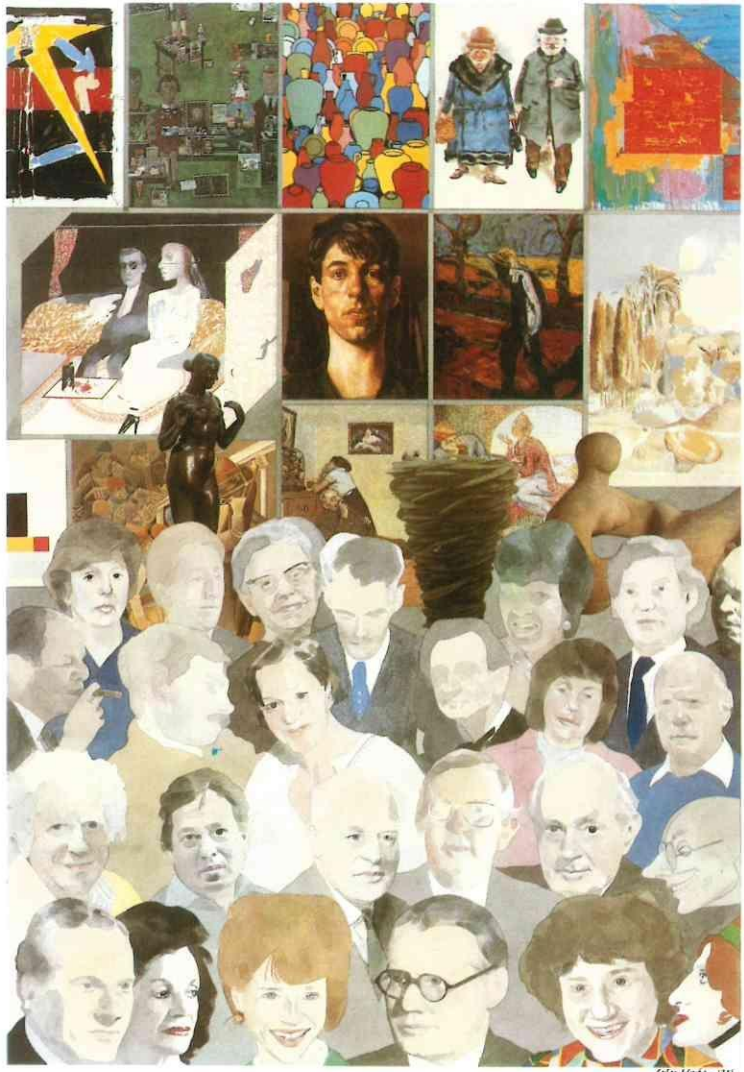


**The Contemporary Art Society
Annual Report and
Statement of Accounts
1985**



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

THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of The Contemporary Art Society will be held at the Warwick Arts Trust, 33 Warwick Square, London S.W.1. on Monday, 14 July, 1986, at 6.15pm.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1985, together with the auditors' report.
2. To reappoint Neville Russell as auditors of the Society in accordance with section 14 of the Companies Act, 1976, and to authorize the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: Sir Michael Culme-Seymour and Robin Woodhead. The retiring members are Alan Bowness and Belle Shenkman.
4. Any other business.

By order of the committee

Petronilla Silver
Company Secretary

1 May, 1986

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

Cover:
The Contemporary Art Society 1910-1985
Poster by Peter Blake
(see back cover and inside for details)

Patron

Her Majesty Queen Elizabeth The Queen Mother

President

Nancy Balfour OBE

Vice Presidents

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

Committee

Caryl Hubbard	<i>Chairman</i>
Philip Pollock	<i>Honorary Treasurer</i>
Edward Lucie-Smith	<i>Honorary Secretary</i>
Alan Bowness CBE	<i>(until July 1986)</i>
Carol Hogben	<i>(until July 1985)</i>
Belle Shenkman	<i>(until July 1986)</i>
David Brown	
William Packer	
Ann Sutton FSIAD	
Edward Dawe	
Muriel Wilson	
Lady Vaizey	
Mary Rose Beaumont	
Ronnie Duncan	
James Holloway	<i>(until July 1985)</i>
Jeremy Rees	
Alan Roger	
David Cargill	
Stephen Tumim	
Tom Bendhem	
The Marquess of Douro	<i>(from July 1985)</i>

Petronilla Silver **Organising Secretary**
Nicola Shane **Assistant Secretary**

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December, 1985

During the year Carol Hogben and James Holloway retired from the committee. The Marquess of Douro 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, 1985 are set out in the financial statements on pages 18 to 21.

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

1 May, 1986

Chairman's Report

The CAS celebrated its 75th birthday this year. My report will be shorter than usual in order to allow space to print the speech made by Sir John Sainsbury when proposing the toast to the Society at our birthday party at Christie's. Although, in fact, our celebrations took place at the beginning of 1986, we felt an account rightly belonged in this year's report. May I say that it is not too late for those members who did not come to the party to respond to the exhortations in Sir John's concluding remarks.

We owe many thanks to Jaguar Cars Ltd. who supported this occasion most generously and thus afforded us the opportunity of giving a party of rather greater style than we can usually aspire to, and enabled us to entertain not only those who have supported us over the years, but also those who we hope may do so in the future. The success of the evening owes much to Belle Shenkman, a member of our committee, who, with customary flair, oversaw all the arrangements. The decor by Ken Turner, the piano-playing by Philip Hicks, a specially created birthday cake by Lindy Richardson, and champagne — provided well below cost by Patrick Forbes of Moët & Chandon — all contributed to a gala evening. We must also thank Christie's who allowed us to use their rooms for the party and the Distribution Exhibition which followed it. We were particularly pleased to welcome the Minister for the Arts, the Rt. Hon. Richard Luce, MP, who has, incidentally, several works on loan from the CAS in his office at the Office of Arts and Libraries.

Enjoyable as the party was, we felt our 75 years should also be commemorated in a more permanent way. At the party we launched a book and a special limited edition poster. The former consists of a short history of the CAS written by Judith Bumpus, an article on the CAS and Art in the Eighties by William Packer, as well as 25 colour illustrations of important works given to public collections over the years. Such a publication was long overdue and we are pleased that, thanks to the generosity of those who took advertising space in the book, we are able to sell it at a very modest price. All the proceeds will go to our purchase fund. The poster, illustrated on the cover of this report, was specially designed for our anniversary by Peter Blake, and we are very grateful to him for finding time to do it. Once again we are selling it at a very reasonable price. We are relying on both these publications to raise substantial funds for us and there would be no better way for members to give the Society a birthday present than to buy them both.

