

Annual Report

2018



Details

The William Morris Society

Registered address:

Kelmscott House

26 Upper Mall


Hammersmith

London W6 9TA


Tel: 020 8741 3735

Email: info@williammorrisociety.org.uk

www.williammorrisociety.org

 TheWilliamMorrisSociety

 @WmMorrisSocUK

 williammorrisocietyuk

Registered Charity number 1159382

Trustees, staff and volunteers

PRESIDENT

Jan Marsh (to 12 May 2018)

Lord Sawyer of Darlington (from 12 May 2018)

TRUSTEES

Martin Stott, Chair (to 12 May 2018)

Stephen Bradley, Chair (from 12 May 2018)

Rebecca Estrada-Pintel, Vice Chair

Andrew Gray, Treasurer

Natalia Martynenko-Hunt, Secretary

Philip Boot (from 12 May 2018)

Jane Cohen

Serena Dyer (to 12 May 2018)

Michael Hall

Kathy Haslam (to 12 May 2018)

Jane Ibbunson (from 12 May 2018)

Fiona Rose

John Stirling (from 12 May 2018)

The Trustee Board operates through five committees. These are:

Finance and General Purposes,

Collections, Library and Display,

Education and Publications,

Marketing, Communications and Membership

and Business Development.

WMS STAFF

Curator: Helen Elletson

Society Administrator: Cathy De'Freitas

Finance Manager: Penny McMahon

Membership Manager: Cathy De'Freitas

WMS VOLUNTEER ROLES

Journal Editor: Owen Holland

Magazine Editor: Susan Warlow

Librarian: Penny Lyndon

Journal Proofreader: Lauren McElroy

The William Morris Society is extremely fortunate to be able to draw on a wide range of expertise and experience from our volunteers, who contribute many hundreds of hours of their time to help with welcoming visitors to the museum, delivering education sessions to schools and families, giving printing demonstrations, answering enquiries, cataloguing and caring for our collections, office administration, serving refreshments and maintaining our garden.

We are grateful to all who give up their time to help with the work of the Society.

Welcome

This, my first Annual Report since becoming chair in May 2018, is delivered in a period of uncertainty but also opportunity. Around us the weather is 'stormy' in many different ways and it is valuable to have the safe 'anchorage' provided by Heritage in general, and the fellowship of the William Morris Society in particular providing respite while the storm passes – to reflect and plan future journeys of exploration and discovery. This is part of the legacy of William Morris' life, celebrated and conveyed by the work of the Society, for which 2018 has been a fascinating year of transition.

First, we have a new President, Lord (Tom) Sawyer of Darlington, who brings a valuable social and educational perspective to our work plus a personal passion for fine books as works of art and craft. He has opened the door for Tristram Hunt, director of the V&A, to deliver our annual Kelmscott lecture in Autumn this year. He is also a keen supporter of our emerging plan to promote and develop the value of the Society's library and of our emerging 2021 programme to celebrate the legacy of the Kelmscott Press, that hugely influential collaboration between Morris and Emery Walker.

Second, although the Arts & Crafts Hammersmith (A&CH) project which has crystallised collaboration between the Society and the Emery Walker Trust came to a close in the first quarter of 2019, we will be continuing to seek other opportunities to work in partnership. The project, underwritten by the Heritage Lottery Fund (HLF), delivered not only essential conservation work but has also produced online digital access to 'virtual tours' of both Kelmscott House and 7 Hammersmith Terrace plus digital catalogues and highlights from the collections; equally importantly, it has delivered educational materials and programmes and engagement with new audiences. We have started to examine how we can do more with the assets and resources at our disposal, with wider geographical reach, and we are developing a plan for more 'digital delivery' of our charitable purpose, for which we will be seeking funding as 2019 progresses.

