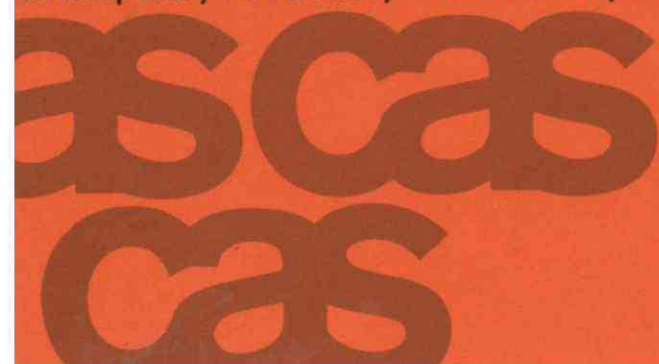


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Contemporary Art Society Annual Report 1975

Tate Gallery Millbank London SW1



CONTEMPORARY ART SOCIETY

The Ordinary General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on July 5, 1976 at 6.30 p.m.

AGENDA

1. Minutes of the last Ordinary General Meeting to be read and approved.
2. Consideration of Balance Sheet and Income and Expenditure Accounts
3. Appointment of Auditors
4. Peter Meyer and Neville Burston retire from the Committee under Article 41. The following nominations for election to the Committee have been received:

Alan Bowness
Carol Hogben
Bryan Montgomery
Geoffrey Tucker
5. Any other business

By order of the Committee

Pauline Vogelpoel

June 10 1976

Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Peter Meyer	Chairman
Alistair McAlpine	Vice Chairman
Nancy Balfour OBE	Honorary Treasurer
Lord Croft	Honorary Secretary
Caryl Hubbard	
Max Gordon	
Sir Norman Reid	
Neville Burston	
Anthony Diamond	
Norbert Lynton	
Peter Moores	
Marquess Dufferin and Ava	
Catherine Curran	
Joanna Drew	
Gabrielle Keiller	
Pauline Vogelpoel MBE	Organising Secretary

Committee Report for the year ended 31 December 1975

During the year Alan Bowness and Carol Hogben retired from the Committee by rotation. Marquess Dufferin and Ava, Catherine Curran, Joanna Drew and Gabrielle Keiller were elected to the Committee. Bryan Montgomery and Geoffrey Tucker were co-opted to the Committee and now come up for formal adoption.

The principal activity of the Society is to acquire contemporary works of art for presentation to Public Art Collections in the United Kingdom and Commonwealth.

The Society's activities during the year resulted in a surplus of £2,514. The accumulated fund amounted to £11,156 at 31 December 1975.

PETER MEYER

Chairman

June 10 1976

Chairman's Report

In January 1975, at long last, we held our Art Fair in the Mall Galleries, as I mentioned briefly in my report last year, showing one work by each of 150 artists chosen by our Sub-Committee from dealers' stocks. The show was beautifully hung by our Organising Secretary and there were many compliments from exhibitors, the Press and the public. Thirteen pictures were sold, seven to museums, four to private buyers and two to our Buyers for the year and a point that was particularly appreciated was the fact that every work was priced, a procedure that is all too rare in dealers' galleries today. Some visitors thought that we should not have included established artists such as Bacon, Lowry, Moore and Nicholson on the ground that the few museums who could afford to buy their works would know where to find them. I am sure that this criticism was misplaced and, by showing them, we set standards of comparison for the younger, lesser known, artists.

The organisation of the Fair proved extremely expensive and could not have been contemplated but for generous contributions from Nancy Balfour, Alistair McAlpine and Neville Burston to whom we are greatly indebted. So successful was it that many people suggested we should make it an annual event. However, investigations later in the year showed that costs had already risen considerably and it was clearly out of the question to make further calls upon the generosity of our benefactors. Reluctantly, therefore, we had to abandon the idea.

In July at the Royal College of Art we showed our latest acquisitions. The preview party for members was well attended, but few members of the public came to the exhibition and it was totally ignored by the Press. It cost over £600 to transport and hang the pictures and to pay for the exhibition space and staff, but we have found no other way to display over 100 works of art, many of them very big, in such a way that museums can make a proper choice. The works have now been distributed and full details appear later in this report.

A large number of museum directors attended a special meeting when the opportunity was taken to discuss general matters of policy including the level of their subscriptions, which I pointed out had been unchanged for five years. Despite the stringent financial conditions under which all museums operate, there was general agreement that the benefits they obtained from the Society were substantial and that we were abundantly justified in asking for an increase. After a wide-ranging discussion, it was considered that to double the existing minimum levels to £30 and £60 respectively would be acceptable, although it was realised that there might be resignations. In the event, only two museums have resigned and, in response to my stressing that the figures were to be regarded as a minimum, several have agreed to subscribe larger amounts.

