Below:
CAS exhibition "British Painting in the Sixties" section one, at the Tate Gallery.

CAS exhibition "British Painting in the Sixties" section two, at the Whitechapel Art Gallery.
Contemporary Art Society
Tate Gallery
Millbank
London SW1

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Her Majesty Queen Elizabeth the Queen Mother

Executive Committee
Whitney Straight CBE MC DFC Chairman
Antony Lousada Vice-Chairman
Peter Meyer Honorary Treasurer
GL Conran Honorary Secretary
Sir Colin Anderson
Raymond Mortimer CBE
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Eric Newton CBE
Sir John Rothenstein CBE
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Dr Alastair Hunter
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Bryan Robertson OBE
The Hon Michael Astor
The Lord Croft
Alan Bowness
James Melvin
Mrs Elizabeth Heygate
The Hon John Stainsbury
Dr Kenneth Marsh

Pauline Vogelpoel MBE Organising Secretary
Chairman's Report  23 June 1964

My report to you covers the period from our last Annual General Meeting, held on July 16th 1963, up until today. May I first of all apologise for the fact that our Report for the previous year has only just been dispatched to you. This was because our Organising Secretary, Miss Pauline Vogelpoel, and her assistant have been greatly overloaded with current problems, the planning and supervision of trips, and the setting up of exhibitions. Consequently other things have had to suffer.

Our buyers last year were Mrs Heygate and Mr Melvin, who between them bought 35 pictures. Our two buyers for this year are Sir John Rothenstein and Dr Kenneth Marsh, and we have been able to allot them the sum of £2,000 each.

On July 28th last year we had a very pleasant day in Northamptonshire and Leicestershire visiting the private collections of Sir Michael Culme-Seymour at Rockingham Castle, Mrs Kessler at Preston and Mr Guy Dixon at Melton Mowbray. Two bus-loads set off from London very early in the morning, to be joined later by several members in their own cars. Sir Michael Culme-Seymour very kindly allowed us to eat our picnic lunches in his beautiful gardens at Rockingham. Even a puncture on the M1 on the way back did not spoil what was generally agreed to be a delightful day. We are most grateful to all our hosts for so generously allowing us to visit them.

In September, in response to popular demand, we organised a very successful trip to the Soviet Union. Five days were spent in Leningrad, where the party were able to spend a considerable time in the Hermitage Museum, as well as many others. In the surrounding countryside they saw the fine restorations to the summer palaces, and visited Novgorod. During the stay in Leningrad, arrangements were made for the party to visit three Society artists in their studios. A lively discussion took place in a most friendly atmosphere. Five days were then spent in Moscow during which the Tretyakov, Pushkin and Kremlin museums were seen, and a visit made to Moscow’s largest art school, the Stroganov. The Counsellor at the British Embassy very kindly entertained the party one evening. Outside Moscow, the Monastery of Zagorsk was visited, as well as country-house museums, and the last few days of the trip were spent in Kiev, where several meetings with artists were arranged. Miss Vogelpoel was fortunate to have with her as unofficial guide Miss Mary Chamot of the Tate Gallery, who speaks Russian and is an expert on Russian art.

On October 15th, we held one of our successful parties, so that over 700 members and their guests could see the Arts Council’s Soutine/Modigliani Exhibition at the Tate Gallery.

In November Mr and Mrs Philip Goldberg very kindly allowed members to visit their fine collection of pictures and sculpture at their flat in Davies Street, and this was very much appreciated and enjoyed by all who were able to take advantage of the invitation.

Early this year we had two very successful informal evenings at the Whitechapel Art Gallery. In February, Bryan Robertson gave a most interesting lecture to members during the Rauschenberg Exhibition, and in March members and their guests very much enjoyed the “Young Painters Symposium” which we organised during the preview of the Stuyvesant Foundation Exhibition “The New Generation”. Both occasions were over-subscribed and extremely popular, and we hope that many more such functions may be arranged at the Whitechapel. We are particularly grateful to Bryan Robertson for allowing us to make these arrangements and for his brilliant contribution.

