THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on Monday, 22 July, 1985, at 8.30pm.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1984, together with the auditors' report.

2. To reappoint Neville Russell as auditors of the Society in accordance with section 14 of the Companies Act, 1978, 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: The Marquess of Douro. The retiring members are Carol Hogben and James Holloway.

4. Any other business.

By order of the committee

Petronilla Spencer-Silver
Company Secretary

18 April, 1985

Company Limited by Guarantee Registered in London No. 255486
Charities Registration No. 208178
The results of the Society for the year ended 31 December, 1984 are set out in the financial statements on pages 18 to 22.

During the year Bryan Montgomery and Geoffrey Tucker retired from the committee. Tom Bendhem was 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, 1984 are set out in the financial statements on pages 18 to 22.

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
19 April, 1985
The organisation of this venture was fairly complicated and time consuming for a small organisation such as ours and it wouldn’t have been possible at all without much help and encouragement from a lot of people. I would like to thank; Tom Bendhem whose enthusiasm and promise of help at a very early stage emboldened us to embark, our other sponsors The British Petroleum Company plc, The Oppenheimer Charitable Trust, Harpers & Queen Magazine, and especially the Linbury Trust, yet again our generous benefactors; Christina Smith who owns the Five Dials Gallery and who substantially subsidized the rent; Nicole Shane, Lucinda Bredin and Julie Hobbs who worked from start to finish; John Hubbard who master-minded the hang and Clive Garland and Chris Galvin-Harrison who executed it superbly, worked nights as well as days and later transformed themselves into persuasive salesmen; Astrohome for the loan of furniture; Clifton Nurseries who lent many plants to embellish the Gallery; the many member volunteers who helped in endless different ways. But most credit must go without doubt to Petronilla Silver, her belief in the idea, her meticulous attention to every detail of the organisation, and above all her conviction that it would turn the Society in a new direction, made it our most exciting and successful venture for a number of years.

Something similar should take place in every major city and maybe we have set the ball rolling. We would certainly be very happy to offer advice on how to go about it. Meanwhile, after a pause for recovery, we find we cannot resist having another go ourselves. We have been greatly encouraged in this by the offer of very generous sponsorship from Sainsbury’s. Contemporary Art Society Market II will take place at the same venue (but re-named Smiths Galleries) from 29 October to 2 November 1985. We urge members to support it and to bring their friends.

The Market dominated 1984 but there were many other events which were well supported. They are listed in full elsewhere and I would like to thank all those who entertained us and allowed us to visit their collections and studios. We travelled in Mexico, Russia, Paris, Berlin and Dublin. In the future with foreign trips as well as other events we will be concentrating on those where we can offer specialist knowledge and information. Abroad for instance we will take lecturers wherever possible, at home we will be starting a series of events concerned with buying contemporary art on a budget.

We were disappointed that this year the Arts Council were unable to offer us the modest purchase grant we have been receiving for the past 10 years. This was a consequence of their new Development Strategy whereby funds are being diverted to regional galleries to stimulate the provision of contemporary art. As we have devoted 75 years to getting contemporary art into regional galleries we, not surprisingly, welcome the policy but it does seem rather ironic that it should result in help being withdrawn from an organisation which has given nearly 3,000 works to galleries outside London. But I recognise that everyone considers themselves to be a special case and aggrieved grumbles are a waste of time. We are, therefore, working at the moment on a new idea for a partnership between us, the Arts Council and a regional gallery which has exciting possibilities and will give an added dimension to our support for member galleries.

Perhaps it is worth repeating here that the bulk of our funds have always come from independent sources, from our individual and corporate members, from charitable trusts and from private donors. We realise that it is from these sources that we must continue to look for further help. Although we have managed to spend marginally more each year on purchases the increase is more than swallowed up by the rapid inflation in art prices and we are very aware of the fact that, like many greater art institutions, our purchasing power is being dangerously eroded. We are therefore most grateful to those who have supported us this year: The Linbury Trust, The Worshipful Company of Painter-Stainers, The Worshipful Company of Goldsmiths, Mrs Catherine Curran, and a generous anonymous donor who gave us a very handsome tapestry by Howard Hodgkin. We also received grants again from the Scottish Arts Council, the Crafts Council and the Henry Moore Foundation, as well as numerous smaller gifts.

An innovation this year was the appointment of a President and Vice Presidents to the Society. These are purely honorary roles, but we felt that there were illustrious past members of our Committee with whom we would like to retain a connection and to whom we could turn for support and advice from time to time. We were delighted that Nancy Saffour, who did so much for the Society while she was Chairman, accepted our invitation to be our first President. I am sure members will be delighted to see her name on our literature again. We are equally pleased to welcome The Lord Croft, The Marquess of Dufferin and Ava, The Lord McAlpine of West Green, Sir John Sainsbury and Pauline Vogelpool as Vice Presidents. They have all been staunch supporters of the Society for many years.

I would like to thank the National Westminster Bank for allowing us to hold our Annual General Meeting in their newly restored and very splendid Banking Hall. Nothing to do with contemporary art of course but it stands next door to the National Westminster Tower for which we made a fairly extensive collection of contemporary art which is housed on the top executive floors. We were pleased to welcome Luke Rittner, Secretary-General of the Arts Council, who came and addressed the meeting making, once again, the case for increased private and business sponsorship of the arts.

Carol Hogben retires from the Committee this year as the longest serving member. He has also been one of the most active, and we will miss his independent views. James Holloway also is leaving the Committee as he now works in the National Portrait Gallery in Edinburgh and cannot easily get to meetings. I am very pleased that this year he was our Scottish buyer and purchased for us some particularly interesting work. I would like to thank him both very much indeed. We welcome Tom Bendhem to the Committee. As I mentioned earlier he has already been a great support and his enthusiasm for our new enterprises will, I am sure, make him a most valuable addition to the Committee.

