the Tate Gallery, was the contribution of the visual arts to the 1979 Portsmouth Festival and was held over until the Museums Association met in South Hampshire in July. At that time representatives of many of the public art galleries belonging to the society were able to see the works available and tell us which they would like to be given. The final allocation is listed later in this report; obviously there were some disappointments but 30 galleries received their first choice and 40 their second or third choice. In connection with recent reports that some local authorities are considering selling items from their museums, it should be mentioned that a gallery receiving a gift from the Contemporary Art Society is required to sign an undertaking that the gift will not be regarded as a disposable asset.

During last summer a questionnaire was circulated to member galleries (and answered by about half of them), asking for candid opinions on what the society had been doing recently and on what it should do in the future. These criticisms and suggestions have been fully discussed by the committee and drawn to the attention of our buyers. Particularly, and rightly, stressed was the necessity of purchasing only works of museum quality, by both established artists and promising unknowns; but also stressed was the outstanding contribution made by the society over the years to the modern collections of public galleries in all parts of Britain, especially those which have little or no purchase money of their own. The wide range of the society's acquisitions and the independence of its buyers' judgements were frequently commended and we were touched and also stimulated by the appreciation of what the society does and the recognition of its uniqueness. This has since been followed up in a practical way by several galleries which have increased their annual subscriptions and by several others, most of them from Scotland, which have joined for the first time, something which was hardly to be expected in a period when local authorities are being forced to economise drastically.

In recent years our buyers' search for works of the highest quality has been hampered by lack of money. So I am happy to say that, after spending a record sum on pictures and sculptures in 1978, the society increased that spending by more than 50 per cent in 1979, to over £35,000. The chief buyers for the year were Lord Croft and Gabrielle Keiller, with Anthony Diamond travelling north to spend our Scottish purchase

funds. Of the total sums that they had at their disposal, £18,250 came from the society's own resources, with the rest being made up by purchase grants from the Arts Councils of Great Britain and Scotland, both of which were increased in 1979, from the Linbury Trust and from the Worshipful Company of Painter-Stainers, which has offered the society £1,000 a year for three years to buy pictures by young and promising representational artists. We welcome particularly this support from a city livery company which is closely linked to the visual arts, but we are, of course, extremely grateful for all these special grants.

We have equal cause, however, to be grateful to our members, the individuals, business firms, art dealers and public galleries, whose subscriptions and donations both covered our running expenses and provided half our purchase funds in 1979 — and left us with an unprecedentedly large surplus at the end of the year as well. I am glad to report that there were rises in receipts from all four categories for the year. The most substantial rises, however, were in corporate subscriptions and in special donations received in connection with advice given to such subscribers. Twenty-seven firms joined in this way in 1979 and the number continues to go up.

Under this corporate scheme, inaugurated in 1978, a minimum subscription of £250 a year entitles a company not only to membership in the society for its staff but also to the advice of the society's experts should it wish to purchase works by living artists. As is known to those members who attended our annual general meeting last year at the Mall Galleries, where they were entertained by De Beers Consolidated Mines, this corporate subscriber has been using our advice, especially that of the society's Director, to build up an outstanding collection of contemporary art which is now hung in its new offices in Charterhouse Street. Everyone in the building seems to welcome the pictures and those art critics who have seen them have been most complimentary. There is space for many more works, even though some 300 are there already, and De Beers is continuing to earmark an annual sum for the purchase of art. Such continued interest is most encouraging.

Two other corporate members have also been buying pictures and prints with the help of the society — The Economist Newspaper and BP Chemicals, which moved into a new building in Victoria in 1979. To purchase works by living artists, either for offices or to give to museums or other public institutions, is the most constructive way, at least where the visual arts are concerned, in which a business firm can co-operate with the cultural policy of the present government. This emphasises the need for private patronage to supplement the public subsidies which are not to be increased at present. To purchase such works with the advice of the Contemporary Art Society means not only that the firm is assured that pictures and sculptures will be chosen purely for their high quality without commercial bias but also that the society will have more money to spend on its charitable purpose of encouraging today's artists by giving their works to museums. Thus the government's policy is doubly furthered. Moreover, the Contemporary Art Society has been doing what the government now endorses, providing private patronage for the arts, for 70 years, long before public subsidies were available.

In its two budgets the Conservative Government has also tried to encourage increased giving by individuals, by changes in tax rates and in

covenant arrangements (see the Hon. Treasurer's note). I hope that this will make it easier for people to join the society and to subscribe more than the minimum £6 a year, as many do already. Our individual membership, now about 1400, grows but only slowly. Our greatest need is more young members. The committee is considering various schemes for inducing more people to join and would welcome suggestions. Quite apart from the knowledge that they are helping the society to build up the country's heritage for the future, members are offered exceptionally interesting and enjoyable opportunities to participate in visits, foreign trips and other activities organised by the society. A list of where we went in 1979 will be found later in this report.

The main purpose of these events is to put members in touch with current developments in the visual arts both at home and abroad. So charges are kept as low as is consistent with contributing to the incidental overhead expenses of the society's office and, when an event is well attended, to the funds available for our main purpose — the purchase of works of art. Paradoxically, however, the most popular of our foreign trips in 1979 were those to Eastern Europe and the Soviet Union, which had to be duplicated, although in these countries there is little or no contemporary art to be seen, at least by tourists. Our other foreign trips usually include visits to private as well as official collections and to artists' studios and our warmest thanks go to the society's friends in Oslo, Lisbon and Paris who entertained our groups in this way. Our warmest thanks go also to Mrs. Rosmarie Slagle who, with the help of the Director and our events sub-committee, organises these foreign tours so efficiently.