Even in this abbreviated report I would like to mention the two new ventures we embarked upon this year which will reinforce our policy of using our specialised knowledge to encourage a wider public to support and enjoy contemporary art. The first of these is the partnership between ourselves, the Arts Council, and the Harris Museum and Art Gallery, Preston. Preston is one of the regional galleries to benefit from the Arts Council's Development Strategy. As well as embarking upon a major programme of improvements to the Gallery and the development of a lively exhibition policy, the Harris also wished to build up a substantial collection of contemporary art. To achieve this latter aim, a purchase fund has been established in which funds from the CAS and Preston are matched by the Arts Council. The CAS makes the purchases in close collaboration with the Gallery. While none of the parties involved can commit themselves in advance, the intention is to continue the scheme for four or five years. At the end of this period Preston should have one of the most extensive and cohesive collections of contemporary art in the north west. We see this as a valuable opportunity to increase the representation of contemporary art outside London.

Ideally we would like to work on further schemes elsewhere, so that eventually every major area of population had at least one gallery where contemporary art was acquired and displayed on a substantial scale. The enthusiasm of Michael Cross and Vivienne Bennett at the Harris is the key to the success of this venture but it is worth noting that it would not have got off the ground without far sighted support from Preston Borough Council. I should add that this scheme in no way affects our normal purchasing and in fact we were able to give our buyers a record amount to spend this year.

The second innovation was a course for 'Collectors on a Budget'. The first of our Art Markets showed that the main barrier to a wider public purchasing contemporary art was not lack of desire but not knowing how to go about it. This short course, organised by Mary Rose Beaumont, was designed to help the participants to find their way through that somewhat daunting area — the art marketplace. Visits were made to an artist's studio, art college degree shows, commercial galleries, an auction house, a special exhibition, and a private collection. Expert guidance was given on each visit and quite a number of purchases were in fact made there and then. All places on this course were quickly taken which has encouraged us to start working on plans for a more ambitious course next year.

In October our second Art Market took place. This was made possible by the generous and helpful sponsorship of Sainsbury's. There is no space to do more than report that, to our great surprise and greater delight, sales were up by 60%. 103 artists selling 375 works in just four days. Amongst the many to whom we owe thanks I must mention by name Christina Smith, of Smith's Galleries, who once again subsidised the rent and, in addition this time, gave a magnificent lunch for the participating artists on the Sunday.

One happy result of the success of the Market and the sponsorship we have received for it has been that we have been able to employ another person part-time in the office. Wayne Bennett came in August and immediately took over, to our relief, the production of the book and the poster. Now, among many other things, he is dealing with all our design work, the improvement in which will be evident.

We are always pleased to have the chance to show some of the work we buy while it is awaiting distribution and this year we were delighted to be asked by David Gibson from Sutton Place to put on an exhibition there during the summer months. Petronilla Silver selected and hung a group of recent purchases which looked surprisingly well in a gallery of a very different period. The Trustees of Sutton Place gave an excellent opening party and later a successful trip for members took place.

Our third Annual Lecture was given by Anthony Green RA and was very much enjoyed by an appreciative audience.

I would like to thank all those who have given financial support this year. They are listed elsewhere but I would just like to mention here The Worshipful Company of Painter-Stainers who gave us an especially large donation with which we purchased a work to commemorate our birthday. Special thanks must also go to The Henry Moore Foundation who have doubled their grant to us and extended it for a further three years. Finally, we were once again grateful beneficiaries of the Gala Opening of ICAF.

Two members of the committee retire by rotation. First Belle Shenkman to whom we owe particular thanks for her enormous efforts in arranging our birthday celebrations. Secondly, Alan Bowness. I need hardly say that the support and goodwill of the Tate Director are essential to our survival and no one could have offered it more than Alan. But he was a staunch and wise supporter of the Society long before he became Director and I'm afraid he will not escape for long.

During the year we co-opted to the committee Sir Michael Culme-Seymour and Robin Woodhead, and they will come up for election at the Annual General Meeting. We are delighted to have them both.

Caryl Hubbard

Honorary Treasurer's Report

1985 is the third year that I have presented your Accounts and it is a pleasure to record that subscriptions from both gallery and private members have shown a modest but significant increase. We were fortunate that we were given grants whose value was greater than in the previous year. It is interesting to note that we increased our gallery subscription considerably, and fortunately had few resignations.

The Art Market has been a great success, but means a good deal of extra work, and as we did for the first Market, we had to bring in part-time assistants to help. The extra workload caused us to look at our office equipment and we realised that modernisation was long overdue. We now have a new typewriter, copying machine, and a minicomputer which enables us to send our subscription requests and our regular mailing much more quickly and easily. These and various other expenses, plus extra works purchased, have resulted in a deficit of £6,403. Whilst this is to be regretted, it will be a spur I hope to all of us to try and recruit more members both Corporate and Individual and again stress the need that Deeds of Covenant are a very simple way to increase our income.

In the present year we hope to streamline our office procedure even more to minimise our expenses and I would hope that 1986 would see us on an even keel once more.

Philip Pollock

Notes on Covenanted Subscriptions

The Society can reclaim the tax paid at the basic rate (29%) on the covenanted amount. If you pay more Income Tax than the basic rate, you can claim relief on the excess amount. 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.



Caryl Hubbard and Sir John Sainsbury cutting the cake at the Society's 75th Birthday party.

Speech given by Sir John Sainsbury on the occasion of the 75th Birthday of The Contemporary Art Society on 9 January, 1986

Thank you for your very kind introduction. I have such high regard for the CAS and such admiration for all it has done and is doing that it is a very real pleasure and a great honour to have been asked to pay a Birthday tribute to the CAS this evening.

I do so with some humility and some nostalgia for I have a distant memory of being present on the occasion of the CAS 50th birthday celebration when Raymond Mortimer delivered a speech of far greater eloquence and wit (although perhaps a little longer) than you are going to hear tonight.

I should like to make just three points. Firstly we owe much to the imagination, vision and foresight of the founders of this Society particularly to Roger Fry, Lady Ottoline Morrell, Lord Howard de Walden and Robert Ross. It is due to them that we are here today and no birthday celebration would be complete without acknowledging our debt to them and paying tribute to their enterprise in establishing our Society.

