

Guild of St George AGM Papers 2019 Sheffield



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Front cover image: 2019 Eyam Well Dressing, by Glyn Williams

Introduction

The 2019 AGM will be held at the Millennium Gallery, Sheffield on Saturday 16th November 2019, followed by the annual Companion's dinner.

The AGM schedule, agenda and booking form are enclosed within this document. Please note that the booking deadline to attend the AGM and the dinner is **Monday 4th November**. Please return the completed booking form to the address below by that date.

For those of you traveling from outside Sheffield, there is a range of good hotels in the centre of the city. The nearest are:

Leopold Hotel (Leopold Sq, Leopold St, S1 2GZ)	Tel. 0114 252 4000
Jury's Inn (119 Eyre St, S1 4QW)	Tel. 0114 291 2222
Mercure St Paul's (119 Norfolk St, S1 2JE)	Tel. 0114 278 2000
Novotel (50 Arundel Gate, S1 2PR)	Tel. 0114 396 9005
Premier Inn (Young St, Sheffield, S1 4UP)	Tel. 0871 527 8972
Best Western (George Street, Sheffield, S1 2PF)	Tel. 0114 273 9939

You can find other useful information about Sheffield here:
www.welcometosheffield.co.uk

And about our hosts, Museums Sheffield, here:
www.museums-sheffield.org.uk

We look forward to your company.

Martin Green
Administrator (07936 192794)

Simon Seligman
Membership & Communications Officer (07736 148771)

Address
Guild of St George, Meersbrook Hall, Brook Road, Sheffield S8 9LF

Ruskin in Wyre

Written by: Jenny Robbins, John Iles and Tim Selman | www.ruskinland.org.uk

Ruskin Land

The Guild works with the Wyre Community Land Trust (WCLT) to care for Ruskin Land. In 1928 the Guild actively considered the fate of the forest adjacent to Ruskin Land; concern was expressed about the Forestry Commission replacing hardwoods with conifers, “which would hardly be in line with the Guild ideal of preserving the traditions and crafts of the forest” (from Guild minutes 10th February 1928). In 1929 the Guild purchased Uncllys Farm and about 90 acres of surrounding forest paid for by the sale of St Georges farm in Totley.

Ruskin Land is becoming an exemplar of how land and woodland can be managed sympathetically to reverse the decline in species rich meadows and traditional orchards and provide improved habitats for woodland wildlife. This work is nationally important; WCLT is almost unique in doing this work within a social enterprise context and it has gained huge respect for this with other bodies who operate on a national scale.

All of the Guild’s land is in Higher Tier Countryside Stewardship and is being managed to the high standards that this demands.

The Guild continues to invest in infrastructure improvements including significant improvements to the access road, a shed for the sawmill and a new timber drying shed, both built by WCLT’s team with LEADER (EU rural development) funds.

Ruskin in Wyre HLF project

The Heritage Lottery and Guild funded ‘Ruskin in Wyre’ project was delivered by the WCLT and concluded in the bicentenary year exceeding all its targets. Highlights include:

Drawing Together: Bewdley and Tokyo Big Draw, which won the Big Draw Art Clubs and Societies award for 2018, took place in North Riverside Park and at Uncllys Farm with a live feed from Yoyogi Park in Tokyo. The Japanese were led by Divya Marie Kato a member of the RSA, drawing with charcoal made at Ruskin Land. The participants in Bewdley were led by artist Hilary Baker to draw with Japanese brushes and ink. Following this, Hilary has held a series of life drawing classes in the Studio at Uncllys Farm.

Further courses were delivered by Alice Midmore bringing new people to Ruskin Land to work with their hands to make a variety of things including spoons, forest creatures, three legged stools and cleft gates from our oak. Alice completed community projects in Bewdley and Birchen Coppice School in Kidderminster.

A group of masters’ students from Cardiff University School of Architecture spent time in the forest working with Alice Midmore to design and build an experimental oak structure at St George’s Farm. The lessons they learnt about working with timber and increased awareness of English timber will inform their future practice

It was wonderful to commission Paul Evans ‘a nature writer, radio broadcaster, Senior Lecturer in the Writing School at Manchester Metropolitan University and wanderer of woods’ to produce an illustrated chapbook, a piece of writing inspired by Ruskin Land – *Oak Earth (the view from a one-legged stool)*. This story of the riches of the forest will be made available soon.