Among the donations we received during the year I must draw special attention to the sum of over £4,000 from the Trustees of the New Art Centre when it was wound up as a charity. It was made on the understanding that it would be used primarily to purchase works by artists from the Royal College of Art, because the New Art Centre was so greatly

helped and influenced by Robin Darwin. We have therefore placed the money in a special fund to be known as the 'Darwin Fund' which will be spent by Caryl Hubbard who was formerly associated with the New Art Centre.

Our social activities during the year were extensive. Two of the most successful were the preview parties for the Art Fair and the Recent Acquisitions Exhibition, the last named being preceded by a buffet supper in the Senior Common Room at the Royal College of Art. In November we were particularly pleased that Claes Oldenburg was present for a showing of a film of his work; he then answered questions, after which he was our guest at dinner. Other evenings in London were a sherry party at the Morley College Art Gallery to see the McVeagh Collection of Contemporary Spanish Painting, dinner at the Victoria and Albert Museum following a private view of the Liberty Exhibition, and two separate visits to artists' studios incorporated in the Space scheme. The most popular occasion was the showing of six remarkable private collections of members on an October Saturday in Belgravia. Miss Nancy Balfour, Mrs. Catherine Curran, Miss Helen Fesenmeier, Mr. and Mrs. Sam Jaffe, Mr. Neville Burston and Mr. Max Gordon opened their homes throughout the day and a number of members have told me how much they appreciated the kindness of their hosts.

Outside London there was a weekend trip in July to Southampton and the Isle of Wight. A visit was made to Mr. Ralph Dutton's house at Hinton Ampner, and Mr. and Mrs. Edward Cooper entertained members to drinks in their garden in the close at Winchester before lunch. An evening reception was held at the Southampton Art Gallery and in the Isle of Wight the party went round Osborne House and the Ruskin Galleries at Bembridge School, finishing with tea and drinks with Brigadier Sir Michael and Lady West who showed their interesting modern collection. Overseas visits were made to Prague and to private collections and artists' studios in the South of France. The latter was so successful that it was repeated and Mrs. Sam Jaffe sent a special donation of £100 as a mark of her appreciation.

I never cease to be amazed at the endless trouble that is taken by so many people to entertain members every year. Their generosity is remarkable and it is a great pleasure to know how much goodwill towards the Society exists, both in this country and abroad.

During the year we co-opted on to the Committee Mr. Geoffrey Tucker, a long standing member of the Society with particular expertise in public relations, and Mr. Bryan Montgomery, well-known as an architect, collector and organiser of exhibitions. Their experience has already proved valuable and they now come up for formal election. We also propose the re-election of Mr. Alan Bowness and Mr. Carol Hogben who retired a year ago. They served on the Committee for many years and need no introduction from me; we have missed them enormously in the last 12 months and very much look forward to them rejoining us.

Two members of the Committee are now retiring. One is Mr. Neville

Burston who, I am sorry to say, is temporarily living in Canada, and the other is myself on completion of my five years as Chairman. I regret to report that Mr. Alistair McAlpine, the Vice Chairman, is unable to succeed me owing to pressure of other business, but he will remain as Vice Chairman and I am delighted that the Committee have chosen Nancy Balfour to be your next - what shall I say? - Chair Person. She has been an enthusiastic and effective Treasurer for the last five years and the Society could not be in better hands. She will be succeeded as Treasurer by Lord Croft and he in turn will be followed as Honorary Secretary by Caryl Hubbard.

I first joined the Committee in 1952 and became Treasurer in 1955. Old men, they say, forget, but my experience is that they reminisce at inordinate length. I will therefore resist the temptation to comment on the changes that have taken place in the art world and the Society's activities during these years, and merely state two facts which illustrate them abundantly; in 1952 our total income was under £3,000 and, when I was first a Buyer in 1957, I was able to acquire a superb Moore drawing for £70.

One aspect of the Society which seems impervious to change is the presence of our Organising Secretary, although I hasten to add that she was certainly not with us in 1952. But nothing in this world is immutable and I am sure all members will join with me in wishing every happiness to Pauline on her marriage to David Mann. Pauline is the inspiration of so much that we do and, like my predecessors, I could not have carried out my duties without her cheerful, incomparable support.

Honorary Treasurer's Report

From a Treasurer's point of view the most important event in 1975 was the receipt of over £4,000 for the establishment of the "Darwin Fund" as already reported by the Chairman. This meant that the year ended with a substantial surplus; but without this surprise and welcome bonus there would have been a deficit of about £1,500. Your Committee had calculated that this would be the case when allocating £10,000 for the purchase of works of art during 1975, believing that under present economic conditions the society should spend as much as possible of its reserve funds. This policy is being continued this year, during which it is also intended to spend most, if not all, of the Darwin Fund.

