



Contemporary Art Society
Annual Report 1978



Tate Gallery
Millbank London SW1
01-821 5323

CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held in the Mall Galleries, The Mall, London, SW1, on Tuesday, May 22, 1979 at 6 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1978, 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 have been duly nominated:- Muriel Wilson and Edward Dawe. The retiring members are Lady Vaizey and Anthony Diamond.
4. Any other business.

By order of the Committee

Pauline Vogelpoel

April 25, 1979

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	Chairman
Alistair McAlpine	Vice Chairman
Lord Croft	Honorary Treasurer
Caryl Hubbard	Honorary Secretary
Lady Vaizey	
Anthony Diamond QC	
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	

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

Committee Report for the year ended 31 December 1978

During the year Norbert Lynton and Peter Moores retired from the committee by rotation. David Brown, Robin Campbell, William Packer and Ann Sutton were elected to the committee. Muriel Wilson was co-opted 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 £3,862. The accumulated fund amounted to £15,408 at 31 December, 1978.

NANCY BALFOUR

Chairman

April 25, 1979

Chairman's Report

This year our Annual General Meeting is being held at the Mall Galleries, by invitation of De Beers, so that the society's members may view the collection of contemporary pictures which is being made by the firm for their new building in Charterhouse Street. A very substantial sum has been allocated by the company for this purpose and in addition its clients are presenting it with a large number of valuable paintings for its offices. These have all been chosen with the help of the Contemporary Art Society; most of this help has been provided by the Director who has given a great deal of her time recently to advising on these purchases. So our AGM is a joint celebration of a co-operative project which has been beneficial to artists, to the society and to one of our earliest corporate members. We hope that others will invite us to use our experience and independent judgment on their behalf in similar ways, as the Mobil Services Company has been doing since 1976.

During 1978 the society co-operated with another corporate member — Crown Wallcoverings of Darwen — in an undertaking which involved a competition for art students, the purchase of pictures by established artists, loans from the society's own collection and a nationwide tour of the exhibition which resulted, under the title of "Interior Motives." For this the company received one of the ten awards — and the only one given to a visual arts project — under a scheme inaugurated in 1978 by the Association for Business Sponsorship of the Arts to focus attention on business support for Britain's cultural life. Crown's imaginative project brought publicity to the Contemporary Art Society, especially needed outside London, and we were also given four of the purchased works which will be offered to public galleries later this year. I am happy to say that Crown Wallcoverings are sponsoring a similar competition and tour in 1979 for wallhangings, under the title of "Tapestries of Today"; a member of our executive committee, Ann Sutton, has been especially helpful in arranging this and so, as always, has Tina Caprez on behalf of Crown.

This corporate membership scheme was given a good send-off in June by the private view of the Henry Moore exhibition at the Serpentine Gallery, attended by the sculptor himself; this was held under the society's auspices, thanks to Henry Moore and the Arts Council. This was followed in the Autumn by a small luncheon given by Moët et Chandon, arranged by the firm's managing director, Patrick Forbes, and chaired by Lord Draggheda, both of whom belong to the society. Our first corporate members are listed later in this report and many more have joined since the end of 1978, including the Mobil Services Company. It is most encouraging that this new enterprise has been so warmly received; details of what it offers are at the back of this report.

For the first time our annual report lists separately the art dealers and auctioneers whose firms belong to the society; I am glad to say that several joined for the first time in 1978, including two outside Central London, and that others increased their subscriptions. Art dealers have always supported the society strongly in many different and useful ways and we are most grateful. But we also support dealers and their artists, so I hope that more of them will have joined us by the end of 1979.

The society's main source of revenue remains subscriptions from individual members, many of whom generously pay more than the annual minimum. That minimum went up to £6 in 1978 and this brought a most satisfactory increase in the yield, without any loss in the total number of members (nearly 1400), although, as was only to be expected, more of them than usual resigned or failed to renew their subscriptions. Among our new members was the Greater London Arts Association and we would welcome more regional bodies of this kind. Naturally we would welcome more members of all kinds; may I suggest to existing members that a year's gift subscription is a good way of telling their friends about the society?