Wyre Forest Opinion Leaders Thinktank

The HLF project concluded with an exhibition at Bewdley Museum, showing loans from the Guild collection in Sheffield and celebrating the community engagement of the project. The exhibition was very successful with over 4000 visitors. Huge thanks to all the volunteers who stewarded the exhibition.

Professor Chris Baines chaired a national workshop in the Wyre Forest hosted by the Wyre Forest Landscape Partnership. Attendees included Liz Newton Director of Policy at Natural England, Simon Hodgson CEO of the Forestry Commission and Mark Garnier MP for Wyre Forest. There were national representatives in the fields of ecology, access, marketing and communications and heritage.

The aim was to explore ways of bringing the Wyre Forest to national attention for research, demonstrating innovation and good practice in sustainable land management.

Wyre Community Land Trust

WCLT aims to see a better/healthier relationship between nature, the land and people inspired by the thinking of John Ruskin. It works across the Wyre Forest landscape to make it sustainable, in Ruskin’s words “fruitful”, creating livelihoods directly and as a hub to drive and influence a wider rural economy.

WCLT produces local pork and beef, while an increasing proportion of the thinnings of the Guild’s oak woodlands is being processed and made into useful material and objects by WCLT in the woodyard through the operation of the sawmill.

Each week 50 volunteers help with conservation and making. WCLT work with 35 landowners to bring more woods and meadows into management. Ruskin Land can help the Guild respond in practical ways to the climate emergency.

Studio in the Woods 2019

Returning to Ruskin Land for a second year under the guidance of Kate Darby, Piers Taylor and Tim Selman the three-day Studio in the Woods event was as remarkable as the first. Groups led by well known architects saw 55 students build amazing structures with the oak that otherwise gets used as firewood – from a beautiful dam across a stream set in a deep gully to a huge seat suspended between three trees using experimental joints.

Education Programme at Ruskin Land

The Ruskin Land education programme is delivered both by WCLT at St George’s Farm and by Linda Iles at Uncllys. Groups have included nurseries, primary and secondary schools as well as people with dementia, mental health issues and mobility difficulties. Groups normally attend for at least two hours and engage with a seasonal project or activity.

Other

Next Steps with Ruskin was a very well attended event for Companions and other guests. Andrew Hill, Paul Evans and Rachel Dickinson joined the local team to inform the audience about Ruskin Land, Oak Earth and Ruskin.

In November the **BBC Countryfile show visited Ruskin Land**. WCLT Managing Director Tim Selman was in conversation with John Craven about the work being undertaken in a Ruskinian way. Alice Midmore ran a workshop with Architecture students from Cardiff University to demonstrate making.

Ruskin in Sheffield

Written by: Ruth Nutter | www.ruskininsheffield.com

Ruskin in Sheffield 2019 has seen the culmination of three community projects in Walkley, Meersbrook and Park Centre, and the co-creation of a programme of events and activities at the Millennium Gallery, Sheffield Central Library, Theatre Deli, and with Off the Shelf festival of words. The programme has so far involved more than 30 Companions, with over 4,000 adults and children taking part as audiences or participants. It has made a significant contribution to developing new audiences and inspiring a new generation of artists and activists to work with Ruskin's ideas to address pressing issues of climate, work, wealth and wellbeing.

Community Projects

1. Ruskin Museum at Meersbrook Hall

From 20th to 26th October 2018, six former rooms of the Ruskin Museum at Meersbrook Hall (1890–1953) were transformed by more than 30 artists, Guild Companions, Museums Sheffield volunteers and local residents to create a *Ruskin Museum Makeover*, a week of free public events. New voluntary research was translated into displays, talks and creative activities attended by 1,200 visitors. The events gave new insight into the lives and work of the museum's curators, its flourishing Ruskin Club, the dynamic educational programme at the museum, and the role played by Master Cutlers to move the Ruskin Collection to Meersbrook and keep it at the heart of civic life. Carfield Primary School worked over 6 weeks with 75 year six pupils to study the history of the hall, John Ruskin and the Collection, and created their own 'Made in Meersbrook' collection as part of the Makeover week.

