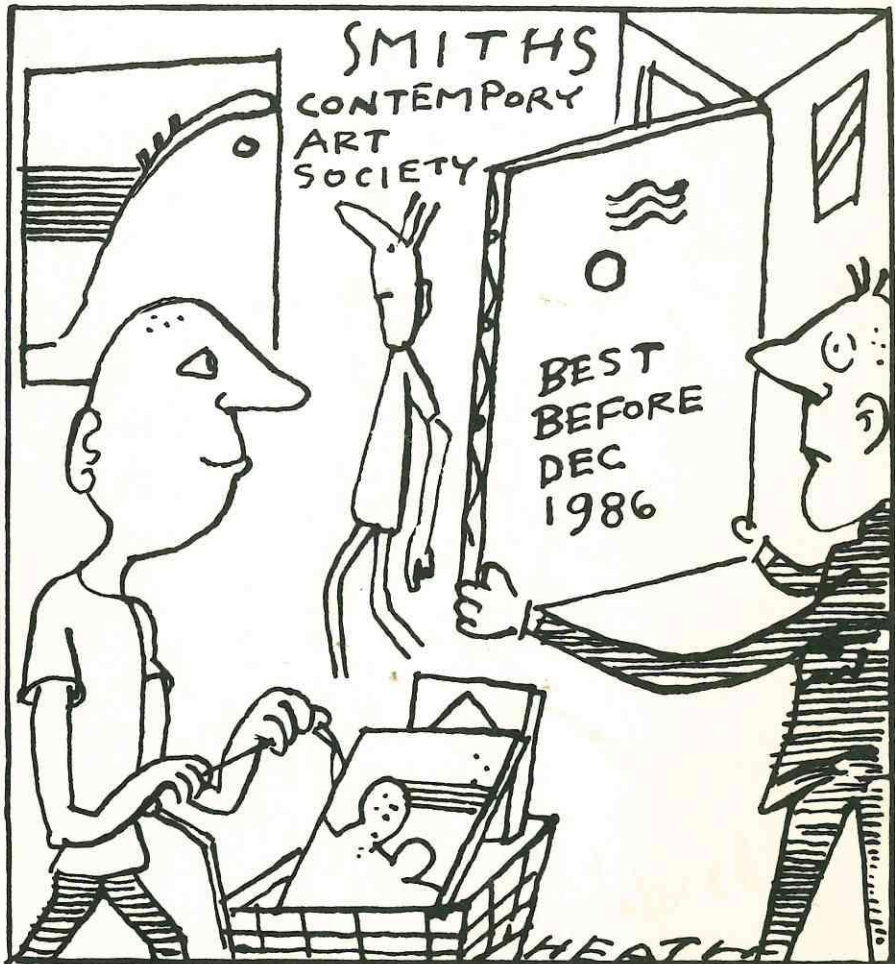


**The Contemporary Art Society**  
**Annual Report and**  
**Statement of Accounts**  
**1986**



Tate Gallery  
20 John Islip Street  
London SW1P 4LL  
01-821 5323

## **THE CONTEMPORARY ART SOCIETY**

The Annual General Meeting of The Contemporary Art Society will be held at the Warwick Arts Trust, 33 Warwick Square, London S.W.1. on Monday, 13 July, 1987, at 6.15pm.

### **AGENDA**

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1986, together with the auditors' report.
2. To reappoint Neville Russell 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: Richard Morphet. The retiring members are David Brown and William Packer.
4. Any other business.

By order of the committee

Petronilla Silver  
Company Secretary

1 May, 1987

Company Limited by Guarantee Registered in London No. 255486  
Charities Registration No. 208178

Cover:  
Cartoon by Michael Heath from 'The Independent' of 5 November, 1986  
The 3rd Contemporary Art Society Market was held at Smith's Galleries, Covent Garden,  
5-8 November 1986  
Sponsored by Sainsbury's, and Smith's Galleries

## Patron

Her Majesty Queen Elizabeth The Queen Mother

## President

Nancy Balfour OBE

## Vice Presidents

The Lord Croft, The Marquess of Dufferin and Ava,  
The Lord McAlpine of West Green, Sir John Sainsbury,  
Pauline Vogelpoel MBE

## Committee

Caryl Hubbard	<i>Chairman</i>
Philip Pollock	<i>Honorary Treasurer</i>
Edward Lucie-Smith	<i>Honorary Secretary</i>
Alan Bowness	<i>(until July 1986)</i>
Belle Shenkman	<i>(until July 1986)</i>
David Brown	<i>(until July 1987)</i>
William Packer	<i>(until July 1987)</i>
Ann Sutton FSIAD	
Edward Dawe	<i>(until July 1986)</i>
Muriel Wilson	
Lady Vaizey	
Mary Rose Beaumont	
Ronnie Duncan	
Jeremy Rees	
Alan Roger	
David Cargill	
Stephen Tumim	
Tom Bendhem	
The Marquess of Douro	
Sir Michael Culme-Seymour	<i>(from July 1986)</i>
Robin Woodhead	<i>(from July 1986)</i>

Petronilla Silver **Organising Secretary**

Nicola Shane **Assistant Secretary**

T. W. Paterson **Honorary Solicitor**

## Committee Report for the year ended 31 December, 1986

During the year Alan Bowness, Edward Dawe and Belle Shenkman retired from the committee. Sir Michael Culme-Seymour and Robin Woodhead were elected to the committee.

The principal activities of the Society continued to be the promotion of contemporary art and the acquisition of works by living artists for presentation to public collections in Great Britain and elsewhere. Both the level of activities and the year end financial position were satisfactory and the committee expect that the present level of activity will be sustained for the foreseeable future.

The results of the Society for the year ended 31 December, 1986 are set out in the financial statements on pages 23 to 26.

The auditors, Neville Russell, have signified their willingness to continue in office and a resolution proposing their reappointment will be put to the forthcoming Annual General Meeting.

CARYL HUBBARD  
Chairman

## Chairman's Report

The most important event of the year, after our 75th birthday celebrations (which figured in our last Report), was the triennial Distribution show for which Christie's kindly lent us their Rooms. We opened the exhibition with a lunch for museum directors and curators on 8 January. This is the moment when we discover how well we are fulfilling our main purpose, the acquisition of contemporary paintings, sculpture and craft for 103 public galleries throughout Britain. I don't know if the individual buyers who have spent the available funds over the previous three years have any feelings of apprehension when they see their purchases on the walls awaiting requests. They certainly should because it is on their eye and judgment that our credibility with our member galleries lies. Today when galleries pay a larger subscription and when many curators have a better knowledge of the contemporary field the task is more exacting. This year, if we judged rightly, the response was enthusiastic and when the works were finally distributed later in the year only a few galleries were disappointed with their allocation. Predictably, but disappointingly, only four abstract artists figured in the list of the 40 most requested artists and these were all established names. Other interesting works were passed over. Nevertheless we urge our buyers not to take too much notice of the statistics as over the years we have tended to be ahead of trends rather than to follow them, and it often happens that works greeted with little enthusiasm one year will be greatly in demand a few years later.

This year we distributed 160 works to 103 galleries, slightly less than last time. Since the rise in subscription in 1985 we have about 10% fewer member galleries and although we were sad to lose them we are convinced we have now a more realistic number. Though our accounts will show that we have again spent a record amount on purchases, the increase is quickly absorbed by the continuing sharp rise in the price of good work. The boom in art prices at the top end of the market slowly trickles right down to art school degree shows. This year we have admitted two new galleries with a strong commitment to contemporary art, but we feel we should stick at this number unless we can significantly increase our purchase funds.

The Distribution show included craft as a separate category for the first time for many years. This section of the show was held at the Warwick Arts Trust and comprised over 70 works bought by Ann Sutton, Carol Hogben and Marina Vaizey. The enthusiasm of the 36 galleries which subscribe to the craft fund was very positive and showed how right Ann Sutton was in urging the Committee to re-start this fund three years ago.

Full lists of where all the works ended up appears later in this Report. We hope the next Distribution will be held towards the end of 1988.

This year we received four particularly welcome gifts. The Linbury Trust bought for us a beautiful David Tindle *Pale Yellow Rose* — though this is not normally revealed I cannot resist mentioning that the small Tindle in the 1986 Distribution received more requests than any other work. 26 galleries would have liked it and we are delighted that 25 can have another chance in 1988. Tom Bendhem, one of our most constant and kindly benefactors, gave us *Nainant* by Stephen Buckley, a major work by this artist. Edward Lucie-Smith presented *Shelter* a sculpture by John Newling, and Duncan Clulow, a member of the Society for over 15 years, gave us a very interesting work by Maggi Hambling *Charlie Abrew* — another artist whose work was much in demand this year. All these are important supplements to our own purchasing as they are by artists of considerable reputation still under-represented in British galleries and yet in a price bracket beyond our own resources.

Later in the year we were offered another splendid gift; a large group of work by David Bomberg, and 6 works by his wife Lilian Holt. These came to us through the generosity of Mrs Dinora Davies Rees, David Bomberg's step-daughter. Richard Morphet, Keeper of the Modern Collection at the Tate and now a member of our committee, has kindly put the work (oils, watercolours, charcoal drawings and ink wash sketches) into thematic groups and they will be distributed early in 1987. It is a most exciting gift to receive at a moment when there is so much interest in Bomberg's work and together with the works given us by Mr and Mrs Newmark in 1981 we are happy to have been able to increase significantly David Bomberg's representation in public galleries. Perhaps I could add here that if any member has contemporary work they would like to present to a public gallery the Society is a convenient charitable channel through which to do it either as a lifetime gift or a subsequent bequest.

