CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Warwick Arts Trust, 33, Warwick Square, S.W.1, on Tuesday, August 9th, 1983 at 6.15 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1982, together with the auditor's report.

2. To appoint auditors, special notice having been given, pursuant to section 142 of the Companies Act 1948 and section 14 (1) (a) of the Companies Act 1976, of the intention to propose the following resolution as an ordinary resolution:--- that Messrs. Neville Russell be, and are hereby, appointed auditors of the Society in place of the retiring auditors, Messrs. Sayers Butterworth, to hold office until the conclusion of the next general meeting at which accounts are laid before the Society.

3. To authorise the committee to determine Messrs. Neville Russell's remuneration for the coming year.

4. To elect to the committee the following who has been duly nominated: Philip Pollock. The retiring members are Joanna Drew and the Marquess of Dufferin and Ava.

5. Any other business.

By order of the committee

Petronilla Spencer-Silver
Company Secretary

May 28 1983

Company Limited by Guarantee Registered in London No. 255486
Charities Registration No. 208178
The Society’s activities during the year resulted in a deficit of £8,861 at collections in Great Britain and elsewhere. The principal activities of the Society are to promote the development of contemporary art and to acquire works by living artists for presentation to the public.

Chairman’s Report

1982 was a year of change for the CAS. In June, soon after I had taken over as Chairman from Nancy Balfour, Pauline Vogelpoel broke the news that she would be leaving the Society at the end of November to accompany her husband to a new job in Basle. Many members attended her farewell party at the Serpentine and we will have heard Godfrey Pilkington’s appreciation then but I would like to record again here our warmest thanks for all she contributed to the Society over 25 years. Underpaid and single-handed for most of that time, her achievements were remarkable and there is only space to pick out a few. She initiated, with only luke-warm support from the Committee of the day, the foreign trips, leading intrepid bands all over the world. These have been a lasting attraction and have since been taken up by every other cultural society, though we like to think that ours are still the best.

She mounted, again with minimum help, three large theme exhibitions at the Tate and arranged parties on a scale which we would have shunned—an evening party at the Tate for 700 for instance. These were successes visible to all. What many may not have realized were her skills in running the office with utmost economy; by the simple method of not spending any money that was not absolutely necessary and doing most of the menial tasks herself; she kept administrative expenses to a minimum even in times of maximum inflation. Without this dedication I rather doubt the Society would have survived its leaner years. In recent years her greatest contribution was to secure our first corporate buying commission—from Mobil—another milestone for us. Her unflappable and elegant figure will be greatly missed not only by us but by the art world as a whole.

Sadly that was not the only departure in 1982. In June Nancy Balfour came to the end of her six-year period of office as Chairman of the Society, having previously been Treasurer for 5 years. Arriving at a time when the amount we could spend on our purchases was becoming dangerously low she initiated and presided over a period of unprecedented expansion which greatly strengthened our financial position. We are now spending around £50,000 a year, a fourfold increase on seven years ago. This was mainly due to the establishment of our corporate membership scheme for which Nancy’s energy and enthusiasm were largely responsible. I think it unlikely that we will ever have another Chairman prepared to do so much for the Society; indeed she virtually worked full time on CAS activities. She is a totally dedicated lover of contemporary art, a rare bird indeed in England and one we are lucky to have captured. As a result of Nancy’s campaigning we are far better known today than we were. Indomitable and indefatigable, she would be found at every art event, near or far, proselytizing on our behalf. Her breadth of interest and her open approach, committed yet disinterested, were particularly valuable assets for a Society such as ours, and ones which won her the respect of many artists—many of whom, incidentally, have unknowingly benefited from her generous but anonymous help. We very much hope that she will still continue to play a part in our affairs. The committee donated a John Walker print “Pacifica” to the Tate Gallery to commemorate her term of office and the exceptional contribution she made.

Inevitably these departures leave a gap but we hope the resulting changes will be positive. Petronilla Spencer-Silver, who was Pauline Vogelpoel’s assistant for five years, took over when Pauline left in November and in March 1983 was officially appointed her successor. We are delighted to have her. Already well-known to members she will provide the continuity that a small society needs but, in addition far more important, she will bring new attitudes and ideas to the job. I think one of the strengths and successes of the CAS has been that we were “contemporary” in 1910, and we are “contemporary” now. It is often the fate of an organisation started to rebut a reactionary attitude to find itself in the
reactionary position a few decades later. This has been avoided by our policy of
indulging our own buyers and by our independence from official patronage.
To have someone of a younger generation running the Society will ensure that this
continues through the '80s and help to attract the younger members we so badly
need. She has, as her assistant, Nicole Shane who previously worked in the Tate
Information Department.

One more change, this time of venue. In November we left the Tate and moved to
new offices down the road at 20 John Islip Street, in what used to be the Nurses'
Home of the old Military Hospital. In many ways it was sad to go and we are very
grateful to the Tate for their hospitality and help over many years. But we are still
under their wing and certainly no one could regret the physical change. Our old,
tiny office had become hopelessly inadequate for our expanded activities and we
now have two rooms and over twice the space. Perhaps more important we have
a larger storeroom, equipped to our own specifications. This, plus new systems of
cataloguing, will enable us to care better for the paintings while they are awaiting
distribution. At the end of each three-year period there are up to 200 works in
store, and their safe maintenance is obviously a priority.

Changes apart, the most important event of 1982 was the distribution show at the
Serpentine in October. We are very grateful to the Arts Council of Great Britain for
the opportunity to show our purchases to a wider public than we usually do, and
we are happy that this coincided with what we felt was our strongest collection of
purchases for many years. This was due, chiefly, to our increased spending
power. To quote the individual judgement and taste of our buyers will always be
the most important factor in the quality of our purchasing and it is perfectly easy to
spend a lot of money badly but we did feel that in the years preceding 1979 the
buyers had not had sufficient funds to exercise their judgement properly. This time
we felt that the show contained many more major works of real museum quality
and, of course, is the test, most of our member galleries seemed to agree.

