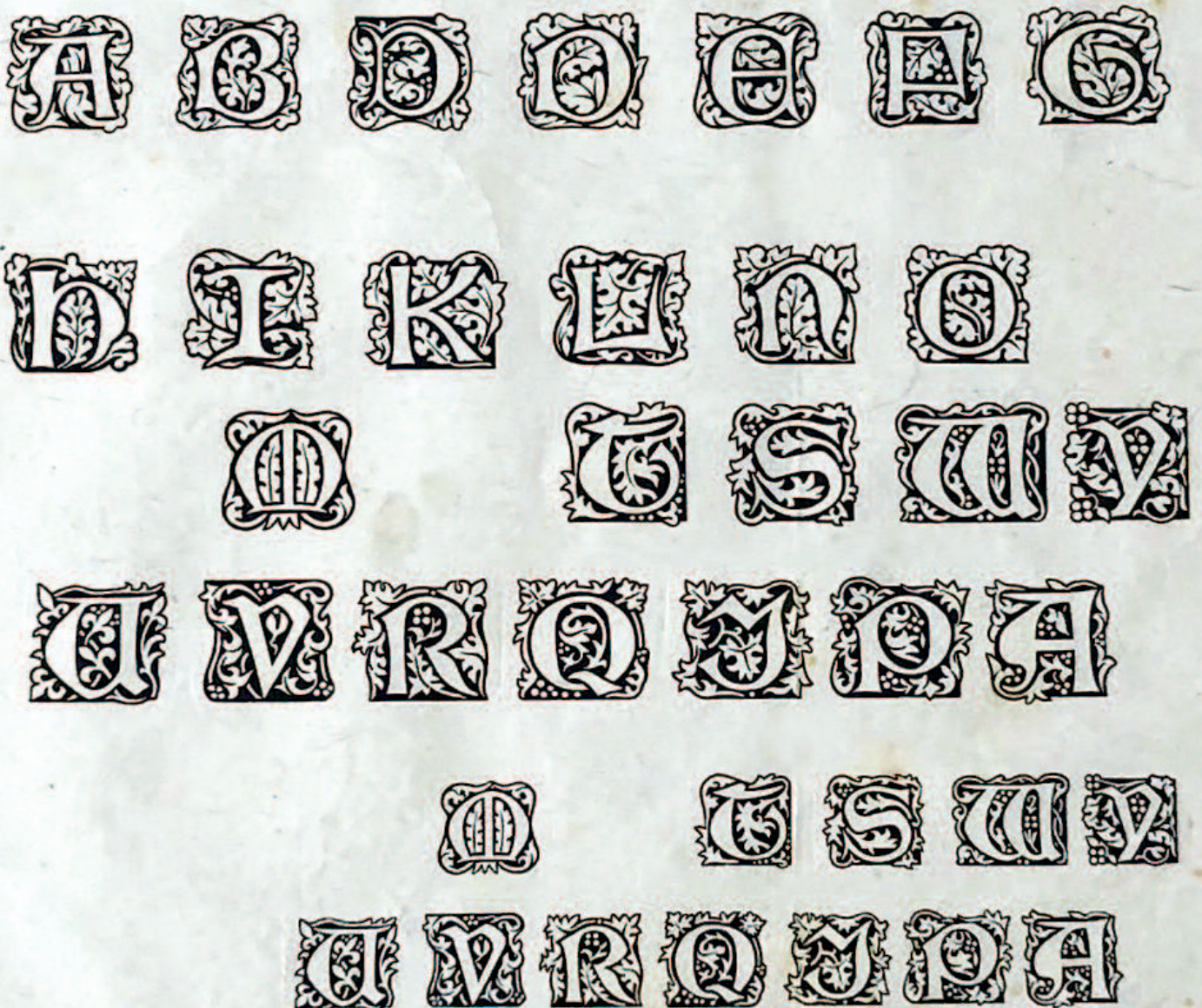


Annual Report

2021



Details

The William Morris Society

Registered address:

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 TheWilliamMorrisSociety

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 williammorrisocietyuk

Registered Charity number 1159382

Trustees, staff and volunteers

PRESIDENT

Lord Sawyer of Darlington

TRUSTEES

Stephen Bradley, Chair

John Stirling, Vice Chair

Andrew Gray, Treasurer

Frances Graupner, Hon. Secretary

Rebecca Estrada-Pintel

Sarah Hardy

Natalia Martynenko-Hunt

Fiona Talbott

Tara-Jane Sutcliffe

The Trustee Board operates through the following committees under a written scheme of delegation:

Finance, General Purposes and House & Garden; Collections, Library, Display, Loans and Exhibitions; Engagement, Learning, Education, Publications and Communications.

STAFF

Society Manager:

Cathy De'Freitas

Finance Manager:

Penny McMahon

Curator of Collections & Display:

Mallory Horrill

Curator, Research & Development:

Helen Elletson

Learning and Outreach Officer, to August 2021:

Tabitha Gibbs

Museum Officer (Learning & Engagement),

from September 2021:

Laura Carrington

PRINCIPAL VOLUNTEER ROLES

Journal Editor: Owen Holland

Magazine Editor: Sarah Wilson

Librarian, to August 2021: 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, leading guided tours, 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 as well as giving invaluable time to our committee work and special projects.

During the challenging circumstances of a global pandemic we are especially grateful to our volunteers who have continued to support us, in some cases working on remote projects while our museum has been closed. More volunteers will be welcomed.

Welcome



In the face of the challenges that we have all faced in 2021 the Society's staff and trustees have worked exceptionally hard to deliver our activities online and to maintain contact with our loyal volunteers and members as well as to keep Hammersmith and Fulham Council engaged and supportive. 2021 was a challenging year for all, worldwide. Enforced limitation of the Society's activities due to Covid-19 restrictions continued on and off through the year, and this was compounded by flooding of the cellar of Kelmscott House due to an exceptional rainstorm in late July. Although we made successful claims on our insurance policies for damage to buildings and contents, the repair and recovery process has been protracted, with the result that the museum was closed for most of 2021.

A highlight, covered in more detail elsewhere in this Annual Report, under the leadership of long-serving trustee Rebecca Estrada-Pintel and our eminent *Journal* editor Owen Holland, a very successful international symposium was held in November, combining face-to-face gathering and internet conference. In collaboration with the St. Bride's Foundation, this marked the highpoint of the annual programme celebrating the 125th anniversary of the globally important Kelmscott Press production of the works of Geoffrey Chaucer, illuminated by William Morris and illustrated by Edward Burne-Jones. Our President Lord Sawyer, a passionate collector of antiquarian books, gave the introductory keynote address.

We continued expansion of our local community outreach work in west London, with Tabitha Gibbs and Laura Carrington building connections and presence that will increase the diversity of participation with the Society and engagement with the works of William Morris. Our curatorial team has continued a series of online talks by Helen Elletson, which can be accessed via the YouTube platform, and online exhibitions curated by Mallory Horrell and delivered through our own website; meanwhile Cathy De'Freitas has continued to produce a regular stream of email bulletins and excellent talks and lectures while Sarah Wilson and Owen Holland maintained the exceptionally high quality of our *Magazine* and *Journal of William Morris Studies*.

Expenditure on our activity programme as well as administration and maintenance of Kelmscott House continues to grow ahead of the income that we can generate, which demands continued attention from trustees. The Trustees have recognised that without substantial improvements to revenue income in the next two years we will be faced with the need to reduce overhead costs. Whilst Penny McMahon and other members of staff have managed to secure some emergency grant aid that partially bridged the inevitable funding gap caused by the restrictions of 2020 and 2021 and that has made our annual financial accounts look reasonably comfortable, the trustees have been looking very carefully at what activities we should be prioritising in the next few years, and how they can be funded so that we do not drain our financial resources at an unsustainable rate.