Equally I think this is an occasion to recognise the contribution of those that followed them and who played a major role in furthering the cause of the CAS and in making a significant contribution to its activities. Such distinguished names as John Maynard Keynes, Kenneth Clark, Eddie Marsh, Raymond Mortimer and Colin Anderson to select just a few of the many who were officers of the Society and who gave much to ensure its success over its 75 years.

And finally in this roll of honour I must add how fortunate the Society has been in its Secretaries, Jim Ede, Robert Wellington, Robin Ironside, Denis Matthews and more recently in Pauline Vogelpoel and now Petronilla Silver. Many of you will remember several of our past Secretaries and all who have known them will know how much we owe to them.

My first point then is to pay my tribute to the creators and past contributors to the CAS. My second is to remind you of the achievements of the CAS — 4000 works of art given to over 100 public galleries throughout Britain and the Commonwealth. That gives you some idea of the scale of what has been achieved, but little idea of the quality of what was given or the degree of need for such gifts.

It is only when you look at the list of artists whose work was first acquired by public collections through the CAS that you begin to get a measure of just how important the CAS has been. For many galleries around the country a significant proportion of their more important contemporary work has come through the CAS. The most surprising, or should I say extraordinary, fact is how much the Tate Gallery owes to this Society of ours. For it was the CAS who gave the Tate its first Gauguin, Segonzac, Masson, Klee, Lautrec, Vuillard, Dufy and Grosz and of English artists its first Sickert, John, Bell, Lamb, Epstein, Gill, Grant, Spencer, Pissarro, Paul Nash, Wood, Nicholson, Hitchens, Hoyland, Blake, Chadwick and Allen Jones.

The Tate's first Henry Moore (purchased by Kenneth Clark on behalf of the Society for £300 in 1939) came from the CAS but sadly for London they declined to accept Bacon's Figure Study 2, in 1946, and thus the museum at Batley became an owner of a Bacon.

Of course times are greatly changed and now the Tate, as well as having a substantial purchase grant, has happily got the Friends of the Tate and Patrons of New Art to assist in its acquisitions. But the same is not true of a great number of the regional galleries who are members of the Society who still depend heavily on the gifts of the CAS.

One strength the CAS has which is rare if not unique is that all the acquisitions are the choice of an individual and not subject to the compromises and the internal politics inherent in purchases by committee. Long may that remain, even though the Chairman and members of the Society may well be shaken from time to time, as was Eddie Marsh, by what they perceive to be the strange choice of the buyer of the year.

The CAS has always in a sense had a dual role to support and help artists by getting their work better known as well as helping galleries by enabling them to acquire works that they otherwise would not have. On our responsibility to the artists, Lady Ottoline, true to her reputation, put it plainly when she said 'I feel strongly now that every penny one can save ought to be given to young artists . . . Young creators have such a terrible struggle.'

That was true and remains true today and there is still no better way to assist young creators than to sell their work. That is why I think we should all applaud the recent initiative of the CAS in fostering commercial patronage and advising companies in acquiring works of art and in the last two years in mounting the Art Market. This has been a sensational success with a sale last year of just under 400 paintings in just four days. As a retailer myself what I like about such high sales is not only the thought of how many artists have been helped through the sale of their work but that all the commission earned will go towards increasing the buying power of the CAS. A fine example of artistic self help if ever there was one.

It should be clear to all that the CAS may be 75 years old but in spirit is as young and innovative as ever and still faithful to the ideals and objectives of the founders of the Society all those years ago.

This brings me to my third and final point which is simply to urge you all to do more to support this great Society of ours. Can I suggest just three simple and pleasurable ways you can do this without delay. Firstly before you leave tonight by buying the 75th Birthday Book — a marvellous record of the history of the CAS, excellently written by Judith Bumpus with reproductions of some of the more famous of the CAS purchases. Secondly, also available for sale here at an extraordinarily low price, you must all purchase a characteristically splendid poster by Peter Blake to mark the occasion. Those two acts of support can be immediate and I hope irresistible. The other takes a little longer but is even more important. I suggest that each CAS member present make just three of their friends members of the CAS. Are none of your friends *interested* in contemporary art or are they all members of the CAS

already? I can't believe that everyone present could not succeed in securing just three new members of the Society. What better Birthday Present for the CAS than that?

I give you the toast to the future success of the Contemporary Art Society.

Events in 1985

January 23	Special evening viewing of the opening show at Blond Fine Art, by kind invitation of Jonathan Blond
February 11	Evening viewing at the Barbican Art Centre of 'Printmakers at the Royal College of Art'
February 27	Evening viewing at the Tate Gallery of 'St Ives 1939-64 – 25 years of Painting, Sculpture and Pottery' with talk by Alan Bowness, Director of the Tate Gallery
March 11	Special preview of works to be auctioned in aid of Air and Space, at the Air Gallery
March 23	Day trip to Sheffield to see the British Art Show at the Mappin Art Gallery, and the Graves Art Gallery
April 20	Visit to the Saatchi Collection's first exhibition. Talk by Mary Rose Beaumont
May 1	Evening viewing of Alex Colville exhibition by kind invitation of Canada House
June 8	Three private collections, Mark Glazebrook, and John Golding, in Chiswick and Bedford Park
July 6	Day trip to Oxfordshire to see Richard Hamilton and Rita Donagh, Mr and Mrs John Piper, 'In a Garden' an exhibition of works by over 40 contemporary artists and craftsmen organised by the Oxford Gallery, and the Museum of Modern Art, Oxford for 'John Hubbard Paintings'
July 14	Afternoon visit to Sutton Place to see 'Contemporary Art for Museums – A Selection of Contemporary Art Society Purchases 1982-84'. Talk by Sir Geoffrey Jellicoe on the garden, and tour
July 17	Gallery walkaround in Cork Street
July 22	Annual General Meeting in the Tate Gallery
November 25	Contemporary Art Society Annual Lecture at the Victoria and Albert Museum, 'Art for All and All for Art?' by Anthony Green RA

Collecting on a Budget Course organised by Mary Rose Beaumont
Visits to private collections, Royal College of Art Painting and Print Show with talk by Dr John Golding and Chris Orr, Waddington Graphics and Anne Berthoud Gallery with introductory talks by Alan Christea and Anne Berthoud, tour of the Tolly Cobbold Exhibition at the Royal Academy with wine tasting, visit to Christie's, visit to Bridget Riley's studio

Foreign trips in 1985

February 23-March 2	Moscow, Samarkand, Bukhara, Tashkent and Leningrad
October 3-6	Weekend in Amsterdam
November 8-11	Visit to new museums in Mönchengladbach, Stuttgart and Frankfurt

Buyers' Reports 1985

Mary Rose Beaumont

I was fortunate in having as my co-buyer Ronnie Duncan, whose tastes complemented my own. I felt that our collaboration was very fruitful, since we had an initial meeting early on in the year to discuss our broad intentions, and kept in touch every two or three months to report progress. I was delighted to learn that his tastes leaned towards abstraction and constructivism, which left me free to pursue my own bent for the figurative, usually expressive, and sometimes slightly surreal.