Space does not allow me to thank individually all those who so kindly and generously made our very full programme possible but a few events deserve special mention: the dinner for David Hockney, before which he discussed his latest work with members; the exceptionally distinguished private collections which we were privileged to see in October; the unusual supper party at Mme. Tussauds, which included a special performance at the Laserium; and the lecture on "The Patronage of Modern Art" by Professor Alan Bowness, a member of our committee who is now Director of the Tate Gallery, arranged by Christie's Fine Art Course for the benefit of the society.

This last event brought a handsome contribution to our funds. We are also benefiting from our co-operation with Crown Wallcoverings in a touring exhibition, "Tapestries of Today", which has taken wall-hangings by prize-winning students and established textile artists to 10 galleries in various parts of Britain. Attendances have been high and the publicity plentiful; the interest aroused is evidence of the great popularity of the craftsman's art today, especially among young people. This was also noticeable when the society arranged a public discussion on "The Fine Art of Crafts" in January 1979. When the tour finishes Crown will present five of the most desirable wall-hangings to the society.

We ourselves also made a special gift this year, a painting by John Bellany to the Tate Gallery in celebration of the opening, at long last, of its new exhibition space and in gratitude for the hospitality and help which the Tate and its staff have extended to us for so many years in the past — and, we hope, in the future as well. We were also able in 1979 to give solid expression of our gratitude to our Director, Pauline Vogelpoel, and our

Organising Secretary, Petronilla Spencer-Silver, by increasing their salaries to a figure somewhat nearer to going commercial rates than had been possible previously, although they are still not paid as much as they are worth to us — and hardly could be. Since October, 1979, they have been assisted, voluntarily, from time to time, by Loula Goulandris, an ex-student of Christie's Fine Art Course. Voluntary help is always thankfully received, especially from someone who can come regularly, and is often badly needed.

Unfortunately the committee is losing by retirement this year our Vice Chairman, Alistair McAlpine, who finds himself fully occupied at the Conservative Central Office. We thank him for the advice and support which we have had from him during his years on our committee and which we hope that we shall continue to have from behind the scenes. The other committee member whom we are forced to lose this year under our retirement rules is Edward Lucie-Smith; with his enthusiasm for our work and his steady flow of innovative ideas he has been of great value to us during this period of expansion and we shall miss him very much. To replace him it is proposed that Marina Vaizey should return to the committee. The name of the new Vice Chairman will be announced at the annual general meeting.

To close, as last year, on a sad note: Raymond Mortimer, the critic and writer, who died recently, was not only a collector of contemporary paintings and a patron of young artists, but also for many years an active member of the committee of the Contemporary Art Society, and its chairman from 1951 to 1956.

NANCY BALFOUR

Honorary Treasurer's Report

Financially 1979 was an encouraging year. There was a surplus on operations of £29,893 which, added to £63 (being the profit on the sale of an investment) and to the balance of the accumulated fund on January 1, 1979 (£15,408), brought that fund up to the record figure of £45,364. Quoted investments at cost stand at £12,063 as against £4,000 for 1978.

Subscriptions and donations from members rose from £15,972 to £22,612 and within this figure there was a significant increase in subscriptions from companies, from £2,250 in 1978 to £7,850 in 1979; income tax recoverable on covenants also went up slightly. Bequests and donations showed a spectacular rise from £4,492 in 1978 to £34,054; the explanation for this is that art dealers, who had benefited from purchases made by our corporate members (one in particular) with the society's advice, gave voluntary and generous donations to the society as a token of their appreciation. These donations, for which we are most grateful, came to over £30,000. The net income from events, however, declined from £2,699 in 1978 to £2,282. For a more detailed break-down of the income and expenditure account see the notes to the accounts on page 20.

It is satisfactory that administrative expenses increased less steeply than in 1978, the figures being £15,219 in 1979 as against £13,432 in 1978 and £10,827 in 1977; this reflects great credit on our staff. The largest increase under this heading was for salaries, pension scheme and national insurance contributions, up from £7,425 in 1978 to £9,063 in 1979.

Outlays on pictures and sculptures to be presented to public galleries came to the record figure of £35,253 as against £22,363 for 1978. This rise was partly the result of an increase in purchase grants, from both private and public sources, from £11,625 in 1978 to £18,090 in 1979; but half of the rise, and of the total, came from ordinary income. These figures show real progress along the road which the society was created to follow.

CROFT

Note

The society would like to draw attention to the following proposals made in the 1980 Budget:

1. The minimum period for a charitable covenant recognised for tax purposes is to be reduced from "over six years" to "over three years" as from April 5, 1980.
2. Income tax relief is to be allowed on covenanted payments to charities, up to a ceiling of £3,000 a year, for individuals who are taxed at more than the basic rate, beginning in 1981.
3. The upper limit on exemption from capital transfer tax on gifts to charities on death or within a year of death is to be raised from £100,000 to £200,000 as from March 26, 1980.

