CONTEMPORARY ART SOCIETY

The Ordinary General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on Monday July 16, 1973 at 6.15 pm (By kind permission of the Director and Trustees).

AGENDA

1. Minutes of the last Ordinary General Meeting to be read and approved.
2. Consideration of Balance Sheet and Income and Expenditure Accounts
3. Appointment of Auditors.
4. Miss Joanna Drew and Mr Bryan Robertson retire from the Committee under Article 41. The following nominations for election to the Committee have been received:
   Sir Norman Reid
   Mrs Marina Vaizey
5. Any other business.

By order of the Committee
PAULINE VOGELPOEEL
Organising Secretary
June 20 1973

Patron
Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Peter Meyer
Chairman
The Hon J D Sainsbury
Vice Chairman
Nancy Balfour OBE
Honorary Treasurer
Lord Croft
Bryan Robertson OBE
Honorary Secretary
Alistair McAlpine
Joanna Drew
Mr Bryan Robertson OBE
Alexander Dunbar
Alistair McAlpine
Carol Hogben
Alan Bowness
Caryl Hubbard
Max Gordon

Pauline Vogelpoel MBE
Organising Secretary

Committee Report for the year ended 31 December 1972

During the year Sir Norman Reid and David Thompson retired from the Committee by rotation. Caryl Hubbard and Max Gordon were elected to the Committee.

Sir Norman Reid having stood down for a year is eligible for re-election. Marina Vaizey was co-opted to the Committee and now comes up for formal adoption.

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

The Society's activities during the year resulted in a surplus of £3,492. The accumulated fund amounted to £7,583 at 31 December, 1972.

PETER MEYER
CHAIRMAN
June 20 1973
Chairman’s Report

This year for the first time we are sending out the Annual Report before our Annual General Meeting. This means that we shall save the expense of a separate notice and also that the Report will appear much earlier. In the past the Chairman has reported verbally at the meeting on the events of the previous twelve months, but my Statement in future will deal with the same calendar and financial year as the Accounts. On this occasion, therefore, I shall only refer to events between the AGM in June and the 31st December 1972.

The Treasurer will be reporting in detail on the effects of the new subscription rates for museums and members, but I must once again refer to the Government’s proposed museum charges. I reported last year that the reason for raising membership subscriptions was primarily to obtain exemption for members from the payment of entrance fees to museums. These fees were originally planned to start on 1st January 1972, but were later postponed until the autumn, when once again they had to be postponed in view of the Government’s freeze on prices. I understand that the idea has still not been abandoned, but, in view of the increasing costs of works of art and administrative expenses, we feel that the higher subscriptions are not only justified but essential.

During the second half of the year we were concerned about the impact of VAT on the Society. I had a long correspondence with the Chairman of HM Customs & Excise, who personally examined our case in detail and gave it the most sympathetic consideration. I pointed out that our members obtained no direct benefit from their subscriptions, with the exception of free entrance to museums when charges are eventually introduced, and also the occasional privilege of being able to buy prints at a discount. It was decided that in future we would abandon this last idea, which has not hitherto been particularly successful, and the Customs therefore agreed that members’ subscriptions would not be liable to VAT, except to the extent of £1 representing the cost of a museum season ticket, and then only from the time charges are introduced. On the other hand, museums clearly obtain tangible benefits from the gift of works of art and their subscriptions will be taxable from the 1st April 1973. We shall be charging museums this tax as an additional item on whatever their subscription happens to be and we are also having to charge it on tickets for parties and excursions. On the other hand we shall be able to recover VAT paid on our overheads and on the purchase of works of art from dealers and from artists who sell more than £5,000 worth of pictures in a year.

Last year I reported that I had made representations to the Chancellor and Lord Eccles, asking for exemption from estate duty and capital gains tax on gifts and bequests of works of art to the Society without limit as to the amount. I was unsuccessful in this, but as a charity we do still fall within the overall exemption of £50,000.