Purchases from our own funds were augmented by those made from grants from
the Worshipful Company of Painter-Stainers and the Luritnus Trust. The latter in
particular enabled us to include 4-5 works by middle-generation artists which
would normally have been out of our price range. While we have always had a
reputation for support of artists early in their career and will continue to do so, it is
important not to neglect more established artists whose work is by no means over-
represented in British galleries. For instance there are only 7 works by John
Hawes in public galleries outside London and so it is not surprising that two
works by him in our show were among those most in demand. Over 135,000
would normally have been out of our price range. While we have always had a
we felt that the show contained many more major works of real museum quality
and, of course, is the test, most of our member galleries seemed to agree.

The number of our member galleries now has reached 110. What went where can be
seen and the increase demonstrates how necessary our role continues to be, but to
provide a work for each every three years takes an extra £30,000. So popularity
brings problems and emphasises our need for more members, individual and
corporate.

We made two small forays into Europe this year. In February we organized an
exhibition called "A Taste of British Art" for BP Belgium in Brussels. This came
about as a result of the interest in the Society of Sir Peter Wakefield, then our
Ambassador in Brussels and now our neighbour at John Islip Street at the National
Art-Collections Fund. Also in 1982 it was Britain's turn to be the member country
in which the European Parliament bought paintings for its offices in Strasbourg
and Luxembourg and the Society was asked to advise on these purchases.

Events and foreign trips are listed elsewhere in this report. Here I would just like to
mention the last Annual General Meeting held at Unilever House by kind permission
of Unilever who entertained us most generously. We were honoured by the
presence of the Minister of Arts, Mr. Paul Channon, who spoke enthusiastically
about our work and encouraged us to expand further, particularly our role of
encouraging private companies to become patrons of contemporary art.

In the Autumn we applied for inclusion in the grant scheme of the British American
Arts Association US and we were delighted that we were accepted. This means
that gifts from American citizens can come to us via BAAA and be eligible for tax
relief in the United States. One such grant has already come our way. We hope
that this may lead to further American gifts and may make it possible for us to
purchase more work by American artists for presentation to British galleries. We
were pleased that the recent distribution contained more works by foreign artists
than had been the case in recent years but, mainly due to cost, American artists
were still sparsely represented.

Joanna Drew and Sheridan Dufferin retire from the committee this year as the
longest serving members. I should like to thank them both for all the support they
have given. I should also like to thank the volunteers who help us, particularly
those who manned the CAS desk at the Serpentine. Also Harold French who
continues to give much assistance with the accounts. He has now been joined by
Rodney Elbourne who comes regularly to write up the books—a gain a great help.

CARYL HUBBARD

After the show ended the public galleries sent in their requests and subsequently 171
works were distributed to 110 galleries. What went where can be seen
further on in this report. Obviously some works are far more in demand than others
I should like to thank them both for all the support they
have been generously and it is impossible to give everyone their first preference. However nearly 80%
received one of their first three choices. It is interesting to note that in 1979 we
only distributed 135 works to 89 galleries. Thus we have nearly 25% more
gallery galleries than we did four years ago. Of course they are all very welcome
and the increase demonstrates how necessary our role continues to be, but to
provide a work for each every three years takes an extra £30,000. So popularity
brings problems and emphasises our need for more members, individual and
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Rodney Elbourne who comes regularly to write up the books—a gain a great help.

CARYL HUBBARD
Honorary Treasurer's Report

In presenting the Contemporary Art Society's accounts for 1982 I would draw attention to several unusual events which affected the Society's financial affairs during the year.

The first was the triennial distribution exhibition held at the Serpentine Gallery in the Autumn. Many organisations would write off a third of the cost of this, or make a reserve for it, in each financial year. However, as the cost varies so much and the method of exhibiting our paintings also varies, it is felt sensible to write off the whole of the charge in the year in which it is incurred. The second was the move to our new offices in John Islip Street which necessitated an expenditure of £2,500 on office furniture, fittings and equipment.

Between them these events explain much of the increase in administrative expenses, particularly as regards telephone and postal charges. The substantial rise in salaries came from our decision to put them on a more realistic level than in the past. But I am glad to report that, as a result of staff reorganisation after Pauline Vogelpoel's departure, there is unlikely to be any large addition to the salary bill this year. With the rate of inflation apparently falling, I do not expect any great rise in our always carefully-controlled administrative expenses during 1983.

Together these exceptional demands meant that the Society had a deficit of £8,661 for the year 1982. But current assets had been built up in anticipation of these demands and therefore I believe that in the circumstances this deficit is acceptable. Another reason why we have kept a certain amount of current assets available is to enable us to continue to run the Society with our eyes on the main objective—to buy pictures and sculptures by living artists for distribution to public galleries. In fact, we were able to increase our spending for this purpose in 1982 over 1981; but this was thanks to increases in the grants from the Worshipful Company of Painter-Stainers and from the Linbury Trust. Subscriptions in all four categories of membership also went up.

Such rises are always welcome as are bequests, of money or works of art, to the Contemporary Art Society which, provided the Budget proposals are enacted, will be entirely free from Capital Transfer Tax and at present are exempt up to a total of £250,000. I would also like to draw the attention of those who pay tax at more than the basic rate to the note on convenanted subscriptions which follows this report.

In conclusion I am glad to report that in my view the Contemporary Art Society is in good financial health.