**Purchases
for the
year 1979**

Buyer: Lord Croft

Robert Adams	Link, 1973, (bronze cast 3/6)
Jules De Goede	Upwards, (Mixed media on canvas)
Derrick Greaves	The Artist's Mother, 1978, (Collage drawing)
Richard Hamilton	Soft Blue Landscape, 1979, (Screenprint and collotype)
William Henderson	Gjalla, second version, 1979, (Acrylic on cotton duck)
Guy Hetherington	The Solar Chariot, May 1975, (Oil and smoke on glass)
John Hoyland	Untitled, 1978, (Acrylic on paper)
John Hubbard	Stone Landscape, 1977, (Charcoal on paper)
Trevor Jones	Untitled No 22, 1978, (Gouache)
Richard Kidd	In Indigo, 1978, (Acrylic and graphite on cotton duck)
Kim Lim	Spin, 1974, (Woodcut)
Larry Rivers	Diane Raised IV (Polish Vocabulary), 1970-74, (original lithograph)
Jack Smith	Various Activities, central and out, 1965, (Oil on canvas)
Frank Stella	Furg, 1975, (original lithograph/screenprint)
Antonio Tapies	Samaretta, 1973, (original etching)
Joe Tilson	Ziggurat, 1963, (Wooden construction original version)
Julian Trevelyan	Valentine, 1972, (original etching)
	Seaside, 1972, (original etching)
John Walker	Study III from – Drawings relating to a series of paintings entitled "Numinous", 1977-78, (Acrylic, charcoal and chalk on paper)
John Wragg	Untitled, c. 1966, (Sculpture)

Buyer: Anthony Diamond

David Evans	Quiet Clean Rooms, 1978-79, (Oil on canvas)
Ian Hamilton Finlay	Set of Conning Tower, 1973, (Marble and slate)
William Johnstone	Plaster Bas-Relief, 1972
Eduardo Paolozzi	Naked Head, 1979, (Bronze ed. of 3)

Buyer: Gabrielle Keiller

Ivor Abrahams	Maquette, 1977, (Patinated bronze 2/6)
Roger Ackling	Five Sunsets in One Hour, June 1978, (Sunlight on card)
Gillian Ayres	Coelus, 1977-78, (Oil on canvas)
John Bellany	John and Juliet after Rembrandt and Saskia, 1979, (Oil on hardboard)
Robert Brook	Conduit, 1978, (Photograph)
Patrick Caulfield	Fruit and Bowl, 1979, (Original screenprint)
Simon Cutts	Homage to Seurat, 1972, (Mixed media)
	Poinsettia, 1972, (Mixed media)
Kenneth Dingwall	Small Corner, 1979, (Acrylic on canvas)
Stephen Duncalf	The Staircase, April 1979, (Enamel on board)
Jennifer Durrant	Rope Painting and Silver, November 1978, (Acrylic on cotton duck)
Stephen Farthing	Fish Dish, 1978, (Acrylic on canvas)
Terry Frost	Mustard and Orange, 1975, (Acrylic collage)
Siebe Hansma	Balance T 1979 0.2., (Drawing)
	Balance T 1979 1.2., (Drawing)
Bryan Ingham	Summer Morning 1978, (Etching on zinc)
	Summer Noon 1978, (Etching on zinc)
Kim Lim	Day, 1966, (Steel sculpture)
Bruce McClean	Untitled Drawing, 1979, (Acrylic on paper)
Leonard McComb	Tulips 2, 1979, (Watercolour and pencil on paper)
David Willetts	Trees and Sun, 1976, (Oil on board)

For the Worshipful Company of Painter-Stainers

Brian Collier	Glass Landscape, 1979, (Watercolour)
Timothy Dickinson	Stadium-Night, 1979, (Oil on canvas)
Philip Hicks	Mirror on the Balcony overlooking the Bay, 1978, (Acrylic on canvas)

For the Linbury Trust

Arthur Boyd	Narcissus with Cave and Rock Orchids, 1976, (Oil on canvas)
Gary Wragg	Hetty's Painting, 1978, (Mixed media on cotton duck)

Special in honour of The Tate Gallery's new extension

John Bellany	Star of Bethlehem, 1978, (Oil on board)
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**Gifts
to the
Society**

Oswell Blakeston, Two untitled drawings, 1978, (Felt pen), from the artist
John Hubbard, Rock Face: Haytor, 1978-79, (Oil on canvas) from an anonymous donor
Eduardo Paolozzi, Head, 1979, (Dry point etching), from the artist

**Loans made
by the
Society
during 1979**

Ivor Abrahams, Maquette, 1977, to Ivor Abrahams Exhibition at Stoke, Portsmouth, Hull, Middlesbrough and Glasgow
Harold Cohen, Project, 1962, to the Open University
Jennifer Durrant, Rope painting and silver, 1978, to the Hayward Annual
Norman Garstin, Five paintings to exhibition "Early Newlyn School" at Newlyn, Bristol and Plymouth
Norman Garstin, Group of paintings to "Norman and Alethea Garstin Exhibiton" at St. Ives, Bristol, Dublin and Fine Art Society, London
Ben Johnson, Lock, 1977, to "Paintings and Prints" at Riverside Studios
Kenneth Martin, Metamorphoses, June 1977, to Kenneth Martin Exhibition at Yale Centre for British Art
Eduardo Paolozzi, Naked Head, 1979, to Kolnischer Kunstverein, Cologne
Group of thirty-eight recent acquisitions to Gainsborough's House, Sudbury
Group of 107 recent acquisitions to "Art for Today" at Portsmouth Art Gallery