Also of importance from an accounting point of view is a change in the financial arrangements for the Society's foreign travel schemes. These are now handled by Mrs Slagle of Grayson Travel Ltd., those members who have gone abroad with her know how efficiently and pleasantly she manages this. While the Organising Secretary still plans the tours, the change has given her more time for the Society's other activities; it has also been of benefit to our funds and therefore to the artists whose work the Society buys.

The Organising Secretary is to be congratulated on having once again minimised the inflationary rise in the Society's running costs. It should be emphasised, however, that these would be prohibitively high were it not for the help received from the Tate Gallery in the form of rent-free accommodation and other services, for which we are as always most grateful.

I am happy to report that income from members' subscriptions and donations rose in 1975 and that this year is showing an upward trend in the number of members — maybe because, unlike many other similar groups, we have not increased our minimum subscriptions to individuals. However, it would be welcome if they showed their appreciation of this by paying more than the minimum, as many do already, by giving us a special donation occasionally or by bequeathing money or works of art to the Society; legacies of this kind carry benefits under recent Finance Acts. The special contributions towards the cost of the Art Fair, to which the Chairman has referred, appear in the revenue account under "general bequests and donations".

Your Committee has various schemes in the planning stages for increasing the Society's membership and also its income from other sources, so that it may be more useful to artists and to public art galleries at a time when both are under great financial strain. I hope that we shall be able to report progress in these efforts next year.

As the Chairman has already reported, your Committee has asked me to follow him and I hope that I shall be as successful in furthering the interests of the Society during my period in office as he has been. His long experience of the Society's affairs will be much missed; I know that I would often have been in difficulty as Treasurer if I had not had the benefit of his advice. I am sure that all members will join the Committee and myself in thanking him for all he has done for the Society and for contemporary art and in hoping that he will continue to interest himself in it even though his official responsibility is ended.

List of Purchases for the year 1975

Buyer: Marina Vaizey

Prunella Clough	Charcoal Drawing No 24 Charcoal Drawing No 13 Fence and Hedge 3 (ink) Iridescent Scrap (water-colour) No 9, Continuum, 1975
Barrie Cook	Set of 9 drawings "Falling Knife"
Michael Craig Martin	Set of 10 drawings "Homage à Quenau, 1971 to 1975"
Colin Crumplin	No 17, February 1975 (pen and ink on canvas)
Sylvia Guirey	Drawing No 2, 1974 (graph paper)
Garth Evans	From the construction — "Suggestions for Security, 1975"
Helene Fesenmaier	Interspaces, 1974 (mixed media in resins)
David Leverett	Landscape Extract 111 (drawing)
John Loker	Northern Totem (collage)
William Maclean	Predatory Voyage (collage) Decoy Drawing Trap drawing no 1 Spent Fish (drawing)
Rory Mc Ewen	A Month in the Country, No 1 (water-colour) A Month in the Country, No 6 (water-colour)
Glen Onwin	Work No 5 (wax on canvas) Work No 13 (photographic work and colour)
Mary Potter	Reflected Pattern (oil on canvas)
Laurence Preece	Composition: Grey with Black (inks and water-colour)
Jack Smith	Interruptions, 1972 (collage/drawing) Intervals, 1972 (pencil/wash)
Patrick Symons	Mendelssohn Octet at Ryne Intrinseca (pencil) Japonica (pencil)
Elizabeth Vellacott	Foundering Island (graphite stick)
John Walker	Untitled Chalk Drawing, 1973

Buyer: Edward Lucie-Smith

Colin Cina	Study for "Scarp" 2, 1974 (coloured ink)
Bernard Cohen	Untitled, 1975 (gouache)
John Davies	Man Pulling Rope, 1975 (drawing)
Rita Donagh	After the Talbot Street Blast, 1974 (collage/pencil)
Ian Gardner	Topiary Garden, Levens Hall, 1971 (water-colour)
Tim Head	Light 4, 1974 (acrylic/paper)
David Hepher	Drawing for Mr B, 1972
David Hockney	Don Crib, Lucca, 1973 (drawing)
David Inshaw	Girls Playing Badminton, 1973 (pencil)
Bill Jacklin	Untitled drawing, 1969
Robert Mason	East End Assemblage XVII (pencil/gouache/ink)
Anne Norwich	"Kite" (acrylic)
Carl Plackman	Untitled (drawing)
Bridget Riley	"Study for List Poster" (drawing)
Sean Scully	Drawing No 6, 1974 (acrylic/paper)
Ian Stephenson	"Ionic Variation" 1970-71 (water-colour)
Andre Wallace	"The Manager" (pencil/crayon)