BRYAN MONTGOMERY

Note on convenanted subscriptions

Since April, 1981, the tax benefits obtainable by convenanted subscriptions have been augmented. The Society still claims the tax paid at the basic rate—30% at present—on the convenanted amount. But those individual subscribers who pay income tax at more than the basic rate can now claim relief, on the tax paid by them in excess of the basic rate, for convenanted payments up to a total (to all charities) of £5,000 gross a year. This means that at little extra cost to themselves, but at substantial profit to the Society, members can convenant to pay it more than the minimum subscription—now £5 a year— as many already do. Moreover, such convenants now need to be entered into for only four years, instead of the previous minimum of seven years. Details are available from the Society's office.

CAS's Moonlight

In 1982, in co-operation with the Contemporary Art Society and with Howard Hodgkin, the West Dean Tapestry Workshop wove a version of that artist's lithograph "Moonlight". The design is one of Howard Hodgkin's finest, the workmanship is first class and the result is an exceptionally beautiful and colourful wall-hanging. The edition is limited to four tapestries of which two are still available. The size is 130cm high by 160cm wide and the price, £5,500, is most reasonable for a high quality work by one of Britain's best-known artists.

Further details are obtainable from the Contemporary Art Society's office.

Events in 1982

January 23 - Day trip to Liverpool for Peter Moores "Liverpool Project 6: into the '80s" at the Walker Art Gallery, and visits to artists’ studios

February 9 - Private view of "Canadian Art in Britain" at Canada House, and "The Maker's Eye" at the Crafts Council

March 8 - Delia Heron Memorial Lecture given by Leslie Waddington on "The Professional and the Art World" at Belgrave House, by kind invitation of BP Chemicals Ltd.

March 31 - Evening visit to Barbican Arts Centre to view "Aftermath: France, New Images of Man 1945-54" and "Contemporary Tapestries from Canada"

May 10 - Private collection in Kensington, and Painting and Print Students' Diploma Show at the Royal College of Art

June 16 - Special opening of "A Century of Modern Drawing" at the British Museum, and of the Ian Birksted Gallery

June 26 - Day trip to Dornet to visit Penrhyn House, John and Caryl Hubbard, and Dame Elisabeth Frink

June 28 - Annual General Meeting at Unilever House by kind permission of Unilever plc. Address given by the Minister for the Arts, the Rt. Hon. Paul Channon MP

July 3, 10, 17 - Free visits to artists' studios sponsored by Winsor & Newton, during "Paint and Painting" at the Tate Gallery

July 17 - Day trip to Sutton Place, and special luncheon

September 21 - Special opening of dealers' galleries in Covent Garden

October 5 - Private view of "In and Around China" by Sir Sidney Nolan, by kind invitation of Messrs. Thomas Agnew & Sons

November 27 - Day trip to Liverpool for "John Moores Exhibition 13" at the Walker Art Gallery, and visits to artists' studios

Events at the Serpentine Gallery during "Contemporary Choice 1979 – 81"

October 31 - Talk by Antony Gormley

November 14 - Talk by Stephen Willats

November 15 - "Is Our Choice Your Choice?" Question and answer session with panel of experts

November 18 - Farewell to Pauline Vogelpoel party, and special viewing of "Contemporary Choice 1979 – 81"

November 21 - Talk by Ron Haselden

Foreign trips in 1982

March 11-15 - Weekend in and around Athens

June 18 - 21 - Weekend in Kassel for Dokurnenta

September 24 - 27 - Weekend in Venice

October 22 - 24 - Weekend in Paris for Biennale des Jeunes and Paris Art Fair

December 2 - 5 - Weekend in Salzburg and Munich
Purchases or the year 1982

luyer: David Brown

Jatherine Blacker
Tracio Dimitrijevic

Geisha, 1981 (corrugated painted metal with plastic bag of clay)
Triptych of post Historicus, Musee Nationale d’Art Moderne, Centre Georges Pompidou, Paris 1981
Part I: “Musée sur Ford Noir”, Henri Mattisse, 1939
Part II: Bronn used by Anna Brodkova, 1980 – 81
Part III: Peppers, 1981 (framed photograph with text and brass plaque)

Two Glasses, 1981 (oil on board)
Valentine, 1981 (original colour poster cut 21/32)
Ayna, 1981 (framed photograph with text)
A Rose is a Rose, 1983 (plant dyed wool and knitting)
Westminster Flag, 1981 (postcard piece)
Fun Palace, 1982 (oil on canvas)

Judo, 1976 (oil on canvas)
Max and Me — In Praise of Smoking, 1982 (oil on canvas)
Captain Cook in New Zealand, 1980 (oil on canvas)
Untitled, 1974, (tusche on paper)
Paper Sculpture, September 1982
Paper Sculpture, September 1982
Untitled, 1980 (watercolour and drypoint needle on paper)
Untitled, 1980 (watercolour and drypoint needle on paper)
Still Life of the Sea, 1980 (oil on canvas)

Cracking Box, 1979 (oil)
Bethesda Quarry, 1979 – 81 (oil on board panels)
View from Studio, Late Summer 1982 (PVA on paper)

Twelve black and white photographs from The Bedford Archive 1974 – 82
Two Blues, 1982 (watercolour and pencil on paper)

Landscape, 1981 – 82 (oil on board)
Looking Coatham Way . . ., 1981, (tusche and watercolour on paper)

Talsarn, 1981 (oil on canvas)
Still Woodrow (twin-tub with Beaver, 1981 (twin-tub washing machine and woodgrained plastic covering)

My son Tristan, 1982 (oil on canvas)
Untitled, 1981 (forest of Dean stone)
The Showroom, 1981 – 82 (oil on canvas)
Mousette, 1982 (Parbeck stone)
Foligno Red, 1981 (acrylic on canvas)
Tip-Off, 1981 (tapestry with cotton with 100% wool weft)