In February the Juda Rowan celebrated our 75th birthday with a show of gallery artists titled *Tribute to The Contemporary Art Society* which they kindly asked me to select. With great generosity they contributed 20% of the sales to the Society. We were very touched by this splendid gesture of support which has contributed to the healthier state of our balance sheet this year.

In April we put on our first major show abroad, an exhibition of 12 British artists in the fine rooms of the Künstlerhaus which formed part of the *Britain in Vienna* Festival organised by the British Ambassador in Vienna, Mr Michael Alexander. The exhibition was opened by H.R.H. The Prince of Wales who, accompanied by H.R.H. The Princess of Wales, spent half an hour at the exhibition and met most of the artists, who had been able to come to Vienna for the opening with the help of British Council travel grants. I would like to thank the British Embassy staff who were not only extremely helpful, but also very hospitable; Mel Gooding who wrote the catalogue; and above all, Susie Allen, who undertook all the organisation, giving to the whole project far more of her time and energy than we could have ever expected and who overcame every hurdle, of which there were many.

Many sponsors contributed to the Festival, and to our part in it, and I would just like to mention here Christie's, who sponsored the very handsome catalogue (copies available from the CAS office).

A very successful CAS trip was organised to coincide with the show. This was one of three foreign trips in 1986, the others being an interesting 10-day visit to Israel organised by the Balfour Diamond Jubilee Trust and accompanied by Marina Vaizey, and an excellent trip to Los Angeles for the Los Angeles International Contemporary Art Fair, the new Museum of Contemporary Art, and the new wing of the County Museum. This last trip was organised by Architectural Tours and was also open to the Patrons of New Art. As so many societies now do foreign trips, and as we do not want to be thought of as yet another cultural travel club, we will continue our policy of only doing trips with a strong contemporary content and to limiting them to two or three a year.

Subscriptions from Corporate members continue to be a valuable part of our income, and in this respect I would like to mention with gratitude the long standing support we have had from De Beers. Not only were they one of our very first Corporate members, but in 1977 they asked us to make a collection of contemporary art for their new building in Charterhouse Street. This was our first venture in corporate buying, now an important part of our activities, and this first collection has served as a model for subsequent projects. After a short gap they are now adding to the collection with our assistance. Furthermore, this year they have again supported us by, of their own accord, raising their Corporate subscription to £1,000. For this characteristically generous gesture we have designated them Corporate Patrons. They, at present, stand alone in this category, but would, I know, be delighted to be joined by others.

Our last major event of the year was a third Art Market, held once again at Smith's Galleries in Covent Garden, and sponsored by Sainsbury's. We cannot thank our sponsors warmly enough for making possible this event which in 1986 resulted in over £132,000 being spent on contemporary art in just four days, at a top price of only £600. The rush on the first day almost overwhelmed us, and by the end of the Market we had sold over 500 works. We continued the mix of young and more established artists, which we feel gives the event its particular flavour. Nevertheless it is, of course, the younger artists, and those without a commercial dealer who benefit most. Many sold considerable amounts of work and several were subsequently offered shows elsewhere or obtained other commissions. Most of all we are pleased that we are attracting a new public for contemporary art who, once having dipped a toe in the water, may feel brave enough — if not rich enough — to immerse themselves in the deeper pools of Cork Street. To help them find their way we are organising another 'Collecting on a Budget' course in 1987, this time arranged by Sally Délafield Cook, who is well known for her art courses in Australia.

The success of the Market depends on a dedicated team whose adrenalin flows faster as the sales mount up; on every count this was the best team yet and I thank them all profusely hoping I may be forgiven for only mentioning by name Clive Garland and Chris Galvin-Harrison who have been responsible for all three Markets looking as good as they do — something which we are convinced contributes materially to their appeal.

Finally, of course, very many thanks to Christina Smith for her support and, in particular, for once again entertaining all the artists to lunch on the closing Sunday. The 4th Contemporary Art Society Market will take place from 4 to 7 November, at Smith's Galleries.

The Market brings much extra work for the CAS office, but due to its success and the sponsorship we receive from Sainsbury's, we are now able to employ extra help throughout the year. Nigel Frank came in July, and we are delighted he will be with us during the whole of 1987 to assist with both the Market and other new projects. Together with Eve Guttentag, who comes one day a week, this has greatly relieved the pressure on Petronilla Silver and Nicola Shane.

During the year we co-opted Richard Morphet, Keeper of the Modern Collection at the Tate Gallery, who will come up for election at the Annual General Meeting.

**Caryl Hubbard**

## Honorary Treasurer's Report

I am pleased to be able to report that once again there has been an increase in the subscriptions and donations as well as in the grants that have been made to the Society. As a result of this, the gross income for the year was £163,000 approximately, compared with approximately £120,000 in 1985. As a result of the Art Market the number of individual members increased by about forty and we also made four new Corporate members in this year. A high proportion of the new members completed Deeds of Covenant and I hope that many more members will consider giving to the Society in this way, enabling us to claim £3.70 for every £10 given (based on Income Tax at the basic rate of 27%). Larger 'one off' gifts under Deeds of Covenant are always welcome, as are legacies, and I or any of the staff will be delighted to discuss this with any member who has thought of giving in this way.

The increased income has been the result of much hard work, including a third, and even busier Art Market which stretched our manpower resources, but which resulted in new members and generous contributions to the Society's funds. Events for members have also contributed to the income in the year, and I hope, to our members' enjoyment of both social and artistic content of these visits. In the previous year we brought our office equipment up-to-date and this expenditure has resulted in the Society's staff being able to deal with regular mailing and other administrative matters more efficiently.

Costs, both of works of art and running expenses, continue to rise but I look to the future confident that there is increasing interest in contemporary art and in the Society's aims.

In conclusion I would like to advise the Society of my resignation as Treasurer; I have much enjoyed my job and have great pleasure in handing over to my successor Robin Woodhead a Society that is in good heart.

## Philip Pollock

### Events in 1986

January 9	CAS 75th birthday party at Christie's: sponsored by Jaguar Cars, organised by Belle Shenkman CM. Decorations by Ken Turner. Cake by Lindy Richardson. Champagne courtesy of Moët & Chandon
February 8	Lunchtime viewing of 'Tribute to The Contemporary Art Society', a special exhibition mounted by the Juda Rowan Gallery of works on paper by gallery artists selected by Caryl Hubbard
April 7	'Contemporary Art in Israel'. Lecture organised by the Balfour Diamond Jubilee Trust, given by Dr Mordechai Omer at Christie's
April 21	Private viewing of 'Pictures and Pasta' at Smith's Galleries, Covent Garden
May 10	Two private collections, Boundary Gallery and Saatchi Collection, in St John's Wood
June 21	Day trip to Sissinghurst and Saltwood Castle
July 8	Gallery walkaround in Cork Street
July 14	Annual General Meeting at the Warwick Arts Trust by kind permission of Milton Grundy
July 29	Afternoon visit to the Henry Moore Foundation, Much Hadham
September 20	Day trip to Stoke-on-Trent to see the Museum and Art Gallery, and the National Garden Festival
November 21	Reception and tour of the Queen Elizabeth II Conference Centre with James Hurford (Powell and Moya, architects) and Dr Wendy Baron (Curator of the Government Art Collection)

## Foreign trips in 1986

April 25-28	Weekend in Vienna to visit 'British Art 1986', an exhibition organised by The Contemporary Art Society at the Künstlerhaus
May 18-27	Israel, organised by the Balfour Diamond Jubilee Trust
December 2-10	Los Angeles to visit the Los Angeles International Contemporary Art Fair, new Museum of Contemporary Art, new wing of the County Museum

## Buyers' Reports 1986

### Edward Lucie-Smith

When acting as a buyer for The Contemporary Art Society I am always very conscious of its historic role in encouraging new artists. Many of the leading painters and sculptors of the present day were bought very early in their careers by the CAS, and these purchases were often a milestone in their progress. It was for this reason, for example, that I bought a large painting by the young artist John Kirby at the London International Contemporary Art Fair at Olympia last year, when he was exhibiting among the painters and sculptors not yet affiliated to any dealer. Apart from this, I looked for pictures and sculptures of different sizes and different styles, which might appeal to a wide variety of different institutions. In particular, I tried to fill some gaps which I thought had been left by other recent buyers. This was the reason, for example, that I bought realist works by Harry Holland and Michael Murfin, and why I looked hard for three-dimensional pieces of moderate size, such as the sculpture by Bryan Illsley. My one unbreakable rule, however, was never to buy anything I wouldn't have wanted for my own collection.

### Stephen Tumim

Legging it along the wet pavements, Tottenham Mews to Clifford Street, Old Street to Whitechapel, there is plenty of time to reflect. Should I look chiefly for work by artists not yet bought by the CAS or simply buy what seems to be the best? When the CAS was founded in 1910, Sickert gloomed away, 'It will be the exhibition picture that will gain ground, and the room picture that will suffer . . . they will, as sure as fate create a definite CAS product, recognisable at a hundred yards as such'. The CAS strove to placate him. They bought lots of his pictures. From the start they appointed individual buyers and did not buy by committee. But Sickert's points do not go away. The correct work on paper, abstract, figurative, referential, not too big, not too small, can it be recognised as rather CAS? Is there not a distinction between a room picture and an exhibition picture, not necessarily of quality or size, but of authority and apparent staying power? In buying for the CAS it is not enough to want the picture for yourself. You need to ask what it would look like on a museum wall in ten years' time, or will it be lurking at the back of the museum cupboard?