As always I would like to thank Harold French and Rodney Elbourne who keep our accounts in order, their help remains invaluable.

Caryl Hubbard
Honorary Treasurer’s Report

1984 is the second year that I have presented your Accounts and, despite the withdrawal of our £5,000 grant from the Arts Council, I am pleased that the figures are in a healthier state this year. This is due to several factors, the main one being the Contemporary Art Society Market. This was a tremendous success from every point of view. It contributed the major part of the increase to our net current assets. We sold 300 works by 125 artists. As well as contributing directly to our funds the Market’s spin-off resulted in a number of new members and a vast amount of publicity, the good effects of which are still bearing fruit.

When the Committee first mooted the idea of increasing subscriptions it was viewed with a certain amount of trepidation, would we lose more members than we gained in the increase? Our faith in the members was not misplaced however and our income from the increase has so far gone up by over 50% which is very satisfactory; and our resignations have been negligible. Income from tax recoverable from Deeds of Covenant has also shown a remarkable 20% increase and I would like to stress to our members yet again that a Deed of Covenant which costs the member nothing, is a simple way to markedly increase our income without tears.

With regard to our programme of events which has been much enjoyed by our members, the pattern of the economy in general has been followed in that its income is up whilst the surplus has gone down.

I am pleased that we have a little more to spend on art this year but regrettfully, it does not keep pace with inflation, the price of pictures seems almost to lead inflation.

In conclusion, I feel the Society is leaner and keener, our Accounts are in good order and we can look forward to an even more successful year in 1985.

Philip Pollock

Notes on Covenanted Subscriptions

The Society can reclaim the tax paid at the basic rate (30%) on the covenanted amount. If you pay more Income Tax than the basic rate, you can claim relief on the excess amount up to a total (to all charities) of £5,000 gross a year. This means you can pay more than the minimum subscription (£10), covenant the excess and at little extra cost to yourself, give a substantial profit to the Society.

Covenants now need only to be signed for four years. Details gladly given from the office.

Events in 1984

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>January 17</td>
<td>Special private view of ‘Images for Today’ by kind invitation of J. Sainsbury plc</td>
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<tr>
<td>February 1</td>
<td>Evening viewing at the Crafts Council of ‘The Omega Workshops 1913-1919’ with talk by Judy Collins</td>
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<td>February 23</td>
<td>Evening viewing of ‘Four Rooms’ by kind permission of Liberty plc</td>
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<tr>
<td>March 28</td>
<td>Evening visit to Sadler’s Wells Theatre to see the Ballet Rambert in ‘Colour Moves’ designed by Bridget Riley</td>
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<td>April 12 &amp; 26</td>
<td>Studio visits to Stephen Williams</td>
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<td>May 8</td>
<td>Contemporary Art Society Annual Lecture ‘Classicism Reborn’ by Charles Jencks at the Royal Institute of British Architects</td>
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<td>June 9</td>
<td>Day trip to International Garden Festival Liverpool</td>
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<td>July 3</td>
<td>Motcomb Street Party</td>
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<td>July 5</td>
<td>Gallery Walkaround in Cork Street</td>
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<td>July 15</td>
<td>Day trip to Cambridge to visit the private collections of Lady Gibbard, and Sir Leslie Martin, and 1965-72: when attitudes became form’ at Kettie’s Yard</td>
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<tr>
<td>July 18</td>
<td>Special evening opening of ‘Artists for the 1990s’ by kind permission of the Paton Gallery, with talk by Michael Shepherd</td>
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<tr>
<td>July 23</td>
<td>Annual General Meeting at the National Westminster Bank plc. Address given by Luke Rittner, Secretary-General of the Arts Council of Great Britain</td>
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<td>September 29</td>
<td>Three private collections near Sloane Square, and Nigel Greenwood Gallery</td>
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<tr>
<td>October 24</td>
<td>Evening viewing of the Contemporary Art Society Market at Five Dials Gallery, Covent Garden with special dinner at Smith’s Restaurant</td>
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<tr>
<td>November 27</td>
<td>Special evening opening at the Royal Academy to see ‘Modern Masters from the Thyssen-Bornemisza Collection’ by kind invitation of the Friends of the Royal Academy. Talk by Simon de Pury, Curator of the Collection</td>
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<tr>
<td>December 10</td>
<td>Evening opening of “Ten Years On” by kind invitation of the Thumb Gallery</td>
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Foreign trips in 1984

<table>
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<tr>
<th>Date</th>
<th>Location</th>
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<tr>
<td>January 9-16</td>
<td>Russia: Moscow, Leningrad, Novgorod, Vladimir, Suzdal</td>
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<tr>
<td>February 22-March 11</td>
<td>Mexico</td>
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<td>May 24-28</td>
<td>Weekend in Berlin</td>
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<td>June 15-17</td>
<td>Weekend in Paris</td>
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<td>October 5-7</td>
<td>Weekend in Dublin</td>
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Buyers’ Reports 1984

Jeremy Rees

Having for long been an admirer of the CAS and of its enlightened policy of delegating its purchasing to several individuals each year, it was both an honour and a pleasure to be invited to be one of the purchasers for 1984.

The guidelines provided were most helpful but the task nevertheless both daunting and very time consuming. I perused the list of purchases over the last 3-4 years to try and avoid buying work by artists who had been acquired by other CAS purchasers recently, although a strong case could be made out for multiple acquisitions by some artists — even on the limited budget available — bearing in mind that eventually the works are distributed to public galleries far and wide. I was also concerned to alert myself to artists whose work had not been acquired by the CAS, but whom I felt to be particularly interesting.