However, we have also been examining carefully how we can make improvements – both physically and online – to how we attract and communicate with a wider set of audiences to deliver our charitable objects. Following the Audience Development review commissioned at the end of 2020, a working group of trustees produced a recommendation on priorities for development, and then the whole trustee board held a strategy review day in the autumn that produced a consensus to develop and test the case for two potential capital projects. The first of these is to improve our online platform for delivery worldwide of educational programmes about the work of William Morris and his family and friends; and the second is to improve the attractiveness and quality of interpretation of our museum display in the coach house and basement at Kelmscott House to interpret its local historical importance.

The Society is fortunate to have capital reserves that it can draw on to apply as match funding for charitable projects, but there will always be an ongoing challenge to meet revenue operating costs, which tend to be more difficult to fund externally. As reported in the spring edition of the *Magazine* the Society now needs to appeal more frequently and overtly to all our supporters to help us to continue to grow our digital services and outreach activities. We are proposing a special category of Patron supporter with additional benefits for those who can afford to give a higher annual amount to support our charitable activities and we are encouraging all ordinary members to add a discretionary supplement to the annual subscription or occasional one-off donations when affordable, enhanced whenever possible with Gift Aid. Legacy giving through wills and letters of wishes to executors is also very much encouraged as are any suggestions from our supporters for further fundraising or income-generating initiatives including any introductions to potential advertisers and event sponsors.

To summarise, whilst we are planning capital projects to improve the attractiveness of our museum and digital activities, we are also considering a range of fallback options if we need to reduce running costs, having regard to our duty as charity trustees and continuing to carefully watch the ability to sustain our obligations to the membership and as a charity through very challenging times. Whilst there is no cause for complacency, we are very optimistic that the Society – and its work to explain the continued importance and relevance of William Morris – will emerge stronger and more attractive to all our supporters and to a wider public. I thank all our supporters, our staff, trustees and other volunteers, for their loyalty and unstinting efforts on behalf of the Society.

On behalf of the board of trustees, March 2022

Stephen Bradley
Chair, The William Morris Society

2021: highlights of the year

Exhibition in the Coach House: *The Ideal Book: William Morris and the Kelmscott Press*

Reopening the Museum



Following relaxation of the Covid-19 restrictions the Society's museum reopened to visitors at the beginning of June. With special measures such as advanced booking for visitors, a one-way system and provision of hand sanitiser throughout the museum, we were delighted to welcome visitors back, albeit in smaller numbers to comply with social distancing recommendations.

The new exhibition, *The Ideal Book: William Morris and the Kelmscott Press*, linked with the celebration of the Press, and the Coach House display panelling was freshly painted in a striking shade of red to complement the ink used by Morris for initial letters. The Society's copy of the *Kelmscott Chaucer* could be seen in a new display case in the Emberton Print Room, next to the Albion printing press which is one of the treasures of the Society's collection and the only one of the four presses used by Morris's firm to remain in the UK. Copies of other Kelmscott Press books from the Society's collection were also displayed in this room.

The Kelmscott Press

A YEAR OF CELEBRATION

2021 marked the 130th anniversary of Morris's founding of the Kelmscott Press, and 125 years since the publication of the *Kelmscott Chaucer*, the crowning glory of his book printing venture.

We began our celebrations with a special online launch event in March which featured a lecture by William Peterson, author of *The Kelmscott Press: A History of William Morris's Typographical Adventure*. Five further lectures explored different aspects of the Kelmscott Press, and our celebrations concluded with a symposium in November, bringing together an international line-up of speakers who were joined by an enthusiastic audience at St Bride Institute in London as well as by those attending online. The Press was also the subject of two online exhibitions and a special double issue of the *Journal of William Morris Studies*.

International Kelmscott Chaucer Day took place on June 26th, masterminded by our colleagues at the William Morris Society in the US. Institutions and individuals around the world hosted exhibitions or events and shared images and videos of their copies of the *Kelmscott Chaucer*. We were delighted to contribute to the programme by hosting an online talk from Dr. Laura Cleaver of the Institute of English Studies at the University of London on 'Medieval Manuscripts and Private Presses: William Morris and his Followers as Collectors and Creators of Books c. 1891-1914'.