Sean Scully and Ansel Krut, Stephen Buckley and John Keane, Gillian Ayres and Jock McFadyen, Frank Auerbach and Eileen Agar, seem to have nothing whatever in common save that their works which I bought are robust and imaginative and will give pleasure on the wall. Some are very much exhibition pictures. Eileen Agar's *Magician*, painted quite recently, and her print of marine life made some forty years earlier, will, I hope, be hung together, and cheer somebody one wet day when they note the dates and mark the continuity of feeling.

Mark Wallinger's *Lost Horizon* is a large and angry work. If I say it is a fantasy based on Stubbs' *Light Dragoons* and on a well-known photograph of Harold Wilson with the Beatles, inspired by Gillray and E. P. Thompson and Sir John Tenniel, it is all true but doesn't help very much to visualise it. (It has since been reproduced on the cover of *Artscribe*). But it is a striking work by a young painter in the radical tradition, and I think it will stop them in their tracks as they potter round the art gallery of the future.

Wet pavements or dry, going out to choose paintings is a pleasure. Like other forms of pleasure, it carries disillusion: the job does not equip you with any precise knowledge as to what sort of work you like best. Of the work I have bought, Jock McFadyen's *Watney Market* is my favourite, but I might change my mind tomorrow. And, when I return to think of Sickert, the works of Ken Draper, John Loker and Stephen Farthing, Patrick Hayman and Stephen Finer, are surely room paintings after all?

### Craft Buyer Muriel Wilson

There is at present a lot of interest in work that breaks barriers in the arts, and this seems particularly exciting in the area between fine art and craft. Some of the most interesting work is being done along this borderline, so that it is never possible totally to pigeonhole the makers into either category. This is especially true of Michael Brennand-Wood, who teaches textiles and has always worked in a textile medium but whose very successfully selected exhibition 'Fabric and Form' at the Crafts Council a few years ago showed an adventurous approach to textile art and revealed very intriguingly his own sources. His work has painterly and sculptural qualities but remains nonetheless rooted in textiles. The same is to some extent true of Jean Daveywinter and Sally Freshwater, two very exciting young fibre artists experimenting with techniques and forms using cloth and colour and light.

A bit of quick research after the last distribution revealed that ceramics is by far the most popular medium for those of our member museums who collect crafts, and indeed I have for other reasons become aware of the many serious and 'live', i.e. still growing collections of ceramics. Accordingly I looked for good pieces by newer artists whom I felt convinced were the stayers whose work would form a pivotal element in a distinguished collection like Paisley or Stoke. Again I found myself drawn to pieces on the edge of sculpture — retaining a basis of function but exploring the limits of the vessel form and demonstrating a lively concern with surface texture and decoration. Angus Suttie, Ewen Henderson and Sara Radstone were some of those artists I found particularly stimulating, but there could have been many more. Stephenie Bergman has always been a mouldbreaker, working across a range of materials back and forth between craft and fine art. I saw some stunning groups of ceramics, in sets of three and four pots each with all kinds of witty references to pots and pictures of pots, and determined on the best of these as a purchase. The Bruce McLean jug, although another 'crossover' where a versatile artist is exploring a new medium, was also something of a trade off, since another buyer had purchased a Bryan Illsley.

Finally, the David Drew basket, although my first purchase in the year, was an unashamed homage to a master of traditional craftsmanship. The integrity of Drew's methods and ideas, his work and lifestyle is extraordinarily complete and his exhibition at the start of the year was an inspiring event.

Essentially I aimed at acquiring crafts objects which had an extra element in them which took them into a level where they could sit confidently in a museum alongside painting and sculpture (as opposed to a special Crafts Section) and invoke comparisons and I hope debate.

### Purchases for the year 1986

#### Buyer: Edward Lucie-Smith

David Austen	Giotto's Basket 1986 oil on canvas
John Bellamy	Fisherman tolls the Bell 1985 watercolour on paper
Graham Dean	Hand 1985 watercolour on handmade paper
Antony Gormley	Venture 1985-86 oil and charcoal on paper
Nicola Hicks	There's a Serpent on My Back 1986 charcoal on paper
Harry Holland	Studio 1986 oil on panel
Bryan Illsley	Wide-Eyed 1985 forged iron
Rod Judkins	The Changeling 1986 pastel on paper
John Kirby	Man with a Rat 1986 oil on canvas
Neil MacPherson	The Singing Lovers' Farewell 1986 acrylic and collage on board
Dhruva Mistry	Couple 2 1984-85 pastel and acrylic on paper
John Monks	Totem II 1986 monoprint
Michael Murfin	The Farrier 1985 tempera on board
Tom Phillips	MS 1985 pastel on paper
Alan Stones	Cows 1984 oil on canvas
Jonathan Waller	Break-down 1986 oil on canvas

#### Buyer: Stephen Tumim

Eileen Agar	The Magician 1980 acrylic on canvas
	Shrimps at Sea 1948 original lithograph
Frank Auerbach	Interior, Vincent Terrace 1983 gouache, pastel and pen on paper
Gillian Ayres	To thy wild waves play 1986 oil on canvas
Stephen Buckley	Topeko 1985 oil on canvas on wood
Stephen Farthing	On a Dark Day (after Bruegel) 1985 mixed media on paper
Stephen Finer	A Woman and a Man 1986 oil on canvas
Patrick Hayman	The Family in Dark Clothes 1972 oil on board
John Keane	Three Monkeys on the Edge of the Desert 1986 pva on paper
Ansel Krut	Double Figure 1985 oil on canvas
John Loker	Cauldron 2 1986 oil on paper
Jock McFadyen	Watney Market 1985 oil on canvas
Sean Scully	Untitled 12.14.85 1985 charcoal and pastel on paper
Mark Wallinger	Lost Horizon 1986 oil on canvas

#### Buyer for Scotland: David Brown

Stephen Barclay	Colussus 1986 mixed media on paper
	Untitled 1986 mixed media on paper
Joyce Cairns	Midnight Manoeuvres 1986 oil on board
	Warning Bell on the South Pier 1986 oil on board
Stephen Conroy	A Few Young Men Lost in Glasgow 1986 oil on canvas
	Sorrow, Nature's Son 1986 oil on canvas
Ken Currie	In the City Bar . . . Disillusion 1985 conté pencil on paper
Peter Howson	The great log race 1986 mixed media on board
Lorna Overend	Ying and Yang 1986 oil on canvas
Sylvia Wishart	Reflections 1986 oil on canvas

### Craft Purchases

#### Buyer: Marina Vaizey

Guy Martin	Chair 1986 stained ash
Helen Shirk	Vessel 1985 patinated copper
Jane Short	Bowl 1984 copper and silver with gold wire and cloisonné enamel

**Buyer: Muriel Wilson**

Stephenie Bergman	Vase, Trug, and Ashtray 1986 ceramic
Michael Brennand-Wood	Knee High 1986 painted mixed media relief
Jean Daveywinter	Voyage 1986 handmade paper
David Drew	Basket 1985 white willow, hazel frame and ribs
Sally Freshwater	Rising Planes 1986 silk and dowels construction
Ewen Henderson	Handbuilt boat form 1986 stoneware and clays with high-lime glaze
Bruce McLean	Jug 1986 earthenware with coloured glazes
Sara Radstone	Vessel 1986 ceramic
Angus Suttie	Dish 1986 ceramic

**Henry Moore Foundation****Buyer: Caryl Hubbard**

Kenneth Draper	Blue Veil 1984 galvanised steel, resin, oil pigment
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**Buyer: Tom Bendhem**

Herbert George	Head No. 19 1986 hydrocal and masonite
Nigel Hall	Giving and Receiving 1986 brass, mottled pink and green patina
David Mach	Matchhead 1985 matches
Isaac Witkin	Shogun c. 1968 painted steel ed.7

**For the Worshipful Company of Painter-Stainers****Buyer: Stephen Tumim**

Kenneth Draper	Divisions 1987 pastel on paper
	Green Island 1987 pastel on paper

**For The Linbury Trust**

David Tindle	Pale Yellow Rose November 1984 egg tempera on board
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**Purchases for The Harris Museum and Art Gallery, Preston**

Frank Auerbach	Head of Julia III 1985 charcoal and chalk on paper
Jeffery Camp	South Coast Walking 1985 oil on canvas
Deanna Featherbridge	Drawing for the ballet set 'A Broken Set of Rules' 1984
	Preliminary sketch drawing for the ballet set 'A Broken Set of Rules' 1984
Kate Whiteford	Lustra 1983 oil on canvas with painted wooden frame

**Gifts to the Society****From Tom Bendhem:** Stephen Buckley Nainant 1986 oil on canvas on wood**From Duncan Clulow:** Maggi Hambling Charlie Abrew 1974 oil on canvas**From Edward Lucie-Smith:** John Newling Shelter 1984 lead, wax and steel**Loans made during 1986**

**David Austen**, Bookwus 1985 to Canvass: New British Painters II at John Hansard Gallery, University of Southampton; Milton Keynes Exhibition Gallery

**Tony Bevan**, Condition 1982 to Hand Signals at Ikon Gallery, Birmingham; Milton Keynes Exhibition Gallery; Chapter, Cardiff; Peterborough Art Gallery