Third, we are starting to collaborate more with other organisations that celebrate Morris and his many endeavours and associations. We have loaned an unprecedented amount of items from our collections to major

exhibitions all over the world resulting in greater awareness and engagement with the Society. Introduced and driven by one of our members, John Blewitt, a collection of past articles from our Journal of William Morris Studies about the philosophical and artistic connections between William Morris and John Ruskin is being published this summer by Exeter University Press. Michael Robertson, an English literature professor and active member of our sister society in the USA currently in the UK on a research fellowship, has promoted with our support a recreation of Morris' voyages along the river Thames from Kelmscott House to Kelmscott Manor that inspired a key element of Morris' utopian masterwork, *News from Nowhere*.

As a membership organisation we are growing steadily and our member survey shows that we are delivering excellent value, not least through our outstanding regular publications: the Magazine and the Journal. But as a charitable organisation we need more resources to supplement our very small and exceptionally dedicated staff in delivering our purpose and to support our free-to-all museum and our outreach and educational activities, where we continue to operate at a deficit, as do so many heritage organisations. I thank all our extensive fellowship for continued support and commitment – and unashamedly ask for more. We benefit hugely from any donations of cash, wisdom or time that our members are able to provide.

If you would like to talk about what you think you may be able to offer, please in the first instance contact Cathy in the Society office: societymanager@williammorrisociety.org.uk

In closing, I thank all my fellow trustees, who are also active volunteers in different capacities and dedicate far more of their time to the Society than most charity trustees, for their exceptional energy, creativity and commitment. And I thank Martin Stott, the immediate past chair, for having created such a sound structure for the Society's governance and management.

Stephen Bradley
Chair, The William Morris Society

2018: highlights of the year

May Morris, Design for
Honeysuckle Wallpaper

A new President for the Society

Jan Marsh retired as President in May after a decade of dedicated service. Dr Marsh had given invaluable support to the Society during the ten years of her presidency, and the Society expresses its gratitude to her for all her knowledge, enthusiasm and generosity in facilitating the exchange of ideas and information with other Morris sites and organisations through the William Morris network.

New President Lord Sawyer of Darlington spoke at the Society's AGM about his first encounter with Morris's writings and ideas during his early years in the trade union movement in the North East; his love of books and book collecting; and his hopes for the future of the Society. He looked forward to supporting the Society's work and its Trustees and staff in the coming years.

Drawing With Light

PHOTOGRAPHS FROM THE SOCIETY'S COLLECTION

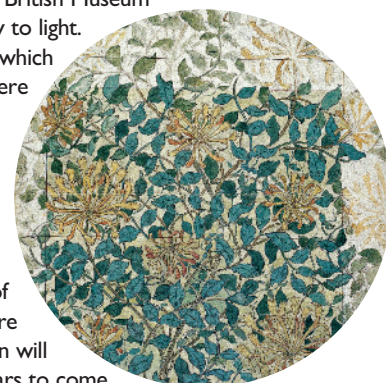
In August a new exhibition was installed in the Coach House which revealed the importance of photography within the Arts & Crafts movement through carefully selected narratives and images of key individuals and places. *Drawing With Light: Photographs from the William Morris Society Collection* focused on four photographers, all passionate about their craft: Emery Walker, friend and collaborator of Morris; renowned photographers Frederick Hollyer and John Robert Parsons; and Arthur Halcrow Verstage, who was a founding member of the Kelmscott Fellowship (the forerunner of The William Morris Society). The exhibition brought together original photographic prints and digital prints taken from original glass lantern slides to create a record of Morris's later life together with the individuals who played pivotal roles in it.

We were delighted that MP for Hammersmith Andy Slaughter and representatives of a number of local organisations were able to attend the opening of this exhibition, as well as Councillor Daryl Brown, Mayor of the London Borough of Hammersmith and Fulham, who gave a short address.

Honeysuckle: a successful appeal

A generous donation of £750 from a supporter prompted the Society to launch an appeal to raise matching funding for essential conservation of May Morris's design for *Honeysuckle* wallpaper. This original design required eight blocks to print and is the only design for wallpaper by May Morris in the Society's collection. The appeal was successful and paper conservator Amelia Rampton was commissioned to carry out the necessary work, which included conducting a microfading test at the Conservation department in the British Museum to establish the work's sensitivity to light.