The numerous gallery visits and some studio visits that I anyway make in the course of my everyday work took on an extra dimension in the ensuing months, as did some visits in response to many requests from artists to view or review my acquaintance with their work. I found myself looking at work, particularly by artists who were new to me, with an extra and exciting purpose.
I have long admired the work of Karl Weschke and a further studio visit revealed a new facet in a recent painting scarcely then completed. The acquisition of one of Boyd Webb's witty and skillful photoworks and a powerful painting (in some ways reminiscent of Ensor) by Terry Setch, inspired by the Aldermaston Women's Peace Group, also repaired what I considered to be surprising omissions from previous purchasing.

Following the progress, over several years, of the multiple photoworks of Vaughan Grylls had put him on my list of possible acquisitions and I could not resist the social comment of his Sealed Knot Society re-enacting the 1645 Battle of Naseby in full costume for a Bank Holiday Monday audience, including a group of disabled people. A continuity of interest also accounted for the purchase of what I feel to be an outstanding painting by Stephen Farthing and the recovered confidence of Michael Brick.

The work of John Monks was completely new to me and gained an immediate response, as did the photo and text work by Ruth Blench, whose generosity has enabled me to take this complete four-part work (rather than just one of the panels) to be included in the acquisitions.

I, like many others, was intrigued by the Royal College of Art graduation exhibition of sculpture by Dhrue Misty several years ago and the unexpected chance to acquire possibly the most amazing work from that display was not to be missed.

I look forward to seeing these works (in no way intended to be a 'coherent collection') again at the next CAS distribution exhibition. I hope that they will each find a welcoming place in permanent collections in various parts of the country and be regularly displayed and loaned elsewhere. Most particularly, I hope that they will, each in their different ways, give many other people as much pleasure as they have already given me and that they might inspire others to seek out (maybe even purchase) other works by these artists and to give further support to the work of the Contemporary Art Society.

Marina Valdez

Buying for the Contemporary Art Society is — at least for me — a combination of calculation and serendipity. I consulted with the office as to need, in the sense that a good work by X might be needed as X was not yet adequately represented — or not represented at all. These consultations were not in the least binding, but of course any buyer looks carefully at past reports to note gaps. Going to exhibitions constantly I delightedly come across an artist new to me. Or see a one-man show of someone whose work I had only previously seen in anthologies such as New Contemporaries, included in the acquisitions.

In principle of course each buyer has an utter freedom of choice, unfettered by committee bargaining. At the same time that very freedom carries with it an exceptional weight of expectations, from all sides. Thus artists and craftsmen alike properly expect their work will be fairly judged for its outstanding merit, without prejudice between golden youth and silver seniority, without favour among styles, or bias based on gender. Moreover they need to feel that each particular medium of craft skills will get equal attention, including the area of modern "designer" crafts.

Similarly, the subscribing galleries properly expect the Society to maintain its long tradition of safely picking adventurous work that grows in ever-increasing recognition; and they will look for major items to be featured in an offer of broad choice. Just so, leading dealers and other publicists engaged, correctly feel their own pioneering and supportive role should not be by-passed, and deserves the notice of appreciation. Last, but very much not least, the Society's private membership may consider that their donations, given in trust, should be made to go as far as possible, and that buyers should capitalise their own individual contacts or associations to the hilt. At any rate, all these were thoughts that I tried to carry in mind in my buying without any year — though, truth to say, the money was all spent in a very few weeks, and the total sum involved was not enough to buy even a single major piece of furniture, say, or tapestry.

The member-galleries' letters made it very clear, however, that pottery and glass were what they wanted far above all else, and I did go most for these. I also went to achieve a certain quantity, to provide spread of choice. In several cases I took two or three pieces by a given artist, which could either be placed together as a more impressive clump when the shareout is made, or divided between galleries if there collection, but not a major drawing. If an artist has a dealer, or is having a show, I do like to buy that way: red dots in a show encourage other buyers. Some subsidised spaces — Arnolfini, Riverside — need help too, after all this is where artist meets public. And good dealers should be supported.

CAS buyers have one wonderful advantage over public collections; we really can buy what we like, knowing that there will be a public collection somewhere that will not only want it, but probably need it. And the pleasure of knowing something we have admired will go on public view is very agreeable.

Craft Buyer Carol Hogben

As many will know, the Society used between the Wars (from 1927 in fact to 1947) to earmark a small sum to buy "Pottery and Craft" in addition, or in due complement, to its regular encouragement of the finer arts. I believe this stemmed above all from the personal enthusiasm of Ernest Marsh, who happened to be both a long term member of committee and a passionate collector of English studio pots. But in theory at least the fund was meant to cover pottery, porcelain, glass, metalwork, silver, jewellery, hand-weaving, furniture, fine printing, and book-binding.

Although the practice lapsed after the War and had never attained the full range of its goals, there was for long, sporadic talk of a resumption, and during Nancy Balfour's chairmanship the Society's art buyers had discretion to get some proportional element of fine crafts if they wished. But it was not until mid-1983 that a special grant from the Crafts Council made it possible to relaunch a definite formal scheme. Over thirty of the Society's public member galleries at that point agreed to undertake a separate crafts subscription, and told in their letters what they hoped to get. Ann Sutton then made a cracking start as first official crafts buyer, and it fell to me to follow in her bounding steps. But as far as there was need to build a pool in time to offer at the next shareout, by 1985 end, the crafts were kicking off a year or more behind the buying of art.