The total amount subscribed by public galleries was also up slightly in 1978 (for the first time this is also listed separately in the accounts), although there are only two new members in this category — the Minorities at Colchester and the Friends of the Lincoln Art Gallery. Altogether 92 public galleries belong and later in 1979 they will receive their reward: the works collected by the society since 1975 will be allocated after being shown at the Portsmouth Museum and Art Gallery during July at the time of the Museum Association's annual conference in the area. This will be the first time that the society's distribution exhibition has been held outside of London and our thanks go to our Portsmouth friends for making this possible.

Our expenditure on works of art was up very substantially in 1978, mainly because of a generous grant of £20,000 from the Linbury Trust to be spent over a period on a few important works. But purchase grants from the Arts Councils of Great Britain and Scotland (the latter accompanied again by a travel grant) were also important contributions to our funds. We are most grateful for all these grants; however, in 1978 the society itself allotted more than ever before — £10,700 — to its buyers from its own funds. The buyers were David Brown (for Scotland), Catherine Curran, Caryl Hubbard (for the Linbury Trust) and Alistair McAlpine. The society also received with gratitude several important gifts which are listed later and a bequest from Alethea Garstin of a number of pictures by her father. The society is happy to be offered gifts and bequests of works of high quality by contemporary artists and would like more of them.

One reason why our revenue from subscriptions has gone up is our programme of trips abroad; these always attract new members. The range was very wide in 1978: Berlin in January, Madrid in March, Paris for the Cezanne exhibition in May, Venice for the Biennale in July, Provence in October and Istanbul in December. As usual we thank Mrs Slagle of Grayson Travel for making the arrangements with charm, efficiency and economy, although of course it is through the society's personal contracts and reputation that special openings and visits to private collections of contemporary art are organised. There is not enough space to list the people who have welcomed us in this way during the year but we appreciate what all of them have done for us. Members of the CAS also joined the British Museum Society's visit to China in June and shared a tour to New York and Washington with the Aldeburgh Festival Society in October.

The appetite of our members for travel seems to be insatiable — fortunately, since our trips add not only to their artistic experience but also to our revenue. The British programme was equally full in 1978. In April there was

a day trip to Norwich to see the new Sainsbury Centre for the Visual Arts at the University of East Anglia and the city's Castle Museum. In July we spent a weekend in Shropshire, visiting Telford New Town and the Ironbridge Gorge complex and two outstanding and enjoyable collections of contemporary art belonging to Sir George and Lady Labouchere and to our Treasurer, Lord Croft; to all three of them our thanks. At the end of September members spent a weekend in Wales, going to the Graham Sutherland Gallery at Picton Castle, where they were greeted by the Hon. Hanning Philipps, long a member of the society himself, to galleries in Swansea and Cardiff, where they were entertained by the Welsh Arts Council, to artists' studios and to Mr Matthew Pritchard's interesting private collection. We are grateful to the many people who helped to make this trip a success.

In London there were two visits, each combining private collections and a dealer's gallery. On a June evening we were invited to Chelsea by Mr and Mrs Martin Ackerman, Mr Francis Burne and the Gilbert Parr Gallery. On a Sunday in November we went to St John's Wood to the houses of Mr and Mrs Lawrence Lowenthal and Mr and Mrs Charles Saatchi, to the Lisson Gallery and also to the studios of Bernard Stern and Jeanne Masoero. Members enjoyed an evening in May visiting about 30 artists in their converted warehouses in Finsbury and in October Bridget Riley, John Carter and Antanas Brazdys spent a Saturday in their studios discussing their work with our members; the Petersburg Press also opened specially for us on that day.

Our gratitude goes to all these friends who welcomed us so warmly and also to Editions Alecto which in February invited the society to spend an evening at their workshops in Kensington, now sadly destroyed by fire. In March we attended the opening at Reed House, by Keith Grant of the Design Council, of "Interior Motives", the project mentioned earlier which was sponsored jointly by Crown Wallcoverings and the CAS. This busy year had begun with a special viewing of the Dada and Surrealism exhibition at the Hayward Gallery, giving our members a chance to see it in comfort, without the huge crowds that trooped in on normal days. Another even more special occasion was the society's private view of the exhibition in celebration of Henry Moore's eightieth birthday at the Serpentine Gallery. For both of these events we have to thank the Arts Council.