We were particularly pleased to receive from John Kasmin a group of fifteen paintings and two pieces of sculpture by young artists and are most grateful for this generous gift from one of London’s leading dealers. We are also grateful for gifts of a Stanley Spencer drawing from Mr H Ripazam; a Neil Williams painting from Mr Alan Power; paintings by Messenger, Keith Grant and Brian Robb from Mr Benn Levy and Miss Constance Cummings and a work by Krishen Khanna from Mr Anthony Lousada.
In conjunction with the Arts Council at the Hayward Gallery we continued our policy of holding evening parties there and had one in October for the exhibition of Islamic Carpets. We also started having dinners at the Tate Gallery after early evening viewings of important exhibitions — and very good dinners they are. The first one took place during the Charles I exhibition and was so popular that it had to be repeated. This formula gets over the problem of late evening parties at the Tate which have become prohibitive due to the cost of overtime and insurance, quite apart from the fact that previews are now reserved for the Friends of the Tate.

Other successful parties were held in June for exhibitions at the Royal College of Art and the nearby Serpentine Gallery; also in June at the Whitechapel for Patrick Heron's exhibition, which was preceded by a dinner party in honour of the artist at the Brasserie Benoit in the City; and in October, again at the Whitechapel Art Gallery, for the Arts Council's 1940's exhibition. We also had two special evening showings of the Tutankhamen exhibition in November.

In July we visited the West of England for the second time. The first afternoon was spent in Bristol at the City Art Gallery where we were able to see many of the works presented by the Society. This was followed by a wine party given by the Arnolfini Gallery in their remarkable warehouse. The following day we were fortunate in seeing Mr Jeremy Fry's beautiful house in Bath with its fine collection and then the American Museum where a special lunch was arranged. In the afternoon we were given tea by Howard Hodgkin and his wife in their old farmhouse in Wiltshire, followed by drinks at Dick Smith's house nearby.

In November fifty members spent the weekend in Yorkshire. They started at Leeds City Art Gallery, where they saw a special exhibition of works presented by the Society, and in the evening were entertained to drinks by Mr and Mrs Arnold Burton at their house in the country nearby. On Sunday they visited the top of the Cliffs of Moher, and had dinner at the River House Hotel in Enniscorthy, where Mr and Mrs Hawton Fawkes showed their fine collection of watercolours of the house by Turner. Mr and Mrs Ronnie Duncan then entertained them to drinks before lunch and took them round their interesting collection. Lunch was served in the Orangery at Harewood House, where a special tour was arranged, and in the afternoon Mr and Mrs Stanley Burton showed the party round their fine collection near Harrogate.

In October we paid our first visit to Switzerland. We were hospitably treated and saw three superb collections in Zurich and another in Bern. We also saw major museums and art galleries in Zurich, Bern, Basel and Winterthur. This was a particularly successful trip, which we hope it will be possible to repeat. I should like to express our gratitude to all the people I have mentioned for their generosity and the warm welcome which we received everywhere. I should also like to record our thanks to the Organising Secretary for her tireless enthusiasm in not only arranging all these visits and parties but also at times being our host at the Whitechapel Gallery.

During the year we co-opted Mrs Marina Vaizey to the Committee and she now comes up for formal election. Mrs Vaizey is the distinguished art critic of the Financial Times and has for long been an enthusiastic supporter of the Society. We are also proposing Sir Norman Reid for re-election to the Committee, Sir Norman needs no introduction from me. We have missed him considerably during his enforced absence from the Committee in the last year and we look forward to having him back with us again.

I am extremely sorry to have to report that since the end of the year the Hon John Sainsbury has had to resign as Vice-Chairman owing to pressure of other commitments. I am delighted that he has agreed to continue to serve on the Committee and am most grateful to him for his wholehearted support since he has been Chairman. I am very glad to announce that I have been able to persuade Mr Alistair McAlpine to take his place.