The distortions and undulations which had developed over the years were corrected, and the work remounted and reframed using acrylic glazing with a high UV filter which blocks ninety-nine per cent of UV radiation, providing protection for this significant work during periods of display. These steps should ensure that May Morris's beautiful design will be preserved for many more years to come.



The William Morris Society is grateful to all those who generously donated funds to enable this vital conservation work to be completed. This design is one of three from our collection chosen by artist Yinka Shonibare for inclusion in the Arts Council exhibition *Criminal Ornamentation*; it will be on display in 2018-19 in Leicester, Exeter, Wakefield and Southampton.

Virtual Tour

WIDENING ACCESS TO OUR SPACE

In February 360° filming was carried out throughout the Society's premises to create a virtual tour for the Society's website. The tour includes the whole of the museum as well as the library, shop and garden and allows access via internet to those who are unable to visit in person, or who would have difficulty accessing the basement rooms. This work was funded through the Arts & Crafts Hammersmith partnership.

Over 40 items from our collections loaned to four other institutions in the UK and Europe.

43,000 visitors to the exhibition *William Morris and Company: The Art & Crafts Movement in Great Britain in Barcelona*.

William Morris, design for
Sunflower wallpaper

The Collection

We were delighted that our status as a fully Accredited Museum was renewed by Arts Council England. The Accreditation Scheme sets out nationally agreed standards for museums in the UK, and there are currently over 1,700 museums participating in the Scheme. In gaining the award, we have demonstrated our commitment to managing our collection effectively for the enjoyment of all communities.

2018 saw continued interest from other institutions in loaning items from our collection for exhibitions in the UK and overseas. In February, the pioneering exhibition, *William Morris and Company: The Art & Crafts Movement in Great Britain*, which opened at the Fundación Juan March in Madrid in October 2017, transferred to the Museu Nacional d'Art de Catalunya in Barcelona. The Society was one of the main lenders to the exhibition and items from our collection included wallpapers, socialist ephemera and Kelmscott Press Books.

Twenty one objects were loaned to the exhibition *William Morris: More than Floral Wallpaper* which opened at Millesgården in Sweden in September, and was the first major Morris exhibition in Scandinavia. The exhibition will tour to Denmark and then Iceland in 2019. 55,000 visitors saw the exhibition when it was in Sweden.

Three wallpaper designs went on display as part of an Arts Council touring exhibition, *Criminal Ornamentation*, curated by Yinka Shonibare. *Honeysuckle*, *Jasmine* and *Sunflower* were displayed at Leicester, and will be touring to Exeter, Wakefield and Southampton during 2019. This is the first time that Sunflower has ever been displayed.

Finally, we received a number of generous additions to our collection in 2018. Former Chair of Trustees Martin Stott donated a hymnal, *The Cathedral Psalter Chants*, once owned by May Morris. New President Lord Sawyer donated an edition of *News from Nowhere* used by May Morris to edit her father's *Collected Works* and later owned by Robert Steel, and retiring President Jan Marsh donated a sample of May Morris's *Arcadia* wallpaper.

We were also delighted to receive an original Burne-Jones caricature showing William Morris at a weaving loom which was donated by Gillian Pengelly and had previously been owned by John Sparrow, Warden of All Souls College, Oxford.



Over 60 children took part in holiday art and craft workshops

‘I thought this day was amazing. I took a lot of pride in my stamping and fabric!’ *Year 4 pupil*

Royal Academy of Music
students performing at the
Coach House for our
Resonate Arts partnership

Learning and Outreach



2018 has been notable for a number of new collaborative and outreach initiatives, in tandem with strengthening existing partnerships. In February the Society partnered with the Centre for the Understanding of Sustainable Prosperity to organise a symposium on *The Nature of Prosperity* which was attended by over 200 people. Speakers including former WMS Chair of Trustees Ruth Levitas debated how to harmonise principles for a good life with current economic thinking, and former Archbishop of Canterbury Rowan Williams gave a concluding talk which reflected on Morris's *News from Nowhere*.