Extreme weather

Just four weeks after reopening, a period of extreme rainfall resulted in flooding in the Society's cellar. All undamaged items were placed in the rest of the premises while the damage to the cellar was assessed and the necessary repair work carried out. As a consequence the museum had to close again for an extended period. Having been closed for many months due to the pandemic this was very disappointing, but we were able to put the digital experience we had gained into action and to deliver our events and exhibitions online, continuing to reach new and geographically remote audiences.

Like the previous year, 2021 has brought both significant challenges and also achievements to celebrate.

‘I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye’

William Morris, 1895

The Works of Geoffrey Chaucer, edited by F S Ellis, published by the Kelmscott Press in June 1896. Board and linen binding, paper pages.

The Collection



In 2021 the William Morris Society celebrated 130 years since the founding of Morris's Kelmscott Press and 125 years since the publication of the Kelmscott Chaucer. Our collection priorities and exhibition programme for the year were themed around this important anniversary for the Kelmscott Press.

The Kelmscott Press was Morris's last great artistic venture. With the support of his friend and collaborator Emery Walker, Morris established a book printing operation near his home in Hammersmith. His respect for traditional craftsmanship, search for perfection in design and love of literature all came together in the books produced by the Kelmscott Press. The most ambitious of these was the complete works of Chaucer, described by Edward Burne-Jones as 'like a pocket cathedral'. Published just months before Morris's death, it embodies his highest design ideals.

The Society held two exhibitions in 2021. The first, titled *The Ideal Book: William Morris and the Kelmscott Press*, explored the history of Morris's book printing enterprise and showcased several rarely seen objects from the Society's collection, including the Kelmscott Chaucer. The exhibit had a presence on the Society website and short physical presence onsite. The exhibit was primarily available for the public on our website, but was also on display for a limited period at our London premises.

Our second exhibition, *Kelmscott Chaucer Reimaginings*, was entirely held online and saw us celebrate the enduring legacy of the Kelmscott Chaucer by placing an open call to contemporary letterpress printers and artists inviting them to print an extract from it. The call was enthusiastically answered by a diverse range of talented and passionate printers from around the globe. The entry requirements were broad, to encourage creative spirit and innovative thinking. The only stipulations were that the piece should not exceed 60cm by 85cm in size and that an excerpt from Morris's *Kelmscott Chaucer* should feature in some form. Such creative licence resulted in a fantastic array of unique prints that ranged in size, colour, language, medium, font and imagery. The 23 entries in this project marked the significant legacy of the *Kelmscott Chaucer* and highlighted the talented and active community of letterpress printers and artists of the 21st century.

We were thrilled to be awarded the *Tru Vue*® Conservation & Exhibition Grant administered through the Institute of Conservation, ICON. The grant totalled £2,200 and enabled us to have four Kelmscott Press items on paper conserved and framed. This significant funding has allowed us to safely display these works on a regular basis, educating on the legacy of William Morris and the private press movement.

The Society is also thankful to all who generously supported our 2021 Emberton Print Room appeal. It is due to these kind contributions that we were able to purchase a new display case and the necessary conservation supplies and equipment to enable us to safely display printed materials on a rotating basis.

We were fortunate to accept 19 Kelmscott Press objects through object transfer from the Derbyshire Country Council Record Office. Highlights from the collection include three trial illustration pages for the *Kelmscott Chaucer* and several trial borders.

Finally, we were delighted to have four Kelmscott Press objects from our collection featured in the exhibition *Printer, Typographer, Innovator: Emery Walker & The Private Press Movement* held at our near neighbour, Emery Walker's House, between July 2021 and May 2022.

‘It was a great pleasure to see an entire symposium devoted to Kelmscott.’

‘I found the breadth of different perspectives into Morris refreshing.’

