

# Annual Report

2024



## CONTACT DETAILS

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X: [WmMorrisSocUK](https://twitter.com/WmMorrisSocUK)

## CHARITABLE AIMS

The William Morris Society is a Charitable Incorporated Organisation, whose objects are to improve and diffuse knowledge of the life, work and influence of William Morris and to preserve and make available to all the works of William Morris.

Registered Charity number: 1159382

## STRUCTURE & MANAGEMENT

The Society was managed by a Chief Executive, who was supported during the year by two Curators, a Collections Care Manager, a Front of House Manager, and a Membership and Volunteers Manager.

The 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.

The Society is governed by a Board of ten Trustees, who oversee the work of the Chief Executive, providing guidance and support where required to protect the assets of the Trust and to ensure that the objects of the Trust are delivered for the public benefit.

## STAFF

**Chief Executive Director:**

Claudia Suckling, to October 2024

**Finance Manager:**

Penny McMahon

**Curator, Research and Development:**

Helen Elletson

**Collections Care Manager:**

Amy Anderson

**Front of House Manager; Curator, Collections and Display; Membership and Volunteer Manager:**

Vanessa Manson

## VOLUNTEER ROLES

**Journal Editor:**

Kirsty Hartsiotis

**Journal Reviews Editor and Interim Journal Editor:**

Michael Robertson

**Magazine Editor:**

Sarah Wilson

## PRESIDENT

Dr Tristram Hunt

## BOARD OF TRUSTEES

**Chair:**

Ian Wall

**Vice-Chair:**

Tara-Jane Sutcliffe

**Hon. Treasurer:**

Andrew Gray

**Hon. Secretary:**

Frances Graupner

**Board Members:**

Robynn Finney

Sarah Hardy

Theresa Kneppers, to July 2024

Natalia Martynenko-Hunt, to May 2024

Michael Nelles

Michael Robertson

Christopher Warleigh-Lack, to November 2024

Greg Parston

Tony Evans

The Board has four sub-committees:

Finance & General Purposes

(T-JS, IW, FG, AG, SH);

Collections, Library and Display

(NM-H, IW, SH, RF);

Education, Learning and Engagement

(MR, TK, NM-H, MN);

Nominations Committee

(IW, T-JS, FG, SH).

The Board operates its recruitment of Trustees through the Nominations Committee under a written scheme of delegation. Trustee recruitment is conducted through open advertising in our magazine, our website and by other public means that might help widen the choice of possible Trustees. Potential Trustees are interviewed by the Nominations Committee and appropriate recommendations are made to the Board for its consideration.

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# Chair's Introduction

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Overall, 2024 was a good year for the Society with a wide range of events, from visits to Morris related sites to supporting needlework in jail. We delivered twenty talks in Kelmscott House and elsewhere in the UK, many of them online, thus available worldwide. Among the more notable was the Kelmscott Lecture in November, delivered by the novelist and cultural critic, Olivia Laing. We produced three editions of our lively and varied *Magazine* and two editions of our *Journal*; this improved with the innovation of colour images.

But it was also a year of continued change. Most important have been the changes in staff and volunteers, upon which the success of the Society relies. Two of our Trustees resigned, Christopher Warleigh-Lack and Theresa Kneppers, for personal reasons; Natalia Martynenko-Hunt, a longstanding volunteer and Trustee, also retired after nine years. All are thanked for their valuable service to the Society. Our *Journal* Editor also stepped down leading to a delay in producing the Spring issue, but we are fortunate that John Blewitt, a Morris scholar and more, has taken on the role recently. Continuing the positive, we welcomed two new Trustees during the year, Greg Parston and Tony Evans.

The then Chief Executive, Claudia Suckling, came to the end of her contract towards the end of the year and Gabriella Esser, of the Charterhouse Museum, was appointed as our new Director, commencing her work in February. For the interregnum Vanessa Manson acted up admirably not only holding the fort but improving matters.

We remain grateful to one of our partners, the London Borough of Hammersmith and Fulham Council, who provided us with financial support to carry out educational work with local children. They have organised also the redecoration of two pedestrian underpasses just to the north of Kelmscott House, through commissions to artists on the theme of William Morris.