Works Presented to Art Galleries/1975

Aberdeen: Roger Hilton/November 1964/oil
 Adelaide, Australia: Howard Hodgkin/Saturdays, 1969/71/oil on board
 Batley: Rita Donagh/After the Talbot Street Blast, 1974/collage/pencil
 Bedford: Jeremy Moon/Painting, No 15, 1970/acrylic
 Belfast: Patrick Heron/Ceruleum and Scarlet in ultramarine with emerald, 1970/gouache
 Birkenhead: Jack Clemente/The Great Fossil, 1958/9/oil
 Birmingham: Leon Kossoff/Children's Swimming Pool, Friday Evening, 1970/oil
 Blackburn: Howard Selina/One Earth, Shipley Moor, Yorkshire and four modified house paint greens/acrylic
 Bolton: David Leverett/Interspaces, 1974/mixed media in resin
 Bootle: Prunella Clough/Charcoal Drawing, No 24, 1972
 Bournemouth: Richard Rush/Asghar Bahari, 1970/water-colour
 Bradford: Sean Scully/Drawing No 6, 1974/acrylic
 Brighouse: Michael Pennie/Ship of State, 1971/Fibreglass
 Brisbane, Australia: Prunella Clough/charcoal drawing 13, 1972
 Bristol: Colin Self/Untitled drawing, 1966
 Bury: Ian Gardner/Topiary Garden/water-colour
 Cardiff: Michael Ginsborg/Bendick, 1972/acrylic
 Cambridge, Fitzwilliam Museum: Robert Mason/East End Assemblage XVII/pencil, ink, gouache
 Cambridge, Kettle's Yard Collection: Anthony Carter/Flag/acrylic painting in two parts
 Cheltenham: Kenneth Armitage/Both Arms, 1969/bronze
 Christchurch, New Zealand: Bernard Cohen/charcoal drawing, 1969
 Coventry: Nigel Hall/Four Bars, 1973/charcoal
 Darlington: Prunella Clough/Iridescent Scrap, 1968/water-colour
 Derby: Derek Jarman/Avebury Series, 2, 1973/acrylic
 Dewsbury: Peter Sedgeley/Yellow Circle/acrylic
 Doncaster: John Howlin/Staten/acrylic
 Dudley: William Tillyer/Trellis, 1970, No 1/screen-print
 Dumfries: John Napper/Pastoral Landscape 2, 1967
 Dundee: John Houston/Sunset over Moorland/oil
 Eastbourne: David Hepher/Drawing for Mr B, 1972/gouache, chalk
 Exeter: John Knox/Big basket, pears and shadow/charcoal and oil
 Glasgow Museum: Liliane Lijn/White Gnomon/perspex
 Glasgow University: Michael Perton/Square, circle and triangle 2, 1972/acrylic
 Hamilton, Ontario: Henry Mundy/Study for Painting B, 1971/coloured ink
 Harrogate: Patrick Hughes/Drawing for collected works, Part 2, 1972
 Huddersfield: Roger Hilton/Untitled Painting, 1966/oil
 Hull: Nick Wyndham/Philosophers, 1974/glass and stainless steel
 William Maclean/Predatory Voyage/collage
 Hull University: Eric Gill/sculpture
 Ipswich: John Howlin/Tedesco/acrylic
 Kendal: Peter Kalkhoff/Space in Colour, Points in Space, 1974/Mixed media
 Kettering: Rory McEwen/A Month in the Country, 1/water-colour
 Kimberley, South Africa/Colin Cina/Study for Scarp, 2, 1974/water-colour
 Kirkcaldy: William Scott/White Bowl, Black Pan or Brown/screen-print
 Leeds: Michael Craig-Martin/"Falling Knife"/9 drawings
 Leicester: Mike Gorman/Mr Treadwell meets the Critics/acrylic
 Leicester Education Authority: Patrick Hughes/Pile of Discarded Rainbows/gloss on board
 Lincoln: Rory McEwen/A Month in the Country No 1 /water-colour
 Liverpool: Keith Milow/Untitled, 1972/resins and fibreglass
 Liverpool University: Frank Bowling/Big Bird/oil on canvas
 Luton: Lorri Whiting/Force 8-9 Detail, 1974/collage
 Manchester City Art Gallery: Victor Newsome/A corner of the bathroom/acrylic on wood
 Manchester Rutherford Loan: Garth Evans/Frill/drawing on graph paper