Feedback from attendees to the Kelmscott Press symposium

Colophon from the
Kelmscott Press

Activities, Learning and Outreach

As noted above, this year has been dominated by two events: our celebration of Morris’s Kelmscott Press, which has shaped our activities, and the closure of the museum due to the pandemic and then flooding. As a result, our activities have again been delivered almost entirely digitally throughout the year.

The Kelmscott Press programme encompassed a programme of online lectures; two exhibitions; and a whole day symposium, hosted by St Bride Institute in central London.

The monthly lectures, held between March and October, considered diverse aspects of the Press. William Peterson, launching the programme, placed Morris’s work in a Victorian context, revealing hidden links between the Kelmscott Press books and other examples of British printing in the nineteenth century. Dr Yuri Cowan looked at Morris’s book collecting practices and how they influenced the choice of texts printed by the Press, while Dr Elizabeth Miller considered the Press in the context of the burgeoning environmental movement of the 19th century. Simon Loxley spoke about Emery Walker’s contribution to typography at various private presses. Dominic Riley gave an insight into the process of creating a contemporary fine binding for a copy of the Kelmscott Chaucer, and Amelia Hugill-Fontanel and Steven Galbraith of the Rochester Institute of Technology in New York spoke about the acquisition and restoration of Albion No. 6551, the Kelmscott/Goudy press, one of the four printing presses used in Hammersmith by the Kelmscott Press. The lectures were recorded and made available to purchase and watch afterwards.

The programme concluded with a symposium, ‘The Kelmscott Press and its Legacies’, on 6 November. In a wide-ranging programme, keynote speeches by Dr Marcus Waithe and Yoshiko Yamamoto were complemented by nine further presentations and three panel discussions. An international cohort of delegates and speakers enjoyed the fellowship of meeting and sharing ideas in person at St Bride Institute, and the event was also livestreamed for those who were unable to travel to London. We were grateful for the award of a Paul Mellon Event grant of £1,000 to support this important event.

Outside the Kelmscott Press programme, there were talks on such diverse subjects as Morris’s 1871 journey to Iceland and the arts and crafts in Russia; embroiderer Becky Hogg presented an online course in metal thread embroidery inspired by Morris’s *Strawberry Thief* design; and we participated in the Totally Thames festival with a walk on the river foreshore led by curator Mallory Horrill and mudlark Jason Sandy.



‘Love the talk, such a good presenter, very infectious enthusiasm and very knowledgeable. I learnt new things and brought some knowledge I had together.’

Attendee, ‘William and Jane Morris at home’

‘Zine’ produced by The William Morris Society Young Volunteers

Activities, Learning and Outreach

YOUNG VOLUNTEER PROJECT

The participants, who were in further and higher education, were studying a variety of related subjects, from art and design, to history, English, sociology, and anthropology.

Over the course of the project the young people took part in various workshops, learning about William Morris’s odes to nature through his writing and designs, discovering ways to advocate to prevent the climate crisis, and thinking about using verse, digital resources and found materials to create pieces which address the environmental crisis.

The final art piece, created in response to what the students had learnt over the course of the project, was a zine (a small magazine) which allowed each participant to produce their own contribution whilst still creating a cohesive piece of work as a group. The theme of ‘going back to nature/ the land’ was decided on, and the young people agreed on the title ‘The earth and the growth of it and the life of it!’, a quote from Morris’s *News From Nowhere*.

The finished zine was made available on the Society’s website and copies were also printed on recycled paper.