In November the Serpentine Gallery stayed open late so that our members could see the exhibition "Scale for Sculpture", arranged by Carol Hogben, a member of our committee, before our discussion meeting at the near-by Royal College of Art, on "Art for Public Spaces". This was chaired by Eugene Rosenberg, another long-standing member, and the speakers on this topical subject were Wendy Taylor, William Pye (both sculptors) and John Hubbard, the painter. We are grateful to them for making this a successful and lively affair which introduced the society to a number of people, notably architects and students, who were not aware of our activities until then. The same purpose had been served at the beginning of the year by Bryan Robertson's lecture on "The Condition of Art", a continuation of one that he gave for the society at the end of 1977; we thank him too.

Until August part of the society's collection was touring under the auspices of the Arts Council with our Jubilee exhibition of "Works on

Paper" and until early in 1979 we also had pictures travelling with "Interior Motives", the Crown Wallcoverings' exhibition. Another show was put together under the title of "Today's Art for Tomorrow's Museums" for the Chichester and Harrogate Festivals and the society also lent a smaller group of works to the Old Town Hall Art Centre at Hemel Hempstead during the Autumn. Such exhibitions help to make the society — and the artists whose work it buys — better known, especially when, as usually happens, there is an opening party to which the press is invited.

All of this adds up to a great increase in our activities. This was made possible initially by the welcome two-year grant from the Calouste Gulbenkian Foundation, which has now ended. Fortunately, the increase in activity has also brought an improvement in our financial position. Pauline Vogelpoel, our director, and Petronilla Spencer-Silver, our organising secretary, our only employees, are still overworked and underpaid and the society's appreciation of their efforts, heartfelt as it is, is no excuse for this unsatisfactory but so far unavoidable situation. They did, however, enjoy the aid during the spring of Julie Eaglen, a student seconded to the society from her arts administration course. More volunteers of this kind could be used were our office not so overcrowded; but it comes with the compliments of the Tate Gallery and we are very grateful for that. We are also grateful to all the members who have helped us in various ways and particularly to the members of our committee who have generously given us their time and their advice.

After our last Annual General Meeting we welcomed Robin Campbell, CBE, the recently retired Director of Art of the Arts Council, to our executive committee and later we co-opted Muriel Wilson of the British Council, who now comes up for formal election to the committee. We are also proposing that Edward Dawe, of De Beers Consolidated Mines Ltd., be elected to the committee; he is an art collector himself and has been of the greatest assistance to us in connection not only with our co-operation with his firm but also over the enrolment of corporate members. The retiring members of the executive committee are Marina Vaizey and Anthony Diamond; we shall miss them.

As this report was completed we heard with sadness of the death of Whitney Straight; he was famous for his career in aviation and with Rolls Royce, but he was also a member of this society for many years and chairman from 1966 to 1971. It was he who arranged the purchase by the CAS of Henry Moore's "Knife Edge — Two Piece" which has stood in front of the House of Lords since 1967.

NANCY BALFOUR

Honorary Treasurer's Report

There was a surplus from operations in 1978 of £3,862 compared with one of £1,979 in 1977. The accumulated fund now stands at £15,408 as against £11,546 last year.

On the income side subscriptions and donations from members rose to £15,972 as against £11,113 in the previous year. Part of this satisfactory rise must be attributed to the increased rate of subscription for individual members but no less than £2,250 of it was due to the introduction of a new class of corporate members during 1978.

General bequests and donations also rose from £2,462 in 1977 to £3,492 in 1978. The net profit from visits and parties at home and abroad went up from £1,579 to £2,699 in 1978; this reflects credit on the Director and her assistant and on the organiser of our foreign tours. The sale of a residue of undistributed pictures which had never been chosen by public galleries brought in £696.