Manchester University, Whitworth Art Gallery: Sean Scully/Amber/acrylic
 Melbourne: Bridget Riley/Study for List Poster/ink and pencil
 Merthyr Tydfil: Leo Davy/Figure, 1965/oil
 Middlesbrough: Kenneth Martin/Chance and Order 1/screen-print
 Nelson, New Zealand: Bruce Naumann/Green, 1971/lithograph
 Newark: William Tillyer/"Trellis No 11"/screen-print
 Newcastle, Laing Art Gallery: Paul Huxley/Untitled No 136/emulsion on board
 Newcastle University, Hatton Gallery: Rita Donagh/Untitled, 1967/pencil
 Newport: Kenneth Martin/Chance and Order V/screen-print
 Northampton: Derek Jarman/Avebury Series 4, 1973/acrylic
 Norwich: John Howlin/I'll remember April, 1962/acrylic
 Nottingham: Ian Stephenson/Diorama SS 1,67/2 panels in acrylic
 Ottawa, Canada: David Hockney/Portrait of Cavafy/etching and aquatint
 Perth, Australia: Edward Avedisian/Five, Five and Five, 1965/oil
 Plymouth: Wilhelmina Barns-Graham/Card Table, 1967/69/oil on hardboard
 Portsmouth: Agnes Martin/"On a Clear Day"/5 screenprints, Nos 13 to 17
 Preston: Ian Mc Culloch/Near Quang Try, Vietnam, 1973/PVA
 Reading: Peter Warwick/Untitled/oil on board
 Rochdale: Anthony Jones/Site with Canopy/gouache
 Rotherham: Kenneth Martin/Chance and Order 111/screen-print
 Rugby: John Walker/Untitled Drawing, 1973/chalk
 Rye: Roger Hilton/Lithograph, untitled
 Salford Art Gallery: Graham Arnold/"August"/painting and collage
 Salford University: John Edwards "Swing, Swing, Swing"/acrylic
 Scunthorpe: William Maclean/Trap Drawing and Spent Fish/pencil
 Sheffield: Jack Smith/Sounds on Grey, 1972/oil on board
 Southampton: David Hockney/Don Crib, Lucca/drawing
 Southend: Robin Phillipson/Retablo/oil
 Southwark: Stanley Spencer/The Choir Sketch, 1944/gouache and water-colour
 Stalybridge: David Scott/Avenue, Boughton/oil
 Sunderland: John Hoyland/Untitled, 1968/gouache
 Swansea: Ceri Richards/"Hark, I trumpet the place"/gouache and ink
 Swindon: Terry Frost/Grey, Red and Black vertical, 1962/oil
 Tate Gallery: Gillian Wise/Looped network suspended in pictorial space/oil
 Brice Marden/Untitled, 1973/five aquatints and etchings
 Richard Hamilton/Four Tyres Remoulded/set of 3 prints
 Victoria and Albert Museum; Department of Paintings and Drawings: Tom Phillips/"On taking part . . .", 1968/water-colour
 Roy Conn/Painting, 1971/gouache
 Victoria and Albert Museum, Circulation Department: John Hilliard/10 and 12 Representations of Brighton Seafront/2 units with colour negatives
 Wakefield: John Walker/Untitled Drawing, 1971/chalk and paint
 Wellington, New Zealand: Graham Arnold/"My Summers Now"/painting and collage
 Wigan: Ian Colverson/Rika Sarai No 1, 1971 and Night Colours, 1971 screenprints
 Wolverhampton: John Judkins/Pop Star/oil on board
 York: David Whitaker/Coney Island Boardwalk/acrylic

