



Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Whitney Straight CBE MC DFC	Chairman
Anthony Lousada	Vice-Chairman
Peter Meyer	Honorary Treasurer
The Hon J. D. Sainsbury	Honorary Secretary
G. L. Conran	
Alan Bowness (until June 1969)	
James Melvin (until June 1969)	
Dr Kenneth Marsh	
Norman Reid	
David Sylvester	
David Thompson	
Nancy Balfour	
Joanna Drew	
Bryan Robertson	
Alistair McAlpine	

Pauline Vogelpeol MBE Organising Secretary

Front Cover: Nicholas Georgiadis "Posts" 1968
(acquired 1968)

My report covers the Society's activities from June last year until to-day.

The buyers for 1969, David Thompson and David Sylvester spent just over £4000. on twenty-four works.

At the end of the year David Sylvester tendered his resignation due to pressure of work. We accepted with much regret as he has been a most useful and constructive member. Lord Croft and Alan Bowness accepted our invitation to rejoin the Committee and we are very glad to have them back.

On 9th July we organised a "Pop Party" at the Hayward Gallery for the Art Council's Pop Art Exhibition. I think our members enjoyed the innovation of hot dogs being served which seemed to go so well with the content of a lot of the pictures!

Our weekend trips thrive and never seem to lack support which is very gratifying. In September we had a most interesting visit to Northumberland and County Durham when Miss Vogelpeol took a large party to Newcastle. From there members visited the Duke and Duchess of Northumberland at Alnwick Castle and saw their fine collection of paintings. We were also invited by the friends of the Laing Art Gallery to a special viewing of the Claude Lorraine Exhibition. Also included in a busy weekend were visits to two local artists, Norman Cornish and John Crisp, as well as the Bowes Museum at Barnard Castle and the Gulbenkian Museum of Durham University.

In November we organised our second trip to Liverpool. This was also a great success and gave members an opportunity of seeing the John Moore's exhibition at the Walker Art Gallery under very pleasant circumstances and with the Director himself as our host. During this trip we included for the first time a visit to the fine Lady Lever Art Gallery at Port Sunlight where we were handsomely entertained by the Trustees. This was followed by a magnificent cold luncheon given for us by Pilkington Glass Limited at their Headquarters at St. Helens after which kind members of their staff showed us around the Glass museum and the various commissioned works of glass. It really is most generous of all our hosts and gestures such as these make our C.A.S. weekends quite unique. We are indeed grateful.

Just recently, on 20th and 21st June, we organised our first ever weekend to Cardiff where members saw a most interesting exhibition of Diploma work at Cardiff College of Art; the fascinating Welsh Folk Museum and the Turner House Museum at Penarth. The afternoon ended with a delightful visit to Eric Malthouse's studio and house also in Penarth. On the Sunday morning we were handsomely entertained by both Professor Cochrane at Rhose and Mr. and Mrs. Mathew Prichard at Pwyllywrach, whose magnificent and most interesting collections we were privileged to see. The afternoon was spent in the National

Museum of Wales where there are many famous paintings hitherto unseen by the party who thoroughly enjoyed the weekend.

Whenever we do these visits to galleries away from London we ask that the pictures presented by the Society over the years be put on view. This is always an impressive sight when seen as a group of gifts, and quite a surprise to our members, and also I think to the Curators of the galleries concerned.

Our trip abroad in 1969 was to Pakistan, Afghanistan, Kashmir and Nepal. From all reports I gather that this trip was highly enjoyable and interesting, and provided opportunities for the party to meet local artists and collectors, as well as a glimpse of art history, archeology and anthropology.

Now that currency restrictions are less stringent we are able to plan for a possible trip to Brazil and Peru which members have been anxious to do for some years. Miss Vogelpoel and our travel agents are busy working on this at the moment and Miss Vogelpoel informs me that many members are awaiting details of the trip which should take place in March 1971.

We also have plans for a short trip to see the Gulbenkian Museum in Lisbon, the Prado in Madrid and the Museum of Spanish Abstract Art at Cuenca in October. This should, judging from the many members expressing interest in it, prove to be most popular.