On the expenditure side there were increases in salaries and related items, in accountancy charges, in printing, postage and telephone, in the estimated cost of the Annual Report and in miscellaneous general expenses, all of which are itemised in the accounts. Although much of this rise represents a general inflation of costs, some of it is undoubtedly due to the increase in the activities of the Society during 1978. The total of our administrative expenses rose from £10,827 in 1977 to £13,832 in 1978.

The largest increase, however, was that of over £8,000 in our outgoings for works of art, bringing us up to the record figure of £22,363 in spending for this purpose; this is an increase that we welcome, since to acquire pictures and sculptures for public collections is the primary purpose of our operations. Just over half of this amount was covered by grants for purchases, amounting to £11,625, which are also referred to in the chairman's report.

In the circumstances the results for the year were satisfactory since the considerable increase on the expenditure side was more than offset by increases in subscriptions and donations from our members and also in general donations, both of which showed a noticeable rise in support from corporate sources.

CROFT

**Purchases
for the
year 1978**

Buyer: David Brown

Elizabeth Blackadder The Black Fish, 1978 (watercolour on paper)
Bruce McLean Their Grassy Places, 1969 (photograph 1/2)
John McLean Catterline, 1978 (acrylic on canvas)
Talbert Mclean Scree, 1976 (acrylic on canvas)
Alexander Moffat Ring Mistress 1 (Susie Raeburn), 1977 (oil on canvas)
Graeme Murray Pillar, 1978 (ceramic)
Ainslie Yule Composition, 1977 (ink, charcoal and powder colour)

Buyer: Catherine Curran

Boyd and Evans Untitled drawing, 1971 (acrylic and pencil)
Prunella Clough Recollection, 1976 (oil on canvas)
Bernard Cohen Untitled, 1975 (gouache)
William Delafield Cook Pumpkin, 1976 (drawing)
Ken Draper Silent confrontation, 1978 (pastel and oil crayon on paper)
Nicholas Evans Trouble in the 20's, 1978 (oil on board)
Helene Fesenmaier Inwardness (sixth study), 1978 (drawing)
John Golding Untitled, 1977-78/2 (pastel)
Howard Hodgkin Portrait of Mrs Rhoda Cohen, 1962 (oil on wood)
David King Paper Thin Series, 1977 (portfolio of six etchings)
Kenneth Martin Metamorphoses, June 1977 (pencil, ink and gouache)
Anne Norwich Reading, 1977 (acrylic on canvas)
Tom Phillips Eleven emblems of violence, 1976 (screenprint)
Lawrence Preece Alternative Directions, 1978 (acrylic on cotton duck)
William Pye Xeeque (small version), 1975 (nickel plated steel, stainless steel and cables)
Gary Wragg Untitled, 1976 (drawing)

Buyer: Caryl Hubbard

John Hoyland Trickster — 8.11.77 (acrylic on canvas)
Lawrence Preece Cloche, 1978 (acrylic on cotton duck)

Buyer: Alistair McAlpine

Robyn Denny 77-5, 1977 (gouache and crayon on paper)
Robyn Denny 77-2, 1977 (gouache and crayon on paper)
Elizabeth Frink Man on a Horse, 1969 (pencil and wash)
Elizabeth Frink Wild Boar, 1969 (pencil and wash)
Barry Flanagan Alan Lecker 1, 1967-68 (felt pen drawing)
Barry Flanagan Woman on a couch, 1968 (pencil on paper)
Terry Frost Untitled, May 1970 (gouache)
Terry Frost Red, Black and White, 21.2.73. (collage)
Gordon House Multi Ladder Case (Blue), 1976-77 (pen, ink and crayon on paper)
Michael Moon Varengeville, 1978 (acrylic and mixed media on unbleached calico)
Peter Phillips 5X4/Signal, 1974 (pencil)
William Turnbull Drawing of a sculpture, 1949 (pencil)
William Turnbull Untitled, 1949 (watercolour and charcoal)

Gifts to the Society from:-

Crown Wallcoverings

William Brooker, "Still Life in a Harsh Light" (oil on canvas)
Ivon Hitchens, "Four Studies for a Sibylline Courtyard" (oil on canvas)
Ceri Richards, "Blue Figures, 1949" (oil on canvas)
Peter Unsworth, "Frogspawn" (oil on canvas)
Malcolm Hughes, "Grey and aluminium" 1967 (oil on canvas)
Colin Cina, "Untitled" (acrylic on canvas)
Anthony Caro, "Chola" 1978 (Steel, rusted & varnished)

Mrs. C. Trusted

Lord Esher
an anonymous donor

Bequest to the Society

From Alethea Garstin, forty seven paintings by Norman Garstin.