**Joyce Cairns**, Midnight Manoeuvres 1986, and Warning Bell on the South Pier 1986 to Joyce Cairns, New Paintings at 369 Gallery, Edinburgh

**Helen Chadwick**, Ego Geometria Sum: The Piano — age 9 years 1983 to Staging the Self at the National Portrait Gallery, London

**Eileen Cooper**, Out of the Wild 1985 to Hand Signals at Ikon Gallery, Birmingham; Milton Keynes Exhibition Gallery; Chapter, Cardiff; Peterborough Art Gallery

**David Drew**, Basket 1985 to David Drew: Baskets at Shipley Art Gallery, Gateshead; Southampton Art Gallery; Cirencester Workshops; Derby Museum and Art Gallery

**Tony Hayward**, Domestic Science 1984 to Tony Hayward Exhibitions at Bluecoat Gallery, Liverpool, and Orchard Gallery, Londonderry

**John Keane**, Three Monkeys on the Edge of the Desert 1986 to Royal Overseas League Annual Exhibition, London

**John Kirby**, Man with a Rat 1986 to Canvass: New British Painters II at John Hansard Gallery, University of Southampton; Milton Keynes Exhibition Gallery

**Jock McFadyen**, Watney Market 1985 to Jock McFadyen at Northern Centre for Contemporary Art, Sunderland

**Bruce McLean**, Towards a Performance: Good Manners or Physical Violence III 1985 to Britain in Vienna 1986: British Art at the Künstlerhaus, Vienna

**Martin Naylor**, The Farrar Houses (Blunted) 1985 to Martin Naylor at the Serpentine Gallery, London

**Sara Radstone**, Ceramic vessel 1986 to Potted History at Gardner Centre Gallery, University of Sussex

**Alan Stones**, Cows 1984 to Fell Farm Labour at Manor House Museum and Art Gallery, Ilkley; Hawick Museum and the Scott Gallery; University of Sheffield Library Gallery

**Yoko Terauchi**, Hot Line I 1983 to Yoko Terauchi at Cornerhouse Gallery, Manchester

**Mark Wallinger**, Lost Horizon 1986 to Neo neo-classicism — the use of tradition in late 20th Century art at the E. Blum Art Institute, Bard College, New York State, USA

**To the Minister for the Arts, Office of Arts and Libraries****Bruce McLean**, Towards a Performance: Good Manners or Physical Violence III 1985**Sir Robin Philipson**, Men Observed 1984**Paula Rego**, The Vivian Girls 1984**John Walker**, Untitled drawing from a series of paintings made in Australia 1981**To J. Sainsbury plc****Kevin O'Brien**, Circus Animals' Desertion 1983**David Tindle**, Pale Yellow Rose November 1984**Works presented to Public Art Galleries in 1986**

Aberdeen Art Gallery and Museums, and Friends	Fred Watson/Still Life with Books and Bottles 1982/sycamore
Adelaide, Australia: Art Gallery of South Australia	Graham Crowley/The Showroom 1981-82/oil on canvas
Auckland, New Zealand: City Art Gallery	Julian Opie/Incident in the Office No. 2 1983/oil paint on paper with steel support
Batley Art Gallery	Joe Tilson/Mask of Dionysos 1984-85/liftground etching and aquatint with carborundum 30/40
Bedford: Cecil Higgins Art Gallery	Roger Hilton/Untitled 1974/gouache on paper
Belfast: Ulster Museum, and Friends	Dhruva Mistry/Creature 1983/plaster, iron, shellac, gold leaf, acrylic
Birkenhead: Williamson Art Gallery	Michael Brick/Wallington 3/acrylic on paper
	Terry Lee/Metamorphosis Birds 1980/oil on canvas (bought through The Worshipful Company of Painter-Stainers)
Birmingham: City Art Gallery	Maggi Hambling/Max and Me — In Praise of Smoking 1982/oil on canvas
	Andrzej Jackowski/Portrait of Christopher 1981/oil on canvas
Blackpool: Grundy Art Gallery	Patrick Hughes/Learning 1983/acrylic on canvas and wood relief
Bolton Museum and Art Gallery, and Friends	Bruce Germand/Untitled 1982/cast lead sheets, formed and soldered
	Thérèse Oulton/To the Quick No. 5 1984/oil on canvas

Bournemouth: Russell Cotes Art Gallery	Stephen Skidmore/Two Blues 1982/watercolour and pencil on paper	Glasgow University Art Collections Fund	Richard Kidd/In Indigo 1978/acrylic and graphite on cotton duck
Bradford: Cartwright Hall Art Gallery	Stephen Farthing/The Nightwatch 1983/oil on canvas		Deanna Petherbridge/Capriccio Oscuro 1984/pen and ink and brown wash on paper (bought through The Worshipful Company of Painter-Stainers)
Brighouse Art Gallery	Tim Jones/Piano IV 1980/oil on canvas		Frank Pottinger/Maquette for Sol-Far-Four 1983/pinewood (bought with the aid of a Scottish Arts Council Grant)
	Kisaburo Kawakami/Paper Sculptures (2) 1982	Guildford House Gallery	Thetis Blacker/Dawn Thief 1967/watercolour on paper (presented by Mrs Catherine Curran)
	Katherine Virgils/Copper Codice 1981-82/papers, copper, silk and canvas		Maii Morris/In Apple Blossom Time 1983/acrylic on canvas
Bristol: City Art Gallery	John Walker/Untitled 1975/original screenprint 15/25 (presented by Dr Ursula Hoff)	Harrogate Corporation Art Gallery	Rose Garrard/Artist as Model 1982/acrylic on plaster in gift frame
	Timothy Hyman/Josef Herman at Edith Road 1982-83/oil on canvas		Guy Hetherington/The Solar Chariot May 1975/oil and smoke on glass
Cambridge University: Fitzwilliam Museum	Howard Hodgkin/Moonlight 1982/tapestry (presented anonymously)	Hereford City Museums	Kyffin Williams/Talsarn Christmas Eve 1981/oil on canvas
Cambridge University: Kettle's Yard	Peter Wilson/Wolfman in the Boarding House 1982/oil on paper		Albert Irvin/Mile End 1980/acrylic on canvas
Canberra: Australian National Gallery	Jennifer Bartlett/In the Garden, Drawing 93 1980/pen and ink and charcoal on paper	Huddersfield Art Gallery	Clive Barker/Study of Francis Bacon No. 7 1978/bronze, unique
	Claude Viallat/Untitled 1981/painting and coloured cord	Hull: Ferens Art Gallery	Simon Fraser/The Selkie 1982-83/oil on canvas (bought with the aid of a Scottish Arts Council Grant)
Cardiff: National Museum of Wales	Mark Boyle/London Study 1969/fibreglass		Bernard Farmer/Foligno Red 1981/acrylic on canvas
Carlisle Museum and Art Gallery	Astrid Furnival/Roses Arose 1983/knitted hanging, pure wool, natural dyes	Hull University Art Collection	Lawrence Preece/Exotic in Kennington 1982/acrylic on cotton duck
	William Jeffries/Measuring Man 1981/woven tapestry		Fred Stiven/Box with Square 1983/wood (bought with the aid of a Scottish Arts Council Grant)
Carmarthen County Museum	Barry Flanagan/Valentine 1981/original coloured linocut 22/30	Inverness Museum and Art Gallery	John Taylor/Delta 1982/watercolour (bought with the aid of a Scottish Arts Council Grant)
Chelmsford and Essex Museum	Rosalind Cuthbert/Cecil Collins at the Central School of Art 1982/oil on canvas		Jane Ackroyd/The Frozen Wind Crept on Above 1984/steel (Henry Moore Foundation)
	Alexander Fraser/Guild Street No. 3 1983/acrylic on canvas (bought with the aid of a Scottish Arts Council Grant)	Ipswich Museum and Art Gallery	Liz Butler/Dentdale, Cumbria 1981/watercolour on paper (bought through The Worshipful Company of Painter-Stainers)
Cheltenham Art Gallery	Stephen Cox/Untitled (tondo) 1981/Forest of Dean stone		Thelma Hulbert/Rocks under water 1961/oil on board (presented by Dr Ursula Hoff)
Cleveland County Leisure Services: Cleveland Gallery	John Monks/Untitled drawing 1984/oil pastel and acrylic on paper	Kendal: Abbot Hall Art Gallery	Margaret Firth/Two Glasses 1981/oil on board
Colchester: Minorities Art Gallery	Nigel Henderson/The Whole Man 1980/oil colour and photographic processes		June Redfern/Apocalyptic Head 1983/oil on canvas (bought with the aid of a Scottish Arts Council Grant)
Coventry: Herbert Art Gallery	Fred Bushe/Four Interlocking Movable Forms 1974/cast aluminium (bought with the aid of a Scottish Arts Council Grant)	Kettering Art Gallery	Peter Blake/from 'Alice in Wonderland' "and to show you I'm not proud you may shake hands with me!" 1970/original screenprint 29/100 (presented by Dr Ursula Hoff)
	Shelagh Cluett/Tangalle III 1983/aluminium, copper, steel and oil paint	Kirkcaldy Museum and Art Gallery	Christopher Stein/Landscape 1981-82/oil on board
Darlington Museum and Art Gallery	Gordon Bryce/Renaissance 1982/oil on canvas (bought with the aid of a Scottish Arts Council Grant)		Bill Woodrow/Twin-tub with Beaver 1981/twin-tub washing machine and woodgrained plastic covering
Derby Museum and Art Gallery	Caroline McNairn/The Place III 1984/oil on canvas (bought with the aid of a Scottish Arts Council Grant)	Leamington Spa Art Gallery	Keith Milow/A2B 1973-75/oil on canvas, colourex on tissue (4 parts) (presented by the artist)
Doncaster Museum and Art Gallery	Simon Edmondson/The Night 1983/oil on canvas (bought through The Worshipful Company of Painter-Stainers)		Norman Stevens/Packer's Farm Gate 1983/oil on canvas
	Edward Wolfe/Spanish Girl 1922/oil on board (presented by the Executors of Diana Dent, Deceased)	Leeds City Art Gallery, and Leeds Art Collections Fund	Bridget Riley/Modulated Reds and Blues with green-yellow contrasts 1985/gouache on paper
Dudley Art Gallery	Richard Hamilton/Marcel Duchamp Poster 1973/two-colour screenprinting, acetate film, lamination and silver foil blocking on white cartridge paper	Leeds University	John Bellamy/My Son Tristan 1982/oil on canvas
	David King/Nothing 1974/original etching 3/16 (presented by Mrs Catherine Curran)	Leicestershire Museums, Art Galleries and Records Service	Nick Bodimeade/Triptych 1982/oil on canvas on wood
Dundee Museum and Art Gallery	James Cramb/Poem 1983/oil painting on board, 12 panels (bought with the aid of a Scottish Arts Council Grant)	Leicestershire Education Authority	Tony Hayward/Domestic Science 1984/mixed media
	Hamish Fulton/Aymara 1981/photograph with text		Terry Frost/Autumn Rings Andeuze September 1971-Spring 1983/acrylic on canvas
Eastbourne: Towner Art Gallery	James Ravilious/Photographs (12) from The Beaford Archive	Lincolnshire Museums, and Friends	Kate Blacker/Geisha 1981/corrugated painted metal with plastic bag of clay
Edinburgh: Scottish National Gallery of Modern Art	Anish Kapoor/Untitled 1983/cement, gesso, pigment and polystyrene (Henry Moore Foundation)	Liverpool: Walker Art Gallery	Stephen Farthing/Drawing for Sainsbury's 1983/charcoal on paper (presented by the artist)
	Mario Rossi/Whirlwind 1983/oil on paper on canvas		David Tindle/Venetian Sash Window 1976/egg tempera on board
Edinburgh Art Centre	John Lessore/Leon Kossoff with Cephalus and Aurora 1982-83/oil on board	Liverpool University Art Collections Fund	Glen Baxter/6 Letterpress prints 1978 42/78 (presented by Anthony Stokes)
Exeter: Royal Albert Memorial Museum	Eileen Lawrence/Dead Gull, Barra Sand 1982/watercolour, oil, sand on/and handmade paper (bought with the aid of a Scottish Arts Council Grant)	London: Southwark, South London Art Gallery	David Mach/Thinking of England 1983/HP Sauce bottles, water and Dylon (Henry Moore Foundation)
Glasgow Art Galleries and Museum		London: Tate Gallery	Keith Milow/A Cross between Painting and Sculpture No.80 1978/concrete, resin and fibreglass on wood (presented by the artist)



