Contemporary
Art
Society
Tate Gallery
Millbank
SW1

Patron
Her Majesty Queen Elizabeth the Queen Mother

Executive Committee
Whitney Straight CBE MC DFC Chairman
Anthony Lousada Vice-Chairman
Peter Meyer Honorary Treasurer
The Hon John Sainsbury Honorary Secretary
G. L. Conran
Eardley Knollys
Derek Hill
Bryan Robertson OBE
The Hon Michael Astor
The Lord Croft
Alan Bowness
James Melvin
Mrs Elizabeth Heygate
Dr Kenneth Marsh
Norman Reid
Justin Knowles
David Sylvester
David Thompson
Pauline Vogelpoel MBE Organising Secretary
Sylvia Wren Assistant Secretary
July 1966

From July, when we had our last Annual General Meeting, until today — this is as you know our Financial Year ended on December 31st 1965. We are very pleased to have them work with us. At the beginning of this year, Peter Meyer was elected to the Committee — Mrs Elizabeth Heygate who died suddenly. Other vital members of our Committee — Mrs Elizabeth Heygate who died suddenly, very important to us as the help of the Society's activity. However nothing is so important to us as the help of members who were able to participate in this trip were privileged to see some of their small collection of sculpture and this is at present on loan as an exhibition to the Art School at Farnham in Surrey. Earlier in the year we loaned an exhibition of some 34 works to the Whitworth Art Gallery at Manchester University for the University Arts Festival there.

From all I have said you will gather that we have had a very active year in every way. I would like to take this opportunity of thanking Miss Pauline Vogelpoel for her splendid initiative and untiring efforts on our behalf, and her small but enthusiastic team for their support.

I would also like to thank the Director of the Tate, Mr Norman Reid, and the Trustees for their kind hospitality and sympathetic interest in our work.

On behalf of the Committee and all our Members our most grateful thanks to Peter Meyer who retires by rotation after ten years magnificent work as our Hon Treasurer. We shall greatly miss his wise and cheerful advice.

Your Committee have many new plans under active consideration — plans concerning the expansion of membership and the scope of the Society's activity. However nothing is so important to us as the help of individual members. Suggestions and new ideas are always welcome — please help us by enrolling at least one new member, preferably under covenant. All this will make it possible for your Society to expand its influence in the areas which we all regard as so very important.
The Chairman for his very kind remarks. But he has been much too generous.

I remark in the past, what could be achieved if we were to double our membership, to the public collections throughout the Commonwealth. I can take no credit for this which has been achieved by the efforts of many people who, we are continually informed, are now.

I now present a surplus of £8,060 on the year after the remarkable expenditure, over 50% more than we have ever spent before in a single year. The fact that we have a surplus was due to the receipt of £7,000 under the will of the late Mr Douglas from the Stuyvesant Foundation, towards the cost of our Exhibition.

Balance Sheet to which I should refer. Towards the end of December £2,000 of our subscriptions and refunds of income tax rose by over £500. We do not want to be too ambitious in 1965 and others are even slower in returning to us the forms which are not returned. 482 members have signed deeds of covenant, although this is still only about 40% of the total. However, the cost of a new brochure is more expensive than the American Trip in 1965. Therefore, we have decided to invest £2,000 in the Stuyvesant Foundation for their generosity.

In the last ten years, our expenditure has been £512 to £948. The item is not so alarming as it seems at first sight because the cost of the new sculpture exhibition at the Tate only showed a profit of £300 after the reduction in our investments and the unusually high figure on current account, which is now over £400 to £663, due to the increase in the price of tickets to which I referred.

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Gillian Wise Construction with double cube and prism (Plastic and metal)

Gifts to the Society

Paul Matthews: 'Group of standing figures' presented by T S Matthews, Esq.
Keith Vaughan: 'Group of Tall Figures, Atlas, 1965', presented by the artist Patrick Proctor: 'Portrait of Elizabeth Heygate', presented by the artist

Special grants and gifts made by the Society

The Tate Gallery
Grant towards the acquisition of 'The Three Dancers' by Pablo Picasso
Grant towards acquisition of 'Figures in a Landscape' by Robert Medley

The National Portrait Gallery
Grant towards acquisition of 'Portrait of T S Eliot' by Patrick Heron

Whitworth Art Gallery
Grant towards acquisition of 'Sculpture, untitled', presented by Bryan Wall from CAS Exhibition 'British Sculpture in the Sixties'

List of purchases from the CAS exhibition 'British Sculpture in the Sixties'

Robert Adams Circular Form and Bar, 1962 (bronzed steel)
Anthony Caro Early One Morning (steel)
Anthony Hill Relief Construction (aluminium, perspex, polystyrene)
Bryan Kneale Sidewinder, 1964 (steel)
Kenneth Martin Oscillation 1964 (brass)
Brian Wall Untitled Sculpture: Two circles, 1964 (steel)
Gillian Wise Construction with double cube and prism (Plastic and metal)

List of purchases for the year 1965

<table>
<thead>
<tr>
<th>Buyer</th>
<th>Engraving No 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eric Newton</td>
<td>Flock in the North East (gouache)</td>
</tr>
<tr>
<td>Farnese de Andrea</td>
<td>Landscape of the Unknown God (oil)</td>
</tr>
<tr>
<td>Beltrao de Barros</td>
<td>Ecritures a venir (etching)</td>
</tr>
<tr>
<td>Cecil Collins</td>
<td>Monotype 1</td>
</tr>
<tr>
<td>Jennifer Dickson</td>
<td>Blue Plain (oil)</td>
</tr>
<tr>
<td>Minne Fry</td>
<td>Norfolk Farms (oil)</td>
</tr>
<tr>
<td>Anthony Gross</td>
<td>Composition No 7 (oil)</td>
</tr>
<tr>
<td>Gwyneth Johnstone</td>
<td>New York Spring (oil)</td>
</tr>
<tr>
<td>Yoland Mohaly</td>
<td>Terrene (bronz)</td>
</tr>
</tbody>
</table>

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The Contemporary Art Society Balance Sheet 31 December 1965

<table>
<thead>
<tr>
<th>1964</th>
<th>£ s. d.</th>
<th>£ s. d.</th>
<th>1964</th>
<th>£ s. d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5,615 Accumulated Fund</td>
<td>£8,477.10.4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,385</td>
<td>Add Sale of interest in house</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7,000</td>
<td>Add Surplus per Revenue Account</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>623</td>
<td>Deficit for year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and Accrued Expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2,526</td>
<td>(Including Unspent Allocation for purchase of Pictures £421.10.0)</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></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whitney Straight</td>
<td>Members of</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Meyer</td>
<td>Committee</td>
<td></td>
<td></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, 1965, and of the surplus for the year ended on that date.
Chesterfield House
28/26 Fenchurch Street
London EC3
20 May 1966

Gerard van de Linde & Son
Chartered Accountants
Please don't throw this form away - help us to double our membership in 1967 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 failing to get invitations to parties 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

Contemporary Art Society

Date

Bankers Branch

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

£ s. d.

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

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