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were greater demand. In this way it was generally possible to get better bargains in the matter of price.

A few were chosen privately in the studio, but more from public exhibitions, where the selection is usually widest and where a Society purchase can be a most encouraging flag for either side. On principle I took two (Heather Anderson of Belfast, and Imogen Margrie) out of the excitement of a degree show at the Central School — i.e. that magical ephemeral moment when golden graduating youth proves itself at last ready to create a "master-piece". Yet I equally took work by John Piper, David Pye, and Janet Leach, who could surely not object if I called them silver seniors, and whose pieces must command their place in any public gallery.

In all I bought examples by eight women and eight men, balanced 15:14 in object terms, I bought a bowl by Diana Hobson because her use of the pâte-de-verre technique puts her today in a class of her own; a vase by Alan Derbyshire that was about to be illustrated in Design magazine, from a dealer who was at that time alone about to be illustrated in Design magazine, from a dealer who was at that time alone

Finally, my largest single outlay secured a group of pieces linked to a personal association. In the days before the Crafts Council was created, the V & A Museum's Circulation Department — in which I served under the late Hugh Wakefield — held four major retrospective exhibitions devoted to individual craftspersons that were of the greatest effect in stimulating a new climate of public interest. Saluted were Hans four major retrospective exhibitions devoted to individual craftspersons that were of the greatest effect in stimulating a new climate of public interest. Saluted were Hans

Buyer: James Holloway
Steven Campbell
Gwen Harkie
Caroline Morice
Neil McPherson
June Redfern
Fred Steyen

Buyer: Carol Hogben
Heather Anderson
Jill Bennett
Alun Deri
Ewen Henderson
Sam Herman
Diana Hobson
Janet Leach
Carol McNicol
John Mattby
Imogen Margrie

Buyer: Tony Hayward
John Monks
Vaughn Grylls
Michael Sandle
Nicholas Horsfield
David Watkins

Buyer: John Golding
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Gifts to the Society
From an anonymous donor: Howard Hodgkin Moonlight 1982 tapestry
Andrew Stell Season 1984 acrylic on paper
From Ruth Blench: Ruth Blench: The History, Development and Paradox of the Carrot 1981 photographic work with text, three panels of four panel piece ed 4
From Mrs Catherine Curran: Theis Blicker Dawn Thief 1967 watercolour on paper
Prue Fowles: Clough Inter-Objects 1970 oil on canvas
Martin Fuller: Spin 1976 coloured pencil on paper
Patrick Heron: Six in Light Orange with Red in Yellow 1970 original screenprint 25/100
Richard Kidd: 5/78 1978 collage, graphite wash on paper
David King: Nothing 1974 original etching 3/18
John Loker: Coast Extracts 2, series 2 1977 pencil and acrylic on paper
From Stephen Farthing: Stephen Farthing: Drawing for Sainsbury’s 1983 charcoal on paper
From Dr Ursula Hoff: 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
Thelma Hubert: Rocks underwater 1961 oil on board
John Walker: Untitled 1975 original screenprint 16/75
From the Linbury Trust: Chris Baker Arena 1982 acrylic on canvas
From J. Sainsbury plc: Paul Huxley: Untitled No. 144 1974 acrylic on paper

Loans made during 1984
Kate Blacker, Geisha 1981 to Peter Moore’s Liverpool Project 7: As of Now at Walker Art Gallery, Liverpool; Douglas Hyde Gallery, Trinity College, Dublin; and Art Within Reach at Art Gallery, London
Steven Campbell, The Building Accuses the Architect of Bad Design 1984 to The British Art Show at City Museum and Art Gallery, Birmingham
Howard Hodgkin: Moonlight (tapestry) 1982 to Art Within Reach at Art Gallery, London
Anish Kapoor, Untitled 1983 to The British Art Show at City Museum and Art Gallery, and Ikon, Birmingham
John Lessore, Leon Kossoff with Cephalus and Aurora 1982-83 to The Proper Study at Lalit Kala Akademi, Delhi, India
Ray Smith, Celebration 1978 to The Nature of Painting — Light at Castle Museum, Norwich, and Bolton Museum and Art Gallery

From Ruth Blench: Ruth Blench: The History, Development and Paradox of the Carrot 1981 photographic work with text, three panels of four panel piece ed 4
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To corporate subscribers
Eight paintings to British Technology Group
One painting to Frederick Gibberd Coombes and Partners
Two paintings to Kiton & Asken
Seven paintings to J. Sainsbury plc
Two paintings to Society of Industrial Artists and Designers