SCHOOLS AND FAMILIES

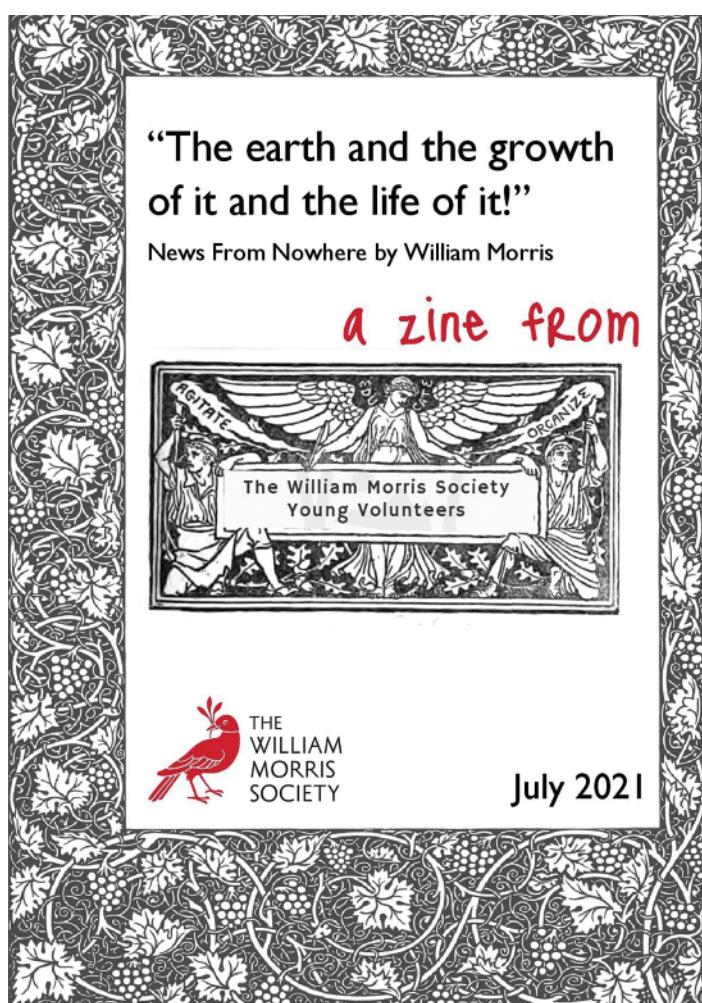
Schools visits were again impacted by the pandemic and the closure of the museum in 2021. However, our Museum Officer has developed and delivered outreach sessions in schools and as we look towards reopening we hope to build on this service, as well as being able to welcome pupils back to the Society. We continued to make resources for families available digitally, with a number of ‘Create’ worksheets on topics inspired by the Kelmscott Press anniversary.

YOUTH FORUM

The pilot Young Volunteer Project led directly to the development of a Youth Forum at the Society. Our Museum Officer and the Youth Forum participated in Hammersmith & Fulham’s Climate Carnival events, running an arts and crafts workshop inviting participants to express their thoughts on climate change through textile crafts and giving the Youth Forum the opportunity to come together and bond as a team. The event attracted engagement from 14 people from a variety of different backgrounds and ranging in age from 7 - 80.

Following the workshop, the Forum collaborated with volunteers from a local sewing group to create a banner from the textile pieces which will be used as a teaching aid in future.

Over several sessions between May and July of 2021 a group of seven young people (aged 17-22) came together to work on a project inspired by William Morris’s work as an early environmentalist. This was a pilot young people’s project with the aim of discovering what would work best in the development of a long-term young people’s provision at the Society.



2 online exhibitions

23 online lectures and talks attended by over 1,700 people

63 attendees in person and online for ‘The Kelmscott Press and its Legacies’ symposium

Publications



In keeping with our celebration of the Kelmscott Press, a special double issue of the *Journal of William Morris Studies* entitled *The Kelmscott Press and its Legacies* was published in the autumn. Articles complemented and added to the programme of events, illuminating both historical aspects and contemporary responses to the Press as well as related processes and disciplines such as bookbinding.

Likewise, the Society's *Magazine* featured articles on the Press, but also covered a range of Morrisian subjects including: Morris the writer; the contribution to the Arts & Crafts movement of Arthur Heygate Mackmurdo's Century Guild; a collaborative art project between the Storybox Collective and the Society; and a look at the new Arts and Crafts garden space at Red House.



The Library



Our work in the library this year has focused on dealing with email enquiries, both academic queries and those of a more general nature. Once again the expertise of volunteer Barbara Lawrence has been invaluable.