London: Victoria and Albert Museum	Simon Read/Three Vertical Corners 1979/ektachrome colour positive paper dry mounted on to acid free paper and board Simon Read/Explanatory Drawing 1979/pencil on paper Simon Read/Camera B 1979/black and white photograph Ian Stephenson/Respective Study I 1970/oil on paper with collage (bought through The Linbury Trust) Ian Stephenson/Respective Study II 1970/oil on paper with collage (bought through The Linbury Trust)	Peterhead Arbuthnot Museum	Lennox Dunbar/Continuous Rotation No.2 1982/oil and resin on paper (bought with the aid of a Scottish Arts Council Grant) Lennox Dunbar/Continuous Rotation No.3 1982/oil and resin on paper (bought with the aid of a Scottish Arts Council Grant) Patrick Heron/Six in Light Orange with Red in Yellow 1970/original screenprint 25/100 (presented by Mrs Catherine Curran) Brian Peacock/The Annunciation 1982/acrylic on canvas (bought through The Worshipful Company of Painter-Stainers) Mary Farmer/Tip-Off 1981/tapestry with cotton warp and wool weft Gary Wragg/Hetty's Painting 1978/mixed media on cotton duck (bought through The Linbury Trust) Gary Wragg/Untitled 1976/drawing Gerard de Thame/Edge of the Night 1984/acrylic on paper on canvas Ian McKeever/Traditional Landscapes, Beside the Brambled Ditch 1983/oil and photograph on canvas (bought through The Linbury Trust) Howard Rogers/The Charmer 1982/wood and coloured resins Cecil Collins/Red Landscape 1957/gouache on paper (presented by the artist) Tess Jaray/Remain 1979/acrylic on canvas Scott Kilgour/Untitled 1982/pen and wax crayon on paper (3) (bought with the aid of a Scottish Arts Council Grant) Boyd Webb/Replenish 1984/unique Cibachrome, colour photograph John Carter/Sideways and Down 1966/pva and lacquer on wood (from the Peter Stuyvesant Foundation) Paul Huxley/Untitled no.144 1974/acrylic on paper (presented by J. Sainsbury plc) David Nash/Cracking Box 1979/oak Richard Deacon/Mirror, mirror 1983-84/laminated wood and stainless steel (Henry Moore Foundation) Michael Kidner/Requiem 1982/silkscreen on vellum arches ed.6 Paul de Monchaux/Monument 1982/Purbeck stone Adrian Berg/Gloucester Lodge, Regent's Park September 1978/oil on canvas Martin Fuller/Spin 1976/coloured pencil on paper (presented by Mrs Catherine Curran) Ben Joiner/Untitled 1983/wood Jeff Lowe/AWA 1980-81/mild steel George Wyllie/From Patras 1972/welded stainless steel and painted mild steel (bought with the aid of a Scottish Arts Council Grant) Barbara Deianey/January III 1976/acrylic and wax on paper (presented by Lord McAlpine of West Green) John Maine/Misra Yantra: Equatorial Dial 1982/crayon on paper John Maine/Outpost 1980/carved Portland stone Terry Frost/Black and White October-November 1979/collage Beth Fisher/Domestic Still Life 1981/original etching (2 parts) unique (bought with the aid of a Scottish Arts Council Grant) Terry Frost/Yellow and Ochre 1959/oil on canvas John Loker/Coast Extracts 2, series 2 1977/pencil and acrylic on paper (presented by Mrs Catherine Curran) Sally Moore/Figure in Studio 1983/oil on canvas Yoko Terauchi/Hot Line 1 1983/telephone cable Patrick Hayman/Captain Cook in New Zealand 1980/oil on canvas Nicholas Horsfield/Oval — Vernon 1979/oil on canvas (bought through The Worshipful Company of Painter-Stainers) Richard Deacon/Art for other people No.4 1982/black cloth and steel rods Alison Wilding/Green Rise 1983/slate and copper
Manchester: City Art Gallery: Permanent Collection	Ray Smith/Celebration 1978/acrylic on cotton duck (bought through The Linbury Trust) Stephen McKenna/Still Life of the Sea 1980/oil on canvas Lawrence Preece/Drawing for Schematic Landscape 1979/charcoal and conté crayon on paper (presented by the artist) Michael Sandle/Brennendes Denkmal III 1984/watercolour on paper Barry Flanagan/Untitled June 1978/painted metal Barrie Cook/Rift 1984/oil paint, wax on canvas (presented anonymously)	Plymouth Art Gallery	
Manchester University: Whitworth Art Gallery, and Friends	Graham Durward/Artist with burning feet 1983/oil on canvas (bought with the aid of a Scottish Arts Council Grant) Vaughan Grylls/Bank Holiday Monday (Britain Today) 1983/photocollage on paper Steven Campbell/The Building Accuses the Architect of Bad Design 1984/oil on canvas (bought with the aid of a Scottish Arts Council Grant) Peter Greenham/Jane (Girl in a Beach Hut) 1976/oil on canvas Boyd and Evans/Moment at a Station 1976/acrylic on canvas Boyd and Evans/Movement at a Station 1976/acrylic on canvas Douglas Cocker/The Survival of The Wingless Birds 1982/4 box constructions (bought with the aid of a Scottish Arts Council Grant)	Portsmouth City Museum and Art Gallery	
Melbourne, Australia: National Gallery of Victoria	Gilbert & George/Westminster Flag 1981/postcard piece Jon Groom/Study for Elevation 1981/oil and oil stick on paper Brian Falconbridge/Untitled 1975/wood Richard Kidd/5/78 1978/collage, graphite wash on paper (presented by Mrs Catherine Curran) John Law/2 Construction 1983/silver steel on trafolite/blockboard base	Preston: Harris Museum and Art Gallery	
Merthyr Tydfil: Cyfartha Castle Museum	Craigie Aitchison/Nude standing in front of a picture 1963/oil on canvas Chris Baker/Arena 1982/acrylic on canvas (presented by The Linbury Trust) Susan Hiller/Study for Monument No.3 (Arnolfini) 1981/colour photograph, gouache and ink on paper Leon Kossoff/A Street in Willesden (Summer) No.2 1983/charcoal on paper	Preston Polytechnic Reading Art Gallery	
Middlesbrough: Dorman Memorial Museum	Glenys Barton/Large Fist 1983/ceramic (from a series of 13) Tony Stubbing/Gower Shapes 1975/acrylic on canvas (presented by Mrs Catherine Curran) Colin Freebury/Untitled 1983/gouache, acrylic and collage on paper Anthony Frost/Beat down the colour 1983/acrylic on canvas Anthony Frost/Unstable elements 1983/acrylic on canvas Eduardo Paolozzi/Cloud Atomic Laboratory Science and Fantasy in the Technological World 1971/set of 8 original etchings 34/75 Ron Haselden/Design for Underwater Structure 1981/collaged drawing on paper (presented anonymously) Andrew Stahl/Seasons 1984/acrylic on paper (presented anonymously)	Rochdale Art Gallery Salford Museum and Art Gallery, and Friends	
Milton Keynes: Open University			
Newcastle upon Tyne: Laing Art Gallery, and Friends		Salisbury: John Creasey Museum	
Newcastle University: Hatton Gallery Newport Art Gallery		Sheffield: Graves Art Gallery Southampton Art Gallery	
Northampton Art Gallery		Southampton University: John Hansard Gallery Southend: Beecroft Art Gallery Southport: Atkinson Art Gallery and Friends	
Norwich: Castle Museum		Stalybridge: Astley Cheetham Art Gallery, and Friends	
Norwich: University of East Anglia, Sainsbury Centre for the Visual Arts		Stockport Art Gallery Stoke-on-Trent Museum and Art Gallery	
Nottingham: Castle Museum and Art Gallery		Sunderland Museum and Art Gallery Swansea: Glynn Vivian Art Gallery Swindon Art Gallery	
Oldham Art Gallery			
Oxford: Ashmolean Museum and Art Gallery			
Paisley Museum and Art Gallery			
Pembrokeshire Museums: Castle Museum and Art Gallery, Haverfordwest, and Friends			
Penzance: Newlyn Orion Galleries			
Perth Museum and Art Gallery			
Peterborough City Museum and Art Gallery			
		Sydney, Australia: Art Gallery of New South Wales	