Works presented to Public Art Galleries in 1984
London: Tate Gallery Peter Prendergast: Bethesda Quarry 1979-81 oil on board panels
From Public Art Galleries
Abbeeen: Aberdeen Art Gallery and Museums 120
Abbeeen: Friends of the Museums 60
Adelaide, Australia: Art Gallery of South Australia 100
Auckland, New Zealand: City Art Gallery 60
Barley Art Gallery 70
Bedford: Cecil Higgins Art Gallery 75
Belfast: Ulster Museum 60
Belfast: Friends of Ulster Museum 50
Brinkenhoff: Williamson Art Gallery 100
Birmingham: City Art Gallery 110
Blackpool: Grundy Art Gallery 60
Bolton Museum and Art Gallery 75
Bolton: Friends of the Museum 60
Bournemoun: Russell Cotes Art Gallery 60
Brodford: Cartwright Hall Art Gallery 150
Brighouse Art Gallery 60
Bristol: City Art Gallery 60
Bury Corporation Art Gallery 100
Cambridge University: Fitzwilliam Museum 60
Cambridge University: Kettle’s Yard 60
Canberra: Australian National Gallery 250
Cardiff: National Museum of Wales 250
Carlisle Museum and Art Gallery 60
Carmanthen County Museum 60
Chelmsford and Essex Museum 60
Chertashen Art Gallery 240
Cleveland County Leisure Services 75
Colchester: Minories Art Gallery 60
Coventry: Herbert Art Gallery 60
Darlington Museum and Art Gallery 60
Derby Museum and Art Gallery 85
Doncaster Museum and Art Gallery 125
Dudley Art Gallery 60
Dundee Museum and Art Gallery 60
Eastbourne: Towner Art Gallery 60
Edinburgh: Scottish National Gallery of Modern Art 150
Edinburgh Art Centre 60
Exeter: Royal Albert Memorial Museum 60
Glasgow University Art Collections Fund 100
Glasgow Art Galleries and Museum 100
Hamilton, Ontario: The Art Gallery 60
Harrowgate Corporation Art Gallery 60
Hereford City Museums 100
Huddersfield Art Gallery 80
Hull: Ferens Art Gallery 60
Hull: Friends of the Art Gallery 10
Hull University Art Collection 60
Inverness Museum and Art Gallery 60
Ipswich Museum and Art Gallery 60
Kendal: Abbot Hall Art Gallery 65
Kettering Art Gallery 60
Kirkcaldy Museum and Art Gallery 100

Subscriptions and donations for the year ending 31 December 1984

£
Aberdeen: Aberdeen Art Gallery and Museums 120
Aberdeen: Friends of the Museums 60
Adelaide, Australia: Art Gallery of South Australia 100
Auckland, New Zealand: City Art Gallery 60
Barley Art Gallery 70
Bedford: Cecil Higgins Art Gallery 75
Belfast: Ulster Museum 60
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Brinkenhoff: Williamson Art Gallery 100
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Derby Museum and Art Gallery 85
Doncaster Museum and Art Gallery 125
Dudley Art Gallery 60
Dundee Museum and Art Gallery 60
Eastbourne: Towner Art Gallery 60
Edinburgh: Scottish National Gallery of Modern Art 150
Edinburgh Art Centre 60
Exeter: Royal Albert Memorial Museum 60
Glasgow University Art Collections Fund 100
Glasgow Art Galleries and Museum 100
Hamilton, Ontario: The Art Gallery 60
Harrowgate Corporation Art Gallery 60
Hereford City Museums 100
Huddersfield Art Gallery 80
Hull: Ferens Art Gallery 60
Hull: Friends of the Art Gallery 10
Hull University Art Collection 60
Inverness Museum and Art Gallery 60
Ipswich Museum and Art Gallery 60
Kendal: Abbot Hall Art Gallery 65
Kettering Art Gallery 60
Kirkcaldy Museum and Art Gallery 100
Leamington Spa Art Gallery 60
Leeds City Art Galleries 60
Leeds Art Collections Fund 60
Leeds University Gallery and Art Collection 200
Leicestershire Museums, Art Galleries and Records Service 120
Leicestershire Education Authority 60
Lincolnshire Museums 60
Lincoln Museums and Art Gallery: Friends 60
Liverpool: Walker Art Gallery 100
Liverpool University Art Collections Fund 100
London: Ben Uri Art Gallery 60
London: British Museum Dept. of Prints and Drawings 500
London: Brunel University Library Gallery 60
London: City University 60
London: Southwark, South London Art Gallery 60
London: Victoria and Albert Museum 550
Manchester City Art Gallery: Permanent Collection 150
Manchester City Art Gallery: Rutherston Collection 100
Manchester University: Whitworth Art Gallery 120
Manchester University: Friends of the Whitworth Art Gallery 60
Melbourne, Australia: National Gallery of Victoria 250
Merthyr Tydfil: Cyfartha Castle Museum 60
Middlesbrough: Dorman Memorial Museum 60
Milton Keynes: Open University 60
Newcastle upon Tyne: Laing Art Gallery 62.50
Newcastle upon Tyne: Friends of the Art Gallery 60
Newcastle University: Hatton Gallery 100
Newport Art Gallery 150
Northampton Art Gallery 60
Nottingham: Castle Museum 60
Nottingham: University of East Anglia 60
Nottingham: Castle Museum and Art Gallery 120
Oldham Art Gallery 60
Oxford: Ashmolean Museum and Art Gallery 60
Paisley Museum, Art Galleries and Coats Observatory 75
Pembrokeshire Museums: Castle Museum and Art Gallery, Haverfordwest 60
Pembrokeshire Museums: Friends 30
Penzance: Newlyn Orson Galleries 60
Perth, Australia: Art Gallery of Western Australia 100
Perth Museum and Art Gallery 60
Peterborough: City Museum and Art Gallery 60
Peterhead Arbuthnott Museum 80
Plymouth Art Gallery 150
Preston: Harris Museum and Art Gallery 60
Preston Polytechnic: Faculty of Art and Design Gallery 60
Reading Art Gallery 75
Rochdale Museum and Art Gallery 60
Rye: Friends of Rye Art Gallery 60
Salford Museum and Art Gallery 100
Salford Museum and Art Gallery: Friends 60
Salford University Art Collections Fund 60
Salisbury: John Creasey Museum 80
Sheffield: Graves Art Gallery 200
Southampton Art Gallery 150
Southampton University: John Hansard Gallery 60
Southend: Beecroft Art Gallery 60
Southport: Atkinson Art Gallery 80
Southport: Friends of the Art Gallery 60
Stalybridge: Asley Cheetham Art Gallery 60
Stalybridge: Friends of Tameside Museum Service 15
Stockport Art Gallery 60
Stoke-on-Trent Museum and Art Gallery 60
Sunderland Museum and Art Gallery 62.50
Swansea: Glynn Vivian Art Gallery 60
Swindon Art Gallery 85
Sydney, Australia: Art Gallery of New South Wales 100
Wakefield Art Gallery 60
Wakefield Permanent Art Fund 60
Wakefield School Museum and Resource Centre 60
Wellington, New Zealand: National Art Gallery 60
Wigan Art Gallery 60
Wolverhampton Art Gallery and Museum 60
Wolverhampton: Friends of the Art Gallery and Museums 60
Worcester City Museum and Art Gallery 60
Workshop Museum and Art Gallery 60
York Art Gallery 60
Aberdeen Art Gallery and Museums 25
Adelaide, Australia: Art Gallery of South Australia 25
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
Broughouse Art Gallery 25
Bristol: City Art Gallery 25
Cambridge University: Fitzwilliam Museum 25
Carnarvonshire 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
Guilford House Gallery 25
Huddersfield Art Gallery 25
Leicestershire Museums, Art Galleries and Records Service 50
Lincolnshire Museums 25
Manchester City Art Gallery 25
Manchester University: Whitworth Art Gallery 25
Newport Art Gallery 25
Nottingham: Castle Museum and Art Gallery 25
Paisley Museum, Art Galleries and Coats Observatory 25
Peterborough: City Museum and Art Gallery 25
Plymouth Art Gallery 25
Reading Art Gallery 25
Salford: Friends of the Museum and Art Gallery 25
Sheffield: Graves Art Gallery 25
Southampton Art Gallery 25
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 School Museum and Resource Centre 25
### From corporate members