To corporate subscribers

Four paintings to J. Sainsbury Ltd
Four paintings to The Institute of Directors

Works presented to Public Art Galleries in 1979

Aberdeen	William Pye/Xeeque, small version, 1975/Unique, nickel plated steel and cables
Adelaide, Australia	Keith Milow/Four, four XXII, 1974/resin, fibreglass and pastel
Auckland, New Zealand	Dorothea Rockburne/Gummed labels, 1972/drawing
Batley	Mary Potter/Reflected Patterns, 1974/oil
Bedford	Merlyn Evans/Wharfedale Construction/charcoal drawing
	Tom Phillips/Untitled, 1964/pencil
Belfast	Colin Crumplin/Homage a Queneau, 1971-75/charcoal
	Garth Evans/Frill, No 49, 1972/iron
Birkenhead	Ivon Hitchens/Four studies for a sibyl's courtyard, 1975/oil (from Crown Wallcoverings)
Birmingham	Michael Moon/Varengeville, 1978/acrylic and mixed media
Blackburn	Richard Smith/Edward Gordon Craig, 1968/linocut
Blackpool	Anthony Gross/Children going out to the fields, Le Boulve Suite, 1956/etching
Bolton	Elizabeth Blackadder/The Black Fish, 1978/watercolour
Bolton, Friends	John Golding/Drawing 77-78/2/pastel
Bournemouth	Alexander Moffat/Ring Mistress (Susie Raeburn), 1977/oil
Bradford	Kenneth Draper/Silent Confrontation, 1978/pastel and oil on paper
Brighouse	Lawrence Preece/Composition, grey with black, 1969/ink
Brisbane, Australia	Helene Fesenmaier/Suggestions for security, 1975/collage on paper
	Lucy Mackenzie/Both Worlds, 1975/compartamental box construction (from Darwin Fund)
Bristol	Stephen Buckley/Broken Glass, 1973/mixed media
British Museum	Brice Marden/Painting studies 1 and 2, 1973-74/two silkscreens with wax and graphite
Bury	Roger Palmer/Snow, 1974/lithograph
	Ian Stephenson/Ionic Variation, 1970-71/watercolour
Cardiff	Ian Stephenson/Sfumato, 1963-65/acrylic
Cambridge, Fitzwilliam	Nicholas de Ville/Still life with stool and books, 1977/wire, pigment and resin
	Helene Fesenmaier/Inwardness, sixth study, 1978/drawing
Kettle's Yard	John Golding/Untitled b, 1974/pastel
Cheltenham	Harold Cohen/Project, 1962/oil
Christchurch, New Zealand	Bruce Naumann/War, 1971/lithograph
	Richard Serra/Untitled, 1972/screenprint
	Bernard Cohen/1975 untitled/gouache
Cleveland	Allen Jones/Hermaphrodite Head, 1964/lithograph
Colchester	Ian McKeever/Sand and Sea Series, near Cromer, Summer, 1977 - No 8/ pencil and photograph
	Margaret Mellis/Lilac Yellow, 1970/oil
Coventry	Breon O'Casey/Still life, 1972/gouache on paper
	Trevor Jones/collage No 7, 1975 (from Darwin Fund)
Darlington	Prunella Clough/Interior Objects No 3, 1970-75/oil
Derby	Elizabeth Vellacott/Eclipse of the Sun, 1973-74/oil on wood panel (from Darwin Fund)
Doncaster	Nicholas Evans/Trouble in the 20's, 1978/oil on board
Dudley	John Walker/Image No 9 from set of ten, 1973/screenprint
	Tom Phillips/Eleven emblems of violence, 1976/screenprint
Dundee	William Maclean/Northern Totem, 1975/box construction
	William Maclean/Spent Fish, 1975/pencil
	Robyn Denny/77-2, 1977/gouache and crayon
Eastbourne	Patrick Symons/Mendelsohn Octet at Ryme Intrinseca, 1973/pencil
Edinburgh	Howard Hodgkin/Portrait of Rhoda Cohen, 1962/oil on wood
Exeter	Michael Sandle/Submarine monument with discs, 1976/etching
	Franklin Wilson/Tower, 1963-64/charcoal
Glasgow	William Turnbull/Untitled, 1949/watercolour and charcoal
	Terry Frost/Collage, 1974/paper
	William Scott/Black bottle, beige cup on brown/screenprint
Glasgow University	John Loker/Single extracts, 1, 1976-77/acrylic
	Barrie Cook/Continuum, 1975/acrylic on paper
Hamilton, Ontario	Terry Frost/Untitled, May 1970/gouache
Harrogate	Norman Adams/Landscape, Jura from Kilmory (2), 1962/watercolour
	John Pearson/Newton's Apple, No 2, 1973/screenprint
Huddersfield	Mark Boyle/Cobblestones, 1969/fibreglass and resin
Hull	Jack Smith/24 pins, 13 pieces of paper and painted elements, 1974
	John Loker/Landscape extract III, 1975/watercolour

Hull University Ipswich Kendal

Kettering Kirkcaldy

Leamington Spa Leeds

Leicester Leicestershire Education Authority Lincoln Liverpool Liverpool University