Honorary Treasurer's Report

The first year of the higher subscriptions which were announced at the end of 1971 has brought an increase of £1,600 in income from this source when income tax recoverable on deeds of covenant is added in. During 1972 over 800 members including 220 new ones, paid £4 a year (or £3 under covenant and by bankers order). But at the end of the year there were still some 600 members who had either not amended their Banker's Orders or had not sent their cheques and yet had not told us that they no longer wished to belong to the Society. Many of these have responded to reminders sent out during recent months but we cannot afford to keep on our books the names of those who are not fully paid up. Some of those who are in arrears obviously appreciate the advantages of membership as they still apply for tickets for parties and other outings.

Art galleries and museums have shown themselves ready to pay the higher subscriptions promptly and we are especially grateful to those who have gone above the minimum — as we are to individual subscribers who have done the same. We are also grateful to the art dealers, business corporations and charitable trusts which help us financially, although we wish there were more of them.

The sale of tickets for parties, visits and trips abroad brought in £400 more than in 1971, largely because of the Organising Secretary's energy in arranging so many of these affairs. But the main reason for the increase of nearly £6,000 in income was the sale of the Gaudier-Breszka casts and the Philip King sculpture, both of which were explained by the Chairman in the annual report for 1971/1972. Together these non-recurring items added £4,300 to our revenue for 1972, which explains the year's substantial surplus of nearly £3,500.

Since this unusual bonus arises from the sale of works of art, the money should be used for buying more such works for presentation to public collections, as this is the purpose for which the Society exists. Part of the sum has been invested as a reserve for future years but the extra revenue also encouraged your committee to give to each of the two buyers for 1972, £3,000 to spend and to allow at least as much for the buyers for 1973.

Salaries and other expenses inevitably went up once again although the simplified form which has been given to this annual report means that it will cost less than the estimate in the 1972 accounts.

In October our buyers were Lord Croft and Mr Alan Bownes, who were offered an increase on the previous year which enabled them to make some interesting purchases. At this meeting Miss Joanna Drew and Mr Bryan Robertson retire from the Committee by rotation. Miss Drew's experience at the Arts Council has been invaluable and it is thanks to her support that we have been able to hold our preview parties at the Hayward. In Mr Robertson we lose one of the foremost champions of contemporary painting, who was frequently our host at the Whitechapel Gallery.
W Barns Graham
Card Table 1967/89 (oil on hardboard)

Rita Donagh
Untitled drawing

Roger Hilton
Untitled, 1968 foil on canvas

Roger Hilton
Lithograph 10/10, 1972

Gordon House
Quarter Arc 1965 (oil on resin panel)

Patrick Hughes
Drawing for Collected Works, part 2, 1972

Leon Kossoff
Children's swimming pool, Friday evening, 1970 (oil on canvas)

Henry Mundy
Grid and Mesh, 1972 (Acrylic on canvas)

John Murphy
Villetanche (oil on canvas)

Breon O'Casey
Still life (gouache)

Michael Peraton
Square, circle and triangle 2 (oil on canvas)

Tom Phillips
Untitled 1964 (drawing)

John Walker
Untitled 1972 (drawing)

Garth Evans
Frill No 49 (Sculpture)

Patrick Heron
Ceruleum and scarlet, ultramarine with emerald and violet edges, February 1970, (gouache)

Howard Hodgkin
Two screenprints

Margaret Mellis
Lilac Yellow 1970 (oil on canvas)

Henry Mundy
Study for painting 8, 1971 (drawing and coloured ink)

Jeremy Moore
Painting No 15, 1970

Ceri Richards
"Hark: I trumpet etc", 1954 (water-colour, ink etc)

William Scott
Five Screenprints — Cups, Bowls and Bottles etc.

Colin Self
Contemporary Sculpture (coloured drawing)

Ian Stephenson
Circumspect 2 spray study, 1964 (oil on paper with collage)

Keith Milow
Untitled 1972 (Resin)

Gifts to the Society
From Mr John Kasmin: 17 works including paintings by Edward Avedisian, Bruce Tippett and John Howlin and sculpture by Robertson-Swan.

From Mr Alan Power: "Abstract 1964" (acrylics on canvas) by Neil Williams.

From Mr H Ripsam: Two water-colour sketches by Stanley Spencer and Ervin Bossanyi.