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bellew, Perry &amp; Raven (Holdings) Ltd.</td>
<td>500</td>
</tr>
<tr>
<td>Bonas &amp; Co. Ltd.</td>
<td>500</td>
</tr>
<tr>
<td>British Technology Group</td>
<td>500</td>
</tr>
<tr>
<td>Kodak Ltd.</td>
<td>500</td>
</tr>
<tr>
<td>Oppenheimer Charitable Trust</td>
<td>500</td>
</tr>
<tr>
<td>J. Sainsbury plc</td>
<td>500</td>
</tr>
<tr>
<td>Lily Modern Art</td>
<td>350</td>
</tr>
<tr>
<td>Marks &amp; Spencer plc</td>
<td>250</td>
</tr>
<tr>
<td>Ocean Transport &amp; Trading plc</td>
<td>300</td>
</tr>
<tr>
<td>Andry Montgomery Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>Barclays Bank plc</td>
<td>250</td>
</tr>
<tr>
<td>The Baring Foundation</td>
<td>250</td>
</tr>
<tr>
<td>BP Chemicals Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>British Railways Board</td>
<td>250</td>
</tr>
<tr>
<td>Canadian High Commission</td>
<td>250</td>
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<tr>
<td>Condé Nast Publications Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>Durngton Corporation Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>The Economist Newspaper Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>Esso Europe Inc.</td>
<td>250</td>
</tr>
<tr>
<td>Frederick Gibberd Coombes &amp; Partners</td>
<td>250</td>
</tr>
<tr>
<td>Granada Group plc</td>
<td>250</td>
</tr>
<tr>
<td>Hambros Bank Ltd.</td>
<td>250</td>
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<tr>
<td>Haymarket Publishing Group Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>McKenna &amp; Co.</td>
<td>250</td>
</tr>
<tr>
<td>Mobil Services Co. Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>Morgan Grenfell &amp; Co. Ltd.</td>
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</tr>
<tr>
<td>National Westminster Bank plc</td>
<td>250</td>
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<tr>
<td>Pollock V.T.S. Trust</td>
<td>250</td>
</tr>
<tr>
<td>Saatchi &amp; Saatchi Compton Ltd.</td>
<td>250</td>
</tr>
<tr>
<td>Society of Industrial Artists &amp; Designers</td>
<td>250</td>
</tr>
<tr>
<td>Sotheby's</td>
<td>250</td>
</tr>
<tr>
<td>Stewart Wrightson Holdings plc</td>
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<tr>
<td>Sutton Place Heritage Trust Ltd.</td>
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<tr>
<td>Unilever plc</td>
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<tr>
<td>S. G. Warburg &amp; Co. Ltd.</td>
<td>250</td>
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<tr>
<td>New Art Centre</td>
<td>250</td>
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<tr>
<td>Christie Manson &amp; Woods</td>
<td>100</td>
</tr>
<tr>
<td>Fischer Fine Art</td>
<td>100</td>
</tr>
<tr>
<td>Lefevre Gallery</td>
<td>100</td>
</tr>
<tr>
<td>Nicola Jacobs Gallery</td>
<td>100</td>
</tr>
<tr>
<td>Redfern Gallery</td>
<td>100</td>
</tr>
<tr>
<td>Waddington Galleries</td>
<td>100</td>
</tr>
<tr>
<td>Anthony d'Offay</td>
<td>75</td>
</tr>
<tr>
<td>Phillips</td>
<td>75</td>
</tr>
<tr>
<td>Bernard Jacobson</td>
<td>50</td>
</tr>
<tr>
<td>Blackman Harvey Ltd.</td>
<td>50</td>
</tr>
<tr>
<td>Blond Fine Art</td>
<td>50</td>
</tr>
<tr>
<td>Brompton Gallery</td>
<td>50</td>
</tr>
<tr>
<td>Browne and Darby</td>
<td>50</td>
</tr>
<tr>
<td>Christopher Hull Gallery</td>
<td>50</td>
</tr>
<tr>
<td>Gimpel Fils</td>
<td>50</td>
</tr>
<tr>
<td>Knoedler Gallery</td>
<td>50</td>
</tr>
<tr>
<td>Leinster Fine Art</td>
<td>50</td>
</tr>
<tr>
<td>Marlborough Fine Art (London) Ltd.</td>
<td>50</td>
</tr>
<tr>
<td>Piccadilly Gallery</td>
<td>50</td>
</tr>
<tr>
<td>Asset Design</td>
<td>30</td>
</tr>
<tr>
<td>Mercury Gallery</td>
<td>30</td>
</tr>
<tr>
<td>Stoppenbach &amp; Delestre</td>
<td>30</td>
</tr>
</tbody>
</table>