It may be observed that many of my purchases contain animals — Alexis Hunter's *Passionate Instincts No. 13 (Lynx)*, a horse in Bruce McLean's *Towards a Performance: Good Manners or Physical Violence III*, Paula Rego's private mythology of invented creatures, and a curious salamander-like shape in Christopher Cook's *Watching*. I felt in all these cases that the animals were surrogates for human being, expressing emotions which were powerful and primitive, requiring a vehicle other than the human figure. Eileen Cooper, Maurice Cockrill, Tony Bevan and Louise Blair did, however, use the human form to express strong physical emotions.

Sculpture presented something of a problem, partly because so much contemporary sculpture is on a very large scale, and one is acutely aware of the shortage of space in museums and galleries. However, Helen Chadwick's *Piano* from her series of sculptures featuring her own life story, *Ego Geometria Sum*, fulfilled my requirements by being a compact, free-standing piece, as well as, to me, showing a captivatingly surreal sense of humour. Laurence Knee's sculpture also held for me overtones of mystery and emanated a kind of secret life of its own. Martin Naylor's *The Farrar Houses*, whilst not strictly sculpture, is a constructed box with paint and objects, which include kitchen knives and a black draped cloth, a sinister and threatening piece. Kerry Trengove's drawing of a stag and accompanying maquette for a crucifix whereon the deer takes the place of Christ, also clearly uses the animal as surrogate for the man.

The two photographs I chose also have slightly surreal overtones. Andy Goldsworthy's *Heavy Slate Arch* exploits his use of landscape motifs, 'altered' briefly for the purposes of his photograph and then allowed to return to their natural state. A somewhat different approach to landscape is manifested in Chris Drury's *From the Mountains to the Sea*, which is a photographic diptych accompanied by two baskets containing found objects — pebbles, shells, a sprig of heather — from the mountains and the sea.

Finally, I wanted to include non-British artists, and I bought a gouache by K. H. Hödicke, who is a very influential teacher at the Hochschule der Künste in Berlin and was included in the exhibition at the Royal Academy 'German Art in the 20th Century'. I also bought drawings by two younger German artists, Peter Chevalier and Thomas Schindler. My final purchase of the year was a painting by a young English artist, David Austen, whose work I find amusing and provocative.

My only regret, as it must be that of every buyer, is for the many artists who sent slides of their work and whose exhibitions one visited but whose hopes of inclusion in the collection of the CAS had to be disappointed.

Ronnie Duncan

My file records numerous changes of mind, near mistakes and disappointments; in short, nothing new. It surprised me as a life-long collector of the abstract that my first purchase was the *Adoration of the Magi* by Andrew Walker, a young figurative painter. (I leave out the actual first purchase, the three *Cubes* by Ian Hamilton Finlay from *Talismans & Signifiers* as those were credited to the Scottish buyer upon his appointment.) This Walker purchase was immediately followed by a seven-part oil painting in three-dimensional vertical canvases by Alan Charlton: a work of rigorous austerity by an artist neglected in this country although not on the Continent.

The most exciting of the year's purchases were works of Oleg Kudryashov — surely the 'undiscovered' artist of the decade. His dry point etchings, often used in relief constructions, seem to me to break new ground whilst remaining rooted in Russian Constructivism. I made two purchases here, a collage and a relief, for the good reason that each exemplified a different and important aspect of his art.

Alan Reynolds is a fine artist who since he moved into total abstraction seems to have lost his earlier following. Yet his immaculate constructions remind one of the best of Nicholson's all-white reliefs of the 1930s while still remaining strongly individual. A large all-white relief was the choice here.

Another uncompromising abstract artist I've long admired is Bob Law, although I surprised myself by buying not a painting but a pair of his exquisite cast iron chairs. And on the subject of sculpture: my biggest leap in the dark was *White Bowl & Jug* 1980 by Bill Culbert — another artist comparatively languishing in the wilderness.

Actions have a strange way of cutting across intentions: I wanted to buy a sculpture by the Brazilian sculptress Ana Maria Pacheco but the ones I had in mind were all sold: so the choice — by no means an inferior alternative — fell upon the huge drawing *The Endeavours of a Certain Poet*, with — for good measure — the last full suite of ten dry point etchings *The Three Graces*.

I bought a relief by Richard Smith because it was a good one and cheap and a painting by Stephen Prince, a wholly unknown artist perhaps overly-influenced by Davie and Hilton, but also cheap.

The constraints of the overall sum of money available and the need to end up with a given number of works were in practice a helpful discipline. Working to an average price of just under £2,000 meant that if you could justify to yourself the purchase of an 'unknown' at a modest price the carry-forward gave scope for more expensive 'buys'. My own range was from £285 to £3,000, although these figures conceal some surprising bargains which undoubtedly reflect the prestige of being 'bought by the CAS'.

I was fortunate in having Mary Rose Beaumont as the other buyer because our tastes seemed to complement each other's: hers, in her own words, tending 'towards the expressionist and slightly surreal', mine towards the abstract and austere.

Craft Buyer Marina Vaizey

In buying the craft this year I looked for variety in technique, of material, colour, texture, and — within certain limits — of form; varieties on a theme. I looked for domestic objects but ones with 'museum quality', that perhaps vague phrase indicated in my mind's eye, something with presence, with an unusual and extraordinary presence. Quite accidentally — I suppose because of some deep down instinct — the majority of the objects were receptacles: bowls and dishes. Craft somehow does seem intensely personal, but although — confession! — I would have liked everything I bought for myself, I nevertheless 'saw' them in public collections. The range of objects is wide. The two examples of the 1970's are weaving: pieces by Roger Oates and Archie Brennan — leaders at the loom so to speak. Elizabeth Raeburn is a potter who experiments; her raku pieces are new. Alan Caiger-Smith can be very domestic but grand, as with the platter I bought. Charlie Meaker's glass bowls were simply ideally satisfying both in terms of shape and colour. Rachel Woodman's bevelled glass; thick, translucent, glowing eerily perfect, seemed like an extraterrestrial jewel. Michael Lloyd's chased gilding metal bowl was dark, sombre, austere, yet opulent; presence indeed. Linda Green's *Silver Sequence* was also experimental, somewhere between fine and applied arts, using novel materials with imagination, suggestive, elusive — a wall hanging yet not partaking of painterly values; unexpected. Difficult though the technique is, Sutton Taylor's lustre glazed earthenware is complex and simply beautiful. Everything seemed unusually good of its kind. I found in these pieces colour, form, texture and shape; what we look for in painting and sculpture. As varieties of mark-making on canvas give so much pleasure, so too how could I imagine that three wall hanging pieces, eight

bowls, plates, pots, receptacles of a kind, could be so different, give such pleasure, modern varieties on ancient themes?