**Subscriptions received
from Public Art Galleries
as of 31 December 1975**

£	p	
30	00	Aberdeen Art Gallery and Industrial Museum
50	00	Adelaide, Australia: National Gallery of South Australia
15	75	Auckland, New Zealand: City Art Gallery
30	00	Batley: Bagshaw Art Gallery
35	00	Bedford: Cecil Higgins Art Gallery
30	00	Belfast: Ulster Museum
30	00	Birkenhead: Williamson Art Gallery
100	00	Birmingham City Art Gallery
30	00	Blackburn Art Gallery
20	00	Blackpool: Grundy Art Gallery
30	00	Bolton: Museum and Art Gallery
15	75	Bolton: Friends of the Museum
15	75	Bootle: Museum and Art Gallery
30	00	Bournemouth: Russell Cotes Art Gallery
30	00	Bradford: Corporation Art Gallery
3	15	Bradford: Friends of the Art Gallery
15	00	Brighouse Art Gallery
15	75	Brighton Art Gallery
15	75	Brisbane, Australia: National Gallery of Queensland
50	00	Bristol Art Gallery
30	00	British Museum: Department of Prints and Drawings
25	00	Bury: Corporation Art Gallery
50	00	Cardiff: National Museum of Wales
30	00	Cambridge University: Kettle's Yard collection
30	00	Cambridge: Fitzwilliam Museum
31	50	Cheltenham Art Gallery
31	50	Christchurch, New Zealand: McDougall Art Gallery
15	75	Coventry: Herbert Art Gallery
15	75	Darlington Museum and Art Gallery
50	00	Derby Museum and Art Gallery
30	00	Dewsbury Art Gallery
30	00	Doncaster Museum and Art Gallery
15	75	Dudley Art Gallery
15	75	Dumfries: Gracefield Art Centre
30	00	Dundee Museum and Art Gallery
4	00	Durban, South Africa: City Art Gallery
21	00	Eastbourne: Towner Art Gallery
30	00	Edinburgh: Scottish National Gallery of Modern Art
30	00	Exeter: Royal Albert Memorial Museum
35	00	Glasgow University Art Collections Fund
50	00	Glasgow Art Galleries and Museum
15	75	Hamilton, Ontario: The Art Gallery
30	00	Harrogate: Corporation Art Gallery
30	00	Huddersfield Art Gallery
31	50	Hull: Ferens Art Gallery
35	00	Hull University: Art Collections Fund
20	00	Ipswich: Museum and Art Gallery
12	50	Ipswich: Friends of the Art Gallery

30	00	Kettering Art Gallery
15	75	Kimberley, South Africa: Humphreys Art Gallery
30	00	Kirkcaldy: Museum and Art Gallery
15	75	Lake District Art Gallery Trust
15	75	Leamington Spa Art Gallery
30	00	Leeds: Temple Newsam House and City Art Gallery
15	00	Leeds Art Collections Fund
60	00	Leicestershire Museums and Art Galleries
35	00	Leicestershire Education Authority
30	00	Lincoln Art Gallery
50	00	Liverpool: Walker Art Gallery
50	00	Liverpool University Art Collection Fund
31	50	London, Ontario: Public Art Gallery and Museum
15	50	Luton Art Gallery
10	50	Maidstone Art Gallery
50	00	Manchester Corporation Art Gallery
50	00	Manchester University: Whitworth Art Gallery
15	75	Manchester: Rutherford Loan Collection
6	60	Mansfield Museum and Art Gallery
35	00	Melbourne, Australia: National Gallery of Victoria
15	75	Merthyr Tydfil: Cyfarthfa Castle Art Gallery
21	00	Middlesbrough: Dorman Museum
25	00	National Portrait Gallery
15	75	Nelson, New Zealand: Bishop Suter Art Gallery
30	00	Newark Museum and Art Gallery
15	75	Newcastle Upon Tyne: The University, Hatton Art Gallery
62	50	Newcastle Upon Tyne: Laing Art Gallery
15	75	Newcastle upon Tyne: Friends of the Laing Art Gallery
15	75	Newport Art Gallery
30	00	Northampton Art Gallery
30	00	Norwich City Museum and Art Gallery
30	00	Nottingham: Castle Museum and Art Gallery
30	00	Oldham Art Gallery
31	50	Ottawa, Canada: National Gallery
20	00	Oxford: Ashmolean Museum
100	00	Perth, Australia: National Gallery of Western Australia
30	00	Plymouth Art Gallery
50	00	Portsmouth Art Gallery
30	00	Preston: Harris Museum and Art Gallery
16	75	Reading Museum and Art Gallery
15	00	Rochdale Museum and Art Gallery
30	00	Rotherham Museum and Art Gallery
30	00	Rugby Art Gallery
15	75	Rye Art Gallery
30	00	Salford Museum and Art Gallery
50	00	Salford University Art Collection
15	75	Scunthorpe Museum and Art Gallery
30	00	Sheffield: Graves Art Gallery
50	00	Southampton Art Gallery
30	00	Southend: Beecroft Art Gallery