Also in February, our collaboration with the Hammersmith-based Iranian Association which began in 2017 culminated with the launch of a film at Ealing Town Hall. The film includes an interview with the Society's curator on William Morris and Persian carpets, as well as oral history interviews with Iranian community members.

We developed a new partnership with Resonate Arts, an organisation which works with people living with dementia. Learning and Volunteer Development Officer Jess Loukaides ran a craft session at a Resonate 'memory café', offering an opportunity for participants to try new activities in an informal and friendly setting. We also hosted a *Music for Thought* concert in which students from the Royal Academy of Music played to an enthusiastic audience in the Coach House.

The Society took part in the Society for the Protection of Ancient Buildings' first conference, *The Old House Show*, at the Royal Naval College in Greenwich in September. Two thousand people visited the show throughout the weekend, and WMS curator Helen Elletson's lecture on *William Morris and Arts and Crafts Style* attracted over two hundred attendees..

Schools from across London and beyond have visited our museum to learn about Morris and take part in curriculum-focused activities. Helen Elletson and education volunteer Maggie Roche delivered a whole school assembly to St Peter's Primary School in Hammersmith, which was then followed up by visits from Year 4 pupils who took part in textile design and wallpaper printing workshops. St. John's Primary School in Fulham brought two Year 3 classes at the beginning of the school's William Morris focused arts week; they continued their work in the classroom after the visit, decorating it with a Morris theme. We were delighted to see photos of their work afterwards and it is encouraging to see such enthusiasm for Morris's designs and ideas in the primary school environment.

We were also pleased to offer work experience to sixth form students from the William Morris Academy and Latymer School. Students have developed resources for use in the museum, including a video about Morris and activity sheets for younger visitors.

4,300 visitors to the Society's museum

4,200 Twitter followers

Over 4,000 followers for our Facebook page

1,100 followers on Instagram



Events and Activities

Our events programme in 2018 featured a range of events for young and old, for those with a particular interest in Morris and those with a broader focus on the Arts and Crafts movement. Monthly lectures in the Coach House considered aspects of Morris's thought and practice, and the life and works of other members of the Pre-Raphaelite circle such as Lizzie Siddal and William and Evelyn De Morgan.

The annual Kelmscott Lecture was given by award-winning writer Sarah Woods (above). Taking as her theme *Patterning: In Story, Society and Wallpaper*, she suggested that Morris's interest in patterns in nature informed both his design practice and his political views, and considered the current vogue for dystopian fictions in the light of Morris's utopian work *News from Nowhere*, which she had adapted for BBC Radio.

Participation in London-wide events such as Open Garden Squares weekend in June and Open House weekend in September brought in large numbers of visitors. In May we marked London History Day, celebrating 2018 as the year of courage, with a guided walk highlighting the bravery and pioneering spirit of some notable characters who made the Hammersmith riverside their home, including artists, printers, suffragettes and feminists. A drop-in ceramic painting workshop for Hammersmith & Fulham ArtsFest proved so popular that it was repeated, with a river theme, for the Totally Thames festival in September.

A book launch was held to mark publication of a new edition of Morris's *Socialist Diary*, with editor Florence Boos in conversation with the Society's Martin Stott. Morris wrote much of the *Diary* from Kelmscott House and it seemed particularly apt to celebrate the new edition of this work in the room where the Hammersmith Socialist League gathered.

Opportunities to learn about Morris were not confined to Hammersmith. A visit to the Silver Studio collection at the Museum of Domestic Design and Architecture at Middlesex University revealed fascinating aesthetic similarities between Arthur Silver and William Morris, who were contemporaries, whilst underlining the differing commercial and ideological ethos of the two design studios. In Oxford, Martin Stott and Jane Bingham repeated their popular walking tour of Morrisian places of interest, and in London our President, Lord Sawyer, generously hosted a tour of the House of Lords for Society members, followed by afternoon tea in the Lords' dining room.

Publications and Communications

As ever, the Society's *Magazine* and *Journal of William Morris Studies* provided information and scrutiny of Morris's life, work, and contemporary relevance, as well as that of his peers.