Untitled, 1982 (cast lead sheets, formed and soldered)
Gazing across a Riviera, 1982 (oil on canvas)

Portrait of Christopher, 1981 (oil on canvas)
Remain, 1979 (acrylic on canvas)
Outpost, 1980 (carved Portland stone)
Exotica in Kennington, 1982 (acrylic on cotton duck)
Iron Ripple Wall, 1982 (cast iron, lead maquette)
The Charmer, 1982 (wood and coloured resins)
Packer’s Farm Gate, 1983 (oil on canvas)

Still Life with Books and Bottles, 1982 (sycomore)

luyer: William Packer

Clint Bellany
Stephen Cox
Inahm Crowley
Paul de Monchaux
Raynard Farmer
Gary Farmer
Bruce Gernand
Paul Hampton
Albert Ivan

My son Tristan, 1982 (oil on canvas)
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Still Life with Books and Bottles, 1982 (sycomore)

luyer for Scotland: Marina Valizy

Frederick Dorechty

Manchester Diary, 1981 (oil on stainless steel)
Manchester Pier 83, 1981 – 82 (oil on wood, 4 sections)
Working Drawings for Manchester Pier, 1981 – 82 (oil on paper (7) from wire coil and film can series

Ethi Fatib
Cott Migeur

Domestic Still Life, 1981 (original etchings)
Untitled, 1982 (pen and wax crayon on paper)
Untitled, 1982 (pen and wax crayon on paper)
Untitled, 1982 (pen and wax crayon on paper)
Dead Gulf, Barra Sand, 1982 (watercolour, oil, sand on handmade paper)

John Taylor
Kate Whiteford

Delta, 1982 (watercolour on paper)
Fagan Painting I, Votives and Libations in Summons of the Oracle, 1982 (acrylic and pigment on canvas)

For the Worshipful Company of Painter-Stainers

Liz Butler
Terry Lee
Brian Peacock

Dendale, Cumbria, 1981 (watercolour on paper)
Metamorphosis Birds, 1980 (oil on canvas)
The Annunciation, 1982 (lucy on canvas)

For the Linbury Trust

Arthur Boyd
Brionie Neland

Landscape with Moose, 1980 (oil on canvas)
Building Projection, 1977 (lucy on canvas)

Gifts

To the Society

Felix Bozen, Pollyanka III, 1980 (original lithograph A.P.) from Mrs. Leslie Oliver
Anne and Patrick Posner, Villa Arancia la Memorie d’Antinous, 1979 (plaster and fabric donated anonymously in memory of Mrs. Amy Colls through the Society to Tate Gallery

Correction to 1980 gifts:

Works by Peter Collingwood, Diana Harrison and Paul Nicholls were received from Crown Wallcoverings

Loans made during 1982

Gillian Ayres: Caeulos, 1977 – 78 to “Gillian Ayres: paintings” at Rhodeps Art Gallery and Ikon Gallery, Birmingham
Catherine Blacker, Geisha, 1981 to Coracle Press, London and 121 Gallery Antwerp
Graham Crowley, The Showroom, 1981 – 82 to “Graham Crowley Paintings” at Bluelock Gallery, Liverpool
David Evans, Oustl Dean Ropins, 1979 to “You to David Evans: A Retrospective Exhibition” at the Fruit Market Gallery, Edinburgh, Dundee Museum and Art Gallery and Aberdeen Art Gallery and Museum
Will Maclean, Window Visitatiion North Uist, 1980 to “Inner Worlds” at E. M. Flint Gallery, Walsall and Poole Arts Centre
Bruce McClain, Untitled (blue), 1980 to “Bruce McClain” at Van Abbemuseum, Eindhoven
John Walker, Study III from — Drawings relating to a series of paintings made in Australia 1981, to New 57 Gallery, Edinburgh
Fred Watson, Still Life with Books and Bottles, 1982 to Parnham House, Dorset
Group of thirty recent acquisitions to “Today’s Art for Tomorrow’s Galleries” as part of the Arundel Festival
Group of seventeen recent acquisitions bought with the aid of the Scottish Arts Council Grant to exhibition at The Royal Automobile Club

Tickets to Industrial Artists and Designers

To corporate subscribers

Five paintings and three prints to J. Sainsbury plc
Eleven paintings to Frederick Gibbard Partners
One painting and one sculpture to The Economist Newspaper Ltd

Purchases subsidised under the grant scheme

From the “Subjective Eye” Exhibition

Leicestershire Education Department

From Peter Moores Liverpool Project No. 6 Art into the 80’s

Sheffield City Art Galleries

Wolverhampton Art Gallery and Museums

Clive Barker, Study of Francis Bacon No. 9, 1978 (ibis)
Yorkshire presented to public Art Galleries in 1982

iberian Art Gallery and Museums, and Friends

Iver Abrahams/Maquette, 1977 (patinated bronze 2/6)

Sol Le Witt/A Blue Square and a Red Square, Genoa, May 21 1975 (pencil, pen and red and black inks on paper)

John Bellany/John and Juliet after Rembrandt and Saskia, 1979 (oil on board)

John Loker/Coastal Horizon 3, 1973 (pencil on paper)

ledford: Cecil Higgins Art Gallery

John Davie/Head (figures in background), 1979 – 80 (pencil and red crayon on paper)

Paul Huxley/Spanish Cubism, 1978 (acrylic on canvas) (Linbury Trust)

Michael Leonard/Boy in a Dinghy, 1972 (acrylic on board) (Worshipful Company of Painter-Stainers)

Lawrence Preece/Cloche, 1978 (acrylic on cotton duck) (Linbury Trust)

Gilbert and George/Reclining Drunk, Spring 1973 (Gordon’s Gin Bottle)