**Loans made by the
Society during 1978**

Ian McKeever, "Sand and Sea, No 8" (drawing) to spectro Arts, Newcastle,
Knighton Hosking, "Earth, Sky and Water 1V" (acrylic on canvas) to South West Arts
Eileen Lawrence, "Scroll 2" (watercolour drawing)
"Prayer Stick, 1977 (watercolour drawing)
to Arnolfini, Bristol and Chapter Art, Cardiff
Carl Plackman, Drawing for Relationships, 1977 (charcoal and wash)
Untitled, 1975 (drawing)
to exhibition "Scale for Sculpture" at Serpentine Gallery and subsequent tour.
Glen Onwin, "Recovery of Dissolved Objects" 1977, (eight large photomontages) to Arnolfini touring exhibition.
Group of twenty-six paintings "Today's Art for Tomorrow's Museums" to Chichester 903 Festivities and to the Harrogate Festival.
Group of twenty-five paintings to The Old Town Hall Arts Centre, Hemel Hempstead.
Paintings by Boyd and Evans, Stephen Buckley, Tim Head, Peter Kinley, Ian McCulloch, John Pearson, William Scott, Patrick Symons and David Tindle to Crown Wallcoverings and Contemporary Art Society touring exhibition "Interior Motives".
Paintings to the Open University.
Theodore Stamos "Night and Day" (oil) lent by Lady Dale to the United States Embassy through the Contemporary Art Society.

**Subscriptions and
donations received in
the year ended
31 December 1978**

From Public Art Galleries

£	p	
60	00	Aberdeen Art Gallery and Industrial Museum
100	00	Adelaide, Australia: National Gallery of South Australia
30	00	Auckland, New Zealand: City Art Gallery
60	00	Batley Art Gallery
75	00	Bedford: Cecil Higgins Art Gallery
30	00	Belfast: Ulster Museum
60	00	Birkenhead: Williamson Art Gallery
110	00	Birmingham City Art Gallery
30	00	Blackburn Art Gallery
30	00	Blackpool: Grundy Art Gallery
75	00	Bolton Museum and Art Gallery
30	00	" : Friends of the Museum
30	00	Bootle: Museum and Art Gallery
60	00	Bournemouth: Russell Cotes Art Gallery
30	00	Bradford: Corporation Art Gallery
30	00	Brighthouse Art Gallery
60	00	Brisbane, Australia: National Gallery of Queensland
60	00	Bristol Art Gallery
30	00	British Museum: Department of Prints and Drawings
30	00	Bury: Corporation Art Gallery
100	00	Cardiff: National Museum of Wales
60	00	Cambridge University: Kettle's Yard Collection
60	00	Cambridge: Fitzwilliam Museum
60	00	Cheltenham Art Gallery
60	00	Christchurch, New Zealand: McDougall Art Gallery
30	00	Colchester: Minorities Art Gallery
30	00	Coventry: Herbert Art Gallery
60	00	Darlington Museum and Art Gallery
50	00	Derby Museum and Art Gallery
60	00	Doncaster Museum and Art Gallery
30	00	Dudley Art Gallery
30	00	Dumfries: Gracefield Art Centre
60	00	Dundee Museum and Art Gallery
30	00	Eastbourne: Towner Art Gallery
30	00	Edinburgh: Scottish National Gallery of Modern Art
30	00	Exeter: Royal Albert Memorial Museum
92	60	Glasgow: University Art Collections Fund
100	00	Glasgow: Art Galleries and Museum
60	00	Hamilton, Ontario: The Art Gallery
30	00	Harrogate Corporation Art Gallery
60	00	Huddersfield Art Gallery
55	00	Hull: Ferens Art Gallery
10	00	" : Friends of the Ferens Art Gallery
35	00	Hull University Art Collection
55	60	Ipswich Museum and Art Gallery
30	00	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
15	00	" Art Collections Fund
60	00	Leicestershire Museums and Art Galleries