Three issues of the *Magazine* were published during the year, including articles on the Morrises' friendship with George and Rosalind Howard, the long connection between the Society and Oxford bookseller Blackwell's, and the history of the Morris & Co tapestry weavers at Merton Abbey. In depth reviews of key exhibitions covered *Reflections: van Eyck and the Pre-Raphaelites* at the National Gallery and – in the year marking the centenary of the Representation of the People Act, granting some women the right to vote – *Beyond Ophelia*, a celebration of Lizzie Siddal's work at Wightwick Manor, and *May Morris: Art & Life* at the William Morris Gallery.

Articles in the *Journal of William Morris Studies* explored a wide range of subjects: the relationship between Morris and the dramatist Henry Arthur Jones, Morris's travels in Iceland, the dispersal of Morris's autograph manuscripts and the concept of the planetary in his late romances, to name just a few.

We issued regular electronic updates on our work, events and other matters of interest through our e-bulletin, and continued to engage with followers and supporters through Facebook, Twitter and YouTube. In August the Society joined Instagram, adding to its social media reach and gaining 1,100 followers by the end of 2018.



Above: Sarah Woods
Right: Autumn 2018 cover of the Magazine

1,215 WMS members in 21 countries

‘Delightful welcome even on a rainy day!’

Visitor to museum

The Folio edition of
Love is Enough

The Library

Work in the library has been concentrated in three main areas this year: the catalogue, the Society paper archive and the Upper Library. Using the MODES cataloguing software the library's books, articles and other items have been catalogued and we are now ready for the next stage – making the catalogue available online via our website. This will benefit our staff and volunteers and increase the usage of the library by students and other researchers. Estimates have been obtained for the conversion work and we hope that 2019 will see the completion of this project.

The Society's paper archive contains a wealth of material relevant to our history, including minutes of meetings, correspondence, reports of Society events and the papers of prominent members. The last year has seen the sorting of this material into folders and file boxes and the creation of a catalogue, again using the MODES software. We are very grateful to Jane Cohen and Ursula Dyke for their help in this exacting work.

The availability of good storage in the cellar has meant that the Upper Library has been cleared of overspill furniture and is now a comfortable room for work and meetings. Looking out onto our lovely garden, it is a pleasure to work there.

We are always grateful for donations to the library and are fortunate to receive them from individuals and from publishers. Notable this year was the beautiful Folio edition of *Love is Enough*, a lovely addition to our growing collection of facsimiles of Morris's works.



Membership

Membership of the Society continued to show a small upward trend and we were delighted to welcome five new life members in 2018. There are now over 765 individual and corporate members of the UK Society; this includes members in 19 countries without their own societies, such as Australia, New Zealand and Japan, and for the first time, Estonia. The US Society has over 270 members and the Canadian Society over 170.

An increase in subscription rates reflecting increased printing and distribution costs was agreed at the Society's AGM and came into effect on 1st January 2019. We encourage new members to join online via Direct Debit and existing members to switch to this method of payment, which reduces our administration costs.

We were saddened to hear of the deaths of two long-standing members of the Society in 2018. Sonia Crutchlow's involvement dated from the early 1980s when she became the Society's office manager, and included serving on various committees and taking a key role in the refurbishment of the Coach House. John Purkis was the first winner of the Society's Peter Floud Memorial prize in 1960 and served as Lecture Secretary and later, Honorary Secretary. They will both be greatly missed.

Funding and donations

The William Morris Society gratefully acknowledges receipt of funding of £15,000 in 2018 from the London Borough of Hammersmith & Fulham, through the 3rd Sector Investment Fund scheme.