Manchester University

Melbourne, Australia

Merthyr Tydfil Middlesbrough Newcastle

Newcastle, Friends Newport Northampton Norwich

Nottingham Oldham

Oxford Perth, Australia

Plymouth

Portsmouth

Preston

Reading Rochdale Rugby Rye Salford Salford, Friends Salford University Sheffield

Southampton Southport

Southwark Stalybridge

Stoke-on-Trent Sunderland Swansea Swindon

William Turnbull/Drawing of a sculpture, 1949/pencil
Elizabeth Frink/Man on a horse, 1969/pencil and wash
Prunella Clough/Fence and Hedge 3, 1966/pencil and pastel
Michael Chilton/Fragments from a Landscape, 1976/drawing and mixed media
Carl Plackman/Drawing for "Relationships", 1977/charcoal and wash
Wilhelmina Barns-Graham/Atlantic Squall, 1975/gouache
Tim Head/Light 4, 1974/gold wax crayon
Barry Flanagan/Woman on couch 1968/pencil
Mark Lancaster/Motel, 1967/screenprint
Tim Head/Disappearance, 1973/screenprint
Ian Stephenson/Circumspect, 1964/spray study
F.E. McWilliam/Survivor, 1974-76/bronze
Victor Newsome/Medicine Chest, 1975/acrylic on wood
Boyd and Evans/Looking Out, 1974/aquatic
Nicholas Pope/Two thin stones (Mr and Mrs Arnolfini, 1977) Forest of Dean stone
Eileen Lawrence/Scroll, 2, 1977/watercolour drawing
Graham Arnold/August, 1975/collage and painting
John Latham/P-(N) 2:5/12, 1963/acrylic
Knighton Hosking/Study for earth, sky and water, 1974/graphite wash, pencil and photograph
John Harper/Vertical Catchment A, 1977/7 photographs
John Harper/Catchment 13/drawing
John Harper/Physical drawing, 12/drawing
Garth Evans/Untitled No 3 and Untitled No 4/drawings (from Darwin Fund)
Peter Unsworth/Frogspawn, 1973/oil (from Crown Wallcoverings)
Nigel Henderson/Face at the window, 1, 1977/oil and photographic processes
Martin Naylor/Study on the death of innocence, 1, 1977/ ink, paint and photograph on card
William Delafield Cook/Pumpkin, 1976/charcoal
Ceri Richards/Blue Figures, 1949/oil (from Crown Wallcoverings)
Ben Johnson/Lock, 1977/acrylic and liquitex
Robyn Denny/77-7, 1977/gouache and crayon
Mark Chaimowitz/Dream, 1977/photomontage in three parts
Ian Hamilton Finlay/Four Sails (Rosy for black), 1977/glass poem
Terry Frost/Red, black and white, 21-2-73/gouache
Jack Smith/Intervals, 1972/pencil and wash
Jack Smith/Interruptions, 1972/collage drawing
Malcolm Hughes/Three unit drawing/painting/relief, maquette, No 2, 1977
Henry Mundy/Grid and mesh, 1972/acrylic
Louis le Brocq/Indian dancers with veil, 1950/pencil
Alan Green/Drawing No 2, 1973/mixed media
Alan Green/Two plus Two, 1976/4 etchings
Anthony Caro/Chola, 1978/rusted and varnished steel
Ian Hamilton Finlay/Someone, somewhere ... 1977/screenprint
R.B. Kitaj/Boss Tweed, 1972/screenprint
Peter de Francia/Disparates-parlour games, 1975/charcoal
Merlyn Evans/Landscape with Figures, 1949/oil on canvas (from Darwin Fund)
Nicholas Pope/Drooping Column, 1976/wood and rope
David Tindle/Still life on Tall Stool, 1977/egg tempera on board
Merlyn Evans/Tragic Group/etching (from Darwin Fund)
Prunella Clough/Recollection, 1976/oil
David Oxtoby/Mingus Dynasty, 1963/acrylic
Glen Onwin/Recovery of dissolved objects, 1977/8 photomontages
Patrick Symons/Japonica, 1973/pencil on paper
Peter Phillips/Signal, 1974/pencil
Howard Hodgkin/Simon Digby Talking, 1972-75/oil on wood
Michael Sandle/Artillery Battery, 1976/etching
Carl Plackman/Drawing, 1975/pencil
Tom Phillips/Figure Study, 1962/watercolour
William Scott/Cup and Pan (Blues), 1972/screenprint
William Scott/Cup, Bowl, Pan (browns ochres), 1972/screenprint
Bernard Cohen/Somersault, 1974-75/acrylic
David Inshaw/Girls playing badminton, 1973/drawing
Elizabeth Frink/Wild Boar, 1969/watercolour
John McLean/Catterline, 1978/acrylic

Tate Gallery

Ian Hamilton Finlay/Sea Poppies 1 and 2, 1977/glass poems
Eileen Lawrence/Prayer Stick, 1977/watercolour drawing
Bruce McLean/Their grassy places, 1969/photograph 1/2
John Bellamy/Star of Bethlehem, 1978/oil on board
Richard Smith/Four Knot Series, No 6, 1976/acrylic on paper
Bill Jacklin/Table Top with silhouette, 1977/watercolour
Harry Thubron/Ari, 1975/Collage on board
John Davies/Man pulling rope, 1975/drawing
Brendan Neiland/Autosuite, 1972/Three lithographs
Peter Kinley/Fireside, 1975/oil
Barbara Delaney/December 2, 1975/acrylic, pen, tape on paper
William Brooker/Still life in a harsh light, 1975/oil (from Crown Wallcoverings)
Rex Whistler/By the stream, 1923/watercolour

**Victoria and Albert
Museum
Wakefield
Wigan
Wolverhampton
Workshop**

York

Events 1979

January 16 Preview of Saul Steinberg exhibition at the Serpentine Gallery
January 29 Discussion on the Fine Art of Crafts (open to the public)
February 8 Dinner in honour of David Hockney and special viewing of his exhibition "Paper Pools"
March 30 Weekend in St Ives
April 3 Opening of "Tapestries of Today" by Dr Roy Strong at Reed House
April 5 Special viewing at Annely Juda Fine Art to meet Christo and at Angela Flowers Gallery
April 25 Evening visit to Dr Roland's collection at the Courtauld Institute Galleries
May 22 Annual General Meeting and viewing of "Contemporary Art for 17 Charterhouse Street" at the Mall Galleries, by invitation of De Beers Consolidated Mines Ltd.
May 25 Private view of the Tate Gallery's new wing, by invitation of the Trustees
May 30 Special opening of Eva Hesse exhibition at the Whitechapel Gallery
June 6 Evening walk-around to John Hoyland's studio and various galleries in the Primrose Hill area
June 23 Day's outing to Portsmouth to see the society's acquisition show, visiting two private collections on the way
June 27 Lecture by Professor Alan Bowness arranged by Christie's Fine Art Course for the benefit of the CAS
July 9 Open studios in Wapping, followed by a Chinese dinner
October 6 Five private collections in Belgravia specially opened for members
October 20 Day's outing to Norwich to see special exhibitions arranged for the Norwich Triennial Festival, with lunch at the Sainsbury Centre for the Visual Arts
November 5 Guy Fawkes party at Madame Tussauds
November 11 Visit to the late Edmund Kapp's studio and lunch at the Round House to meet artists showing at the "Style in the '70's" exhibition