At the end of March this year, the Organising Secretary took a group of thirty most fortunate members to the Far East. This proved a highly successful trip. During the three weeks, our members visited Thailand, Cambodia, Hong Kong and Japan. One of the outstanding events was the visit to the ruined cities at Angkor Wat in Cambodia, which the party succeeded in reaching despite local political difficulties. Here they spent four days studying the wonders of Khmer architecture and sculpture. In Japan, the party were most fortunate in having their itinerary carefully planned to cover the most interesting examples of art and architecture, including a brief glimpse of the famous Genji scroll in Nagoya. We are most grateful to the British Council’s representative in Japan who gave us so much help and excellent advice. In Osaka, the Gutai Group, Japan’s leading avant-garde group of fourteen painters arranged a
special viewing of their centre in an historic old warehouse. The artists were there to greet the members, and seemed delighted that we had come to see them. In Kurasaki, members saw the incredibly fine collection of Western painting in the O’Hara Gallery, and also magnificent examples of Leach and Hamada pottery. One of the architectural highlights of the trip was the visit to the Town Hall at Takamatsu on the Inland Sea. Here the party were shown this famous example of the work of Professor Tange, one of Japan’s leading architects. The Governor of the Prefecture acted as guide and took great pride in introducing the party to the lacquer ware, stone carving and papier mâché work for which the Province is famous.

On April 21st we held a Preview Party to see the important Gulbenkian Exhibition. Unfortunately we had to limit the attendance to 400, which resulted in our being heavily oversubscribed. I am sorry that so many people were disappointed. Only last week we held a second party, on an informal basis, for the benefit of those members who missed the first occasion.

In May, Sir Colin and Lady Anderson, Mr and Mrs John Christopherson, Mr and Mrs Arthur Boyd, all of whom live in Hampstead, allowed members to visit their houses. This was an opportunity for which we were most grateful as it is visits like these which form such a unique part of the Society’s activities. After seeing two very interesting collections, as well as some of Mr Christopherson’s fine paintings, members completed a wonderful day by calling on Mr Arthur Boyd, who talked most interestingly about his paintings and ceramics. To all our hosts on this day we would like to extend our most grateful thanks.

The reasons we are meeting in these unfamiliar surroundings is that we no longer have as our headquarters the commodious subterranean offices we have occupied since the war. In October, much to our regret, but quite understandably, we were told that for security reasons we would have to vacate the old office as soon as possible. In November we moved into our newer but smaller premises near the side-entrance of the Tate Gallery and are gradually getting used to our new surroundings. We are more than grateful and indebted to the Trustees of the Tate for making room for us, as we know how short of accommodation they are for their own offices and storage space.

It has proved a most eventful and busy year for Miss Vogelpoel and her assistants (first Miss Ballantyne and now Mrs Wren). The final stages and closing down of “British Painting in the Sixties”, which incidentally was a financial success, the trips and visits and tours and, on top of this, the move of our office with all its records and accumulated contents. It is remarkable that Miss Vogelpoel has managed to emerge from all this unscathed. I know you will wish me to offer to her and her assistants our congratulations and thanks.

We hope now to concentrate on an energetic membership campaign and have produced what we believe you will agree is a very intriguing and skilfully designed new membership brochure. Although we have lost surprisingly few members as a result of our increase in subscription, we are not gaining as many new members as we think we deserve.

One or two people have resigned because they can never take part in any of our “treats”. To them of course we would like to say that the “treats” are only secondary to the real function of the Society, which is to buy good examples of painting and sculpture by living artists.

We want to expand the good work of the Society. This means more members and more money. May I appeal to you to help us in every way you possibly can.
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We want to expand the good work of the Society. This means more members and more money. May I appeal to you to help us in every way you possibly can.
Honorary Treasurer's Report  23 June 1964

For 1963 we show a deficit on Revenue Account of £1,751. 5s. 6d. and a further deduction of £260 has been made from our Accumulated Funds for Estate Duty and Insurance on a Bequest. In other words we are just over £2,000 worse off financially at the end of the year than we were at the beginning. But I stress the word financially, for our funds have been transformed into works of art and that of course is the main reason for our existence.

Once again we allocated to our Buyers a sum of £4,000. But in addition we spent £3,420. 10s. 0d. on purchases and grants in connection with our exhibition of British Painting in the Sixties. After various slight adjustments, because our buyers never seem to manage to spend the precise amount of money they are allocated, our total expenditure on works of art was £7,396. 10s. 0d. easily the most for a single year in the course of our history.