Librarian Penny Lyndon retired this year after 12 years as librarian. The Society has benefitted greatly from her knowledge during this time and particularly her work in guiding the digitisation of the library catalogue during the Arts & Crafts Hammersmith project.

6,500 Twitter followers
8,100 Facebook followers
20,000 Instagram followers
1,700 views for talks on YouTube

The William Morris
Society's headquarters at
Kelmscott House

Membership

Our new membership system was installed in 2021, enabling better management of our member data. Membership of the Society continues to be steady, with almost 800 individual and corporate members of the UK Society; there are currently members in 17 countries without their own societies, such as Australia, South Africa, Japan and many European countries. Our sister societies in the US and Canada have over 270 members and 170 members respectively.



Funding and donations

The William Morris Society gratefully acknowledges receipt of funding of £15,000 in 2021 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:

- Funding of £25,286 from the Government's Hospitality, Leisure and Retail Covid relief fund
- £2,200 grant from the Institute of Conservation (ICON)
- Donations totalling £2,559 to the Emberton Print Room Appeal
- Donations of other items to the collection as detailed on page 5

EMBERTON PRINT ROOM APPEAL

We gratefully acknowledge donations made by the following individuals:

Anne Amison
Scott Antony
Robert Coupe
Andrea Debnam
Albert Debrunner
Hilary Freeman
Robert and Liz Gifford
Ian Greaves
Peter Halton
Peter Hirshmann
Hayley Norris
Graham Peck
Barbara Preston
Fiona Rose
Carolyn Simons
John Stirling
And other donors who wish to remain anonymous

Financial Report

Treasurer's Report

A year ago, I would not have expected to be reporting on another year of heavy disruption as the Coronavirus pandemic rumbles on. In these increasingly uncertain times, I am proud that the William Morris Society continues to endure, and I hope that our publications and series of online talks have provided you all with some much needed moments of joy in the past year.

The first point I should note is a happy one – our net result for 2021 was a surplus of £12,296 (2020: £15,884 not including surplus from sale of long lease on the Coach House flat). Although the museum has remained closed, the team have managed to maintain many of our other revenue streams active and keep costs under control. At a time when many charities are suffering financially as a result of the pandemic, this is something to be celebrated. My thanks and praise goes to our Society Manager, Cathy De'Freitas, and our Curator, Mallory Horrill, for their passionate and pragmatic efforts through these difficult circumstances.

However, notwithstanding the above, the positive net result for 2021 masks a significant financial challenge for the Society. 2021 saw a string of exceptional income items, including Government-backed Coronavirus support grants of £25,286 (2020: £27,000), investment income from our reserve fund of £32,995 (2020: £8,436), and a one-off income item relating to an insurance claim of £11,187 (2020: £-). We cannot expect any of these items to yield income in 2022, meaning that less than half of our income in 2021 is of a recurring nature – and it is for this reason that we have had to budget for a deficit of up to £40k in 2022.

I can assure you that the Trustees take this matter very seriously – we have a duty to you, our members, and to the public, to ensure the financial sustainability of the Society. In 2021 and into 2022, the Trustee Board has made this our top priority – at this stage, we do not wish to restrict our offering or to compromise our charitable objectives, and we are investigating a number of possibilities to increase revenue in 2022 and beyond.

I have mentioned before in previous iterations of this report that you can help. We are grateful for the ongoing engagement of our members with our publications as these are a strong and ongoing celebration of Morris's legacy. However, I wish to stress that your membership subscriptions cover only the costs of printing, and postage, and administration of the membership. We would like to **encourage our members to also become donors**, and to support the Society to maintain our various outreach activities described elsewhere in these pages. You can do this by adding an increment to your subscriptions, or via one-off donations on the website. If you are a UK tax payer, we can also claim gift aid on the whole amount of your subscriptions and donations as long as we have the appropriate **Gift Aid declarations** in place.