Julian Trevelyan/Seaside, 1936-72 (original etching 23/25)

Julian Trevelyan/The Winter Wind Had a Destination I See: the Roar of the Waves, 1981 (acrylic) (Scottish purchase)

William Henderson/Gialla, second version, 1979 (acrylic on cotton duck)

Keith Milow/Four Studies for ‘Split Definitive’, 1977 (oil paint and varnish on Herculene)

Glen Onwin/Photographie Work (No. 13), 1977 (colour photograph)

Victoria Crowe/Interior, Monk Cottage, 1980-81 (oil on board) (Scottish purchase)

Jules de Goede/Upwards, 1979 (acrylic on canvas)

Stephen Willats/The Lurky Place, August/September 1978 (four panels: photographic prints (dry mount), gouache, photographic dyes, ink, letraset on card)

Stephen Willats/Desert of Wales, Snow (black and white photograph)

Robert Mason/Trapeze, 1976 (mixed media and collage on paper)

William Hedges/Hotel Bas Relief, 1972 (pastic on plaster board) (Scottish purchase)

Talbert McLean/Scree, 1976 (acrylic on canvas) (Scottish purchase)

Malcolm Carder/MA 64, 1964 (perspex, wire, letraset and other materials) (Presented by Sir Robert and Lady Sainsbury)

Trevor Jones/Untitled no. 22, 1978 (pencil on paper)

Dave King/Paper Thin Series, 1977 (portfolio of 6 original etchings 2/50)

Martin Naylor/The Heart, the Mouth and the Horizon/Second Series No. 1, 1980 (ink, charcoal, pastel and collagraph on paper)

Gavin Sibere/Small Glasgow Book, 1980 (bronze) (Scottish purchase)

Edward Pilkington/Still Life with Bread, 1981 (oil on canvas)

Graeme Murray/The piece of work Pillar, 1978 (ceramic) (Scottish purchase)

Elton Bash/Spread, 1980 (acrylic and graphite on cotton duck)

John Walker/Study III from – Drawings relating to a series of paintings entitled “Numerous”: 1977 – 78 (acrylic, charcoal and chalk on paper)

Patrick Caulfield/Fruit and Bowl, 1979 (original screenprint 92/100)

Bernard Cohen/Untitled, 1975 (gouache on paper)

Barbara Rae/Patchwork and Curtains, 1981 (mixed media, collage on paper) (Scottish purchase)

Paul Gopal Chowdhury/Preparing a Meal, 1981 (oil on canvas) (Anonymous donation)

Richard Hamilton/Soft Blue Landscape, 1979 (original screenprint and phototype 94/100)

David Lavrret/References, 1978 (ink on paper)

Graeme Murray/The piece of work Pillar, 1978 (ceramic) (Scottish purchase)

Bruce McLean/Untitled, 1980 (acrylic and oil pastel on photographic paper)

Maureen Hodge/Anna Ahkmatova – Requiem, 1961 (wallhanging, 2 panels) (Crown Wallcoverings)

Boyd and Evans/Untitled Drawing, 1971 (acrylic and pencil on paper)

Kenneth Martin/Metamorphosis, 1977 (pencil, ink and gouache on paper)

Kenneth Dingwall/Layer II, 1976 (pencil on card)

William Johnston/Master Bas Relief, 1972 (pastic on plaster board) (Scottish purchase)

Tony McLean/Noire, 1976 (acrylic on canvas) (Scottish purchase)

Malcolm Carder/MA 64, 1964 (perspex, wire, letraset and other materials)

Bill Jacklin/Anemones, 1977 (7 original etchings 38/40)

David Hill/Untitled, 1978 (wallhanging) (Crown Wallcoverings)

Michael Kenny/Untitled, 1987 (aluminium, perspex, collage and found object) (Presented by Sir Robert and Lady Sainsbury)

Trevor Jones/Untitled no. 22, 1978 (gouache on paper)

Davy King/Paper Thin Series, 1977 (portfolio of 6 original etchings 2/50)

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Edward Pilkington/Still Life with Bread, 1981 (oil on canvas) (Scottish purchase)

Fred Holding/Dual Windbreak, 1981 – 82 (pencil on board) (Scottish purchase)

Randy Halsman/Stanley Number 154, 1980 (charcoal on paper)
John Kirkwood/Tank in Desert, 1975 (photomontage)
John Kirkwood/Tank Coming Ashore (photomontage)
John Kirkwood/Operation with electrodes and guano (collage photograph)
John Kirkwood/Operation with cones and tubes (drawing on photograph) (Scottish purchase)
John Knox/1981 (oil on board) (Scottish purchase)

Akin Johnston/Drawing, 1981 (pencil on paper) (Scottish purchase)
Nicholas Valley/Willow, 1980 (oil on canvas) (Worshipful Company of Painter-Stainers)

Ainslie Yule/Drawing, 1977 (composition with ink, charcoal and powdered colour) (Scottish purchase)
Ian Hamilton Finlay/1 set of Conning Tower Chess, 1973 (marble and slate board) (Scottish purchase)
Michael Friend/Untitled, 1976 (gouache on cut paper)
Michael Friend/Untitled, 1976 (gouache on cut paper)
Sargy Mann/Oaks on One Tree Hill, 1978 (oil on board B.S.F.) (presented by A. McAlpine)
Sargy Mann/Landscape, 1978 (oil on board) (presented by A. McAlpine)
Sargy Mann/One Tree Hill, looking South, 1979 (oil on board) (presented by A. McAlpine)
Felix Rosen/Polybaphis III, June 1980 (original lithograph A.P.) (presented by Mrs. L. Oliver)

Francesco Clementi/Un Due e Tre, 1981 (pastel on paper)
Frank Stella/Furg, 1975 (original lithoprint/screenprint Ed., of 100 + state 1 ed.)