We also spent £2,535 on our overheads, which is just over £200 more than in 1962, but does include an expensive new typewriter to lighten the burdens of our organising secretary.

There are two reasons why we were able to spend so much money on pictures with such a small deficit. The first is that we had the benefit of a full year of the new increased subscription. As we feared might happen, we have lost some members, but our subscription income has risen from about £4,500 in 1961 to £6,300 in 1963. 1962 does not provide a true comparison, as the increases took effect in the middle of the year. The second reason is the triumphant success of "British Painting in the Sixties". Not only did we recover the whole of the considerable cost of the Exhibition, but we made a profit of £642, and received in addition a donation from B.P. for the showing in Zurich.

Our other sources of income are comparatively minor, but none-the-less welcome. The interest on our investments is less than last year, as we had to dispose of some of our reserves in order to buy pictures. Our receipts from parties are also down by about £65. The parties continue to be popular and successful, but as with everything else the costs mount steadily and we have been reluctant to pass the whole of the increase on to our members.

I have referred to our expenditure in connection with a bequest. Members will be able to see the Widdup pictures on exhibition at the Arts Council Gallery later in the year and will realise what a magnificent gift the Society has received. Dr Widdup also left us the reversionary interest in his house. This is in the process of being sold, but no account of it has been taken in the Balance Sheet.

The general pattern that emerges from our accounts shows a normal income of about £7,000 with overheads of about £2,500. There are inevitably various contingencies, such as the printing of a brochure in 1964, so that we are left with little more than £4,000 a year for the purchase of works of art. These continue to get more expensive and, as the Chairman has said, we do need much greater resources if we are to continue to satisfy the requirements of our subscribing galleries.
List of purchases for the year 1963

<table>
<thead>
<tr>
<th>Buyer</th>
<th>From CAS Exhibition 'British Painting in the Sixties'</th>
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<tbody>
<tr>
<td>Mrs Elizabeth Heygate</td>
<td>Frank Auerbach, Maples Demolition</td>
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<tr>
<td>Norman Adams</td>
<td>Peter Blake, The Lettermen</td>
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<tr>
<td>Lorry Bigelow</td>
<td>Sandra Blow, Painting, black, white and brown</td>
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<td>Prunella Clough</td>
<td>David Hockney, The Marriage of styles, No. 2, 1962/3</td>
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<tr>
<td>Alan Davie</td>
<td>Howard Hodgkin, Staff Meeting</td>
</tr>
<tr>
<td>James Dixon</td>
<td>Gwylher Irwin, Lazalo 1962 (collage)</td>
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<tr>
<td>Derek Guthrie</td>
<td>Henry Mundy, Tambour 1962</td>
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<tr>
<td>William Hartwell</td>
<td>Victor Pismore, Projective painting in white, black and ochre</td>
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<tr>
<td>Henri Hayden</td>
<td>Peter Phillips, Gravy for the Navy</td>
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<tr>
<td>Gertrude Hermes</td>
<td>Jack Smith, Shimmer, red, orange 1962</td>
</tr>
<tr>
<td>Barry Hirst</td>
<td>Richard Smith, Penny 1960</td>
</tr>
<tr>
<td>David Hockney</td>
<td>Phillip Sutton, Heather in Orange Hat</td>
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</tbody>
</table>

Gifts to the Society

<table>
<thead>
<tr>
<th>Kenneth Rowntree</th>
<th>Mexican Landscape (water-colour)</th>
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<tbody>
<tr>
<td>Duncan</td>
<td>Presented by Lord Croft</td>
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<tr>
<td>Alan Reynolds</td>
<td>Forms, black, white and grey</td>
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<tr>
<td>Tibby Levy (Lysan)</td>
<td>Presented anonymously through the Portal Gallery</td>
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Loans made by the Society to exhibitions