Our evening parties started in January with a very well attended preview party at the Hayward Gallery for the Rodin Exhibition. In February, the Marlborough Gallery gave a special evening viewing for our members of the Barbara Hepworth Exhibition in both galleries. At the same time they generously offered all C.A.S. members a 10% reduction on all graphics sold at the gallery. We would like to say how grateful we are for gestures of this kind which once again provides so much encouragement and interest.

On April 1st, we invited David Hockney to dine with us at an informal Buffet Supper Party we held at the Hungry Horse Restaurant in the City, before the opening of his exhibition at the Whitechapel Art Gallery. I think this party was original and successful and we hope to do a similar one as soon as an appropriate opportunity arises. In May members had a special evening viewing of the Peter Logan Mechanical Ballet at the Royal College of Art and a most delightful evening spent on the 10th floor of Millbank Tower viewing the Ferranti collections of paintings and two new art films made by the Arts Council. We are most grateful to Ferranti for making their magnificent offices our home for the evening.

Pleasant occasions with excellent facilities such as those provided by Ferranti and BP are really a very great help at a time when rising costs are making it necessary to increase our party charges to a degree that we find embarrassing.

I would like to express our very sincere gratitude to the Arts Council for their most helpful collaboration. For example the parties that were given for the Oldenburg at the Tate Gallery and the Continuum and Kelpra Prints at the Hayward Gallery would simply not have been possible otherwise.

Over a hundred members and their families thoroughly enjoyed their walk around the various studios at St. Katherine's dock last Saturday afternoon, and I am sure they will also equally enjoy the delightful opportunity of strolling down Cork Street to visit the galleries who have very kindly agreed to stay open for us until eight o'clock on July 2nd.

I would like to say here how grateful we are to the many dealers galleries who responded to our approach to them recently for corporate subscriptions and covenants. As a result of this approach our income has so far been increased by at least £350. per annum, and this does not take into account the full value of the covenants.

Our warmest congratulations to Sir Norman Reid on the very well deserved honour he received, and our thanks to the Tate Trustees for their friendly hospitality during the year, also a very special tribute and a vote of admiring appreciation to Pauline, who once again has done a splendid year's work in our best interest.

Hon Treasurer's Report 30 June 1970

The Accounts for 1969 show a surplus for the year of £1,016, although £261 of this is an adjustment of Buyers' expenditure in the previous year. You may think it is not our business to make a surplus of this size, but I would remind you that we have dipped heavily into our reserves in recent years to buy the sculptures by Henry Moore and Phillip King. We have now restored these reserves to £4,622, thus approaching the figure of £5,000 which we try to keep for emergencies or special demands.

The most important feature of these Accounts is the rise in subscriptions and refunds of income tax of nearly £450, happily reversing the disquieting trend of the last two years. This is due to strenuous efforts by our Organising Secretary and her Assistant in circulating former members. I am glad to say that these figures do not include the Covenants from Dealers' Galleries referred to by the Chairman, which occurred after the end of the financial year.

The profits from parties and visits more than doubled at £490, but I am afraid that in 1970 the figure is likely to be considerably less. Attendance at parties is falling off and we have been receiving complaints that they are too expensive. However, it must be realised that costs are increasing, including the overtime we have to pay to attendants for security reasons. Even last year's substantial profit only represents 3% on the price of tickets, which is a dangerously low margin to work on. Any suggestions from members to increase interest in our parties would be most welcome.

**List of Purchases
for the year 1969**

Buyer: David Sylvester

Norman Adams	Rainbow Painting 3 (oil)
Oliver Bevan	Print
E. Bellingham-Smith	Three small paintings of fires (oil)
William Chattaway	Three quinces (drawing)
Bernard Cohen	Drawing
Barry Flanagan	"Grass" No 3 (silk screen 1/10)
Barry Flanagan	Rope 8,1968 (Sculpture)
Barry Flanagan	Sand Muslin 2,1968 (Sculpture)
John Hoyland	Painting 12.1.1969
John Shelley	The Cottage Garden (oil)
Adrian Stokes	Olive Terraces (oil)