Through engaging with hundreds of local visitors during the Makeover week, a group of Masters in Architecture students from the University of Sheffield created a compelling shared vision for the future of Meersbrook Hall, underpinned by the values of its Ruskinian past. Their vision, and the entire project, has strengthened Ruskin in Sheffield and the Guild's commitment to support Heeley Trust and the Friends of Meersbrook Hall's aim to transform the Hall into a thriving community hub for people to learn, make things, enjoy being outdoors, build confidence and socialise. The project was funded by a £18,700 grant from the National Lottery Heritage Fund. Companion Helen Parker, one of the project researchers, has since written a new booklet about the life and work of Genevieve Pilley, who served in a curatorial capacity for over 50 years at the Ruskin Museum. The booklet will be published in October by the Guild.

2. Walkley Carnegie Library: Seeing Beauty, Inspiring Minds

From October 2018 to April 2019, we worked with 27 teenagers at Walkley Carnegie Library over 20 workshops to create comic books, street murals and sculptures inspired by the themes of the Ruskin Collection. The comic book workshops were run by Companion Bambos Georgiou and local writer Anne Grange. The final comic books were presented publicly to the participants at the Sheffield bicentenary launch on 8th February. Artists Grace Foster and Jack Poole transformed the library into an art studio for the workshops to create the street murals and sculptures. All the artworks were displayed on the streets of Walkley, on shops, the library, a church and in a street park from 4th May to 7th July. They were seen by around 1,000 people, and received unanimously positive comments from local residents and passers by. A launch event was held on 4th May, attended by 40 people. The project was funded by a £14,700 Arts Council England grant awarded to Walkley Library and a donation from Lianne Hackett. Walkley Library are keen to embed Ruskin's commitment to engaging local people with art and creativity as part of their long term vision.

Millennium Gallery Events and Activities

3. Ruskin at Park Centre Community Garden

From 22nd December 2018 until 3rd September 2019, four of the stunning metal animal artworks created by 12 local gardening volunteers at Park Centre Community Garden with Companion Jason Thomson were displayed in the Ruskin Collection, and remained a popular part of the displays throughout. On 11th March, Jason Thomson, Diane Cairns of Manor & Castle Development Trust and some of the gardening volunteers gave a collective lunchtime talk about the project, attended by 25 people. Jason led two drop-in copper relief workshops for adults in the Ruskin Collection on 12th and 13th June, attended by 40 people, assisted by one of the gardening volunteers.

1. Sheffield Bicentenary Launch

On 8th February, Sheffield launched its bicentenary programme of events, hosted by Ruth Nutter and Kim Streets. Around 150 community partners, project participants, Culture Consortium members, Companions and other guests attended. Speeches were given by Paula Cowley (Park Centre Community Garden), Anne Grange (comic-book workshop co-leader), Andy Jackson (Heeley Trust, Meersbrook), Alison Morton (Museums Sheffield), Companion Malaika Cunningham and Guild Director Carolyn Butterworth.

2. The People's Palace of Possibility

On 31st May, we co-presented the premiere of a new participatory theatrical installation directed by Guild Companion Malaika Cunningham, Artistic Director of immersive theatre company, The Bare Project. The event included performance, street policy making, clay making, utopian tombola and sound booths to listen to past and present utopias in. It was attended by more than 100 mainly young adults, mainly new to Ruskin, and achieved the Millennium Gallery's highest LATE event audiences for their May slot.

3. 'Ruskin in Sheffield' in the Ruskin Collection

On 14th September a new display in the Ruskin Collection opened with a focus on the heritage of the Collection's first two homes in Walkley and Meersbrook, and the dynamic legacy revitalised by Ruskin in Sheffield activities in those neighbourhoods over the last five years. For the first time, a new display in the Collection has been given a name, *Heritage & Legacy of the Collection*. Artworks and objects created through Ruskin in Sheffield activities sit alongside treasures of the Collection, emphasising the enduring resonance of the Collection in Sheffield. A launch event for *Heritage & Legacy of the Ruskin Collection* took place on 17th September, attended by around 90 people, including Lord Blunkett and the Lord Mayor of Sheffield, and many people who have volunteered or taken part in Ruskin in Sheffield events over the last five years.