John Duckworth/8 Strip Sports Banner, 1980 (appliqued canvas)
Bridget Riley/Study for Ra, 1980 (gouache on paper)
Bryan Weaver/21 Strips Sports Banner, 1980 (appliqued canvas)

Noel Myles/Untitled, 1980 (oil on canvas)
John Dugger/8 Strip Sports Banner, 1980 (appliqued canvas)
Oswald Kondrat/Winter Light, 1980 (gouache and paper collage on paper)

Peter Logan/David, 1979 (9 tubes linked by 3 spindles, aluminium and stainless steel) (Linbury Trust)

Julia Gurney/Curtain, 1980 (oil on canvas)
John Houston/Sunbather, 1981 (oil on canvas) (Scottish purchase)

Susan Anna Heron/Seven Neck Curves, 1979 (acrylic sheet and sprayed animal paint)
David Ward and Susan Anna Heron/Light Projections – Series of 5, 1979 (black and white photographs)

Bryan Ingham/Summer Morning, 1978 (original etching on zinc, printed on mould-made paper “Arches”)
Bryan Ingham/Summer Noon, 1978 (original etching on zinc, printed on mould-made paper “Arches”)

David Nash/Arch, 1979 (steel and pink acrylic) (Anonymous donation)

Kenneth Dingwali/Skins, 1977 (pencil and acrylic on card)
Kenneth Dingwali/Small Corner, 1979 (pencil on cardboard)

F. E. McWilliam/Deer, 1950 (Iplastic wood)

Arthur Boyd/Narcissus with Cave and Rock Orchids, 1976 (oil on canvas) (Linbury Trust)

David Blackburn/Aerial Landscape, 1981 (pastel on paper) (Anonymous donation)

James Cram/White Grid, 1980 (oil on paper) (Scottish purchase)

John Houston/Sunbather, 1981 (oil on canvas) (Scottish purchase)

Arthur Boyd/Narcissus with Cave and Rock Orchids, 1976 (oil on canvas) (Linbury Trust)

Bryan Ingham/Summer Morning, 1978 (original etching on zinc, printed on mould-made paper “Arches”)
Bryan Ingham/Summer Noon, 1978 (original etching on zinc, printed on mould-made paper “Arches”)

William Scott/Cup, bowl and pan, 1970 (original screenprint 33/100)

Derek Roberts/Winter Light, 1978 (gouache and paper collage on paper)

Peter Logan/David, 1979 (3 tubes linked by 3 spindles, aluminium and stainless steel) (Linbury Trust)

Bryan Ingham/Summer Noon, 1978 (original etching on zinc, printed on mould-made paper “Arches”)

Derek Roberts/Winter Light, 1978 (gouache and paper collage on paper)

Derek Roberts/Winter Light, 1978 (ink, pencil and charcoal drawing on paper) (Scottish purchase)


Frank Stella/Furg, 1975 (original lithoprint/screenprint Ed., of 100 + state 1 ed.)

William Scott/Cup, bowl and pan, 1970 (original screenprint 331/100)

Porth, Australia:

Art Gallery of Western Australia

Perth Museum and Art Gallery

Peterhead

Arbuthnoot Museum

Plymouth Art Gallery

Portsmouth City Museum and Art Gallery

Preston: Harris Museum and Art Gallery

Reading Art Gallery

Melbourne, Australia:

National Gallery of Victoria

Martha Trieff: Cyfartha Castle Museum

Middleborough: Dorman Memorial Museum

Milton Keynes:

Open University

Newcastle upon Tyne:

Leith Art Gallery, and Friends

Newcastle University: Hatton Gallery

Newtown Art Gallery

Northampton Art Gallery

Norwich: Castle Museum

Norwich: University of East Anglia, Sainsbury Centre for the Visual Arts

Nottingham: Castle Museum and Art Gallery

Oldham Art Gallery

Oxford: Ashmolean Museum

Paisley Museum, Art Galleries and Coate Observatory

Pembrokeshire Museums:

Castle Museum and Art Gallery

Haverfordwest, and Friends

Penzance: Newlyn Orion Galleries

Peter Logan/David, 1979 (3 tubes linked by 3 spindles, aluminium and stainless steel) (Linbury Trust)

David Nash/Arch, 1979 (oil) (Anonymous donation)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)