**Donations received
from corporate subscribers,
trusts etc. as of
December 31, 1975**

31 50	Southwark: South London Art Gallery
15 75	Stalybridge: Astley Cheetham Art Gallery
25 00	Stoke on Trent Museum and Art Gallery
62 50	Sunderland Museum and Art Gallery
21 00	Swansea: Glyn Vivian Art Gallery
50 00	Swindon Art Gallery
26 25	Sydney, Australia: National Gallery of New South Wales
63 00	Victoria and Albert Museum
30 00	Wakefield Art Gallery
5 65	Wakefield Permanent Art Fund
15 75	Wellington, New Zealand: National Art Gallery
30 00	Wigan Art Gallery
15 75	Wolverhampton Art Gallery and Museum
15 75	Worksop Museum and Art Gallery
30 00	York Art Gallery
50 00	Anderson, Sir Colin
24 00	Assheton, Mrs Betty
25 00	Agnew, Thomas and Sons Limited
10 00	British Council
25 00	British Petroleum Company Limited
10 00	Cambridge, Gonville and Caius College
20 00	Christie, Manson and Wood
24 00	Dallas, Texas: Associates of the Museum of Fine Arts
20 00	Gimpel Fils Limited
100 00	Mr and Mrs Sam Jaffe
20 00	Knoedler and Co
50 00	Laurence Korwin
100 00	The Edgar Lawley Foundation
25 00	Lefevre Gallery
15 75	London University: Senate House
20 00	Marlborough Fine Art Limited
20 00	Mayor Gallery Limited
25 00	New Art Centre
50 00	Open University
75 00	Ocean Transport and Trading Co Ltd (P H Holt Trust)
20 00	Piccadilly Gallery
25 00	Rayne: The Max Rayne Foundation
25 00	Redfern Gallery
25 00	Rowan Gallery
20 00	Rutland Gallery
100 00	Sainsbury: The Robert and Lisa Sainsbury Charitable Trust
20 00	Felicity Samuel Gallery
20 00	Sotheby and Co
20 00	E. Speelman and Co
30 00	Arthur Tooth and Son
26 25	Waddington Galleries

**The Contemporary Art Society
Revenue Account for the year
ended 31 December 1975**

1974 £	£
8,677	Subscriptions and Donations from Members 8,977
1,278	Estimated Income Tax Recoverable on Deeds of Covenant 1,178
9,955	10,155
1,911	Bequests and Donations — General 2,448
—	Arts Advancement Ltd. — Darwin Fund 4,105
1,911	6,553
2,000	Grant from Arts Council 2,000
413	Interest on Quoted Investments (Gross) 413
290	Bank Interest 131
1,831	Sale of Sculpture —
10,607	Sale of Tickets for Visits and Parties 3,560
—	Commission on foreign travel arrangements 996
10,607	4,556
10,259	Less: Expenses 3,173
348	1,383
76	Deficit for the year —
£16,824	£20,635
10,994	Expenditure on Pictures and Sculptures by Buyers for 1975 9,923
—	Costs of Contemporary Art Society's Art Fair 945
—	Costs of Contemporary Art Society's Acquisition Exhibition 618
—	1,563
—	Expenses:—
3,780	Salaries, Allowances, Pension Scheme and National Insurance Contributions 3,746
702	Printing, Stationery, Postage and Telephone 747
481	Estimated Cost of Annual Report 608
250	Auditors' Remuneration 250
617	Miscellaneous 1,284
5,830	6,635
—	Surplus for the year 2,514
£16,824	£20,635

The Contemporary Art Society 1974
[A Company Limited by £
Guarantee and not having
a Share Capital)
Balance Sheet
31 December 1975

5,433		Current Assets		£
		Quoted Investments at cost		
		(Market Value £4,926 —		
		1974 £4,315)	5,433	
		Cash at Bank		
	4,906	On Deposit Accounts	4,605	
	<u>2,011</u>	On Current Accounts	<u>1,383</u>	
6,917			5,988	
19		Cash in Hand	20	
		Debtors		
	1,691	Estimated Income Tax Recoverable	1,504	
	669	Sundry	404	
	<u>217</u>	Outstanding Subscriptions	<u>60</u>	
2,577			1,968	
<u>14,946</u>			<u>13,409</u>	
		Less: Current Liabilities		
6,304		Creditors and Accrued Expenses	2,253	
<u>£8,642</u>			<u>£11,156</u>	
		Represented by:-		
		Accumulated Fund		
8,718		Balance at 1st January 1975	8,642	
		Add: Surplus (Deficit — 1974)		
76		per Revenue Account	2,514	
<u>£8,642</u>			<u>£11,156</u>	

PETER MEYER

Members of Committee

NANCY BALFOUR

**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 31st December 1975 and of its surplus for the year ended on that date and comply with the Companies Acts 1948 and 1967.

SAYERS BUTTERWORTH
CHARTERED ACCOUNTANTS

62 Brook Street,
London W1Y 2DB

14th May 1976

Notes to the Accounts

1. 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.
2. During the year the Society held its Acquisition Exhibition and Pictures and Sculptures were presented to Art Galleries, etc. as shown in the accompanying list.
3. The Members of the Committee receive no remuneration for the management of the Society's affairs.

The Contemporary Art Society would like to increase its membership

We feel sure that members have many friends who are unaware of the existence of the Contemporary Art Society and its varied activities.