The Society has a policy of acquiring Morris material, especially that which relates to the time the Morris family lived in Kelmscott House. Three items came up for auction during the year but as the acquisition fund was limited, we could only acquire one embroidery, worked by May Morris. It is not only beautiful, but we have already her design for it, allowing interesting comparisons. In light of this disappointment, the Board has increased the annual allocation to the acquisition fund in the hope that we might be more successful in future – and we always welcome donations from members that might help in this endeavour.

We were fortunate to benefit from a donation of six items of Morris's chairs, in variable degrees of repair. This latter we are turning to our advantage by using them to demonstrate the techniques of their construction and making. Another welcome source are donations of Morris-related books. These are used to strengthen our library, which continues to be used by researchers, and, with the donors' permission, we sell the duplicates to raise funds.

We reached agreement with the Russell Cotes Art Gallery & Museum, Bournemouth, to lend them an exhibition on May Morris, including our new acquisition, and are in negotiation with two more museums, one of which is in Sweden; a Swedish licensee effected the introduction, this being an additional benefit to the income the Society derives from licensing designs in our collection.

The building work carried out by our tenant on Kelmscott House during the year has been completed, including improving the soundproofing between the two occupations and better protected storage for our collection. There remain issues with our property, notably damp and a failing heating system. Both of these problems need to be resolved to protect our collection; they are required also for our reaccreditation as a museum, by ACE. This is programmed for 2025, though this might slip, nevertheless we are giving it high priority intending to identify both solutions and costs in 2025.

As our Treasurer reports, our financial position is improving but we still have some way to go. Nonetheless, licensing revenue is steadily increasing, and we are grateful to our former CEO for energising this income stream. We hope to reach a break-even position by the end of 2025. This remains a priority for the Board along with growing the membership and our activities, including educational outreach, so that we fulfil the Society's mission to 'diffuse the work and knowledge of William Morris' in the hope that not only will it provide pleasure and enjoyment but contribute to a better world.

I should like to thank, on your behalf, my Board colleagues for their contribution over the past year, especially for their time invested across our finance, nominations, museum and education subcommittees, and all of our members for your continuing support for the Society.

Ian Wall  
Chair, The William Morris Society

# Highlights

Below left: *The Art of Wallpaper* exhibition, The William Morris Society Coach House, 2024 (© The William Morris Society)  
Below right: *Moving Morris*, Lisa Pfeiffer, Entrance to Nigel Playfair underpass (also known as Unity Way), 2025 (© The William Morris Society)

## Summary



The Society started off the year with a major building project to separate the access to the upper floor of the Coach House from the museum's ground floor level that provided private entry only to the main house. Because the Society had to close from January to the middle of March for the work to be carried out, we took the opportunity to reimagine the presentation of our museum spaces as well. The library collection was moved from a private room at the back of the Coach House to join the rest of the library collection on the lower level. This allowed for our exhibition space to be extended all the way to the back of the Coach House to what we now call the 'Garden Room'. With the help of our friends at Morris & Co. the Society also undertook a re-decoration project to refresh the museum, bringing more of Morris's designs into the decoration of our public spaces. Wallpaper, paint, and textiles were kindly donated to the Society, so that upon re-opening in March, we were able to welcome the public back with impact.

The re-opening project also coincided with the launch of the first temporary exhibition of 2024. *The Art of Wallpaper: Morris & Co. in Context*, was kindly loaned to the Society from the archive at Sanderson Design Group. The exhibition and associated catalogue were originally curated and written by Mary Schoeser for Dovecot Studios in Edinburgh. The exhibition displayed a range of wallpapers to chart the development of wallpaper design starting in the early 19th century to show what William Morris was

working against. The display also showcased Morris's contemporaries in wallpaper design, such as Owen Jones and CFA Vosey, moving on to explore the legacy that Morris left, looking at designers that carried on after him in the 20th century. The exhibition welcomed over 3,000 visitors, with another 120 participants joining in talks and events about the history of wallpaper design over the six-month period the exhibition was open.