David Nash/Arch, 1979 (acrylic sheet and sprayed animal paint)
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<th>Exhibition</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Media</th>
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<tr>
<td>1978</td>
<td>Jennifer Durrant</td>
<td>Rope Painting and Silver</td>
<td>November 1978</td>
<td>Acrylic on cotton duck</td>
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<td>1979</td>
<td>Eilean Agar</td>
<td>Room with a View of the Moon</td>
<td>1981</td>
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<td>1979</td>
<td>Javier Sanchez</td>
<td>Ecrasez S'mfame</td>
<td>1980</td>
<td>Plaster, acrylic and cotton on canvas</td>
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<td>1980</td>
<td>Glenys Barton</td>
<td>Pierrot 3</td>
<td>1980</td>
<td>Ceramic</td>
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<td>1980</td>
<td>Tim Head</td>
<td>Dead Weight</td>
<td>1980</td>
<td>Colour photograph</td>
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<td>1980</td>
<td>Michael Pennie</td>
<td>7 Spherical Shapes (second version)</td>
<td>1978</td>
<td>Walnut and wire</td>
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<td>1977</td>
<td>Colin Lanceley</td>
<td>The Empire Builder</td>
<td>1977</td>
<td>Pen, ink and crayon on paper</td>
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<td>1979</td>
<td>Barry Flanagan</td>
<td>Alan Latch</td>
<td>1967</td>
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<td>1979</td>
<td>Bruce McLean</td>
<td>Study for Object of the Exercise</td>
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<td>1980</td>
<td>John Mooney</td>
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<td>1977</td>
<td>Gillian Ayres</td>
<td>Coelus</td>
<td>1977</td>
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<td>1971</td>
<td>Eduardo Paolozzi</td>
<td>Who's afraid of Sugar Pink and Lime Green?</td>
<td>1971</td>
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<td>1973</td>
<td>Antonio Tapies</td>
<td>Samaretta</td>
<td>1973</td>
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<td>1980</td>
<td>Dennis Ashbaugh</td>
<td>It Looks Grim</td>
<td>1980</td>
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<td>1978</td>
<td>Stephen Farthing</td>
<td>Fish Dish</td>
<td>1978</td>
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<td>1978</td>
<td>John Hoyland</td>
<td>Trackster</td>
<td>1977</td>
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<td>1980</td>
<td>Markus Lupertz</td>
<td>It! Replied the Mouse rather sharply</td>
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<td>1973</td>
<td>Kim Lim</td>
<td>Day</td>
<td>1966</td>
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<td>1979</td>
<td>Sue Smith</td>
<td>A line of objects: yellow and red, 1979</td>
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<td>1979</td>
<td>Timothy Dickinson</td>
<td>Stadium-Night</td>
<td>1979</td>
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<td>1980</td>
<td>Matti Kujasalo</td>
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<td>Acrylic on wood covered by canvas</td>
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<td>1974</td>
<td>John Loken</td>
<td>Three Horizons</td>
<td>1974</td>
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<td>1979</td>
<td>Michael Gisberg</td>
<td>Walking in Venice</td>
<td>1979</td>
<td>Acrylic on wood</td>
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<td>1979</td>
<td>Michael Gisberg</td>
<td>Study for Walking in Venice</td>
<td>1979</td>
<td>Paper collaged on card</td>
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Subscriptions and donations for the year ending 31 December 1982

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<td>Aberdeen Art Gallery and Museums</td>
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**From corporate members**

- Andy Montgomery Ltd.                250
- Barclays Bank plc                   250
- The Baring Foundation               250
- Bellaw, Parry & Raven (Holdings) Ltd. 500
- Bonas & Co. Ltd.                    600
- BP Belgium                          500
- BP Chemicals Ltd.                   250
- BP International plc                250
- British Railways Board              250
- British Technology Group            250
- Canadian High Commission            250
- Cocoa Merchants Group Ltd.          250
- Conde Nast Publications Ltd.        250
- De Beers Consolidated Mines         500
- The Economist Newspaper Ltd.        250
- Esme Fairbairn Charitable Trust     500
- Esso Europe Inc.                    250
- European Parliament                250
- Finance for industry plc            250
- Frederick Gibberd Partners          400
- Haymarket Publishing Group Ltd.     250
- Kodak Ltd.                          500
- Lily Modern Art                     350
- The Littlewoods Organisation plc    250
- McKanna & Co                        250
- Marks & Spencer plc                 250
- Mobil Services Co. Ltd.             250
- Samuel Montagu & Co. Ltd.           250
- Morgan Grenfell & Co. Ltd.          250
- National Westminster Bank plc      250
- Ocean Transport & Trading plc      250
- The Royal Automobile Club           250
- Skatchi & Skatchi Garland Compton Ltd. 250
- J. Sainsbury plc                    500
- Sotheby Parke Bernet plc            250
- Stewart Wrightson Holdings plc      250
- Trollope & Colls plc                250
- Unilever plc                        500
- S.G. Warburg & Co. Ltd.             250
Angela Flowers Gallery 25
Annely Juda Fine Art 25
Anthony d'Offay 50
Asset Design 30
Bernard Jacobson Gallery 50
Browse & Darby 50
Christie Manson & Wood 100
Felicity Samuel 25
Fischer Fine Art 50
Gillian Jason Gallery 25
Gimpel Fils 50
Ian Birksted Gallery 50
Knoedler Gallery 50
Lefevre Gallery 100
Lewis Johnstone Gallery 25
Lisson Gallery 25
Marlborough Fine Art (London) Ltd. 50
Mayor Gallery 25
New Art Centre 25
Nicola Jacobs Gallery 100
Nigel Greenwood Inc. 25
Petersburg Press Ltd. 100
Phillips 75
Piccadilly Gallery 50
Redfern Gallery 100
Rowan Gallery 25
Rutland Gallery 20
Speelman Ltd. 20
Stoppenbach & Delestre 30
Thomas Agnew & Sons 25
Triangle Gallery 25
Waddington Galleries 100

Arundel Festival 75
Mrs. Jane Callahan 60
The Lord Croft 100
Expamet International Board 100
Halperin Charitable Trust 50
Mr. and Mrs. R. R. Jesse! 50
Meyer Charitable Trust 100
George Mitchell Esq. CBE 100
The Rayne Foundation 100
Robert and Lisa Sainsbury Charitable Fund 100
Coral Samuel Charitable Trust 100
Mrs. Pamela Sheridan’s Charitable Settlement 50
Society of Industrial Artists and Designers 150
Sir Mark and Lady Turner Charitable Settlement 50
Wyseئت Charitable Trust 100

For reasons of space sums of under £50 are not listed but the Society is grateful to the many members who subscribe more than the minimum £6 a year. Their attention is drawn to the note on covenanted subscriptions following the Treasurer’s report.