60	00	Leicestershire Education Authority
60	00	Lincoln Art Gallery
36.80		" : Friends of the Museum and Art Gallery
100	00	Liverpool University Art Collections Fund
100	00	Liverpool: Walker Art Gallery
75	00	Manchester Corporation Art Gallery
90	00	Manchester University: Whitworth Art Gallery
35	00	Melbourne, Australia: National Gallery of Victoria
30	00	Merthyr Tydfil: Cyfartha Castle Museum
50	00	Middlesborough: Dorman Memorial Museum
60	00	Newcastle University: Hatton Gallery
62.50		Newcastle upon Tyne: Laing Art Gallery
30	00	" " " : Friends of the Laing Art 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
30	00	Oldham Art Gallery
30	00	Oxford: Ashmolean Museum and Art Gallery
100	00	Perth, Australia: National Gallery of Western Australia
60	00	Plymouth Art Gallery
100	00	Portsmouth Art Gallery
30	00	Preston: Harris Museum and Art Gallery
60	00	Reading Art Gallery
30	00	Rochdale Museum and Art Gallery
60	00	Rugby Art Gallery
30	00	Rye Art Gallery
60	00	Salford: Museum and Art Gallery
60	00	" : Friends of the Museum and Art Gallery
100	00	Salford University Art Collections Fund
30	00	Sheffield: Graves Art Gallery
150	00	Southampton Art Gallery
60	00	Southend: Beecroft Art Gallery
60	00	Southwark: South London Art Gallery
30	00	Stalybridge: Astley Cheetham Art Gallery
30	00	Stoke-on-Trent: Museum and Art Gallery
62.50		Sunderland Museum and Art Gallery
30	00	Swansea: Glyn Vivian Art Gallery
60	00	Swindon Art Gallery
150	00	Victoria and Albert Museum
30	00	Wakefield Art Gallery
30	00	Wellington, New Zealand: National 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

From corporate members

250	00	Andry Montgomery Ltd
250	00	Crown Wallcoverings
250	00	D'Arcy-McManus and Masius Ltd
250	00	The Economist Newspaper Ltd
500	00	De Beers Consolidated Mines Ltd
500	00	J. Sainsbury Ltd
250	00	S.G. Warburg and Co., Ltd

From art dealers

25 00	Thomas Agnew and Sons
30 00	Asset Design
20 00	Browse and Darby
30 00	Century Gallery
100 00	Christie Manson and Woods
30 00	Fischer Fine Art
50 00	Gimpei Fils
25 00	Nigel Greenwood Inc
25 00	Annely Juda Fine Art
50 00	Knoedler Gallery
25 00	Lefevre Gallery
20 00	Marlborough Fine Art
25 00	Mayor Gallery
25 00	New Art Centre
20 00	Piccadilly Gallery
25 00	Redfern Gallery
25 00	Rowan Gallery
20 00	Rutland Gallery
26 00	Felicity Samuel Gallery
75 00	Sotheby Park Bernet and Co
20 00	Edward Speelman Paintings
30 00	Arthur Tooth and Son
100 00	Waddington Galleries

From others

250 00	Norman Brick Esq.
150 00	Chichester Festival
100 00	Mrs Audrey Gibbs
200 00	Harrogate Festival
100 00	Meyer Charitable Trust
50 00	Milton Keynes Development Corp
50 00	George Mitchell Esq.
500 00	Mobil Services Co.
75 00	Ocean Transport and Trading Co. (P.H. Holt Trust)
50 00	Open University
50 00	Sir Mark and Lady Turner

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.