After more than a yearlong project, the Society launched its new website with the help of developers, Big Frank – Marketing Collective. The design brief aimed to make the website more accessible and navigable for visitors, and to feel overall as if it had been designed with William Morris and his designs and ethos in mind. The resulting website is full of colourful backgrounds featuring snapshots of some of our favourite Morris designs, with a bold menu and obvious calls to action, promoting our membership, donations, and programming. This re-design also afforded us the opportunity to introduce the private members' area, providing exclusive content such as digital versions of our publications, updates on Society news, and discount codes for members to use in the online shop and events. The Society intends to continue to develop the members area to include more exclusive content, as well as the ability to manage your individual memberships with automated payment links, renewal reminders, and any other relevant information about your membership.

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‘The updates in the museum are looking wonderful. It’s great to have the extra space opened at the back.’  
*Feedback from a visitor*

Below left: *Sunflower* wallpaper printing block, designed by William Morris, Jeffrey & Co., 1879 (© The William Morris Society)  
Below right: *Honeysuckle* wallpaper sample, May Morris, 1883 (© The William Morris Society)

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## Museum & Collection



2024 has been a busy year for the society’s museum and collection. The focus of the team’s work has been across three main areas.

We have had numerous exciting opportunities to add some key pieces to our collection in the last year. These include an original Morris & Company *Sunflower* woodblock, donated in June 2024 by Michael Parry, retired Manger Director of Sanderson Design Group. The Society has the original drawing of *Sunflower* by William Morris in the collection, along with several original hand-blocked wallpaper samples, enabling the reuniting of all aspects of the creation of *Sunflower*, and illustrating the whole design process. The Society did not hold any woodblocks prior to this donation, and it makes an invaluable addition that fills an important gap in the manufacturing process and in our collection.

We also had the chance to obtain an original May Morris embroidery, *Bell Screen*, acquired in September 2024 at auction. We already have the original drawing for this embroidery in the collection, enabling the two to be reunited. Both items will be conserved and on display at Russell-Cotes Art Gallery & Museum in April 2025, as part of our exhibition loan of *May Morris: Art & Advocacy*; the original version was displayed in the Society’s Coach House in 2022. In addition to these items, we have acquired: an 1895 edition of MacKenzie Bell’s book, *Spring’s Immortality*, signed by Bell and addressed to Morris, with the original Kelmscott House bookplate; an original photograph of Catherine Morris, niece of William Morris; and the

auction Catalogue, *Particulars of Sale of Greenwood, Morris Cottage, The Old Nurseries, Rose Cottage, Tower Hill - Much Hadham, Herts*, bought by William Morris for his sister Henrietta and later adapted by Philip Webb.

Caring for our collection, we have been busy preparing the museum for Arts Council England, Museum Accreditation renewal leading to many improvements and successes in the conservation and documentation of our collection. Huge strides have been made in our inventory, cataloguing and exit procedures, pest control and light monitoring.

With the intent to increase access to our collection and bring awareness to the Society, a series of touring exhibitions and object loans of the society’s collection have been arranged for the coming years. This will enable more people to view and engage with our collection and stories outside of Hammersmith.

### UPCOMING EXHIBITION LOANS IN 2025:

*May Morris: Art & Advocacy*

5 April – 5 October 2025

Russell-Cotes, Bournemouth

*The Beauty of the Earth: May, Jane & William Morris*

14 November 2025 – 4 February 2026

The Arc, Winchester

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# Outreach talks and events generated a total audience of over 2,200 people

## School workshops delivered to 250 children

Below left: In-Progress Embroidery during Family Workshop, The William Morris Society Coach House, 2024 (© The William Morris Society)  
Below right: Birkbeck interns Nhung Hoffman and India Denne working on conservation project, The William Morris Society Coach House, 2024 (© The William Morris Society)

*‘There was nothing I didn’t like. It was perfect.’*  
*Feedback from a child attending a workshop*

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### Education, Events & Outreach



The Society was excited to re-introduce our popular school visits, inviting mainly Key Stage 2 classes to visit our museum where they participate in craft workshops while learning about William Morris, his life, and his design ethos. The workshops include textile design, stained glass design, printmaking, and weaving and are entirely volunteer led. Our volunteers both facilitate the workshops on the day, interacting with the children and teachers, while also liaising with the schools and preparing the materials for each visit. We could not run this vital programme without them.