I looked in galleries, at exhibitions. I would particularly like to thank the Sunderland Arts Centre — a public gallery that has pioneered showing craft on an equal standing with the fine arts. Thanks also to the Oxford Gallery which, eighteen years ago in the private sector, was one of the first galleries — if not the first — to seek the highest standards from craft in a context that displayed the fine arts. There are other significant galleries — the Arnolfini in Bristol is an outstanding example — that have done and are doing the same. I am grateful and delighted by my continuing education.

Purchases for the year 1985

Buyer: Mary Rose Beaumont

David Austen	Bookwus 1985 oil and mixed media on canvas
Tony Bevan	Condition 1982 acrylic on triwall
Louise Blair	Erotic Dreams 1985 acrylic on paper
Helen Chadwick	Ego Geometria Sum: The Piano — age 9 years 1983 plywood and photo-emulsion
Peter Chevalier	Untitled 1985 mixed media on paper
Maurice Cockrill	Venus and Mars — Blood Light, the Ebbing Tide 1985 gouache on paper
Christopher Cook	Watching I 1984 oil on canvas
Eileen Cooper	Out of the Wild 1985 oil on canvas
Christopher Drury	From the Mountains to the Sea 1985 two photographic panels, two baskets with natural materials
Andy Goldsworthy	Slate Arch 1982 photograph
K. H. Hödicke	Still Life with Binoculars 1977 gouache on paper
Alexis Hunter	Passionate Instincts No. 13 1984 oil on canvas
Laurence Knee	Desire to Return 1985 lead, copper, brass, stone and wood
Bruce McLean	Towards a Performance: Good Manners or Physical Violence III 1985 acrylic on photographic paper
Martin Naylor	The Farrar Houses (Blunted) 1985 mixed media
Paula Rego	The Vivian Girls 1984 acrylic on paper
Bruce Russell	North Foreland 1984 acrylic on cotton duck
Thomas Schindler	Untitled 1984 mixed media on paper
Kerry Trengove	From the series 'Enclosures' 1981 intaglio
	Study for the series 'Points of Defence' 1984-85 mixed media

Buyer: Ronnie Duncan

Bill Culbert	Dalmation 1980 bowl, jug with electrical light fitting, glass
Alan Charlton	Seven Part Work 1984 acrylic on canvas
Oleg Kudryashov	Collage 1984 dry point and watercolour
	Construction No. 1262 1985 dry point
Bob Law	Maquette for King and Queen 1983 cast iron
Ana Maria Pacheco	Endeavours of a Certain Poet 1985 graphite, charcoal and pastel on paper
	The Three Graces 1984 set of original drypoints
Stephen Prince	Running the Voodoo 1984 oil on canvas
Alan Reynolds	Structures — Group 11 (3) 1984 prepared primer and sealer, emulsion paint, and pencil on card
Richard Smith	Untitled (Brown and Green) 1971 mixed media
Andrew Walker	Adoration of the Magi 1984 oil on canvas

Buyer for Scotland: Alan Roger

Gareth Fisher	Self Doubt under the Flag 1985 plaster
Ian Hamilton Finlay	Talismans and Signifiers 1984 three inscribed stones from a series of twenty unique works
Jake Harvey	Nocturnal Landscape 1980 forged steel
Sir Robin Philipson	Men observed 1984 oil on canvas

Craft Purchases

Buyer: Marina Vaizey

Archie Brennan	Fold II 1976 woven tapestry
Alan Caiger-Smith	Platter 1985 tin glaze earthenware with lustre decoration
Linda Green	Silver Sequence 1985 paper
Michael Lloyd	Rush II 1984 gilding metal, chased
Charlie Meaker	Bowl 1985 glass
	Bowl 1985 glass
Roger Oates	Rug 1979 woven wool
Elizabeth Raeburn	Pot 1985 raku
	Pot 1985 raku
Sutton Taylor	Chrysanthemum Pot I 1984 lustre glazed earthenware
Rachel Woodman	Bowl 1985 bevelled glass

Henry Moore Foundation

Michael Craig-Martin	Glass of Water 1984 oil on aluminium and painted steel
Peter Randall-Page	Gasteropod's Dream 1985 Carrara marble
	Untitled drawing 1985 charcoal on paper

Worshipful Company of Painter-Stainers

Buyer: Muriel Wilson

Deanna Petherbridge	Capriccio Oscuro 1984 pen and ink drawing on paper
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Additional Purchases

Buyer: Mary Rose Beaumont

John Hoyland	Cajun 1982 monotype
Bridget Riley	Modulated Reds and Blues with green-yellow contrasts 1985 gouache on paper
Joe Tilson	Mask of Dionysus 1984-85 liftground etching and aquatint with carborundum 10/40
Adrian Wiesniewski	Po-et 1985 original silkscreen 45/50

Purchases for the Harris Museum and Art Gallery, Preston

Thomas Joshua Cooper	Guardians Gathering and Forming: There are no trees in Orkney
	a) Bin Scarth — Mainland Orkney 1984 photograph
	b) Berrydale Hog — Orkney 1984 photograph
	c) Berrydale Hog — Orkney 1984 photograph
Ian McKeever	Old Tree — blue 1985 oil on photograph on canvas
Thérèse Oulton	Spoils June 1985 oil on canvas
Michael Sandle	Proposal for Euston Road No. 2 1985 bronze 2/6
	To Oblivion! 1985 watercolour on paper
	The Drummer 1985 set of six original etchings
Norman Stevens	The Barn 1981-82 oil on canvas
	The Construction Company 1983 original screenprint
James Tower	Wave (brown and white) 1985 glazed ceramic
	Fish Shoal (green and white) 1985 glazed ceramic
	Oval ridged form (black and white) 1985 glazed ceramic