<table>
<thead>
<tr>
<th>Brett Whiteley</th>
<th>Untitled painting 1962</th>
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<tbody>
<tr>
<td>Robert Medley</td>
<td>Aegean Scene</td>
</tr>
<tr>
<td>Allen Jones</td>
<td>The 3rd Big Bus, (Paris Biennale No. 3) and Royal College of Art</td>
</tr>
</tbody>
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Loans to hospitals, colleges and further education groups

<table>
<thead>
<tr>
<th>London University, Senate House</th>
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<tr>
<td>London University, Queen Mary College</td>
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<tr>
<td>London University, Royal Free Hospital</td>
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<tr>
<td>Medical School</td>
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<tr>
<td>International Nickel Company</td>
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<tr>
<td>Architectural Association</td>
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<tr>
<td>Camberwell Chest Clinic</td>
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<tr>
<td>National Hospital for Nervous Diseases</td>
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<tr>
<td>Gonville and Caius College, Cambridge</td>
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<tr>
<td>Sheffield University, Union of Students</td>
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members for 1984/5

List of members of the Society on June 30, 1984.

Members joining after this date are included in the list of members for 1984/5.

Art Galleries and Trusts

- Hall Art Gallery: The Friends of Art
- National Gallery of South Australia
- City Art Gallery
- Fine Art Public Gallery Association
- Cannon Hall
- Victoria Art Gallery
- Bagshaw Art Gallery
- Ulster Museum
- Library and Museum
- Williamson Art Gallery
- City Art Gallery
- Grundy Art Gallery
- Museum and Art Gallery
- National Gallery of Queensland
- Art Gallery, Association of Friends
- Department of Prints and Drawings
- Corporation Art Gallery
- The Noel Buxton Trust
- South London Art Gallery
- Bishop Suter Art Gallery
- Gilstrap Art Gallery
- Glaister, New Zealand: Art Gallery
- Herbert Art Gallery
- The Public Museum
- Museum and Art Gallery
- Gracefield Art Centre
- Museum and Fine Art Galleries
- Bowes Museum
- Bowes University: Hatton Gallery

- Eastbourne: Towner Art Gallery
- Eccles: Monks Hall Museum
- Glasgow: Art Galleries and Museum
- University Art Collections Fund
- Hamilton, Ontario: Art Gallery
- Harrogate: Corporation Art Gallery
- Museum and Art Gallery
- Holt, Alfred and Co: The P.H. Holt Trust
- Huddersfield: Public Library and Art Gallery
- Hull: Ferens Art Gallery
- Kettering Art Gallery
- Kimberley, South Africa: William Humphreys Art Gallery
- Kings Lynn: Friends of the Museum
- Lake District Art Gallery Trust
- Leamington Spa: Museum and Art Gallery
- Temple Newsam House
- Leeds: Art Collections Fund
- Leicester: Museum and Art Gallery
- Lincoln: Usher Art Gallery
- Liverpool: Walker Art Gallery
- London, Ontario: Public Library and Museum
- Maidstone: Museum and Art Gallery
- Manchester: Corporation Art Gallery
- Rutherston Loan Collection
- Manchester University: Whitworth Art Gallery
- Mansfield: Museum and Art Gallery
- National Gallery of Victoria
- Merthyr Tydfil: Art Gallery and Museum
- Middlesbrough: Art Gallery and Museum
- Montreal: Museum of Fine Arts
- Nelson, New Zealand: Bishop Suter Art Gallery
- Newcastle on Tyne: Laing Art Gallery
- Newport: Museum and Art Gallery
- Oldham: The Municipal Art Gallery
- Ottawa: National Gallery of Canada
- Oxford: Ashmolean Museum
- Perth: Art Gallery of Western Australia
- Plymouth: City Museum and Art Gallery
- Preston: Harris Museum and Art Gallery
- Reading: Museum and Art Gallery
- Rochdale: Art Gallery and Museum
- Rotherham: Museum and Art Gallery
- Rugby: Art Gallery and Museum
- Salford: Royal Museum and Art Galleries
- Saint Pancras: Libraries and Art Committee
Scarborough: Art Gallery
10.10.0
Sheffield: Graves Art Gallery
15.15.0
Stalybridge: Aeghty Chetham Art Gallery
21.0.0
Stoke on Trent: Museum and Art Gallery
31.10.0
Southampton: The Art Gallery
28.5.0
Southend on Sea: Beecroft Art Gallery
15.15.0
Stalybridge: Astley Cheetham Art Gallery
21.0.0
Swansea: Glyn Vivian Art Gallery
15.15.0
Swindon: Museum and Art Gallery
26.5.0
Sydney: National Gallery of New South Wales
33.0.0
Toronto: Art Gallery
31.10.0
Victoria and Albert Museum
10.10.0
Victor Bane-Lay Trust, Colchester
5.5.0
Wakefield: City Art Gallery
5.5.0
Wakefield: Permanent Art Fund
5.5.0
Warrington: Museum and Art Gallery
15.15.0
Warrington: Museum and Art Gallery
10.10.0
Wolverhampton: Art Gallery and Museum
15.15.0
York: City Art Gallery
15.15.0