We also continue to hold a variety of family workshops throughout the year during half-term and the winter, summer and Easter breaks. This year our lead education volunteers planned and delivered workshops that covered crochet, weaving, knitting, sewing, concertina book making, paper flowers, brooches, and print making. Through these workshops the Society is able to carry on its charitable objective to perpetuate the memory and the important work of William Morris, teaching the next generation to learn and appreciate the arts and crafts.

The Society carried on its monthly lecture series, bringing in speakers delivering talks on a diverse range of topics that are related to William Morris or the Arts & Crafts Movement. This year we held talks which explored how Islamic art influenced Morris’s own designs, the private printing press movement, and Morris’ Socialism, among others. We also featured a three-lecture series on the history of wallpaper design, focusing on Morris & Co. wallpapers, which coincided with our exhibition, *The Art of Wallpaper: Morris & Co. In Context*. All talks are available to the public to attend with members of the Society receiving a discounted price.



The ‘Coffee with the Curator’ series, led by our Research Curator, Helen Elletson, continued on a quarterly basis, this being the first full year that the talks were made available for free to all members. In these quick morning lectures, Helen covered topics about the History of Kelmscott House, Morris & Co. furniture, Morris’s ceramics, and Helena Stephenson, coinciding with our second temporary exhibition of 2024, highlighting Mrs. Stephenson’s vast Morris collection, which she bequeathed to the Society along with Kelmscott House in 1970.

The Society also participated in a number of outreach events this year, to expand our audiences and reach outside of London. We spoke to a range of groups from nursery aged children to U3A groups throughout England. We also visited Dublin, Ireland to take part in the Yeats Sisters Symposium as speakers, while we were also delighted to be invited to deliver a lecture on May Morris at the Attingham Trust Study Programme.

Finally, 2024 was our first year as part of the London Luminaries, a collaborative group of historic properties in west London generating an annual programme of talks to promote the history of each site.

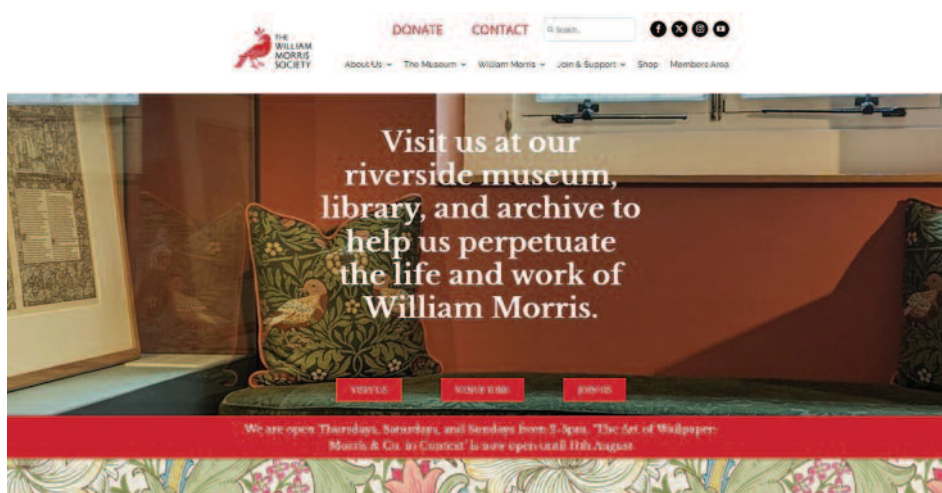
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Instagram followers: 29,325  
Facebook followers: 10,631  
X followers: 8,119

Below left: Members of the Strawberry Thieves Choir at WMS Members' Party, Coach House, 2024 (© The William Morris Society)  
Below right: Front page of the new Society website, 2024 (© The William Morris Society)

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## Membership



Following a review of our membership database in 2023, we were better prepared to accurately manage our current members this year, and to begin implementing a membership growth strategy, which saw our 2024-year end with a total of 797 active members across all membership types and classes. We saw 61 new members join and 25 members whose memberships became in-active for a number of different reasons. Overall, we saw a 9% increase in our membership.