Buyer: David Thompson

Mark Boyle	Beach Study, 1966 (oil)
Mark Boyle	London Study 1968 (oil)
Patrick Caulfield	Screen Prints; Wineglasses, Two Jugs, Coal Fire, Lampshade, Small Window
Ian Hamilton Finlay	Drift (Concrete Poem)
Liliane Lijn	White Gnomon (perspex sculpture)
Bridget Riley	Work on paper, 1969
Peter Sedgely	Yellow Circle (acrylic/canvas)
Peter Sedgely	Video Disque

Gifts to the Society

Terry Lee	Impact (oil) Presented by L. S. Michael Esq. OBE
Antonio Freiles	Situations 1969 (oil)
	Collocquy 1969 (oil)
	Presented by the artist

Bequests to the Society

William Scott	Angle 1963 (oil)
	Bequeathed by the late A. F. C. Turner, Esq.

Loans made by the Society to Exhibitions

John Hoyland Bienale de Sao Paolo, Brazil
Exhibition of recent acquisitions to Farnham Art School
Group of Sculpture to Museum of Modern Art, Oxford
Exhibition of Recent Acquisitions to the Stroud Festival

Loans to Colleges, Universities, Hospitals, etc.

London University: Department of Extra Mural Studies
London University: Senate House
London University: Queen Mary College
London University: Royal Free Medical School
London School of Business Studies

**List of subscribing galleries,
trusts and corporate
subscriptions as of
December 31 1969**

£		
15	15	0
26	6	0
5	5	0
25	0	0
15	15	0
15	15	0
20	0	0
15	15	0
26	0	0
26	5	0
15	15	0
5	5	0
15	15	0
10	10	0
15	15	0
15	15	0
15	15	0
15	15	0
3	3	0
5	5	0
15	15	0
15	15	0
15	15	0
5	5	0
25	0	0
25	0	0
15	15	0
100	0	0
26	5	0
5	5	0
30	0	0
15	15	0
15	0	0
15	15	0
26	5	0
15	15	0
15	15	0
15	15	0
10	10	0
15	15	0
15	15	0
15	15	0
21	0	0
15	15	0
21	0	0
15	15	0
15	15	0
21	0	0
21	0	0
15	15	0
15	15	0
15	15	0
15	15	0
21	0	0
26	5	0
5	5	0
25	0	0

Aberdeen: Art Gallery and Industrial Museum
Adelaide: National Gallery of South Australia
Architectural Association
Ascherburg, A. S. Charitable Settlement
Auckland Art Gallery

Ballarat, Australia: Fine Art Public Gallery Association
Bath: Victoria Art Gallery
Batley: Bagshaw Art Gallery
Belfast: Ulster Museum
Birkenhead: Williamson Art Gallery
Birmingham: City Art Gallery
Birmingham: Barber Institute of Fine Art
Blackburn Art Gallery
Blackpool: Grundy Art Gallery
Bolton Museum and Art Gallery
Bolton: Friends of Bolton Art Gallery
Bootle Museum and Art Gallery
Bournemouth: Russell Cotes Art Gallery
Bradford Corporation Art Gallery
Bradford: Friends of the Art Gallery
Brighthouse Art Gallery
Brighton Art Gallery
Brisbane: National Gallery of Queensland
Bristol Museum and Art Gallery
British Council
British Petroleum Company Limited
British Museum: Department of Prints and Drawing
Bury Corporation Art Gallery
Buxton: The Noel Buxton Trust

Cardiff: National Museum of Wales
Carlisle Art Gallery
Cambridge University: Kettle's Yard Collection
Cambridge University: Fitzwilliam Museum
Cambridge University: Gonville and Caius College
Canberra, Australia: Art Advisory Board
Cheltenham Art Gallery
Christchurch, New Zealand: Robert McDougall Art Gallery
Coventry: Herbert Art Gallery

Darlington Museum and Art Gallery
Derby Museum and Art Gallery
Doncaster Museum and Art Gallery
Dudley Art Gallery
Dumfries: Gracefield Art Centre
Dundee Museum and Fine Art Galleries
Dunedin, New Zealand: Art Gallery