Individual Members
* Denotes members who have signed a Deed of Covenant
* Aarons, Leo Esq
* Aarons, Mrs Leo
* Aldwy, Major J R
* Abraham, Major G H F
* Abrahams, A Esq
* Abrahams, Mrs A
* Abrahams, A J Esq
* Abrahams, Mrs Henry
* Abrahams, Maurice Esq
* Abrahams-Curiel, Mrs
* Abelson, F R Esq
* Abelson, Mrs F R
* Abelson, Miss Goy
* Abson, W W Esq
* Acheson, Miss S
* Acland, Mrs H B
* Acworth, Miss A P
* Acworth, Angus W Esq
* Adair, Dr Klaus-Peter
* Adair, Peter Esq
* Adair, Mrs Peter
* Adams, John T K Esq
* Adams, Mrs Henry
* Adams, Maurice Esq
* Adkins, Sir Robert, GBE
* Adler, O Esq
* Agee, Miss Sheen
* Agnew, Geoffrey Esq
* Ahnley, Mrs J
* Aldridge, Miss E
* Alexander, Eric Esq
* Allard, P L Esq
* Alford, Mrs
* Algar, Mrs Mary
* Allen, C E Esq
* Allan, R S S Esq
* Allen, Robert Esq
* Allen, Mrs Robert
* Alley, Ronald Esq
* Alport, E A Esq
* Alvey, E A Esq
* Altman, Dr M
* Anwesledine, Baron Wernerv von
* Anderson, Sir Collin
* Anderson, Miss D E
* Anderson, Sir Donald F
* Anderson, Miss H C
* Anderson, Miss J L
* Anderson, Lady M C
* Anderson, Miss Jean
* Anderson, Lady M I
* Andrews, Miss C C
* Anjou, Miss M M
* Anker, Miss E
* Anrep, Miss Helen
* Anstey, Richard Esq
* Amschler, Jan Esq
* Antal, Mrs F
* Appendro, Anstee Esq
* Appendro, Mrs A
* Arbouinot, Miss Helen
* Archibald, J Esq
* Arden, Mrs Dorothy
* Armitage, Mrs Kenneth
* Astar, Mrs Ruth
* Arnold, E M Esq
* Arnold, Mrs Marie
* Ascher, Mrs M
* Asker, Miss Florence
* Ashton, Lady
* Ashton-Hamlyn, B Esq
* Aspinwall, J W F Esq
* Aspinwall, Mrs J W F
* Assheton, Mrs John R
* Astor, The Hon Michael
* Aspinwall, Mrs J W F
* Astor, The Hon Mrs Michael
* Astor, The Vintoumotive
* Akin, Mrs Agnes
* Akins, Dr W G
* Averoch, Dr Ema
* Austin, Chaicke Esq
* Austin, Henry Esq
* Babrow, Miss Merle
* Bachmann, L P Esq
* Baldowley, Mrs J
* Baker, J M Esq
* Bagot, Sir Leon
* Bagot, Lady
* Bailey, Miss Mary
* Baker, Mrs Pearl
* Baker, Mrs J E M
* Baker, R W H Esq
* Balch, R Esq
* Balch, Mrs
* Ball, Miss Marie
* Ball, Mrs Michael
* Ball, Miss Julia
* Ball, T M Esq
* Baln, Miss A
* Ballon, Miss Sheila
* Bafford, Miss Anne
* Bang, Par Esq
* Banks, Miss R G
* Bantry, Dr L
* Banwell, Miss D
* Barefoot, Mrs John Esq
* Barefoot, Mrs John
* Barlow, Miss A
* Barlow, Mrs Patricia
* Bardé, Miss Hilda
* Barlow, Miss M
* Barts, Sir J Alan, Bt GCBE
* Barts, Lady
* Barts, Dr E
* Barnatt, O B Esq
* Barmwood, Miss W
* Barr, Mrs Julie
* Barr, Mrs Patricia
* Barrett, A S O Esq
* Barnett, Mrs P R B
* Baring, Mrs A Esq
* Barton, Mrs C
* Barton, G Esq
* Barton, Mrs G
* Barton, G C Esq
* Barton, Mrs Joyce
* Barwell, D Esq
* Bassett Wilson, F G Esq
* Bates, Mrs M
* Bates, H E Esq
* Batham, C E H Esq
* Batterby, Mrs E Esq
* Baxter, W T Esq
*
Gadsby, Mrs Constance
Furstner, Mrs U
Furstner, Dr D
Furstner, Mrs E
Furstner, Miss K
Gay, Mrs M
Gay, P M
Gee, Mrs D
Geoffrey, E
Geoffrey, Mrs
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Geeve
The Contemporary Art Society Revenue Account for the year ended 31 December 1963