From Mr Anthony Lousada: "Figure composition" (oil on canvas) by Krishen Khanna.

From Mr Benn Levy and Miss Constance Cummings: A group of oil-paintings by A J Messenger, Brian Robb and Keith Grant, £ 0 30 Aberdeen: Art Gallery and Industrial Museum
50 00 Adelaide, Australia: National Gallery of South Australia
25 00 Agnew, Thomas and Sons Limited
5 25 Architectural Association
15 75 Auckland, New Zealand: City Art Gallery
20 00 Bath: Victoria Art Gallery
15 75 Batley: Bagshaw Art Gallery
30 00 Belfast: Ulster Museum
110 00 Birkhead: Williamson Art Gallery
15 75 Birmingham: City Art Gallery
5 25 Birmingham: Barber Institute of Fine Art
15 75 Blackburn Art Gallery
15 75 Bolton: Museum and Art Gallery
15 75 Bolton: Friends of the Museum
15 75 Bootle: Museum and Art Gallery
30 00 Beaumont: Russell Cotes Art Gallery
15 75 Bradford: Corporation Art Gallery
3 15 Bradford: Friends of the Art Gallery
15 00 Brighouse Art Gallery
15 75 Brighton Art Gallery
15 75 Brisbane, Australia: National Gallery of Queensland
30 00 Bristol Museum and Art Gallery
5 25 Bristol: Friends of the Art Gallery
10 00 British Council
25 00 British Petroleum Company Limited
30 00 British Museum: Department of Prints and Drawings
25 00 British Steel Corporation
15 75 Bury: Corporation Art Gallery
26 25 Cardiff: National Museum of Wales
15 75 Carlisle Art Gallery
30 00 Cambridge University: Kettle's Yard Collection
30 00 Cambridge: Fitzwilliam Museum
15 75 Cambridge: Gonville and Caius College
75 00 Canberra, Australia: Art Advisory Board
31 50 Cheltenham Art Gallery
15 75 Christchurch, New Zealand: McDougall Art Gallery
20 00 Christie, Manson and Wood
15 75 Coventry: Herbert Art Gallery
15 75 Darlington Museum and Art Gallery
50 00 Derby Museum and Art Gallery
30 00 Doncaster Museum and Art Gallery
15 75 Dudley Art Gallery
15 75 Dumfries: Gracefield Art Centre
30 00 Dundee Museum and Art Gallery
21 00 Eastbourne: Towner Art Gallery
15 75 Eccles: Monks Hall Museum
30 00 Exeter: Royal Albert Memorial Museum
20 00 Gimpei Fils
35 00 Glasgow University Art Collections Fund
50.00 Glasgow: Art Galleries and Museum
15.75 Gloucester Art Gallery
15.75 Hamilton, Ontario: The Art Gallery
30.00 Harrogate: Corporation Art Gallery
21.00 Huddersfield Art Gallery
31.50 Hull: Ferens Art Gallery
35.00 Hull University: Art Collections Fund
17.50 Ipswich Museums and Art Gallery
12.50 Ipswich: Friends of the Art Gallery
30.00 Kettering Art Gallery
15.75 Kimberley, South Africa: Humphreys Art Gallery
20.00 Knudler and Co.
15.75 Lake District Art Gallery Trust
5.25 Leamington Spa Art Gallery
15.75 Leeds: Temple Newsam House and City Art Gallery
11.85 Leeds Art Collections Fund
21.00 Leferve Gallery
60.00 Leicester Museums and Art Gallery
35.00 Leicestershire Education Authority
30.00 Lincoln: Lisher Art Gallery
30.00 Liverpool: Walker Art Gallery
31.50 London, Ontario: Public Art Gallery and Museum
15.75 London University Senate House
15.50 Luton Art Gallery
10.50 Maidstone Art Gallery
50.00 Manchester Corporation Art Gallery
50.00 Manchester University: Whitworth Art Gallery
15.75 Manchester: Rutherston Loan Scheme
6.50 Mansfield Museum and Art Gallery
20.00 Marlborough Fine Art Limited
20.00 Mayor Gallery Limited
25.00 Melbourne, Australia: National Gallery of Victoria
15.75 Mervyn Tyrrell: Cyfarthfa Castle Art Gallery and Museum
21.00 Middlesbrough: Dorman Museum
25.00 National Portrait Gallery
15.75 Nelson, New Zealand: Bishop Suter Art Gallery
15.75 Newark Museum and Art Gallery
15.75 Newcastle upon Tyne: The University, Hatton Gallery
21.00 Newcastle upon Tyne: Laing Art Gallery
15.75 Newcastle upon Tyne: Friends of the Laing Art Gallery
15.75 Newport Art Gallery
30.00 Northampton Art Gallery
30.00 Norwich City Museum and Art Gallery
30.00 Nottingham: Castle Museum and Art Gallery
15.75 Oldham Art Gallery
31.50 Ottawa, Canada: National Gallery of Canada
10.50 Oxford: Ashmolean Museum
100.00 Perth, Australia: National Gallery of Western Australia
20.00 Piccadilly Gallery
30.00 Plymouth Art Gallery
50.00 Portsmouth: Cumberland House Museum
30.00 Preston: Harris Museum and Art Gallery
25.00 Rayne: The Max Rayne Foundation
15.75 Reading Museum and Art Gallery
25.00 Redfern Gallery
15.00 Rochdale Museum and Art Gallery
30.00 Rotherham Museum and Art Gallery
31.50 Rowan Gallery
30.00 Rugby Art Gallery
20.00 Rutland Gallery Limited
15.75 Rye Art Gallery
100.00 Seainsbury: The Robert and Lisa Seainsbury Charitable Trust
15.75 Salford Museum and Art Gallery
50.00 Salford University Art Collection
15.00 Scarborough Art Gallery
15.75 Scunthorpe Museum and Art Gallery
30.00 Sheffield: Graves Art Gallery
20.00 Sotheby and Co
26.25 Southampton Art Gallery
30.00 Southend: Beecroft Art Gallery
31.50 Southwark: South London Art Gallery
20.00 E. Speelman Limited
15.75 Stalybridge: Astley Cheetham Art Gallery
25.00 Stoks on Trent Museum and Art Gallery
31.50 Sunderland Museum and Art Gallery
21.00 Swansea: Glyn Vivian Art Gallery
30.00 Swindon Art Gallery
26.25 Sydney, Australia: National Gallery of New South Wales
30.00 Tooth, Arthur & Sons
15.75 Torquay Art Gallery
31.50 Victoria and Albert Museum
26.25 Waddington Galleries
30.00 Wakefield Art Gallery
5.25 Wakefield Permanent Art Fund
15.75 Wellington, New Zealand: National Art Gallery
30.00 Wigan Art Gallery
50.00 Williams and Glyn's Bank Limited
15.75 Wolverhampton Art Gallery and Museum
15.75 Worksop Museum and Art Gallery
30.00 York Art Gallery
The Contemporary Art Society
Revenue Account for the year ended 31 December, 1972