We continue to offer our Under 30/Student membership at a discounted rate, making current research in the field accessible to students, and young researchers and academics through the Society's publications. Along with our concession membership we are also happy to offer international membership to individuals, institutions, and organisations; helping to further disseminate knowledge about William Morris beyond the UK.

We currently have members in Spain, Netherlands, Germany, France, Belgium, Italy, Greece, Australia, New Zealand, Japan, China, Iceland, Canada, and the USA.

We continue to offer our Supporter Scheme membership options, where members can make larger contributions to the Society, while also receiving exclusive membership benefits with us. We currently have 41 'Strawberry Thief' Supporters, one 'Holy Grail Tapestries' Sustainer, and five 'Kelmscott Chaucer' Patrons. The loyalty and generosity of our Members and Supporters helps us to further our important work. As a valued member of the Society, we ask you to consider upgrading your membership to enjoy the extra benefits of being a Supporter.

### 'Strawberry Thief' Supporters:

Camilla Adeane, Anne Amison, Jacqui Bickerton, John Birney  
Stephen Bradley, Stuart Brown, Jackie Drayton, Susan Flockton,  
Johanna Fossil, Stephanie Hanson, Colin Ismay, T.B. Jones  
Magaret Kaufman, Beverley Larosa, Arthur Maginn, Amaia Menchaca  
Kathleen Mitra, Ezawa Mitsuki, Sharon Morris-Mee, Hilary Myers  
Astrid Ogilvie, David Page, Greg Parston, Graham Peck, Nigel Pieters  
Alan Rance, Paul Ranogajec, Susan Richards, Fiona Ronan  
Sophie Schneideman, Penny Stynes, Stephen Turner  
Jacolyn Warner, Kirstie Waterston, Claire Wilkinson

### 'Holy Grail Tapestries' Sustainers:

Martin Stott

### 'Kelmscott Chaucer' Patrons:

Robin J.H. Dearle, Michael Robertson, Carolyn Simons  
Ian Wall, Ruth Willmot

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# ‘It’s great learning more about the history of the house, and about other people that have lived here’

## *Feedback from a visitor*

Below: Collection of books donated by Society Members, 2024 (© The William Morris Society)

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## Donations & Grants

The William Morris Society gratefully acknowledges receipt of funding of £16,380 in 2024 from the 3rd Sector Investment Fund scheme through the London Borough of Hammersmith & Fulham. We also received a further £500 from the council in support of International Women’s Month events in March. Because of this, we were able to offer free children’s workshops where they learned about the work of May Morris.

The Society was also very thankful to receive a £1,250 donation from Hope & Ivy apparel company, whom we currently license William Morris patterns to, supporting the Society in its endeavour to reach new audiences.

Accompanying a donation of eight Sussex style chairs, from Joan South, a donation of £1,000 was made to aid in their repair by Andrea Debnam. Upon repair, the chairs will be incorporated into the Society’s Museum space. We were also fortunate to receive a number of book collection donations, which have not only contributed to our library collection, but with the permission of the donors, we have been able to sell over £2,000 worth of duplicate books. We are lucky to have such generous supporters and always encourage donations of this kind.

The Society is also incredibly appreciative to have received a total of £2,114 via our website donation link. Most notably, a £1,000 donation was made by Gregory Mathews.



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## Communications

The Society continues to deliver various forms of communications which aim to engage with diverse audiences. The aim across all forms of Society communication is to provide consistent messaging which reflects our charitable aims to perpetuate the life and work of William Morris, and to grow awareness of the Society, the museum, our library and archive, and our education and events programming.

Following the launch of the Society’s new website in May this year, designed and built by Big Frank – Marketing Collective, we have had the chance to review our communication styles and strategies further, ensuring that we are providing direct access links to relevant material, further reading, or ticketing and sign-up platforms.