Eastbourne: Towner Art Gallery
Eccles: Monks Hall Museum
Exeter: Royal Albert Memorial Museum

Glasgow Art: Galleries and Museum
Glasgow University: Art Collection Fund
Gloucester Art Gallery

Hamilton, Ontario: The Art Gallery
Harrogate Corporation Art Gallery
Hereford Art Gallery
Huddersfield Public Art Gallery
Hull: Ferens Art Gallery
Hull: Friends of the Ferens Art Gallery
Hull University: Art Collections Fund

5	0	0	Ipswich Art Gallery
15	15	0	Kettering Art Gallery
15	15	0	Kimberley, South Africa; William Humphreys Art Gallery
3	3	0	Kings Lynn: Friends of the Museum
15	15	0	Lake District Art Gallery Trust
5	5	0	Leamington Spa Art Gallery
15	15	0	Leeds: Temple Newsam House and City Art Gallery
3	3	0	Leeds Art Collections Fund
15	15	0	Leicester Museum and Art Gallery
25	0	0	Leicestershire Education Authority
15	15	0	Lincoln: Usher Art Gallery
5	0	0	Lindsay Trust
15	15	0	Liverpool: Walker Art Gallery
15	0	0	London Graduate School of Business Studies
31	10	0	London, Ontario: Public Art Gallery and Museum
10	10	0	London University: Department of Extra-Mural Studies
4	4	0	London University: Queen Mary College
5	5	0	London University: Queen Mary College Economics Department
10	0	0	London University: Senate House
10	10	0	London University: Westfield College
10	10	0	Luton Art Gallery
10	10	0	Maidstone Museum and Art Gallery
26	5	0	Manchester: Corporation Art Gallery
25	0	0	Manchester University: Whitworth Art Gallery
15	15	0	Manchester: Rutherford Loan Collection
6	6	0	Mansfield Museum and Art Gallery
25	0	0	Melbourne: National Gallery of Victoria
15	15	0	Merthyr Tydfil Art Gallery and Museum
21	0	0	Middlesbrough: Dorman Memorial Museum
25	5	0	National Portrait Gallery
15	15	0	Nelson, New Zealand: Bishop Suter Art Gallery
15	15	0	Newark Museum and Art Gallery
15	15	0	Newcastle upon Tyne: The University, Hatton Gallery
21	0	0	Newcastle upon Tyne: The Laing Art Gallery
15	15	0	Newcastle upon Tyne: Friends of the Laing Art Gallery
15	15	0	Newport Art Gallery
21	0	0	Northampton Art Gallery
15	15	0	Norwich City Museum and Art Gallery
25	0	0	Nottingham: Castle Museum and Art Gallery
50	0	0	Ocean Steam Ship Co Ltd (P. H. Holt Trust)
15	15	0	Oldham Municipal Art Gallery
31	10	0	Ottawa: National Gallery of Canada
10	10	0	Oxford: Ashmolean Museum
15	15	0	Perth: National Gallery of West Australia
15	15	0	Pietermaritzburg, South Africa; City Art Gallery
15	15	0	Plymouth Art Gallery
21	0	0	Portsmouth: Cumberland House Museum
15	15	0	Preston: Harris Museum and Art Gallery
15	15	0	Reading Museum and Art Gallery
5	5	0	Rochdale Museum and Art Gallery
15	15	0	Rotherham Museum and Art Gallery
5	5	0	Royal Free Hospital Medical School
15	15	0	Rugby Art Gallery
15	15	0	Rye Art Gallery
15	15	0	Salford Museum and Art Gallery
15	15	0	Salford University