### From art dealers

<table>
<thead>
<tr>
<th>Gallery Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angela Flowers Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Annely Juda Fine Art</td>
<td>25</td>
</tr>
<tr>
<td>Brichted Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Gillian Jason Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Lisason Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Mayor Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Minsky's Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Nigel Greenwood Inc.</td>
<td>25</td>
</tr>
<tr>
<td>Rowan Gallery</td>
<td>25</td>
</tr>
<tr>
<td>Thomas Agnew &amp; Sons</td>
<td>25</td>
</tr>
<tr>
<td>Rutland Gallery</td>
<td>20</td>
</tr>
<tr>
<td>Speelman Ltd.</td>
<td>20</td>
</tr>
</tbody>
</table>

### From others

<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Lady Gibberd</td>
<td>100</td>
</tr>
<tr>
<td>Meyer Charitable Trust</td>
<td>100</td>
</tr>
<tr>
<td>George Mitchell, Esq., CBE</td>
<td>100</td>
</tr>
<tr>
<td>McMart</td>
<td>100</td>
</tr>
<tr>
<td>Coral Samuel Charitable Trust</td>
<td>100</td>
</tr>
<tr>
<td>Robert and Lida Sainsbury Charitable Trust</td>
<td>100</td>
</tr>
<tr>
<td>Sir Mark and Lady Turner’s Charitable Settlement</td>
<td>100</td>
</tr>
<tr>
<td>Wyseliot Charitable Settlement</td>
<td>100</td>
</tr>
<tr>
<td>Nancy Balfour Charitable Trust</td>
<td>50</td>
</tr>
<tr>
<td>The Marquess of Douro</td>
<td>50</td>
</tr>
<tr>
<td>Mr and Mrs R. Jessel</td>
<td>50</td>
</tr>
<tr>
<td>Kitcat &amp; Arken</td>
<td>50</td>
</tr>
<tr>
<td>McGuinness Finch</td>
<td>50</td>
</tr>
<tr>
<td>Mrs Pamela Sheridan’s Charitable Settlement</td>
<td>50</td>
</tr>
</tbody>
</table>

### From the International Contemporary Art Fair

<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Trades Exhibitions Ltd.</td>
<td>1,625</td>
</tr>
<tr>
<td>Rayne Foundation</td>
<td>200</td>
</tr>
<tr>
<td>Cluff Oil plc</td>
<td>100</td>
</tr>
<tr>
<td>Gilbert de Botton, Esq.</td>
<td>82,50</td>
</tr>
</tbody>
</table>
The Contemporary Art Society
(A Company Limited by Guarantee
and not having a Share Capital)

Balance Sheet
31 December 1984

Notes  1984  £  1983  £

Fixed Assets
Investments  2  21,771  21,771

Current Assets
Debtors  3  10,595  4,835
Cash at bank and in hand  27,487  33,569
  38,082  38,385

Current Liabilities
Creditors falling due within one year  4  9,552  18,175

Net Current Assets  28,530  20,210

Accumulated Fund
Balance at 1 January 1984  41,981  43,606
Surplus/(Deficit) per Income and Expenditure Account  8,320  (1,625)
  50,301  41,981

Approved by the Committee on 18 March 1985
and signed on its behalf by:—
P S POLLOCK
C HUBBARD

Members of the Committee

AUDITORS’ REPORT TO THE MEMBERS OF THE CONTEMPORARY ART SOCIETY

We have audited the financial statements on pages 18 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 1984 and of its surplus and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

246 Bishopsgate
London EC2M 4PB
18 March 1985

NEVILLE RUSSELL
Chartered Accountants

The Contemporary Art Society
Income and Expenditure Account
for the year ended
31 December 1984

Income
Subscriptions and donations from members  5  37,678  33,411
Income tax recoverable on deeds of covenant  2,541  2,047
Bequests and donations  6  20,762  21,886
Grants  6  5,516  6,060
Investment income (gross)  6  5,516  6,060
Net income from Events for members  7  2,999  3,294
Surplus on sale of prints  344  1,989
Sundry sales  535  535
Surplus from other activities  1,813  76,900

Less:
Administration expenses  8  26,420  22,255
Auditors’ remuneration  1,750  1,750
Surplus on ordinary activities  28,170  24,005

Less:
Pictures, sculptures and crafts:— Purchased  60,123  56,520
Grants to public galleries  55,134  1,100
Loss on sale of investments  289  289

Surplus/(Deficit) for the year  8,320  (1,625)
## The Contemporary Art Society
### Statement of Source and Application of Funds
for the year ended
31 December 1984