Wakefield Art Gallery, and Permanent Art Fund  
 Wakefield Educational Resource Centre  
 Wolverhampton Art Gallery, and Friends  
 Worcester City Museum and Art Gallery  
 Worksop Museum and Art Gallery  
 York Art Gallery

John Loker/A Sense of Snowing — Plus Incident 1982/oil on paper  
 Anthony Eyton/Bathers at Benares I 1979-81/oil on canvas (bought through The Linbury Trust)  
 Gilbert & George/Good 1983/photopiece  
 Kate Whiteford/Pagan Painting I Votives and Libations in Summons of the Oracle 1982/acrylic and pigment on canvas (bought with the aid of a Scottish Arts Council Grant)  
 Adrian Wiszniewski/Po-et 1985/original silkscreen ed.50  
 Len Tabner/Looking Coatham Way 1981/gouache and watercolour  
 John Golding/H.19 (Canticle) 1983-84/mixed media on cotton duck  
 Malcolm Hughes/Study No.3 1983/oil on canvas

**Craft presented to Public Galleries in 1986**

Aberdeen Art Gallery and Museums  
 Birkenhead: Williamson Art Gallery  
 Birmingham City Art Gallery  
 Blackpool: Grundy Art Gallery  
 Bolton Museum and Art Gallery  
 Bradford Art Gallery  
 Brighouse Art Gallery  
 Bristol: City Art Gallery  
 Cambridge University: Fitzwilliam Museum  
 Carmarthen County Museum  
 Cheltenham Art Gallery  
 Cleveland County Leisure Services: Cleveland Gallery  
 Dudley Art Gallery  
 Exeter: Royal Albert Memorial Museum  
 Glasgow Art Galleries and Museums  
 Guildford House Gallery  
 Huddersfield Art Gallery

Wally Gilbert/In Balance 1983/oxidised silver and gold collar (bought with a grant from the Worshipful Company of Goldsmiths)  
 Peter Niczewski/Brooches (3) 1983/marquetry  
 Louise Gilbert Scott/Black-white form, Red-blue form, Blue-red form 1984/earthenware  
 Alistair McCallum/Dish 1982/mokumé (bought with a grant from the Worshipful Company of Goldsmiths)  
 Geraldine St. Aubyn Hubbard/Scarf 1983/silk, wool, cashmere  
 Carol McNicoll/Fruit Bowl 1984/earthenware  
 Howard Raybould/Bowl 1983/ash  
 Henry Pim/Pot on Stand 1983/stoneware  
 Henry Pim/Two handbuilt pots 1984/multicoloured stoneware glazes  
 Susie Freeman/Braids and Ribbons, shirt 1983/knitted nylon monofilament  
 Caroline Broadhead/Armpiece and Neckpiece 1982/nylon monofilament  
 Nuala Jamison/Bracelet 1983/black and white acrylic  
 Rowena Park/Sphere bracelet 1983/metal, covered cotton  
 Michael Lloyd/Rush II 1984/gilding metal, chased  
 David Pye/Dish c. 1978/walnut  
 Walter Keeler/Jug 1983/saltglaze stoneware  
 David Pye/Box c. 1982/kingwood  
 Mary Farmer/Floor Rug 1983/woven and tapestry woven  
 Christopher Williams/Bowl 1983/lead crystal  
 Susanna Heron and David Ward/Wearable and Photograph 1982  
 Dawn Stevens/grey tie dye necklace 1983/cotton  
 Emmy van Leersum/Earrings and bracelet 1984/plastic  
 Diana Hobson/Bowl 1984/paté de verre  
 Alan Caiger-Smith/Platter 1985/tin glaze earthenware with lustre decoration  
 Malcolm Appleby/Circumference buckle 1983/iron and other metals  
 Ettore Sottsass/Black and white sculptural object 1972-74/glass  
 Charlie Meaker/Bowls (2) 1985/glass  
 Jill Bennett/Pot 1984/earthenware  
 Derek Davis/Black and white bowl 1983/porcelain  
 Cathy Wren/Two Loop Necklace 1983/acrylic

Leicestershire Museums, Art Galleries and Records Service  
 Lincolnshire Museums  
 Manchester City Art Gallery  
 Manchester University: Whitworth Art Gallery  
 Newport Art Gallery  
 Nottingham: Castle Museum and Art Gallery  
 Paisley Museum and Art Gallery  
 Peterborough City Museum and Art Gallery  
 Plymouth Art Gallery  
 Reading Art Gallery  
 Salford Art Gallery  
 Sheffield: Graves Art Gallery  
 Southampton Art Gallery  
 Southport: Atkinson Art Gallery  
 Stoke-on-Trent Museum and Art Gallery  
 Swansea: Glynn Vivian Art Gallery  
 Swindon Art Gallery  
 Tyne and Wear County Council: Shipley Art Gallery  
 Wakefield Educational Resource Centre

Ewen Henderson/Pot 1983/stoneware, bone china and porcelain  
 Christopher Williams/Bowl 1982/mould blown glass  
 Stewart Hill/Firebasket 1983/metal, cut and expanded  
 Candace Bahouth/Two punk dolls 1983/woven tapestry  
 Sam Herman/Vase 1974/glass  
 Richard Batterham/Bowl 1982/saltglaze stoneware  
 Walter Keeler/Teapot 1983/saltglaze stoneware  
 Roger Perkins/Tub 1983/raku  
 Sarah Walton/Bowl 1982/saltglaze  
 Heather Anderson/Bowl and Tall Vase 1984/David Leach porcelain  
 Lois Walpole/Small Basket with Handle 1983/buff willow and dyed cane  
 Janet Leach/Vase 1977/stoneware  
 John Piper/Platter 1983/earthenware  
 Imogen Margrie/Tall Bird 1984/T material  
 Alan Derbyshire/Vase 1984/cased glass  
 Sutton Taylor/Chrysanthemum Pot I 1984/lustre glazed earthenware  
 Sam Herman/Bottle 1978/glass  
 Imogen Margrie/Nobody Noticed the Difference 1984/raku, wood and metal  
 Imogen Margrie/Who Me 1984/T material  
 Jim Partridge/Dish 1983/English oak, warped  
 Jim Partridge/Green Bowl 1982/holly, wet turned and fumed  
 Jim Partridge/Spiral Bowl 1982/blockboard  
 Mark Burton/Black and white chair 1982/sycamore  
 Stirling Clark/Twig bracelet 1983  
 Ewen Henderson/Pot 1984/stoneware  
 Robert Williams/Two plank back chairs 1984/ash, grain stained  
 Carol McNicoll/Plate 1983/earthenware  
 Margaret Alston/Bowl on tile 1983/paté de verre  
 Lois Walpole/Large orange basket 1984/white willow, red plastic, dyed cane  
 John Maltby/Billy Budd 1984/painted and assembled wooden wall relief  
 John Maltby/Peter Grimes 1984/painted and assembled wooden wall relief