The Society was also fortunate to receive a number of other donations during the year, among which the following are gratefully acknowledged here:

- A donation of £750 from Mr. J. Duxfield towards the *Honeysuckle* conservation appeal
- A donation of £500 from the J. Joll Charitable Trust towards the *Honeysuckle* conservation appeal
- Donations of other items to the collection as detailed on page 5

Arts & Crafts Hammersmith



With the capital works completed, 2018 saw the focus of this partnership project between The William Morris Society and Emery Walker's House move to delivering enhanced learning, outreach and engagement activities. New partnerships were developed with organisations including the Indo-American Refugee Organisation and Resonate Arts, and existing relationships with partners such as the nearby Macbeth Centre cemented. Access to both sites was increased with the launch of virtual tours of each house.

Work to catalogue and photograph the collections of both partner organisations continued with the assistance of a team of volunteers specifically recruited for this task. The fully searchable online catalogue will be launched in 2019.

The Education Advisory Group created a Learning and Participation Strategy which will inform and guide ongoing education initiatives. New primary and secondary learning resources were developed, as well as a self-guided Hammersmith riverside walk. An INSET day on *Printmaking in the Primary Curriculum* was delivered to teachers. A new tour highlighting the Islamic objects at Emery Walker's House was created together with an online exhibition.

As the Arts & Crafts Hammersmith project nears its conclusion, an independent evaluator conducted detailed interviews with staff and volunteers to produce a comprehensive report evaluating the success of the project in meeting its goals and creating a valuable legacy for the future.

We would like to record our thanks to the many volunteers who have given their time and skills to assist with this project; to Michele Losse and Alice Woodhouse for their contributions to the archives and collections, and to Jessica Loukaides and Lucinda Macpherson for their work in education and marketing; to Penny McMahon for financial management; to Simon Daykin for successfully steering us through the development and capital works phases of this vital project; and to the Heritage Lottery Fund and other funders and individuals for their support.

Helen Elletson,
Curator

Financial Report

Treasurer's Report

There are several reasons to be encouraged by our financial performance in 2018. Membership income has increased. Income from normal activities was stable overall despite some distorting effects from the Arts & Crafts Hammersmith project which concluded at the start of 2019. Among encouraging trends is the significant increase in surplus generated by the shop (2018: £8,748; 2017: £3,465), including the impact of our new online store (www.williammorrissocietyshop.com), which we expect to continue to grow in 2019. Income from licensing is starting to increase.

However, income from donations, tours and surplus from events is disappointing. Financial sustainability remains a key priority for the Board of Trustees and increased efforts and urgency are being applied to address the deficit between income and expenditure.

At 31 December 2018 the Society's Funds totalled £185,249 (2017: £202,445). The Society's financial management policy sets our requirement for reserves balance (calculated as net assets less tangible fixed assets) at £80,000 to £100,000 which represents six months' operating costs plus provision for exceptional expenditures. Whilst the reserves balance at 31 December 2018 of £176,008 remains well above this level, the Trustees are satisfied that this is consistent with the medium-term goals and objectives of the Society.

The trustees have therefore once again approved a deficit budget for the current year, 2019 continuing to draw on reserves for a further year in order to grow our activities. However, the Trustees are focused on the need to move as soon as possible to a balanced operating budget, which is reflected in our detailed objectives for the next two years.

On the revenue side, our subscription fees have increased from January 2019 – agreed by members at last year's AGM – and our recent member survey shows that this still represents excellent value for money. Our Business Development Committee continues to promote new initiatives to broaden and deepen our revenue streams, some of which are already bearing fruit and others which will develop in the coming year. On the costs side, we continue to keep a watchful eye on value-for-money from our outgoings.

However, the most productive way for us to increase our revenues (and thereby to further our charitable aims) is to increase participation in our existing activities. Our Marketing, Communications and Membership Committee has refreshed our energy and focus on this objective.

All of our members can be ambassadors for the Society, and we would be very grateful of any support in efforts to raise funds, attract volunteers and preserve the sustainability of all aspects of the Society's work. We could make a big difference if we all make a commitment to encourage friends to join, purchase a gift membership for friends or family, bring friends along to an event, or just encourage people to come to visit our museum and shop here on a glorious part of the Thames riverside.

In closing, I must also offer my annual thanks to our Society Administrator, Cathy De'Freitas, and our Finance Manager, Penny McMahon, who both work extremely hard on the administration of the Society, and I continue to place heavy reliance on them for their experience and their wisdom.