<table>
<thead>
<tr>
<th>Description</th>
<th>£  s. d.</th>
<th>£  s. d.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1962</strong></td>
<td><strong>£6,297</strong></td>
<td><strong>£9,932. 14. 2</strong></td>
</tr>
<tr>
<td>Amount spent by Buyers for 1963</td>
<td>4,000</td>
<td>4,021. 6. 0</td>
</tr>
<tr>
<td>Less Prior Years adjustments</td>
<td></td>
<td>44. 17. 2</td>
</tr>
<tr>
<td>Special allocation and grants in aid for purchases from ‘British Paintings in the Sixties’ Exhibition</td>
<td>3,976. 8. 10</td>
<td></td>
</tr>
<tr>
<td>Expenses —</td>
<td>4,000</td>
<td>7,396. 18. 10</td>
</tr>
<tr>
<td>Salaries, Allowances and National Insurance</td>
<td>1,266</td>
<td>1,435. 3. 10</td>
</tr>
<tr>
<td>Contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Printing, Stationery, Postage and Telephone</td>
<td>304</td>
<td>307. 9. 6</td>
</tr>
<tr>
<td>Estimated cost of Annual Report</td>
<td>419</td>
<td>398. 11. 9</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>308</td>
<td>404. 10. 3</td>
</tr>
<tr>
<td>---</td>
<td></td>
<td>2,535. 15. 4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£6,297</strong></td>
<td><strong>£9,932. 14. 2</strong></td>
</tr>
</tbody>
</table>

**1962**

- Subscriptions (including estimated refund of Income Tax on Deeds of Covenant) - 5,164
- Bequests and Donations - 150
- Interest on Investments and Deposit Accounts (Gross) - 368
- Sale of Tickets for Parties and Visits, less Expenses - 305
- ‘British Paintings in the Sixties’ Exhibition - 239. 14. 3
- Receipts, less Expenses - 642. 6. 3
- Donations - 500. 0. 0
- Deficit for the year - 310