Bequest

100 00	From the late Dickin Moore Esq.
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The Contemporary Art Society
Income and Expenditure Account
for the year ended
31 December 1978

1977

£

11,113

12,270

2,462

11,413

8,250

446

498

4,107

1,774

5,881

4,302

1,579

1,871

£36,327

14,130

4,960

9,391

6,171

900

988

682

857

400

697

132

10,827

1,979

£36,327

Subscriptions and Donations

from Members —

Individuals	7,718
Public Art Galleries	5,208
Companies	2,250
Dealers, etc	796

15,972

Estimated Income Tax Recoverable
on Deeds of Covenant

1,252

17,224

Bequests and Donations —
General

3,492

Special, relating to —

Calouste Gulbenkian Foundation
Grant

1,000

'Works on Paper' — Jubilee
Exhibition

—

American Art at Home in Britain
Exhibition

—

1,000

4,492

Grants from —

Arts Council Great Britain

5,000

Scottish Arts Council

1,700

Calouste Gulbenkian Foundation

2,088

Linbury Trust

5,125

13,913

Interest on Quoted Investments (Gross)

446

Bank Interest

587

Sale of Tickets for Visits and Parties

6,993

Commission on foreign travel arrangements

1,964

8,957

Less: Expenses

6,258

2,699

Sale of Undistributed Pictures

696

£40,057

Expenditure on Pictures and Sculptures by
Buyers for 1978

22,363

Cost of Contemporary Art Society's

Exhibitions —

'Works on Paper'

—

American Art at Home in Britain

—

Expenses —

Salaries, Allowances, Pension Scheme

7,425

and National Insurance Contributions

1,200

Accountancy Charges

1,541

Printing, Stationery, Postage and Telephone

579

Promotional and Publicity Material

1,111

Estimated Cost of Annual Report

400

Auditors' Remuneration

1,418

Miscellaneous

158

Irrecoverable V.A.T.

—

13,832

Surplus for the year

3,862

£40,057

The Contemporary Art Society (A Company Limited by Guarantee and not having a Share Capital) Balance Sheet 31 December 1978		1977 £	£
Current Assets			
4,000	Quoted Investments at cost (Market Value £3,767: 1977 £4,199)	4,000	
—	Stationery Stock at cost	319	
Debtors			
1,529	Estimated Income Tax Recoverable	1,571	
795	Sundry	2,959	
514	Outstanding Subscriptions	1,389	
2,838		5,919	
Cash at Bank			
5,864	On Deposit Account	9,000	
9,395	On Current Accounts	5,273	
15,259		14,273	
8	Cash in Hand	30	
15,267		14,303	
22,105		24,541	
Less: Current Liabilities			
9,859	Creditors and Accrued Expenses	8,430	
700	Grants Prepaid	703	
10,559		9,133	
£11,546		£15,408	
Represented by:— Accumulated Fund			
9,567	Balance at 1st January 1978	11,546	
Add: Surplus per Income and Expenditure Account			
1,979		3,862	
£11,546		£15,408	

NANCY BALFOUR

Members of Committee

CROFT

Notes to the Accounts

- 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.
- The Members of the Committee received no remuneration for the management of the Society's affairs.

The Contemporary Art Society (A Company Limited by Guarantee and not having a Share Capital) Statement of Source and Application of Funds for the year ended 31 December 1978		1977 £	1978 £
Source of Funds			
1,979	From Operations — Surplus for the year	3,862	
Application of Funds			
—	Increase in Stationery Stock	319	
(24)	Increase/(decrease) in income tax recoverable	42	
400	Increase in sundry debtors	2,164	
430	Increase in outstanding subscriptions	875	
(5,207)	Decrease/(increase) in creditors and accrued expenses	1,429	
(700)	(Increase) in grants prepaid	(3)	
(5,101)		4,826	
7,080	Increase/(decrease) in net liquid funds	(964)	
8,187	Cash and Bank Balances at 31 December 1977	15,267	
£15,267	Cash and Bank Balances at 31 December 1978	£14,303	

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

We have examined the Accounts set out on pages 13 to 15 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 31 December 1978 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 to 1976,

62, Brook Street,
London, W1Y 2DB.

2nd April, 1979

Sayers Butterworth
Chartered Accountants.

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 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 five named 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, SW1P 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 names and addresses of people whom you know who would be interested so that we can send them our literature.



Contemporary Art Society
Annual Report 1978



Tate Gallery
Millbank London SW1
01-821 5323