Our social media platforms have grown over the past year to hold a total of over 48,000 followers across Instagram, Facebook, X (Twitter), and YouTube. With consistent calls to action in all posts, we have successfully grown our membership, recruited new volunteers and staff members, built relationships throughout the local community and wider Morris network, and promoted higher attendance of our online and in-person talks and events.

We continue to offer our two publications, *The William Morris Society Magazine* and *The Journal of William Morris Studies*. The *Magazine* is delivered three times a year, and the journal twice a year, both going to our members (including internationally), libraries, and sold individually in our museum gift shop. The *Journal* is subscribed to by a number of higher education institutions, making contemporary academic research and writing on Morris and the Arts & Crafts Movement more accessible and widely available. Our magazine provides space for more informal research and articles, updates about the Society and the Museum, and highlights of our collection and programming.

To reach an even wider audience we release an e-newsletter each month which goes out to almost 2,500 subscribers. These newsletters continue to include information which is relevant to current happenings at the Society including exhibition information and announcements, upcoming events, collection highlights, shop promotions, and events at fellow heritage sites. We continue to review our messaging in such communications to ensure it is not only relevant and in-line with our brand but to foster more active engagement in the Society.

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# Over 4,200 visitors to the Museum

## 20 talks given to 1,300 viewers

## Guided visits delivered to 257 visitors

Below: Brush examples at  
Rosa Harradine Brush  
Making Workshop, London  
Craft Week, 2024 (© The  
William Morris Society)

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### Commercial activities

There was continued success with our licensing programme this year, showing the growing public interest in William Morris and his patterns. We saw many renewals from our historic licensees, such as Hope & Ivy, a women's occasionwear company, Laura's Beau, UK made textile manufacturer, and Harris & Jones, a bespoke stationary producer selling handmade products manufactured in Bedfordshire, UK.

We continued a fairly new, but fruitful, relationship with a licensing agent in Sweden, helping us bring Morris designs and products to international markets, while generating vital income for the Society to continue expanding upon its charitable efforts. The companies we license to through this programme vary from home decor and hand-woven textile manufacturing to stationary, coffee, and eyewear. We continue to see growth throughout the Scandinavian market, creating interesting and exciting leads for the Society to engage with these audiences in other ways such as gaining membership and organising loaned exhibitions abroad.

We also continue to explore new avenues for our museum shop, incorporating more bespoke items, and working with contemporary craft artists from the UK. We continued our collaboration with the Crafts Council, offering a new round of stained-glass quarries from artist, Flora Jameison (which sold out before they hit the shelves), and TOAST's one of 5 New Makers in 2022, Rosa Harradine. Rosa is based in Wales and makes both beautiful and useful brushes and brooms from natural fibres. Through this collaboration we were also lucky enough to host Rosa during London Craft Week in May, running two sold-out workshops in our Coach House. The interest these partnerships have garnered will encourage us to continue our support of local craft artists, carrying on the work William Morris fought so hard to elevate in his lifetime.



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### Volunteers

The Society could not continue to run as it does without the help of our growing group of volunteers. We have 38 volunteers who assist with a range of duties that keep the Society running smoothly. These duties allow us to open to the public, offering the opportunity to view and learn about our collection while opening our gift shop to generate more funding for Society. We also have volunteers who organise, plan, deliver, and assist with our learning programme, providing us the opportunity to re-start school visits to our museum and to continue offering family workshops during half-term breaks. Our office is managed by an administrative volunteer, and many of our research enquiries are responded to by a group of volunteers, overseen by our Research Curator, Helen Elletson.

We are also very grateful to have added a small, but growing, group of garden volunteers who have helped us clean up and maintain the Society's back garden. Because of this, the garden will be better equipped to welcome the public during London Open Gardens in June, and on a regular basis throughout the Spring and Summer months. We are also fortunate to have a number of volunteers who assist with our e-newsletters, social media, and publicity.

A special thanks goes to the editors of our publications, *The William Morris Society Magazine*, Sarah Wilson, and *The Journal of William Morris Studies*, Kirsty Hartsiotis and Michael Robertson. Both positions are run on a voluntary basis, and we hold the utmost appreciation for their commitment and contributions.