<table>
<thead>
<tr>
<th>Source of Funds</th>
<th>£</th>
<th>£</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus/Deficit for the year</td>
<td>8,320</td>
<td>1,625</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss on sale of investment</td>
<td>288</td>
<td>288</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Funds from other sources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds on disposal of investment</td>
<td>8,320</td>
<td></td>
<td>1,339</td>
<td></td>
</tr>
<tr>
<td><strong>Application of Funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of investment</td>
<td>4,746</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>8,320</td>
<td>3,407</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movements in Working Capital</th>
<th>£</th>
<th>£</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in stock</td>
<td>5,760</td>
<td></td>
<td>(5,002)</td>
<td></td>
</tr>
<tr>
<td>Increase/decrease in creditors</td>
<td>8,623</td>
<td></td>
<td>(4,295)</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>14,383</td>
<td></td>
<td>(9,510)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement in net liquid funds:</th>
<th>£</th>
<th>£</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease/increase in cash balances</td>
<td>8,320</td>
<td></td>
<td>(1,339)</td>
<td></td>
</tr>
</tbody>
</table>

### Notes to the Financial Statements
for the year ended
31 December 1984

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**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Quoted investments</td>
<td>£21,771</td>
<td>£23,524</td>
<td>£21,771</td>
<td>£24,145</td>
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</table>

3. **Debtors**

<table>
<thead>
<tr>
<th></th>
<th>1984</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due within one year</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>Subscriptions</td>
<td>1,787</td>
<td>1,987</td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>3,491</td>
<td>3,491</td>
</tr>
<tr>
<td>Income Tax recoverable</td>
<td>2,541</td>
<td>2,541</td>
</tr>
<tr>
<td>Other debtors</td>
<td>2,701</td>
<td>2,701</td>
</tr>
<tr>
<td>Accrued income</td>
<td>75</td>
<td>75</td>
</tr>
</tbody>
</table>

4. **Creditors falling due within one year**

<table>
<thead>
<tr>
<th></th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank overdraft</td>
<td>1,181</td>
</tr>
<tr>
<td>Other creditors</td>
<td>9,310</td>
</tr>
<tr>
<td>Social Security costs</td>
<td>149</td>
</tr>
<tr>
<td>Grants received allocated to purchases made in 1985</td>
<td>2,593</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£9,552</td>
</tr>
</tbody>
</table>
The Society is a registered Charity and therefore no corporation taxation is payable.

<table>
<thead>
<tr>
<th>Grants</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>British American Arts Association/Mrs C Curran</td>
<td>2,630</td>
<td>1,046</td>
</tr>
<tr>
<td>Scottish Arts Council</td>
<td>2,300</td>
<td>5,560</td>
</tr>
<tr>
<td>Henry Moore Foundation</td>
<td>5,000</td>
<td>5,000</td>
</tr>
<tr>
<td>Arts Council of Great Britain</td>
<td>5,000</td>
<td>5,000</td>
</tr>
<tr>
<td>Linbury Trust</td>
<td>2,000</td>
<td>4,050</td>
</tr>
<tr>
<td>Worshipful Company of Painter-Stainers</td>
<td>850</td>
<td>850</td>
</tr>
<tr>
<td>Crafts Council</td>
<td>3,000</td>
<td>5,000</td>
</tr>
<tr>
<td>The Worshipful Company of Goldsmiths</td>
<td>1,082</td>
<td></td>
</tr>
<tr>
<td>Add:</td>
<td>18,262</td>
<td>24,449</td>
</tr>
<tr>
<td>1983 grants allocated to purchase made in 1984</td>
<td>2,593</td>
<td></td>
</tr>
<tr>
<td>Less:</td>
<td>20,855</td>
<td>24,449</td>
</tr>
<tr>
<td>Grants allocated to purchases made in 1985</td>
<td>93</td>
<td>2,593</td>
</tr>
<tr>
<td></td>
<td><strong>20,762</strong></td>
<td><strong>21,856</strong></td>
</tr>
</tbody>
</table>

The Society is committed to the expenditure of a further £700 on a work of art purchased during the year with the grant from the Henry Moore Foundation. This liability will be met out of the grant receivable from the Foundation in 1985.

<table>
<thead>
<tr>
<th>Net Income from events for members</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of tickets for visits and parties</td>
<td>7,181</td>
<td>5,290</td>
</tr>
<tr>
<td>Commissions on foreign travel</td>
<td>2,886</td>
<td>3,205</td>
</tr>
<tr>
<td>Costs and expenses relating thereto</td>
<td>9,047</td>
<td>8,489</td>
</tr>
<tr>
<td></td>
<td><strong>6,348</strong></td>
<td><strong>8,201</strong></td>
</tr>
<tr>
<td></td>
<td><strong>22,996</strong></td>
<td><strong>31,984</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Administration expenses</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>15,118</td>
<td>12,032</td>
</tr>
<tr>
<td>Employer's National insurance costs</td>
<td>1,649</td>
<td>1,241</td>
</tr>
<tr>
<td>Accountancy charges</td>
<td>1,086</td>
<td>1,156</td>
</tr>
<tr>
<td>Printing, stationery, postage and telephone</td>
<td>4,221</td>
<td>2,668</td>
</tr>
<tr>
<td>Costs of annual report</td>
<td>1,958</td>
<td>654</td>
</tr>
<tr>
<td>Irrecoverable V.A.T.</td>
<td>659</td>
<td>300</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>1,729</td>
<td>9,064</td>
</tr>
<tr>
<td></td>
<td><strong>26,420</strong></td>
<td><strong>22,255</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Taxation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Society is a registered Charity and therefore no corporation taxation is payable.</td>
<td></td>
</tr>
</tbody>
</table>
To the Organising Secretary, 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

Name
Address

Please send details of corporate membership to the following:
Name
Name of Firm
Address

Name
Name of Firm
Address

Name
Name of Firm
Address

Charities Registration No. 208178

Member's Name
Membership card number