Purchase subsidised under the grant scheme

Norwich: Castle Museum Bridget Riley Edge of Day 1981 oil on linen

Presented to Yorkshire Sculpture Park

John Hoskin	JH.208.75 1975 aluminium mild steel, stainless steel fastenings
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Gifts to the Society

From an anonymous donor: Barrie Cook Rift 1984 oil paint and wax on canvas

From Cecil Collins: Cecil Collins Red Landscape 1957 gouache on paper

From the Executors of Diana Dent, Deceased: Edward Wolfe Spanish Girl 1922 oil on board

Loans made during 1985

Steven Campbell, The Building Accuses the Architect of Bad Design 1984 to The British Art Show at Royal Scottish Academy, Edinburgh; Mappin Art Gallery, Sheffield; Southampton Art Gallery; and Human Interest: Fifty Years of British Art About People at Cornerhouse Gallery, Manchester

Stephen Cox, Untitled (tondo) 1981 to Stephen Cox: We Must Always Turn South, Sculpture 1977-85 at Arnolfini, Bristol; Midland Group, Nottingham; Museum of Modern Art, Oxford

Richard Deacon, Art for Other People No. 4 1982 and Mirror, mirror 1983-84 to Le Nouveau Musée, Villeurbanne, Lyons; Art School, Aix-en-Provence

Beth Fisher, Domestic Still Life 1981 to Big Prints at Barbican Art Gallery, London

Peter Greenham, Jane (Girl in a Beach Hut) 1976 to Peter Greenham RA at the Museum of Modern Art, Oxford; Royal Academy of Arts, London

Ian Hamilton Finlay, Talismans and Signifiers 1984 to The Golden Aircraft Carrier and other work by Ian Hamilton Finlay at Wakefield Art Gallery

William Jefferies, Measuring Man 1981 to William Jefferies Tapestry Exhibition at Crafts Council, London; Carlisle Museum and Art Gallery

Anish Kapoor, Untitled 1983 to The British Art Show at Royal Scottish Academy, Edinburgh; Mappin Art Gallery, Sheffield; Southampton Art Gallery; and Anish Kapoor at the Kunsthalle, Basel, Switzerland

John Lessore, Leon Kossoff with Cephalus and Aurora 1982-83 to The Proper Study at Jehangir Nicholson Museum of Modern Art at the National Centre for Performing Arts, Bombay (organised by British Council)

Ian McKeever, Beside the Brambled Ditch 1983 to The British Art Show at Royal Scottish Academy, Edinburgh; Mappin Art Gallery, Sheffield; Southampton Art Gallery

Alison Wilding, Green Rise 1983 to The British Show at Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; Queensland Art Gallery, Brisbane (organised by British Council)

To corporate subscribers

Eight paintings to British Technology Group

One painting to Frederick Gibberd Coombes and Partners

Seven paintings to J. Sainsbury plc

Two paintings to Society of Industrial Artists and Designers

Subscriptions and donations for the year ending 31 December 1985

From Public Art Galleries

	£
Aberdeen Art Gallery and Museums	170
Aberdeen: Friends of the Museums	80
Adelaide, Australia: Art Gallery of South Australia	400
Bedford: Cecil Higgins Art Gallery	200
Belfast: Ulster Museum	450
Belfast: Friends of Ulster Museum	50
Birkenhead: Williamson Art Gallery	200
Birmingham: City Art Gallery	200
Blackpool: Grundy Art Gallery	200
Bolton Museum and Art Gallery	100
Bolton: Friends of the Museum and Art Gallery	100
Bradford: Cartwright Hall Art Gallery	200
Brighouse Art Gallery	200
Bristol: City Art Gallery	300
Cambridge University: Fitzwilliam Museum	500
Cambridge University: Kettle's Yard	200
Canberra: Australian National Gallery	250
Cardiff: National Museum of Wales	550
Chelmsford and Essex Museum	200
Cheltenham Art Gallery	200
Cleveland County Leisure Services	200
Colchester: Minorities Art Gallery	200
Coventry: Herbert Art Gallery	200

Darlington Museum and Art Gallery	200
Derby Museum and Art Gallery	250
Doncaster Museum and Art Gallery	200
Dudley Art Gallery	200
Dundee Museum and Art Gallery	200
Eastbourne: Towner Art Gallery	60
Edinburgh: Scottish National Gallery of Modern Art	200
Edinburgh Art Centre	200
Exeter: Royal Albert Memorial Museum	200
Glasgow Art Galleries and Museum	300
Glasgow University Art Collection Fund	200
Hamilton, Ontario: The Art Gallery	200
Harrogate Corporation Art Gallery	200
Hereford City Museums	200
Huddersfield Art Gallery	200
Hull: Ferens Art Gallery	200
Hull: Friends of the Art Gallery	10
Hull University Art Collection	200
Inverness Museum and Art Gallery	200
Ipswich Museum and Art Gallery	200
Kendal: Abbot Hall Art Gallery	200
Kettering Art Gallery	200
Kirkcaldy Museum and Art Gallery	200
Leamington Spa Art Gallery	200
Leeds City Art Galleries	200
Leeds Art Collections Fund	60
Leeds University Gallery and Art Collection	200
Leicestershire Museums, Art Galleries and Records Service	200
Leicestershire Education Authority	200
Lincolnshire Museums	140
Lincoln Museums and Art Gallery: Friends	60
Liverpool: Walker Art Gallery	200
Liverpool University Art Collections Fund	200
London: British Museum Dept. of Prints and Drawings	500
London: Southwark, South London Art Gallery	200
London: Victoria and Albert Museum	550
Manchester City Art Gallery: Permanent Collection	200
Rutherston Collection	200
Manchester University: Whitworth Art Gallery	250
Manchester University: Friends of the Whitworth Art Gallery	60
Melbourne, Australia: National Gallery of Victoria	300
Middlesbrough: Dorman Memorial Museum	200
Newcastle upon Tyne: Laing Art Gallery	200
Newcastle upon Tyne: Friends of the Art Gallery	60
Newcastle University: Hatton Gallery	200
Newport Art Gallery	300
Northampton Art Gallery	200
Norwich: Castle Museum	200
Norwich: University of East Anglia	200
Nottingham: Castle Museum and Art Gallery	200
Oldham Art Gallery	200
Oxford: Ashmolean Museum and Art Gallery	200
Paisley Museum, Art Galleries and Coats Observatory	200
Perth, Australia: Art Gallery of Western Australia	200
Peterborough: City Museum and Art Gallery	200
Peterhead Arbuthnot Museum	200