**Subscriptions and  
donations for the  
year ending  
31 December 1986**

**From Public Art Galleries**

	£
Aberdeen Art Gallery and Museums	170
Aberdeen: Friends of the Museums	80
Adelaide, Australia: Art Gallery of South Australia	400
Ayr: Maclaurin Gallery	300
Bedford: Cecil Higgins Art Gallery	200
Belfast: Ulster Museum	450
Belfast: Friends of Ulster Museum	50
Birkenhead: Williamson Art Gallery	200
Birmingham: City Art Gallery	200
Blackpool: Grundy Art Gallery	200
Bolton Museum and Art Gallery	100
Bolton: Friends of the Museum and Art Gallery	100
Bradford: Cartwright Hall Art Gallery	200
Brighouse Art Gallery	200
Bristol: City Art Gallery	300
Cambridge University: Fitzwilliam Museum	567
Canberra: Australian National Gallery	250
Cardiff: National Museum of Wales	550
Carmarthen County Museum	200
Chelmsford and Essex Museum	200
Cheltenham Art Gallery	200
Cleveland County Leisure Services	200
Colchester: Minorities Art Gallery	200
Coventry: Herbert Art Gallery	200
Darlington Museum and Art Gallery	200
Derby Museum and Art Gallery	250
Doncaster Museum and Art Gallery	200
Dudley Art Gallery	200
Dundee Museum and Art Gallery	200
Eastbourne: Towner Art Gallery	270
Edinburgh: Scottish National Gallery of Modern Art	200
Edinburgh Art Centre	200
Exeter: Royal Albert Memorial Museum	200
Glasgow Art Galleries and Museum	500
Glasgow University Art Collection Fund	200
Hamilton, Ontario: The Art Gallery	200
Harrogate Corporation Art Gallery	200
Huddersfield Art Gallery	200
Hull: Ferens Art Gallery	200
Hull: Friends of the Art Gallery	10
Hull University Art Collection	200
Inverness Museum and Art Gallery	200
Ipswich Museum and Art Gallery	200
Kendal: Abbot Hall Art Gallery	200
Kettering Art Gallery	200
Kirkcaldy Museum and Art Gallery	200
Leamington Spa Art Gallery	200
Leeds City Art Galleries	200
Leeds Art Collections Fund	60
Leeds University Gallery and Art Collection	200
Leicestershire Museums, Art Galleries and Records Service	220
Leicestershire Education Authority	200

Lincolnshire Museums	140
Lincoln Museums and Art Gallery: Friends	60
Liverpool: Walker Art Gallery	200
Liverpool University Art Collections Fund	200
London: British Museum Dept. of Prints and Drawings	500
London: Southwark, South London Art Gallery	200
London: Victoria and Albert Museum	275
Manchester City Art Gallery: Permanent Collection	200
Rutherford Collection	200
Manchester University: Whitworth Art Gallery	250
Manchester University: Friends of the Whitworth Art Gallery	60
Melbourne, Australia: National Gallery of Victoria	300
Middlesbrough: Dorman Memorial Museum	200
Newcastle upon Tyne: Laing Art Gallery	200
Newcastle upon Tyne: Friends of the Art Gallery	60
Newcastle University: Hatton Gallery	200
Newport Art Gallery	300
Northampton Art Gallery	200
Norwich: Castle Museum	200
Nottingham: Castle Museum and Art Gallery	200
Oldham Art Gallery	200
Oxford: Ashmolean Museum and Art Gallery	200
Paisley Museum, Art Galleries and Coats Observatory	200
Perth, Australia: Art Gallery of Western Australia	200
Peterborough: City Museum and Art Gallery	200
Peterhead Arbuthnot Museum	200
Plymouth Art Gallery	200
Portsmouth City Museum and Art Gallery	200
Preston: Harris Museum and Art Gallery	200
Reading Art Gallery	200
Rochdale Museum and Art Gallery	200
Salford Museum and Art Gallery	100
Salford: Friends of the Museum and Art Gallery	100
Salisbury: John Creasey Museum	200
Sheffield: Graves Art Gallery	400
Southampton Art Gallery	270
Southport: Atkinson Art Gallery	200
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	200
Stalybridge: Friends of Tameside Museum Service	15
Stoke-on-Trent Museum and Art Gallery	270
Sunderland Museum and Art Gallery	200
Swansea: Glynn Vivian Art Gallery	550
Swindon Art Gallery	200
Sydney, Australia: Art Gallery of New South Wales	200
Wakefield Museum and Art Gallery	140
Wakefield Permanent Art Fund	60
University of Warwick: Arts Centre	410
Wolverhampton Art Gallery and Museum	200
Wolverhampton: Friends of the Art Gallery and Museums	60
Worcester City Museum and Art Gallery	200
Worksop Museum and Art Gallery	200
York Art Gallery	200

**From Public Art Galleries  
Craft**

Aberdeen Art Gallery and Museums	25
Adelaide, Australia: Art Gallery of South Australia	25
Belfast: Ulster Museum	50
Birkenhead: Williamson Art Gallery	25
Birmingham: City Art Gallery	25
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Bradford: Friends of Bradford Art Galleries and Museums	25
Brighouse Art Gallery	25
Bristol: City Art Gallery	25
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	100
Cleveland County Leisure Services	25
Dudley Art Gallery	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Guildford House Gallery	30
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	60
Lincolnshire Museums	25
London: Victoria and Albert Museum	275
Manchester City Art Gallery	25
Manchester University: Whitworth Art Gallery	25
Newport Art Gallery	25
Nottingham: Castle Museum and Art Gallery	25
Paisley Museums, Art Galleries and Coats Observatory	25
Peterborough: City Museum and Art Gallery	25
Plymouth Art Gallery	25
Portsmouth City Museum and Art Gallery	25
Reading Art Gallery	25
Salford: Friends of the Museum and Art Gallery	25
Sheffield: Graves Art Gallery	100
Southampton Art Gallery	50
Southport: Atkinson Art Gallery	25
Stoke-on-Trent Museum and Art Gallery	25
Swansea: Glynn Vivian Art Gallery	25
Swindon Art Gallery	25
Tyne and Wear County Council	25
Wakefield Museum and Art Gallery	25
Warwick University Arts Centre	25

**From Corporate Patron**

Oppenheimer Charitable Trust	1,000
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**From Corporate Members**

Bellew, Parry & Raven (Holdings) Ltd.	500
Bonas & Co. Ltd.	500
British Technology Group	500
Morgan Grenfell & Co. Ltd.	500
Rock Townsend	500
J. Sainsbury plc	500
Lily Modern Art	350
Marks & Spencer plc	350
S. G. Warburg & Co. Ltd.	350
Ocean Transport & Trading plc	300

Andry Montgomery Ltd.	250
Arthur Andersen & Co.	250
Barclays Bank plc	250
The Baring Foundation	250
Canadian High Commission	250
Condé Nast Publications Ltd.	250
Deltec Securities UK Ltd.	250
Durrington Corporation Ltd.	250
The Economist Newspaper Ltd.	250
Frederick Gibberd Coombes & Partners	250
Granada Group plc	250
Hambros Bank Ltd.	250
Haymarket Publishing Group Ltd.	250
McKenna & Co.	250
National Westminster Bank plc	250
Ove Arup Partnership	250
Pollock V.T.S. Trust	250
Royal Bank of Scotland	250
Saatchi & Saatchi Compton Ltd.	250
Society of Industrial Artists & Designers	250
Sotheby's	250
Stewart Wrightson Holdings plc	250
Stockley plc	250
Unilever plc	250

**From Art Dealers**

Christie Manson & Woods	100
Fischer Fine Art	100
Lefevre Gallery	100
Nicola Jacobs Gallery	100
Redfern Gallery	100
Waddington Galleries	100
Anthony d'Offay	75
Phillips	75
Bernard Jacobson	50
Blackman Harvey Ltd.	50
Blond Fine Art	50
Brompton Gallery	50
Browse and Darby	50
Christopher Hull Gallery	50
Curwen Gallery	50
Gimpel Fils	50
Knoedler Gallery	50
Leinster Fine Art	50
Marlborough Fine Art (London) Ltd.	50
Minsky's Gallery	50
New Art Centre	50
Piccadilly Gallery	50
Asset Design	30
Danielle Harrison	30
Mercury Gallery	30
Stoppenbach & Delestre	30
Angela Flowers Gallery	25
Annely Juda Fine Art	25
Birksted Gallery	25
Gillian Jason Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Nigel Greenwood Inc.	25

Rowan Gallery	25
Thomas Agnew & Sons	25
Rutland Gallery	20
Speelman Ltd.	20

**From others**

Juda Rowan Gallery (donation from 'Tribute to The Contemporary Art Society')	1,635
Triangle Trust 1949 Fund	1,000
Building Trades Exhibitions Ltd. (from ICAF Gala Preview)	510
Peter Langan	250
The Marquess of Douro	210
Mrs Pamela Sheridan's Charitable Settlement	150
Colin Clark, Esq.	140
Lady Gibberd	100
Mr and Mrs R. Jessel	100
Meyer Charitable Trust	100
George Mitchell, Esq., CBE	100
Robert and Lisa Sainsbury Charitable Trust	100
Wyseliot Charitable Settlement	100
Nancy Balfour Charitable Trust	50
Alan and Sarah Bowness	50
Sir Robin and Lady Brook	50
H. J. Foulds, Esq.	50
Mrs Anna Achilli Jarvis	50
McGuinness Finch	50
Douglas P. Woolf, Esq.	50

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

We have audited the financial statements of pages 23 to 26 in accordance with approved auditing standards.

In our opinion the financial statements, which have been prepared under the historical cost convention, give a true and fair view of the state of the company's affairs at 31 December 1986 and of its surplus and source and application of funds for the year then ended and comply with the Companies Act 1985.