The Contemporary Art Society
IA Company Limited by Guarantee
and not having a Share Capital
Balance Sheet
31 December 1982

<table>
<thead>
<tr>
<th></th>
<th>1982</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quoted Investments at cost</td>
<td>22,057</td>
<td>22,057</td>
</tr>
<tr>
<td>Market Value 1982 (£23,700)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Market Value 1981 (£19,233)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks of Prints</td>
<td>153</td>
<td>1,380</td>
</tr>
<tr>
<td>Debtors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Estimated Income Tax Recoverable</td>
<td>3,401</td>
<td>3,865</td>
</tr>
<tr>
<td>Sundry</td>
<td>4,395</td>
<td>2,718</td>
</tr>
<tr>
<td>Outstanding Subscriptions</td>
<td>2,135</td>
<td>975</td>
</tr>
<tr>
<td></td>
<td>9,927</td>
<td>7,558</td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>19,500</td>
<td>32,500</td>
</tr>
<tr>
<td>On Deposit Accounts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>On Current Accounts</td>
<td>4,718</td>
<td>3,222</td>
</tr>
<tr>
<td></td>
<td>24,218</td>
<td>35,722</td>
</tr>
<tr>
<td>Cash in Hand</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24,218</td>
<td>35,740</td>
</tr>
<tr>
<td></td>
<td>56,356</td>
<td>66,735</td>
</tr>
<tr>
<td>Loss: Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and Accrued Expenses</td>
<td>12,749</td>
<td>14,468</td>
</tr>
<tr>
<td></td>
<td>(143,608)</td>
<td>(52,267)</td>
</tr>
<tr>
<td>Represented by:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January as previously reported</td>
<td>32,267</td>
<td>60,844</td>
</tr>
<tr>
<td>(Deficit/Surplus per Income and Expenditure Account</td>
<td>(18,661)</td>
<td>1,423</td>
</tr>
<tr>
<td></td>
<td>143,608</td>
<td>52,267</td>
</tr>
</tbody>
</table>

CARYL HUBBARD
BRYAN MONTGOMERY

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

We have examined the financial statements set out on pages 19 to 22 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 1982 and of its deficit and sources and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

18 Bentinck Street,
London, W1M 5NL
26th April 1983

SAYERS BUTTERWORTH
Chartered Accountants
<table>
<thead>
<tr>
<th>Notes No.</th>
<th>1982</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscriptions and Donations from Members</td>
<td>2,080</td>
<td>2,142</td>
</tr>
<tr>
<td>Estimated Income Tax Recoverable on Deeds of Covenant</td>
<td>34,465</td>
<td>31,624</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>10,214</td>
<td>12,163</td>
</tr>
<tr>
<td>Grants</td>
<td>19,909</td>
<td>13,200</td>
</tr>
<tr>
<td>Interest on Quoted Investments</td>
<td>2,743</td>
<td>2,743</td>
</tr>
<tr>
<td>Bank Interest</td>
<td>4,023</td>
<td>3,670</td>
</tr>
<tr>
<td>Net Income from Events for Members</td>
<td>1,815</td>
<td>3,390</td>
</tr>
<tr>
<td>Surplus on sale of prints</td>
<td>1,505</td>
<td>2,338</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>74,674</strong></td>
<td><strong>69,028</strong></td>
</tr>
<tr>
<td>Less: Expenditure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pictures and Sculptures — Purchased</td>
<td>52,091</td>
<td>46,186</td>
</tr>
<tr>
<td>Purchase Grants to Public Art Galleries</td>
<td>578</td>
<td>987</td>
</tr>
<tr>
<td>Net Cost of Distribution show</td>
<td>1,960</td>
<td>—</td>
</tr>
<tr>
<td>Office Furniture, Fittings &amp; Equipment</td>
<td>2,558</td>
<td>—</td>
</tr>
<tr>
<td>Administrative Expenses</td>
<td>24,753</td>
<td>19,482</td>
</tr>
<tr>
<td>Auditors' Remuneration</td>
<td>1,395</td>
<td>950</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>83,335</strong></td>
<td><strong>87,608</strong></td>
</tr>
<tr>
<td><strong>(Deficit)/Surplus for the year</strong></td>
<td><strong>(8,661)</strong></td>
<td><strong>1,423</strong></td>
</tr>
</tbody>
</table>

The Contemporary Art Society
Statement of Source and Application of Funds
for the year ended
31 December 1982

<table>
<thead>
<tr>
<th>1982</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source of Funds</td>
<td></td>
</tr>
<tr>
<td>From Operations—</td>
<td></td>
</tr>
<tr>
<td>Surplus/(Deficit for the year</td>
<td>10,661</td>
</tr>
<tr>
<td>Changes in Working Capital</td>
<td></td>
</tr>
<tr>
<td>Increase/(Decrease) in Stock</td>
<td>1,227</td>
</tr>
<tr>
<td>Increase/(Decrease) in Income Tax recoverable</td>
<td>464</td>
</tr>
<tr>
<td>Increase/(Decrease) in Sundry Debtors</td>
<td>1,675</td>
</tr>
<tr>
<td>Increase in Outstanding Subscriptions</td>
<td>1,158</td>
</tr>
<tr>
<td>Increase/(Decrease) in Creditors and Accrued Expenses</td>
<td>1,719</td>
</tr>
<tr>
<td><strong>Total Changes in Working Capital</strong></td>
<td><strong>2,861</strong></td>
</tr>
<tr>
<td>Increase/(Decrease) in net liquid funds</td>
<td>(11,522)</td>
</tr>
<tr>
<td>Cash and Bank Balances at 31 December 1981</td>
<td>35,740</td>
</tr>
<tr>
<td>Cash and Bank Balances at 31 December 1982</td>
<td>£24,218</td>
</tr>
</tbody>
</table>
The Society is a Registered Charity and therefore no corporation tax is payable.
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 number

Next year we may be including advertisements in our annual report. Please let us know if you would be interested:

Name
Address