Foreign trips in 1979

February 10 - 17 Moscow, Samarkand, Bukhara and Tashkent
March 2 - 9 Moscow, Samarkand, Bukhara and Tashkent
March 16 - 19 Weekend in Oslo
May 4 - 7 Weekend in Lisbon
June 8 - 10 Weekend in Paris
October 12 - 15 Weekend in Dresden and Prague
October 26 - 29 Weekend in Dresden and Prague
November 23 - 29 Moscow and the Caucasus
December 7 - 14 Moscow and the Caucasus

**Subscriptions and
donations for the
year ending
31 December 1979**

From Public Art Galleries

	£	p
Aberdeen Art Gallery and Museum	60	00
Aberdeen: Friends of the Art Gallery	30	00
Adelaide, Australia: National Gallery of South Australia	100	00
Auckland, New Zealand: City Art Gallery	30	00
Batley Art Gallery	60	00
Bedford: Cecil Higgins Art Gallery	75	00
Belfast: Ulster Museum	30	00
Birkenhead: Williamson Art Gallery	60	00
Birmingham City Art Gallery	110	00
Blackburn Art Gallery	30	00
Blackpool: Grundy Art Gallery	30	00
Bolton Museum and Art Gallery	75	00
Bolton: Friends of the Museum	30	00
Bournemouth: Russell Cotes Art Gallery	60	00
Bradford: Corporation Art Gallery	30	00
Brighouse Art Gallery	30	00
Brisbane, Australia: National Gallery of Queensland	60	00
Bristol Art Gallery	60	00
Bury: Corporation Art Gallery	30	00
Cardiff: National Museum of Wales	300	00
Cambridge University: Fitzwilliam Museum	60	00
Cambridge University: Kettle's Yard Collection	60	00
Cheltenham Art Gallery	60	00
Cleveland County Leisure Services	60	00
Colchester: Minorities Art Gallery	30	00
Coventry: Herbert Art Gallery	30	00
Darlington Museum and Art Gallery	60	00
Derby Museum and Art Gallery	60	00
Doncaster Museum and Art Gallery	60	00
Dudley Art Gallery	30	00
Dumfries: Gracefield Art Centre	30	00
Dundee Museum and Art Gallery	60	00
Eastbourne: Towner Art Gallery	30	00
Edinburgh: Scottish National Gallery of Modern Art	150	00
Edinburgh: City of Edinburgh Museums and Art Galleries	60	00
Exeter: Royal Albert Memorial Museum	30	00
Glasgow Art Galleries and Museum	100	00
Glasgow: University Art Collections Fund	92	60
Hamilton, Ontario: The Art Gallery	60	00
Huddersfield Art Gallery	60	00
Hull: Ferens Art Gallery	55	00
Hull: Friends of the Ferens Art Gallery	10	00
Hull University Art Collection	35	00
Inverness Museum and Art Gallery	60	00
Ipswich Museum and Art Gallery	55	60
Kendal: Abbot Hall Art Gallery	30	00
Kettering Art Gallery	30	00
Kirkcaldy Museum and Art Gallery	30	00
Leamington Spa Art Gallery	30	00
Leeds: Temple Newsam House	30	00
Leeds Art Collections Fund	15	00

Leicestershire Museums and Art Galleries	60 00
Leicestershire Education Authority	60 00
Lincoln Art Gallery	60 00
Lincoln: Friends of the Museum and Art Gallery	40 00
Liverpool: Walker Art Gallery	100 00
Liverpool University Art Collections Fund	100 00
London: British Museum: Department of Prints and Drawings	150 00
London: Southwark, South London Art Gallery	60 00
London: Victoria and Albert Museum	150 00
Manchester Corporation Art Gallery	75 00
Manchester University: Whitworth Art Gallery	90 00
Melbourne, Australia: National Gallery of Victoria	35 00
Merthyr Tydfil: Cyfartha Castle Museum	30 00
Middlesborough: Dorman Memorial Museum	60 00
Newcastle upon Tyne: Laing Art Gallery	62 50
Newcastle upon Tyne: Friends of the Laing Art Gallery	30 00
Newcastle University: Hatton Gallery	60 00
Newport Art Gallery	60 00
Northampton Art Gallery	60 00
Norwich: City Museum and Art Gallery	60 00
Nottingham: Castle Museum and Art Gallery	60 00
Oldham Art Gallery	60 00
Oxford: Ashmolean Museum and Art Gallery	30 00
Paisley Museum, Art Galleries and Coats Observatory	75 00
Perth, Australia: National Gallery of Western Australia	100 00
Perth Museum and Art Gallery	30 00
Plymouth Art Gallery	60 00
Portsmouth City Museum and Art Gallery	100 00
Preston: Harris Museum and Art Gallery	30 00
Reading Art Gallery	60 00
Rochdale Museum and Art Gallery	60 00
Rugby Art Gallery	60 00
Rye: Friends of the Rye Art Gallery	30 00
Salford: Museum and Art Gallery	60 00
Salford: Friends of the Museum and Art Gallery	60 00
Salford University Art Collections Fund	100 00
Salisbury: John Creasey Museum	30 00
Sheffield: Graves Art Gallery	60 00
Southampton Art Gallery	150 00
Southend: Beecroft Art Gallery	60 00
Southport: Atkinson Art Gallery	60 00
Southport: Friends of Southport Art Gallery	40 00
Stalybridge: Astley Cheetham Art Gallery	30 00
Stoke-on-Trent: Museum and Art Gallery	30 00
Sunderland Museum and Art Gallery	62 50
Swansea: Glyn Vivian Art Gallery	30 00
Swindon Art Gallery	80 00
Sydney, Australia: Art Gallery of New South Wales	100 00
Wakefield Art Gallery	30 00
Wellington, New Zealand: National Art Gallery	30 00
Wigan Art Gallery	30 00
Wolverhampton Art Gallery and Museum	30 00
Worksop Museum and Art Gallery	30 00
York Art Gallery	30 00