Plymouth Art Gallery	200
Portsmouth City Museum and Art Gallery	200
Preston: Harris Museum and Art Gallery	200
Reading Art Gallery	200
Rochdale Museum and Art Gallery	200
Salford Museum and Art Gallery	100
Salford: Friends of the Museum and Art Gallery	100
Salisbury: John Creasey Museum	200
Sheffield: Graves Art Gallery	200
Southampton Art Gallery	200
Southport: Atkinson Art Gallery	200
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	200
Stockport Art Gallery	60
Sunderland Museum and Art Gallery	200
Swansea: Glynn Vivian Art Gallery	200
Swindon Art Gallery	200
Sydney, Australia: Art Gallery of New South Wales	200
Wakefield Permanent Art Fund	60
Wolverhampton Art Gallery and Museum	200
Wolverhampton: Friends of the Art Gallery and Museums	60
Worcester City Museum and Art Gallery	200
Worksop Museum and Art Gallery	200
York Art Gallery	200

**From Public Art Galleries
Craft**

Aberdeen Art Gallery and Museums	25
Adelaide, Australia: Art Gallery of South Australia	25
Belfast: Ulster Museum	50
Birkenhead: Williamson Art Gallery	25
Birmingham: City Art Gallery	25
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Bradford: Friends of Bradford Art Galleries and Museums	25
Brighouse Art Gallery	25
Bristol: City Art Gallery	25
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	100
Cleveland County Leisure Services	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Guildford 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 Museums, 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

From corporate members

Bellew, Parry & Raven (Holdings) Ltd.	500
Bonas & Co. Ltd.	500
British Technology Group	500
Kodak Ltd.	500
Oppenheimer Charitable Trust	500
Rock Townsend	500
J. Sainsbury plc	500
Lily Modern Art	350
Marks & Spencer plc	350
Morgan Grenfell & Co. Ltd.	350
S. G. Warburg & Co. Ltd.	350
Ocean Transport & Trading plc	300
Andry Montgomery Ltd.	250
Barclays Bank plc	250
The Baring Foundation	250
Canadian High Commission	250
Condé Nast Publications Ltd.	250
Durrington Corporation Ltd.	250
Esso Europe Inc.	250
Frederick Gibberd Coombes & Partners	250
Granada Group plc	250
Hambros Bank Ltd.	250
Haymarket Publishing Group Ltd.	250
McKenna & Co.	250
National Westminster Bank plc	250
Ove Arup Partnership	250
Pollock V.T.S. Trust	250
Saatchi & Saatchi Compton Ltd.	250
Society of Industrial Artists & Designers	250
Sotheby's	250
Stewart Wrightson Holdings plc	250
Unilever plc	250
United Technologies Corporation	250

From art dealers

Christie Manson & Woods	100
Fischer Fine Art	100
Lefevre Gallery	100
Nicola Jacobs Gallery	100
Redfern Gallery	100
Waddington Galleries	100
Anthony d'Offay	75
Phillips	75
Bernard Jacobson	50
Blackman Harvey Ltd.	50
Blond Fine Art	50
Brompton Gallery	50
Browse and Darby	50
Christopher Hull Gallery	50
Curwen Gallery	50
Gimpel Fils	50
Knoedler Gallery	50
Leinster Fine Art	50
Marlborough Fine Art (London) Ltd.	50

Minsky's Gallery	50
New Art Centre	50
Piccadilly Gallery	50
Asset Design	30
Mercury Gallery	30
Stoppenbach & Delestre	30
Angela Flowers Gallery	25
Annely Juda Fine Art	25
Birksted Gallery	25
Gillian Jason Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Nigel Greenwood Inc.	25
Rowan Gallery	25
Thomas Agnew & Sons	25
Rutland Gallery	20
Speelman Ltd.	20

From others

Building Trades Exhibitions Ltd. (from the International Contemporary Art Fair Gala Preview)	950
Triangle Trust 1949 Fund	500
Mrs Pamela Sheridan's Charitable Settlement	150
Colin Clark, Esq.	140
W. H. Cozad, Esq.	100
Lady Gibberd	100
Mr and Mrs R. Jessel	100
Meyer Charitable Trust	100
George Mitchell, Esq., CBE	100
Mathew Prichard, Esq.	100
Robert and Lisa Sainsbury Charitable Trust	100
Wyseliot Charitable Settlement	100
Open University	60
Nancy Balfour Charitable Trust	50
Alan and Sarah Bowness	50
The Marquess of Douro	50
H. J. Foulds, Esq.	50
Peter Green, Esq.	50
Prospect Art Tours	50
Coral Samuel Charitable Trust	50

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

We have audited the financial statements of pages 18 to 21 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 1985 and of its deficit and source and application of funds for the year then ended and comply with the Companies Act 1985.

246 Bishopsgate
London EC2M 4PB
24 March 1986

NEVILLE RUSSELL
Chartered Accountants

The Contemporary Art Society

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

Balance Sheet

31 December 1985

	Notes	1985		1984	
		£	£	£	£
Fixed Assets					
Investments	2		21,771		21,771
Current Assets					
Debtors	3	21,400		10,595	
Cash at bank and in hand		46,108		27,487	
		<u>67,508</u>		<u>38,082</u>	
Current Liabilities					
Creditors falling due within one year	4	45,381		9,552	
Net Current Assets			22,127		28,530
			<u>£43,898</u>		<u>£50,301</u>
Accumulated Fund					
Balance at 1 January 1985			50,301		41,981
Surplus/(deficit) per Income and Expenditure Account			(6,403)		8,320
			<u>£43,898</u>		<u>£50,301</u>

Approved by the Committee on 24 March 1986
and signed on its behalf by:-

P. S. POLLOCK

C. HUBBARD

Members of the Committee

**The Contemporary Art Society
Income and Expenditure Account**

for the year ended
31 December 1985

	Notes	1985		1984	
		£	£	£	£
Income					
Subscriptions and donations from members	5	47,961		37,578	
Income tax recoverable on deeds of covenant		2,924		2,541	
			50,885		40,119
Bequests and donations			19,499		25,260
Grants	6		39,701		20,762
Income from listed investments (gross)			2,711		2,711
Other interest receivable			3,218		2,805
Net income from Events for members	7		3,167		2,999
Surplus on sale of prints			575		344
Surplus from other activities			---		1,613
			<u>119,746</u>		<u>96,613</u>
Less:					
Administration expenses	8	37,604		26,420	
Auditors' remuneration		1,750		1,750	
			<u>39,354</u>		<u>28,170</u>
Surplus on ordinary activities			80,392		68,443
Less:					
Pictures, sculptures and crafts:-					
Purchased		85,795		60,123	
Grants to public galleries		1,000		---	
			<u>86,795</u>		<u>60,123</u>
Surplus/(Deficit) for the year			<u>£(6,403)</u>		<u>£8,320</u>