At 31 December 2021 the Society's Funds totalled £811,088 (2020: £798,792). The Society's Reserves policy has been reviewed and we continue to set our minimum reserves requirement at £80k-£100k, which broadly represents 6 months' operating costs as well as provision for certain exceptional expenditures. Whilst the reserves balance at 31 December 2021 sits at £803k (calculated as net assets less tangible fixed assets), we intend to designate the bulk of the income from the sale of the long lease on the Coach House flat as 'fixed asset investments' (which will provide a projected average annual income of £20-£25k). The Trustees are satisfied this approach is consistent with the long term goals of the Society.

Finally, I must again note my debt of gratitude to our Finance Manager, Penny McMahon. Penny continues to maintain masterful monitoring of the Society's incomings and outgoings, and I continue to place heavy reliance on her experience and her ongoing support.

Andrew Gray
Treasurer, The William Morris Society

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDING 31 DECEMBER 2021

	Unrestricted funds (£)	Restricted funds (£)	2021 Total (£)	2020 Total (£)
INCOMING RESOURCES				
From generated funds				
Voluntary income				
Subscriptions	25,240	2,400	27,640	24,623
Grant from Hammersmith & Fulham Borough Council	15,000		15,000	15,000
Coronavirus Government Grant aid	25,286		25,286	27,000
NLHF Emergency Fund				6,600
Other grants		2,320	2,320	1,040
Guided tours				1,755
School visits	420		420	720
Coach House hire				630
Licensing	2,367		2,367	1,405
Other donations	5,147		5,147	3,515
Activities for generating funds				
Surplus from retail sales	5,917		5,917	5,844
Surplus from meetings and events	2,936		2,936	3,304
Investment income				
Deposit account interest	1		1	45
Insurance Claims Settlements	11,187		11,187	
Rents received				18,974
Total incoming resources	93,501	4,720	98,221	110,455
RESOURCES EXPENDED				
Charitable activities				
Magazine and Journal	17,541		17,541	15,780
Support costs	73,209	3,587	76,796	62,884
Kelmscott House upkeep	14,904		14,904	12,284
Arts & Crafts Hammersmith				1,172
Conservation & Education	2,258	580	2,838	4,014
Governance costs				
Trustees expenses	1,657		1,657	1,301
Professional fees	3,984		3,984	4,492
Other resources expended		1,200	1,200	1,080
Total resources expended	113,553	5,367	118,920	103,007
Net incoming resources	(20,052)	(647)	(20,699)	7,448
Other recognised gains/losses				
(Loss)/Profit on revaluation of investments	32,995		32,995	8,436
Sale of Coach House Flat				568,058
Net movement of funds	12,943	(647)	12,296	583,942
RECONCILIATION OF FUNDS				
Total funds brought forward at 1 January 2021	775,252	23,540	798,792	214,850
Total funds carried forward at 31 December 2021	788,195	22,893	811,088	798,792

BALANCE SHEET AT 31 DECEMBER 2021

	Unrestricted funds	Restricted funds	2021 Total	2020 Total
FIXED ASSETS				
Tangible Fixed Assets	8,120		8,120	9,022
Investments	212,584		212,584	179,589
	220,704		220,704	188,611
CURRENT ASSETS				
Stocks	12,122		12,122	8,900
Debtors	5,346		5,346	5,111
Cash in bank and in hand	554,167	22,893	577,060	599,606
	571,635	22,893	594,528	613,617
CURRENT LIABILITIES				
Amounts falling due within one year	(4,144)		(4,144)	(3,436)
NET CURRENT ASSETS	567,491	22,893	590,384	610,181
NET ASSETS	788,195	22,893	811,088	798,792
FUNDS				
Unrestricted Funds				
General Fund	209,721		209,721	196,778
Kelmscott House Reserve	568,058		568,058	568,058
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
Peter Preston Bequest	5,000		5,000	5,000
Restricted Funds				
Life Members Fund		4,098	4,098	2,898
Restricted Grants		18,795	18,795	20,642
TOTAL FUNDS	788,195	22,893	811,088	798,792

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