If each member was responsible for enrolling at least **one** new member our Picture Acquisitions Fund would **double** and our gift to the Nation's galleries would become an even more significant one.

Why not give a CAS membership as a Christmas or Birthday present — or let us send our new membership brochure to friends who may be interested to know of the many advantages membership of the Society offers?

**To the Organising Secretary, CAS
Tate Gallery, Millbank, London, SW1P 4RG**

Please enrol Name
Address

as a member of the Society for one year from

197

I enclose a cheque for £4

Members Name
Membership number

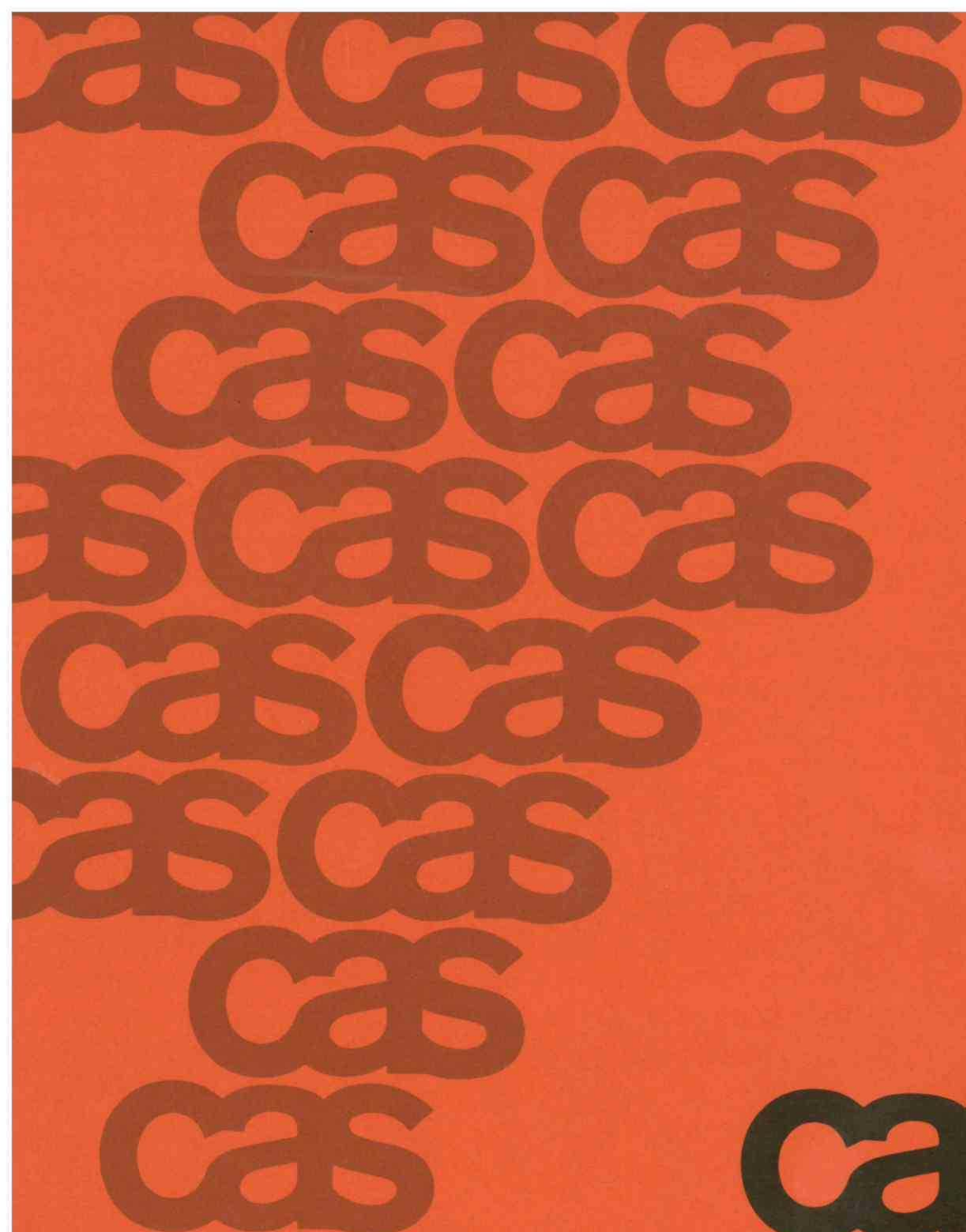
Please send details of membership to the Following:

Name
Address

Name
Address

Name
Address

Members Name
Membership number



cas

Contemporary Art Society Annual Report 1975

Tate Gallery Millbank London SW1