Andrew Gray,
Treasurer

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDING 31 DECEMBER 2018

	Unrestricted funds (£)	Restricted funds (£)	2018 Total (£)	2017 Total (£)
INCOMING RESOURCES				
From generated funds				
Voluntary income				
Subscriptions	19,807	1,488	21,295	17,370
Grant from Hammersmith & Fulham Borough Council	15,000		15,000	15,000
Arts & Crafts Hammersmith		4,397	4,397	8,277
Guided tours	2,659		2,659	3,190
School visits	426		426	278
Coach House hire	1,565		1,565	3,112
Licensing	1,855		1,855	1,585
Other donations	2,732		2,732	990
Legacies				5,000
Activities for generating funds				
Surplus from sale of books, cards etc	8,748		8,748	3,465
Surplus from meetings and events	3,715		3,715	4,463
Investment income	20,411		20,411	19,242
Total incoming resources	76,918	5,885	82,803	81,972
RESOURCES EXPENDED				
Charitable activities				
Newsletter and Journals	16,947		16,947	15,835
Grants				1,346
Support costs	58,560		58,560	59,245
Kelmscott House upkeep	13,349		13,349	15,258
Arts & Crafts Hammersmith		4,397	4,397	7,277
Conservation & Education	1,758		1,758	1,524
Governance costs				
Trustees expenses	1,948		1,948	1,671
Professional fees	2,727		2,727	1,668
Other resources expended		660	660	675
Total resources expended	95,289	5,057	100,346	104,499
Net incoming resources	(18,371)	828	(17,543)	(22,527)
Write off of Reference Books				(2,096)
VAT refund from Magazine & Journal production	2,823		2,823	
(Loss)/Profit on revaluation of investments	(2,699)		(2,699)	17,584
Net movement of funds	(18,247)	828	(17,419)	(7,039)
RECONCILIATION OF FUNDS				
Total funds brought forward at 1 January 2018	187,603	15,065	202,668	209,707
Total funds carried forward at 31 December 2018	169,356	15,893	185,249	202,668

BALANCE SHEET AT 31 DECEMBER 2018

FIXED ASSETS				
Tangible Fixed Assets	9,241		9,241	10,272
Investments	140,886		140,886	143,585
	150,127		150,127	153,857
CURRENT ASSETS				
Stocks	8,452		8,452	7,067
Debtors	14,925		14,925	6,940
Cash in bank and in hand	7,857	15,893	23,750	38,608
	31,234	15,893	47,127	52,615
CURRENT LIABILITIES				
Amounts falling due within one year	(12,005)		(12,005)	(3,804)
NET CURRENT ASSETS	19,229	15,893	35,122	48,811
NET ASSETS	169,356	15,893	185,249	202,668
FUNDS				
Unrestricted Funds				
General Fund	158,589		158,589	176,834
Emberton Fund	1,268		1,268	1,268
John Kay Memorial Fund	1,425		1,425	1,425
Syer Bequest	1,723		1,723	1,723
News from Nowhere	1,000		1,000	1,000
Crockart Bequest	351		351	351
Peter Preston Bequest	5,000		5,000	5,000
Restricted Funds				
Life Members Fund		1,546	1,546	720
Restricted Grants		14,347	14,347	14,347
TOTAL FUNDS	169,356	15,893	185,249	202,668

The William Morris Society exists to promote greater knowledge and understanding of the life and work of one of the greatest men of the Victorian, or any, age.

Designer, craftsman, poet, and socialist: his ideas on how we live and how we might live, on creative work, leisure and machinery, on ecology and conservation, on politics and the place of arts in our lives remain as stimulating now as they were over a century ago.

We need wide and ongoing public support as well as loyal membership in order to enable us to deliver our charitable purpose and reach out to as many audiences as possible. Please consider making a donation or leaving a legacy to The William Morris Society.

For more information, please contact the Society office or visit the Support Us page on our website.

www.williammorrisociety.org