**£9,932. 14. 2**
<table>
<thead>
<tr>
<th>1962</th>
<th>£ s. d.</th>
<th>£ s. d.</th>
<th>1962</th>
<th>£ s. d.</th>
<th>£ s. d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated Fund</td>
<td>7,836</td>
<td>7,626. 9. 7</td>
<td>Current Assets</td>
<td>Investments at cost</td>
<td>£2,000. 0. 0 Hertfordshire County</td>
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<tr>
<td>Balance at 1 January, 1963</td>
<td>7,626. 9. 7</td>
<td>1,094</td>
<td>1,994. 3. 0</td>
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<tr>
<td>Less Deficit per Revenue Account</td>
<td>1,751. 5. 6</td>
<td>£1,200. 0. 0 Swansea 3½% Redeemable Stock 1960/70</td>
<td>985. 14. 0</td>
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<td></td>
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<tr>
<td>7,626</td>
<td>5,875. 4. 1</td>
<td>£1,600. 0. 0 New Zealand 6% Stock 1972</td>
<td>1,543. 8. 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less Estate Duty and Insurance on Bequest of Pictures</td>
<td>260. 0. 0</td>
<td>Deposit at Interest</td>
<td>4,523. 5. 0</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>7,566</td>
<td>5,615. 4. 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and Accrued Expenses</td>
<td>2,197. 7. 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: No value has been included in the Balance Sheet for Pictures, etc., purchased by or presented to the Society and temporarily retained pending presentation to Art Galleries, etc.</td>
<td>4,523 (Market Value £4,710 - 1962 £4,682)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>2,500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at Bank</td>
<td>1,032</td>
<td>On Current Account</td>
<td>1,824. 10. 2</td>
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<tr>
<td></td>
<td>500</td>
<td>On Deposit Account</td>
<td></td>
<td>500. 0. 0</td>
<td></td>
</tr>
<tr>
<td>Cash in Hand</td>
<td>1,543. 8. 0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>4,523. 5. 0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outstanding Subscriptions and estimated Income Tax recoverable on subscriptions</td>
<td>611. 5. 0</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sundry</td>
<td>351. 16. 3</td>
<td></td>
<td>963. 1. 3</td>
<td></td>
<td></td>
</tr>
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<td></td>
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<td></td>
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<td></td>
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<tr>
<td>John Rothenstein</td>
<td>Members of the Committee</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Meyer</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>£9,459</td>
<td>£7,812. 11. 8</td>
<td></td>
<td>£9,459</td>
<td>£7,812. 11. 8</td>
<td></td>
</tr>
</tbody>
</table>

Report of the Auditors to the members of the Contemporary Art Society

We have examined the foregoing Balance Sheet and Revenue Account and have obtained all the information and explanations which we considered necessary. In our opinion proper books of account have been kept by the Society and the Balance Sheet and Revenue Account, which are in agreement therewith, comply with the Companies Act, 1948, and respectively give a true and fair view of the state of the Society’s affairs at 31 December, 1963, and of the deficit for the year ended on that date.

Chesterfield House
25/28 Fenchurch Street London EC3
8th May 1964

Gérard van de Linde & Son
Chartered Accountants
Members!

Please don't throw this form away - help us to double our membership in 1965 by using it to enrol a new member.
The advantages of signing a Banker’s Order

For you
You do not have to send your subscription each year – your bank does it for you. You do not risk missing out on invitations because your subscription is overdue.

For us
We get your subscription promptly which may avoid our paying overdraft charges. We save the time, trouble and expense of sending you a reminder.

What is a Deed of Covenant?
It is only a formal promise to pay your subscription for the next seven years. But it means we can get back almost as much again in tax from the Government.

Please complete both if you have not already done so

Order to Bankers

<table>
<thead>
<tr>
<th>Contemporary Art Society</th>
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<tbody>
<tr>
<td>Date</td>
</tr>
<tr>
<td>Bankers</td>
</tr>
<tr>
<td>Branch</td>
</tr>
</tbody>
</table>

Please place to the credit of The Contemporary Art Society at Coutts and Co. 440 Strand, WC2 on receipt of this order and on the same date in each year the sum of

<table>
<thead>
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<th>£</th>
<th>s.</th>
<th>d.</th>
</tr>
</thead>
</table>

2d Stamp

Signature

Name
Clearly written in capitals and stating whether Mr, Mrs or Miss

Address

This order should be sent to the Organising Secretary CAS The Tate Gallery London SW1

Deed of Covenant

I hereby covenant with the Honorary Treasurer of the Contemporary Art Society, that I will during the term of seven years from ____________
or during my life (whichever period shall be shorter) pay to the said Society each year such a sum as will after deduction of Income Tax at the current rate amount to the sum of ____________________________

from my general fund of taxed income so that I shall receive no personal or private benefit from the said annual payments.

In witness whereof I have hereunto set my hand and seal this ____________ day of ___________________________

one thousand nine hundred and sixty

Signed, sealed and delivered by the above-named in the presence of

Name
Address
Occupation
Signature
Name
Address
Occupation
Signature