From Corporate Members

John Abrahams (Diamonds)	250 00
Andry Montgomery Ltd	250 00
The Baring Foundation	250 00
Bellew, Parry and Raven (Holdings) Ltd	500 00
Bonas and Company Ltd	500 00
The British Petroleum Company Ltd	250 00
British Railways Board	250 00
Chichester Diamonds Ltd	250 00
Commercial Union Assurance Company Ltd	250 00
D'Arcy-MacManus and Masius Ltd	250 00
De Beers Consolidated Mines Ltd	500 00
The Economist Newspaper Ltd	250 00
The Esme Fairbairn Charitable Trust	250 00
Sir Frederick Gibberd and Partners	250 00
Hambros Bank Ltd	250 00
I. Hennig and Company Ltd	250 00
The Institute of Directors	250 00
Kodak Ltd	500 00
The Littlewoods Organisation Ltd	250 00
Matthews Wrightson Holdings Ltd	250 00
Mobil Services Ltd	250 00
Samuel Montagu and Company Ltd	250 00
J.P. Morgan	250 00
W. Nagel	250 00
J. Sainsbury Ltd	500 00
Trollope and Colls Ltd	250 00
S.G. Warburg and Company Ltd	250 00

From Art Dealers

Thomas Agnew and Sons	25 00
Asset Design	30 00
Browse and Darby	20 00
Christie Manson and Woods	100 00
Fischer Fine Art	30 00
Angela Flowers	25 00
Gimpel Fils	50 00
Nigel Greenwood Inc	25 00
Annely Juda Fine Art	25 00
Knoedler Gallery	50 00
Lefevre Gallery	25 00
Marlborough Fine Art	20 00
Mayor Gallery	25 00
New Art Centre	25 00
Piccadilly Gallery	20 00
Redfern Gallery	100 00
Rowan Gallery	25 00
Rutland Gallery	20 00
Felicity Samuel Gallery	26 00
Sotheby Parke Bernet and Company	75 00
Edward Speelman Paintings	20 00
Anthony Stokes Ltd	25 00
Waddington Galleries	100 00

om others

Sir Colin and Lady Anderson	50 00
William Baird and Company Ltd	100 00
Christie's Fine Art Course	400 00
The Lord Croft	100 00
Expanded Metal Company	100 00
Meyer Charitable Trust	100 00
Milton Keynes Development Corporation	50 00
George Mitchell, Esq., CBE	100 00
Ocean Transport and Trading Ltd (P.H. Holt Trust)	75 00
Open University	50 00
Pearson Longman Ltd	200 00
Robert and Lisa Sainsbury Charitable Fund	100 00
Coral Samuel Charitable Trust	100 00
Mrs P. Sheridan	50 00
Sir Mark and Lady Turner	50 00

For reasons of space sums of under £50 are not listed but the society is grateful to the many members who subscribe more than the minimum £6 a year.

The Contemporary Art Society

(A Company Limited by Guarantee
and not having a Share Capital)

Balance Sheet 31st December 1979

1978 £	£
—	577
4,000	
319	
5,919	
14,303	
24,541	
9,133	
£15,408	
11,546	
3,862	
£15,408	
	12,063
	381
	6,081
	35,657
	54,759
	9,395
	£45,364
	15,408
	29,956
	£45,364

Fixed Assets (Note 2)

Current Assets

Quoted Investments at cost
(Market Value £10,270 : 1978 £3,767)

Stationery Stock at cost

Debtors
Estimated Income Tax Recoverable
Sundry
Outstanding Subscriptions

Cash at Bank
On Deposit Accounts
On Current Accounts

Cash in Hand

Less: Current Liabilities

Creditors and Accrued Expenses
Grant Prepaid

Represented by:

Accumulated Fund

Balance at 1st January 1979

Add: Profit on Sale of Investment

Surplus per Income and
Expenditure Account

NANCY BALFOUR

Members of Committee

CROFT

REPORT OF THE AUDITORS TO THE MEMBERS OF THE CONTEMPORARY ART SOCIETY

We have examined the Accounts set out on pages 17 to 20 which have been prepared under the historical cost convention. In our opinion, these Accounts give, under the accounting convention stated above, a true and fair view of the state of affairs of the Company at 31st December 1979 and of the surplus and the statement of source and application of funds for the year ended on that date, and comply with the Companies Acts 1948 and 1967.