4. Celebrating Ruskin 200 at Off The Shelf

We entered our first major collaboration with Off The Shelf this year by programming four author events with Janet Barnes, Helen Parker, Robert Hewison and Andrew Hill scheduled for 26th October.

Encounters with Ruskin at Sheffield Central Library

Our first significant collaboration with Sheffield Central Library took place from April to June. We co-programmed 11 talks and lectures (including Suzanne Fagence-Cooper and Companions Paul O’Keeffe, Sally Goldsmith, Richard Watts and Chris Baines) attended by over 700 people. Ruskin in Sheffield created a large display across the foyer of the library about Ruskin, the Collection and the Guild of St George, as well as a display of precious and rarely seen books and items from the Library and Local Archives. Other activities including shared readings, writing workshops, a carbon workshop and drawing for all ages, also took place. This collaboration has deepened an existing valuing of Ruskin’s heritage in Sheffield by Central Library and the Local Archives.

A Future Fantastic at Theatre Deli

“My conversations with strangers were mega optimistic and therefore quite inspiring. Questions about what we were doing with dosh. Curious about each other’s ideas!”

From 4th to 20th July, A Future Fantastic festival took place at Theatre Deli, Sheffield, involving performers, community groups, activists and thinkers from all over the country. Co-directed by Companion Malaika Cunningham and Ruth Nutter, the festival was supported by Companion Sara Hill at Theatre Deli, and a great team of volunteers aged 17–22 including Companion Eliza Gilbert and new Companion Kamel Saeed. The festival was inspired by the work of John Ruskin, particularly focussing on his influence on environmentalism, labour rights and utopia building. More than 500 people attended the 14 events, which included the *People’s Palace of Possibility* installation; a workshop about the future of work, led by Professor Tim Jackson, Director of the Centre for Understanding Sustainable Prosperity and Companion Sarah Woods; and a sell-out Green New Deal event. A climate action workshop for 25 secondary school pupils was very positively received.

More to come this year

There is still more to come this year. On 18th October we look forward to celebrating Ruskin and Tintoretto, and connecting Sheffield with Venice. We present *Making Masterpieces in Sheffield & Venice*, a Big Draw Festival in Castlegate, Sheffield, while the Scuola Grande di San Rocco in Venice offers participatory arts activities to the public for the first time.

2019 has continued to endorse the enduring appeal of Ruskin and the active role the Collection and Ruskin’s wider social ideas can play in building local, national and international community and exploring the big questions of our time.

I would like to thank all the Companions who work on Ruskin in Sheffield projects, the Guild directors for their ongoing support, especially Carolyn Butterworth and Peter Miller, who focus on the work of Ruskin in Sheffield.

Ruskin Collection

Written by: Louise Pullen, Curator of The Ruskin Collection

Ruskin’s bicentenary has been a demanding yet rewarding year. It has been particularly satisfying to watch how the exhibitions and events of Ruskin200 across the country have captured people’s imagination and interest and I am pleased to have played a role in this. As curator of the Collection of the Guild of St George, I was proud to see it displayed for the first time *en masse* outside Sheffield. Closer to home, I was delighted to see the exhibition reconsidered and looking so different in Museums Sheffield’s own Millennium Gallery. This was my personal highlight of the year.

Highlights of the year 1. Ruskin200 Exhibitions

In partnership with Two Temple Place and the Guild of St George, Museums Sheffield curated *John Ruskin: The Power of Seeing*, held at Two Temple Place (TTP) on London’s Embankment (26th January–22nd April 2019). The exhibition was designed to present the Collection within the context of Ruskin as educator and thinker. It showed how the original museum came to fruition and explored Ruskin’s plans – to use modern parlance – for enhancing the wellbeing of workers. Alongside the Collection, we were delighted to include loans from institutions including the Ashmolean Museum, The British Museum, The Ruskin (Lancaster University), The Tate and the V&A as well as several contemporary works including a commission from Dan Holdsworth. TTP developed and delivered a full events programme to accompany the exhibition.