Each year the Society also partners with the Museum Cultures MA programme at Birkbeck College, University of London, where we take on Curatorial and Collections Assistants who gain valuable experience and training to help them emerge into their chosen field, while providing necessary assistance with the maintenance of our museum collection. The students also assist with exhibition installations and planning, research, data management, and exhibition loans.

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# Financial Report

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## Treasurer's Report

This is my ninth and final Treasurer's Report, having now come to the end of my third three-year term as Treasurer of the Society. When I joined the Board in 2016, as a young(ish) accountant eager to 'give back' to the community, I was somewhat overawed by the passion and expertise of the other Trustees, and I am pleased to reflect that I leave the Board with similar (in many ways, greater) levels of talent, insight and enthusiasm around the table. Such energy and capability has guided the Society through the previously unimaginable economic headwinds of Brexit, and Covid-19, whilst continuing to enhance our offering to Morris-enthusiasts and casual visitors alike.

As Ian has noted in his report, we can happily speak of another positive year for the Society from a financial perspective. The Society's traditional revenue streams (subscriptions, tours, donations) have been resilient, but it is the recent growth in licensing income which has made the most significant difference – this is a revenue stream which has been debated and deliberated throughout my tenure as Treasurer, so it is great to see continued growth and positive outlook on this activity. Nonetheless, the Trustees note that we continue to run an operating deficit (before investment income) and so must guard against complacency across all of our income and cost lines.

I move now to my annual 'call to arms'! Put simply, the Society is reliant on the ongoing support of our members and donors. However, I would like to remind members that your subscription payments cover the publications which you receive (as well as membership administration) with very little carrying over to the Society's broader activities. As such, I would like to make three requests from you all:

1) For those who can, I would like to encourage members to also become donors. There are many ways to donate, including virtually (on our website) and on site here at the museum (and don't forget, if you are a UK taxpayer, 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);

2) If you do not already pay your subscription by Direct Debit, then please can I ask you to make this change before your next membership renewal? The process is straightforward and will lead to savings on administrative costs for every member who makes the switch; and

3) Please promote the Society and its activities to your families and friends – such anecdotal promotion costs nothing and has been proven to be highly effective!

As of 31 December 2024, the Society's Funds totalled £823,141 (2023: £795,656). The Society continues to regard our minimum reserves requirement at £100k, which represents six months' operating costs as well as provision for certain exceptional expenditures. Technically, our reserves balance at 31 December 2024 sits well above this at £801k (calculated as net assets less tangible fixed assets), however, we regard the investment of the proceeds of the sale of the long lease on the Coach House flat (£500k) as 'long term investments'. The Trustees are satisfied that this approach to managing our reserves remains consistent with the long-term goals of the Society.

With regards to our investments, there has been no change in 2024 to our investment policy. We continue to hold the majority of our funds in liquid investments in order to generate income to support the operation of the Society and our charitable objects. Our diverse portfolio of ethical investments continues to be managed by Evelyn Partners, and yielded a return in 2024 of £50,480 (2023: gain of £51,680). The Trustees are satisfied with the investment performance, whilst acknowledging that investment values can also decrease and are subject to short-term fluctuations.

Finally, I would like to thank, and commend, the three Chairs I have served under during my time on the Trustee Board – Martin Stott, Stephen Bradley, and Ian Wall. All were excellent leaders and passionate advocates, and I learnt a lot from each of them. I would also like to pay my final homage to our Finance Manager, Penny McMahon. Penny herself will be moving into semi-retirement later this year, including stepping away from her role with the Society. Throughout my time as Treasurer, Penny has managed and monitored all aspects of the Society's financial administration, and has been a trusted adviser to both myself and to the wider Trustee Board. We wish Penny well for the future and I pass on my deep thanks and appreciation for her diligence, insight, and patience over the years.