The Contemporary Art Society

Statement of Source and

Application of Funds

for the year ended

31 December 1985

	1985		1984	
	£	£	£	£
Source of Funds				
Surplus/(deficit) for the year		£(6,403)		£8,320
Movements in Working Capital				
Increase/(decrease) in debtors	10,805		5,760	
Decrease/(increase) in creditors	(35,829)		8,623	
		(25,024)		14,383
Movement in net liquid fund: (Decrease)/increase in cash balances		18,621		(6,063)
		<u>£(6,403)</u>		<u>£8,320</u>

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
31 December 1985

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	1985		1984	
		Cost	Market Value	Cost	Market Value
	Listed investments	<u>£21,771</u>	<u>£23,637</u>	<u>£21,771</u>	<u>£23,524</u>
3.	Debtors		1985		1984
			£		£
	Due within one year				
	Subscriptions		2,353		1,787
	Bequests and donations		4,151		3,491
	Income Tax recoverable		2,924		2,541
	Other debtors		11,436		2,701
	Pre-payments and accrued income		536		75
			<u>£21,400</u>		<u>£10,595</u>
4.	Creditors falling due within one year		1985		1984
			£		£
	Deferred income		15,735		—
	Creditors		25,011		9,310
	Social Security costs		283		149
	Grants received allocated to purchases made in 1986		4,352		93
			<u>£45,381</u>		<u>£9,552</u>

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
31 December 1985
(continued)

5.	Subscriptions and donations from members	1985	1984
		£	£
	Individuals	14,084	12,549
	Public Art Galleries	22,197	12,774
	Corporate bodies	10,200	10,350
	Dealers, etc	1,480	1,905
		<u>£47,961</u>	<u>£37,578</u>
6.	Grants	£	£
	British American Arts Association/Mrs C Curran	—	2,830
	Scottish Arts Council	3,500	3,500
	Henry Moore Foundation	10,000	5,000
	Arts Council of Great Britain		
	Harris Museum Preston purchase scheme	10,000	—
	Preston Borough Council	14,610	—
	Linbury Trust	—	2,000
	Worshipful Company of Painter-Stainers	2,850	850
	Crafts Council	3,000	3,000
	Worshipful Company of Goldsmiths	—	1,082
		<u>43,960</u>	<u>18,262</u>
	Add:		
	1984 grants allocated to purchase made in 1985	93	2,593
		<u>44,053</u>	<u>20,855</u>
	Less:		
	Grants allocated to purchases made in 1986	4,352	93
		<u>£39,701</u>	<u>£20,762</u>
7.	Net income from events for members	£	£
	Sale of tickets for visits and parties	7,499	7,081
	Commissions on foreign travel	1,871	2,866
		<u>9,370</u>	<u>9,947</u>
	Costs and expenses relating thereto	6,213	6,948
		<u>£3,157</u>	<u>£2,999</u>
8.	Administration expenses	£	£
	Salaries	17,297	15,118
	Employer's National Insurance costs	1,626	1,649
	Accountancy charges	2,415	1,086
	Printing, stationery, postage and telephone	5,684	4,221
	Cost of annual report	2,000	1,958
	Irrecoverable V.A.T.	1,932	659
	Miscellaneous	2,945	1,729
	Office furniture and machinery	3,158	—
	Hire of office machinery	547	—
		<u>£37,604</u>	<u>£26,420</u>

During the year the Society employed two persons on average (1984 — 2).

9. **Taxation**
The Society is a registered Charity and therefore no corporation tax is payable.

About The Contemporary Art Society

The Society, which was founded in 1910 to promote the development of contemporary art and to acquire works by living artists for gift or loan to public collections, has obtained well over 4,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary donations and subscriptions from individual and corporate members, from charitable trusts and from over 100 public art galleries which are given works of art by the Society every three or four years. The Society also receives purchase grants from the Scottish Arts Council, the Crafts Council, and The Henry Moore Foundation. Many of the Society's works of art are lent to touring exhibitions, corporate subscribers, universities etc., before they are finally distributed.

How the Society buys its works of art

Each year two or three committee members, chosen in rotation, become the buyers for the year. They spend the annual sum allotted to them entirely according to their own judgement; this avoids committee compromise and ensures that there is variety and quality in the Society's purchases.

What it costs to join

For private members the minimum annual subscriptions are:

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

Members receive regular notices of the various events arranged by the Society — visits to private collections and artists' studios, special openings of exhibitions and museums, lectures, dinners, discussion meetings, films, longer visits to art centres outside London, both in Britain and abroad. There is a moderate charge for all these events.

For corporate members the minimum annual subscription is £250. This entitles members of the firm's staff to the privileges outlined above for individual members. In addition the firm obtains access to the Society's expert advice should it wish to buy contemporary works of art or to sponsor the visual arts in other ways. Other benefits are also offered. The Society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

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

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

For further details of all types of membership please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, 20, John Islip Street, London SW1P 4LL (telephone (01) 821-5323).

If you are already a member, please help us to increase our income by telling your friends about our activities and the benefits which we offer. Why not give a CAS membership as a Christmas or birthday present? Or give us the names and addresses of people who you know would be interested so that we can send them our literature. Please fill out the form on the next page.

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

Please send details of membership to the following:

Name
Address

Name
Address

Please send details of corporate membership to the following:

Name
Name of Firm
Address

Name
Name of Firm
Address
Charities Registration No. 208178

Member's Name
Membership card number

Limited Edition Poster and Commemorative Book

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

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

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

Peter Blake Poster (30" x 20")	150 Signed and Numbered	£28.75 (incl. £3.75 VAT)	<input type="checkbox"/>
	850 Unsigned	£11.50 (incl. £1.50 VAT)	<input type="checkbox"/>
Commemorative Book		£6.00	<input type="checkbox"/>

Please add the cost of packing and postage: Poster £3.20
Book .50p

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

Name:
Address:

Please tick