246 Bishopsgate  
London EC2M 4PB  
29 April 1987

NEVILLE RUSSELL  
Chartered Accountants

**The Contemporary Art Society**

(A company limited by guarantee and not having a share capital)

**Balance Sheet  
31 December 1986**

	Notes	1986		1985	
		£	£	£	£
<b>Fixed Assets</b>					
Investments	2		21,771		21,771
<b>Current Assets</b>					
Debtors	3	26,404		21,400	
Cash at bank and in hand		65,103		46,108	
		<u>91,507</u>		<u>67,508</u>	
<b>Current Liabilities</b>					
Creditors falling due within one year	4	34,038		45,381	
<b>Net Current Assets</b>			57,469		22,127
			<u>£79,240</u>		<u>£43,898</u>
<b>Accumulated Fund</b>					
Balance at 1 January 1986			43,898		50,301
Surplus/(deficit) per Income and Expenditure Account			35,342		(6,403)
			<u>£79,240</u>		<u>£43,898</u>

Approved by the Committee on 29 April 1987 and signed on its behalf by:-

**P. S. POLLOCK**

**C. HUBBARD**

**Members of the Committee**

**The Contemporary Art Society**  
**Income and Expenditure Account**  
for the year ended  
**31 December 1986**

	Notes	1986		1985	
		£	£	£	£
<b>Income</b>					
Subscriptions and donations from members	5	52,343		47,961	
Income tax recoverable on deeds of covenant		<u>3,492</u>		<u>2,924</u>	
			55,835		50,885
Bequests and donations			51,450		19,499
Grants	6		46,933		39,701
Income from listed investments (gross)			2,711		2,711
Other interest receivable			2,264		3,218
Net income from Events for members	7		2,840		3,157
Surplus on sale of prints			---		575
Surplus from other activities			<u>713</u>		<u>---</u>
			162,746		119,746
<b>Less:</b>					
Administration expenses	8	34,501		37,604	
Auditors' remuneration		<u>1,900</u>		<u>1,750</u>	
			36,401		39,354
<b>Surplus on ordinary activities</b>			<u>126,345</u>		<u>80,392</u>
<b>Less:</b>					
Pictures, sculptures and crafts:—					
Purchased		91,003		85,795	
Grants to public galleries		<u>---</u>		<u>1,000</u>	
			91,003		86,795
<b>Surplus/(Deficit) for the year</b>			<u>£35,342</u>		<u>£(6,403)</u>

**The Contemporary Art Society**  
**Statement of Source and Application of Funds**  
for the year ended  
**31 December 1986**

	1986		1985	
	£	£	£	£
<b>Source of Funds</b>				
Surplus/(deficit) for the year		<u>£35,342</u>		<u>£(6,403)</u>
<b>Movements in Working Capital</b>				
Increase in debtors	5,004		10,805	
Decrease/(increase) in creditors	<u>11,343</u>		<u>(35,829)</u>	
		16,347		(25,024)
Movement in net liquid fund:				
Increase in cash balances		<u>18,995</u>		<u>18,621</u>
		<u>£35,342</u>		<u>£(6,403)</u>

**The Contemporary Art Society**  
**Notes to the Financial Statements**  
for the year ended  
**31 December 1986**

1. **Accounting Policies**

(a) **Subscriptions**

Credit is taken in full in the year to which the subscriptions relate.

(b) **Equipment**

Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.

(c) **Purchases of Pictures and Sculptures**

No value is included in the Balance Sheet for pictures, sculptures and crafts purchased by or presented to the Society and temporarily retained pending presentation to art galleries etc., or in exceptional cases, for sale. Such purchases are written off in the year of acquisition.

2. **Investments**

**1986**

**1985**

	Cost	Market Value	Cost	Market Value
Listed investments	£21,771	£23,866	£21,771	£23,637
<b>3. Debtors</b>				
		<b>1986</b>		<b>1985</b>
		£		£
<b>Due within one year</b>				
Subscriptions		2,488		2,353
Bequests and donations		4,427		4,151
Income Tax recoverable		3,492		2,924
Other debtors		9,957		11,436
Pre-payments and accrued income		290		536
Grants		5,750		---
		<u>£26,404</u>		<u>£21,400</u>
<b>4. Creditors falling due within one year</b>				
		<b>1986</b>		<b>1985</b>
		£		£
Deferred income		4,731		15,735
Creditors		21,349		25,011
Social Security costs		311		283
Grants received allocated to purchases made in 1987		7,647		4,352
		<u>£34,038</u>		<u>£45,381</u>

**The Contemporary Art Society**  
**Notes to the Financial Statements**

for the year ended  
**31 December 1986**  
 (continued)

5.	<b>Subscriptions and donations from members</b>	<b>1986</b>	<b>1985</b>
		£	£
	Individuals	13,781	14,084
	Public Art Galleries	24,677	22,197
	Corporate bodies	11,700	10,200
	Dealers, etc	2,185	1,480
		<u>£52,343</u>	<u>£47,961</u>
6.	<b>Grants</b>	£	£
	Scottish Arts Council	3,500	3,500
	Henry Moore Foundation	10,000	10,000
	Linbury Trust	8,478	—
	Worshipful Company of Painter-Stainers	1,500	2,850
	Crafts Council	3,000	3,000
	<b>Harris Museum Preston purchase scheme:</b>		
	Arts Council of Great Britain	10,000	10,000
	Preston Borough Council	10,750	14,610
	T. Bendhem	3,000	2,000
		<u>50,228</u>	<u>45,960</u>
	<b>Add:</b>		
	1985 grants allocated to purchase made in 1986	4,352	93
		<u>54,580</u>	<u>46,053</u>
	<b>Less:</b>		
	Grants allocated to purchases made in 1987	7,647	4,352
		<u>£46,933</u>	<u>£41,701</u>
7.	<b>Net income from events for members</b>	£	£
	Sale of tickets for visits and parties	15,048	7,499
	Commissions on foreign travel	635	1,871
		<u>15,683</u>	<u>9,370</u>
	Costs and expenses relating thereto	12,843	6,213
		<u>£2,840</u>	<u>£3,157</u>
8.	<b>Administration expenses</b>	£	£
	Salaries	18,338	17,297
	Employer's National Insurance costs	1,893	1,626
	Accountancy charges	2,100	2,415
	Printing, stationery, postage and telephone	3,579	5,684
	Cost of annual report	1,727	2,000
	Irrecoverable V.A.T.	3,347	1,932
	Miscellaneous	2,888	2,945
	Office furniture and machinery	—	3,158
	Hire of office machinery	629	547
		<u>£34,501</u>	<u>£37,604</u>
	During the year the Society employed two persons on average (1985 — 2).		
9.	<b>Taxation</b>		
	The Society is a registered Charity and therefore no corporation tax is payable.		

**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 4,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary donations and subscriptions from individual and corporate members, from charitable trusts and from over 90 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 Scottish Arts Council, the Crafts Council, and The Henry Moore Foundation. Many of the Society's works of art are lent to touring exhibitions, corporate subscribers, etc., before they are finally distributed.

**How the Society buys its works of art**

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 according to their own judgement; this avoids committee compromise and ensures that there is variety and quality in the Society's purchases.

**What it costs to join**

**For private members** the minimum annual subscriptions are:

Individual membership	£10
Double membership for two people at the same address	£15

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 these events.

**For corporate members** the minimum annual subscription is £500. 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 public art collections** a minimum subscription of £200 (+VAT) entitles public galleries to a work of fine art at each distribution. An additional minimum subscription of £25 (+VAT) entitles public collections to a craft work at each distribution. Many public galleries pay more than the minimum.

Friends of art galleries are welcome to join as a group, either on behalf of their own gallery or to supplement its subscription. Notices of the Society's events are sent to gallery staff and to Friends, and their participation is encouraged.

For further details of all types of membership please apply to the Organising Secretary, The Contemporary Art Society, Tate Gallery, 20 John Islip Street, London SW1P 4LL (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 who you know would be interested so that we can send them our literature. Please fill out the form on the next page.

**To the Organising Secretary, The Contemporary Art Society,  
Tate Gallery, 20 John Islip Street, London SW1P 4LL  
Telephone: (01) 821-5323**

Please send details of membership to the following:

Name  
Address

Name  
Address

Please send details of corporate membership to the following:

Name  
Name of Firm  
Address

Name  
Name of Firm  
Address  
Charities Registration No. 208178

Member's Name  
Membership card number

### Limited Edition Poster and Commemorative Book

To celebrate 75 years of buying contemporary art for gift to public collections, the Society has published a limited edition Poster by Peter Blake RA.

Also available is a Commemorative Book with a short history of the Society and 25 colour plates of works by artists including Walter Sickert, Henri Matisse, Henry Moore, David Hockney, and Anish Kapoor.

Please fill in the form below and return, together with your cheque, to The Contemporary Art Society, Tate Gallery, 20 John Islip Street, London SW1P 4LL.

Peter Blake Poster (30" x 20")	150 Signed and Numbered	£28.75 (incl. £3.75 VAT)	<input type="checkbox"/>	Please tick
	850 Unsigned	£11.50 (incl. £1.50 VAT)	<input type="checkbox"/>	
Commemorative Book		£6.00	<input type="checkbox"/>	
Please add the cost of packing and postage: Poster		£3.20		
	Book	.50p		

I enclose a cheque (made payable to The Contemporary Art Society) for £.....

Name:  
Address:



**The Contemporary Art Society**  
**Annual Report and**  
**Statement of Accounts**  
**1986**

Tate Gallery  
20 John Islip Street  
London SW1P 4LL  
01-821 5323