Andrew Gray  
Treasurer, The William Morris Society

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDING 31 DECEMBER 2024

	Unrestricted funds (£)	Restricted funds (£)	2024 Total (£)	2023 Total (£)
<b>INCOMING RESOURCES</b>				
From generated funds				
Voluntary income				
Subscriptions	29,483		29,483	27,328
Grant from Hammersmith & Fulham Borough Council	16,380		16,380	16,320
Other grants		500	500	
Guided tours	2,246		2,246	2,195
School visits	1,900		1,900	
Coach House hire	2,176		2,176	1,840
Licensing	42,322		42,322	34,502
Embroidery and textile workshops	434		434	96
Sustainer Scheme	5,937		5,937	5,680
Other donations	8,007		8,007	6,679
<b>Activities for generating funds</b>				
Surplus from sale of books, cards etc	7,044		7,044	12,964
Surplus from meetings and events	6,752		6,752	4,995
Exhibition sponsorship				2,500
Visitor entry fees	7,963		7,963	2,368
<b>Investment income</b>				
Deposit account interest	458		458	430
Insurance Claims Settlements				177
<b>Total incoming resources</b>	<b>131,102</b>	<b>500</b>	<b>131,602</b>	<b>118,074</b>
<b>RESOURCES EXPENDED</b>				
Charitable activities				
Magazine and Journal	18,940		18,940	17,894
Support costs	86,536	500	87,036	75,585
Kelmscott House upkeep	18,419	5,234	23,653	15,480
Conservation & Education	4,861	5,513	10,374	4,295
<b>Governance costs</b>				
Trustees' expenses	3,302		3,302	1,416
Professional fees	9,832		9,832	8,016
Other resources expended		1,400	1,400	1,449
<b>Total resources expended</b>	<b>141,890</b>	<b>12,647</b>	<b>154,537</b>	<b>124,135</b>
<b>Net incoming resources</b>	<b>(10,788)</b>	<b>(12,147)</b>	<b>(22,935)</b>	<b>(6,061)</b>
<b>Other recognised gains/losses</b>				
(Loss)/Profit on revaluation of investments	50,480		50,480	51,680
<b>Net movement of funds</b>	<b>39,692</b>	<b>(12,147)</b>	<b>27,545</b>	<b>45,619</b>
<b>RECONCILIATION OF FUNDS</b>				
Total funds brought forward at 1 January 2024	777,592	18,004	795,596	749,977
<b>Total funds carried forward at 31 December 2024</b>	<b>817,284</b>	<b>5,857</b>	<b>823,141</b>	<b>795,596</b>

## BALANCE SHEET AT 31 DECEMBER 2024

	Unrestricted funds	Restricted funds	2024 Total	2023 Total
<b>FIXED ASSETS</b>				
Tangible Fixed Assets	22,013		22,013	10,234
Intangible Fixed Assets	12,176		12,176	9,767
Investments	738,608		738,608	705,128
	<b>772,797</b>		<b>772,797</b>	<b>725,129</b>
<b>CURRENT ASSETS</b>				
Stocks	7,447		7,447	7,305
Debtors	3,426		3,426	28,498
Cash in bank and in hand	38,019	5,857	43,876	38,750
	<b>48,892</b>	<b>5,857</b>	<b>54,749</b>	<b>74,553</b>
<b>CURRENT LIABILITIES</b>				
Amounts falling due within one year	(4,405)		(4,405)	(4,086)
<b>NET CURRENT ASSETS</b>	<b>44,487</b>	<b>5,857</b>	<b>50,344</b>	<b>70,467</b>
<b>NET ASSETS</b>	<b>817,284</b>	<b>5,857</b>	<b>823,141</b>	<b>795,596</b>
<b>FUNDS</b>				
<b>Unrestricted Funds</b>				
General Fund	240,078		240,078	199,118
Kelmscott House Reserve	568,058		568,058	568,058
Emberton Fund				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
<b>Restricted Funds</b>				
Life Members Fund		518	518	1,918
Restricted Grants		5,339	5,339	16,086
<b>TOTAL FUNDS</b>	<b>817,284</b>	<b>5,857</b>	<b>823,141</b>	<b>795,596</b>

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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 social campaigner: his ideas on how we might live better lives, on ecology and conservation, on politics and the place of arts in our lives remain as stimulating now as they were in his lifetime.

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