<table>
<thead>
<tr>
<th>1971</th>
<th>£</th>
<th>£</th>
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<tbody>
<tr>
<td>Subscriptions</td>
<td>6,525</td>
<td>8,237</td>
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<tr>
<td>Estimated Income Tax recoverable on Deeds of Covenant</td>
<td>384</td>
<td>278</td>
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<tr>
<td>Bequests and Donations</td>
<td>1,321</td>
<td>748</td>
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<tr>
<td>Interest on Quoted Investments (Gross)</td>
<td>276</td>
<td>276</td>
</tr>
<tr>
<td>– Profit on Redemption of Investment</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>Bank Interest</td>
<td>65</td>
<td>25</td>
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<tr>
<td>Gaudier Breszka Bronze Casts – Sale Proceeds</td>
<td>2,314</td>
<td>1,819</td>
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<tr>
<td>– Cost</td>
<td>495</td>
<td>1,326</td>
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<tr>
<td>Phillip King sculpture ‘Span’ Amount received on account of sale (purchased 1968 — See Note 1)</td>
<td>2,500</td>
<td>2,500</td>
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<tr>
<td>Sale of Tickets for Visits and Parties</td>
<td>2,997</td>
<td>10,888</td>
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<tr>
<td>Less Expenses</td>
<td>2,884</td>
<td>19,159</td>
</tr>
<tr>
<td>313</td>
<td>729</td>
<td></td>
</tr>
<tr>
<td>£8,831</td>
<td>£14,677</td>
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</tbody>
</table>