62 Brook Street,
London W1Y 2DB
24th March 1980

SAYERS BUTTERWORTH
Chartered Accountants

The Contemporary Art Society
Income and Expenditure Account
for the year ended
1st December 1979

1978 £		Notes No.	£
15,972	Subscriptions and Donations from Members	3	22,612
17,224	Estimated Income Tax Recoverable on Deeds of Covenant		1,303
4,492	Bequests and Donations		34,054
13,913	Grants	4	18,803
446	Interest on Quoted Investments		693
587	Bank Interest		1,913
2,699	Net Income from Events for Members	5	2,282
696	Sale of Unidistributed Pictures		—
40,057			81,660
Less: Expenditure			
22,363	Pictures and Sculptures purchased		35,253
—	Cost of Contemporary Art Society's Acquisition Exhibition		636
—	Depreciation	2	59
13,432	Administrative Expenses	6	15,219
36,195	Auditors' Remuneration		600
£3,862	Surplus for the year		£29,893

The Contemporary Art Society
Statement of Source and
Application of Funds
for the year ended
31st December 1979

1978 £		£
Source of Funds		
3,862	From Operations – Surplus for the year	29,893
3,862	Adjustment for item not involving the movement of funds: Depreciation	59
—	Other Sources – Proceeds of sale of investment	2,063
3,862		32,015
Application of Funds		
—	Purchase of Investments	10,063
—	Purchase of Fixed Assets	636
3,862		10,699
Changes in Working Capital		
319	Increase in stationery stock	62
42	Increase in income tax recoverable	622
2,164	Increase/(Decrease) in sundry debtors	(295)
875	(Decrease)/Increase in outstanding subscriptions	(165)
1,429	(Increase)/Decrease in creditors and accrued expenses	(965)
(3)	Decrease/(Increase) in grant prepaid	703
4,826		(38)
(964)	Increase/(Decrease) in net liquid funds	21,354
15,267	Cash and Bank Balances at 31st December 1978	14,303
£14,303	Cash and Bank Balances at 31st December 1979	£35,657

Notes to the Accounts

1. **Accounting Policies**

The principal accounting policies which have been adopted in the preparation of these Accounts are set out below:

(a) **Depreciation of Fixed Assets**

Depreciation is provided to write off the cost of the assets over the duration of their estimated lives.

(b) **Stock**

Stocks are valued at the lower cost or net realisable value.

2. Fixed Assets

The movement in fixed assets is summarised as follows:

	Equipment
Additions during the year	636
Depreciation for the year	59
Net Book Value at 31st December 1979	£577

Income and Expenditure Account

1978		1979
3. Subscriptions and Donations from Members		
7,718	Individuals	8,142
5,208	Public Art Galleries	5,729
2,250	Companies	7,850
796	Dealers, etc.	891
<u>£15,972</u>		<u>£22,612</u>
4. Grants		
5,000	Arts Council Great Britain	5,500
1,700	Scottish Arts Council	2,250
2,088	Calouste Gulbenkian Foundation	463
5,125	Linbury Trust	9,590
—	Worshipful Company of Painter-Stainers	1,000
<u>£13,913</u>		<u>£18,803</u>
5. Net Income from Events for Members		
6,993	Sales of Tickets for Visits and Parties	5,344
1,964	Commission on Foreign travel arrangements	2,327
8,957		7,671
6,258	Less: Costs and Expenses relating thereto	5,389
<u>£2,699</u>		<u>£2,282</u>
6. Administrative Expenses		
7,425	Salaries, Pension Scheme and National Insurance Contributions	9,063
1,200	Accountancy Charges	1,600
1,541	Printing, Stationery, Postage and Telephone	1,554
579	Promotional and Publicity Material	215
1,111	Costs of Annual Report (estimated)	1,393
1,418	Miscellaneous	1,023
158	Irrecoverable VAT	371
<u>£13,432</u>		<u>£15,219</u>
(a)	The Members of the Committee received no remuneration for the management of the Society's affairs.	
(b)	The office accommodation and services afforded to the Society are provided rent-free by kind courtesy of the Tate Gallery.	

Balance Sheet

7. No value is included in the Balance Sheet for Pictures and Sculptures purchased by or presented to the Society and temporarily retained pending presentation to Art Galleries, etc. or, in exceptional cases, for sale. Purchases are written off in the year of acquisition.

About the Contemporary Art Society

The Society, which was founded in 1910 to promote the development of contemporary art and to acquire works by living artists for gift or loan to public collections, has obtained well over 3,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary subscriptions and donations from individual and corporate members and from nearly 100 public art galleries which are given works of art by the society every three or four years. The society also receives purchase grants from the Arts Councils of Great Britain and Scotland. The society's pictures are housed at its headquarters in the Tate Gallery and before they are finally distributed they are lent to touring exhibitions, corporate subscribers, universities etc.

How the society buys its pictures

Each year two or three committee members, chosen in rotation, become the buyers for the year. They spend the annual sum allotted to them entirely to their own taste; this avoids committee compromise and ensures that there is variety and quality in the society's purchases.

Join the society and become an art patron

For private members the minimum annual subscriptions are:

Individual membership	£6
(if paid by banker's order and deed of covenant)	£5
Double membership for two people at the same address	£8
(if paid by banker's order and deed of covenant)	£7

Members receive regular notices of the various events arranged by the society — visits to private collections and artists' studios, special openings of exhibitions and museums, lectures, dinners, discussion meetings, films, longer visits to art centres outside London, both in Britain and abroad. There is a moderate charge for all of these events.

For corporate members the minimum annual subscription is £250.

This entitles members of the firm's staff to the privileges outlined above for individual members. In addition the firm obtains access to the society's expert advice should it wish to buy contemporary works of art or to sponsor the visual arts in other ways. Other benefits are also offered. The society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

For further details of either type of membership and for subscription forms please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, Millbank, SW1 P 4RG (telephone (01) 821 5323)

If you are already a member, please help us to increase our income by telling your friends about our activities and the benefits which we offer. Why not give a CAS membership as a Christmas or birthday present? Or give us the name and addresses of people whom you know who would be interested so that we can send them our literature.



**Contemporary Art Society
Annual Report and
Statement of Accounts
1979**



Tate Gallery
Millbank London SW1
01-821 5323