10	10	0	Scarborough Art Gallery
15	15	0	Scunthorpe Museum and Art Gallery
15	15	0	Sheffield: Graves Art Gallery
26	5	0	Southampton Art Gallery
15	15	0	Southend: Beecroft Art Gallery
31	10	0	Southwark: South London Art Gallery
15	15	0	Stalybridge: Astley Cheetham Art Gallery
25	0	0	Stoke on Trent Museum and Art Gallery
31	10	0	Sunderland Museum and Art Gallery
21	0	0	Swansea: Glyn Vivian Art Gallery
15	15	0	Swindon Museum and Art Gallery
26	5	0	Sydney: National Gallery of New South Wales
15	15	0	Torquay Art Gallery
31	10	0	Victoria and Albert Museum
5	5	0	Wakefield City Art Gallery
5	5	0	Wakefield Permanent Art Fund
15	15	0	Wellington, New Zealand: National Art Gallery
15	15	0	Wigan Art Gallery
15	15	0	Wolverhampton Art Gallery and Museum
10	10	0	Worksop Museum and Art Gallery
15	15	0	York Art Gallery

**Temporary Art Society
Account for the
31 December, 1969**

1968		£	s	d	£	s	d
4,074	Expenditure by Buyers for 1969	4,029	10	0			
—	Less Prior year's adjustment	261	14	1	3,767	15	11
2,938	Special Purchase "Span" by Phillip King						
	Expenses—						
	Salaries, Allowances, Pension Scheme and National Insurance Contributions	2,272	11	5			
2,266	Printing, Stationery, Postage and Telephone	367	13	6			
283	Estimated cost of Annual Reports (after charging £129 15 2 in respect of previous years)	479	15	2			
339	Auditors' Remuneration	120	0	0			
115	Miscellaneous	303	18	9	3,543	18	10
262							
—	Surplus for year				1,016	7	10
<u>£10,277</u>					<u>£8,328</u>	<u>2</u>	<u>7</u>
	Subscriptions (including estimated refund of Income Tax on Deeds of Covenant)				6,974	16	8
6,528							
566	Bequests and Donations				517	2	5
	Interest on Quoted Investments (Gross)				329	5	6
313							
	Sale of Tickets for Visits and Parties	14,648	14	0			
15,283							
15,051	Less Expenses	14,158	1	0			
232					490	13	0
—	Hire of Pictures				16	5	0
2,638	Deficit for year						
<u>£10,277</u>					<u>£8,328</u>	<u>2</u>	<u>7</u>

Note: The Members of the
Committee receive no remuneration
for the management of the
Society's affairs.

**The Contemporary Art Society
Balance Sheet
31 December 1969**

1968		£	s	d	£	s	d
	Accumulated Fund						
6,158	Balance 1 January, 1969	3,605	18	5			
	Add Surplus per Revenue Account	1,016	7	10			
(2,638)	Surplus on realisation of Investments						
86							
3,606					4,622	6	3
	Legacy for purchase of pictures for the Tate Gallery less expenditure to date	2,334	12	9			
2,958							
2,958	Less Cash at Bank	2,334	12	9			
	Creditors and Accrued Expenses				3,989	7	2
2,157							
<u>£5,763</u>					<u>£8,611</u>	<u>13</u>	<u>5</u>
	Current Assets						
	Quoted Investments at Cost						
4,147	(Market Value £3,667—1968 £3,552)				4,147	0	4
765	Cash at Bank				3,576	16	11
21	Cash in Hand				30	2	0
	Debtors and Prepaid Expenses						
	Outstanding Subscriptions and estimated Income Tax recoverable on						
505	Subscriptions	673	19	4			
325	Sundry	183	14	10	857	14	2
<u>£5,763</u>					<u>£8,611</u>	<u>13</u>	<u>5</u>

Note: No value has been included in the Balance Sheet
for Pictures etc. purchased by or presented to the
Society and temporarily retained pending
presentations to Art Galleries etc.

WHITNEY STRAIGHT (Members of
PETER MEYER Committee)

**Report of the Auditors to
the Members of the
Contemporary Art Society**

In our opinion the foregoing Balance Sheet and
Revenue Account give a true and fair view of the
state of the Society's affairs at 31 December, 1969 and of its
surplus for the year ended on that date and comply
with the Companies Acts 1948 and 1967.

Gérard Van de Linde & Son, Chartered Accountants.
Chesterfield House, 26/28, Fenchurch Street, London, EC3
12th May, 1970