Expenditure on Pictures and Sculptures by Buyers for 1972 | 4,967 | 6,153 |
(15) Prior year’s adjustment | 42    |
4,952 | 6,195 |

Expenses — Salaries, Allowances, Pension Scheme and National Insurance Contributions | 2,717 | 3,134 |
Printing, Stationery, Postage and Telephone | 505 | 724 |
Estimated cost of Annual Report | 500 | 514 |
Auditors’ Remuneration | 136 | 150 |
Miscellaneous | 408 | 468 |
4,990 | 4,990 |

“Recent Acquisition” Exhibition | 152 | 3,492 |
(538) Surplus (Deficit) for year | 3,492 | 3,492 |
£8,831 | £14,677 |

The Contemporary Art Society
(A Company Limited by Guarantee and not having a Share Capital)
Balance Sheet
31 December, 1972

<table>
<thead>
<tr>
<th>1971</th>
<th>£</th>
<th>£</th>
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</thead>
<tbody>
<tr>
<td>Quoted Investments at Cost</td>
<td>4,147</td>
<td>3,433</td>
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<tr>
<td>(Market Value £3,228 — 1971 £4,196)</td>
<td></td>
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<tr>
<td>Cash at Bank</td>
<td>13</td>
<td>2,070</td>
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<tr>
<td>On Deposit Account</td>
<td>1,781</td>
<td>5,904</td>
</tr>
<tr>
<td>On Current Accounts</td>
<td>3,825</td>
<td></td>
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<tr>
<td>Cash in Hand</td>
<td>51</td>
<td>29</td>
</tr>
<tr>
<td>Debtors</td>
<td>261</td>
<td>1,619</td>
</tr>
<tr>
<td>Outstanding Subscriptions</td>
<td>826</td>
<td>2,500</td>
</tr>
<tr>
<td>Estimated Income Tax recoverable</td>
<td>1,076</td>
<td>4,091</td>
</tr>
<tr>
<td>Sundry</td>
<td>135</td>
<td>187</td>
</tr>
<tr>
<td>£7,079</td>
<td>10,885</td>
<td></td>
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</table>

Less Current Liabilities
Creditors and Accrued Expenses | 2,988 | 3,402 |
Net Assets | £4,091 | £7,583 |

Represented by —
Accumulated Fund
Balance 1 January, 1972 | 4,629 | 4,091 |
Surplus (Deficit) per Revenue Account | 1538 | 3,482 |
£6,091 | £7,583 |

PETER MEYER
Members of Committee
NANCY BALFOUR

Notes to the Accounts
1. No value is included in the Balance Sheet for Pictures and Sculptures purchased by or presented to the Society and temporarily retained pending presentations to Art Galleries etc. or, in exceptional cases, for sale. Purchases are written off in the year of acquisition.
2. The Members of the Committee receive no remuneration for the management of the Society’s affairs.
In our opinion the foregoing Balance Sheet and Revenue Account give a true and fair view of the state of the Society's affairs at 31 December, 1972 and of its surplus for the year ended on that date and comply with the Companies Acts 1948 and 1967.

Gerard van de Linde & Son, Chartered Accountants,
Eldon Street House, Eldon Street, London, EC2P 2AY.

7th May, 1973

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The Contemporary Art Society would like to increase its membership.

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

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

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

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

Please enrol Name
Address
as a member of the Society for one year from 197
I enclose a cheque for £4

Members Name
Membership number

Please send details of membership to the Following:—

Name
Address

Name
Address

Name
Address

Members Name
Membership number