In addition to my work on the exhibition, Alison Morton, Head of Exhibitions at Museums Sheffield, in particular spent a significant amount of time on the exhibition supporting its development and delivery.

The final visitor figure of over 57,000 represents TTP’s most popular exhibition. TTP’s Press agency secured broadcasts, reviews, listings and articles in over 90 national and international publications, websites and radio and we were particularly pleased to be given a 4-star review in *The Guardian*.

Visitor comments were overwhelmingly positive. Half of respondents to TTP’s questionnaire said they had ‘good’ knowledge of Ruskin and only 15% had previously heard of Ruskin’s connections with Sheffield, with some comments suggesting people would be heading north to visit us here. Encouragingly, comments showed that the exhibition moved peoples’ interest away from the more controversial elements of Ruskin’s life into a much more broad and positive view of his achievements.

Over 50% of visitors (who answered the questionnaire) were over 65, demonstrating the importance for museums to reach out much further to younger generations. Nevertheless, over 900 children attended literacy workshops inspired by the exhibition.

John Ruskin: Art & Wonder has just closed at Sheffield’s Millennium Gallery. It had a very different look and feel to *The Power of Seeing*, and, whilst the emphasis on wellbeing remained, it concentrated far more on Ruskin’s natural history interests. Many of the loans were the same as the London exhibition, though they were often displayed under different pretexts. Additional loans were also included from The Tate, The Ruskin (Lancaster University), The Ruskin Museum and The Courtauld Institute of Art as well as an additional contemporary piece by Tania Kovats.

The exhibition had a target visitor figure of 45,000 and considerably exceeded it, attracting 54,398 visitors which is excellent.

2. The Ruskin Collection

The Ruskin Collection was redisplayed in December 2018 and the next display opened on 14th September 2019.

The December display was a little more challenging than usual as it needed to stand on its own for part of its duration whilst complementing *Art & Wonder* for the second. As Bunney's large *West Front of San Marco* was removed to be included in the London exhibition, we also took the opportunity to lay the displays out a little differently than usual, using the back wall to showcase a series of small drawings, *The Months* by Frank Randal, architectural designs from Senlis, which complement the plaster casts.

Two aspects of the display were particularly well received. Metal animals including a parrot, fox, insects and frog from Ruskin in Sheffield's project at Park Hill were perched within the displays, an informal touch that worked well with the Collection's varied nature. Secondly, two huge monochrome photographs by Dan Holdsworth, part of his Blackout (2010) series of Iceland's mountains, were included from Sheffield's collection. These were displayed to complement works from J.M.W. Turner's 'Mountainous' series of *Liber Studiorum* mezzotints and drew much interest. Holdsworth, whose work was also displayed in *The Power of Seeing and Art & Wonder*, has a keen interest in Ruskin's Alpine studies.

The current Ruskin display sees Bunney's *San Marco* back in pride of place, and the displays have a special theme that celebrates the heritage and legacy of the Collection. These new displays explore the work of the St George's Museum, Walkley and Ruskin Museum, Meersbrook and highlight the work of Ruskin in Sheffield in the present day communities.

3. Collections Management and Cataloguing Project

During the planning and delivery of this year's Ruskin200 exhibitions and events, my research on the Collection catalogue has been minimal. Companion and MS Volunteer Frances O'Connor has continued to work in the Ruskin Study Room, cataloguing the Guild's post-1900 holdings of books; I wish to extend my thanks to her.

Cataloguing the collection will resume later this year, continuing with the mineral and Eyton (ornithological) collections, whilst my colleague, Leigh-Anne Baldrige (Collections Access Curator) supported by a team of volunteers will also be working on the Eyton Collection.

Further digitization of the Collection is due to take place this year and consequently, we hope to add at least 25 images to the publicly accessible online catalogue of the Collection.

The exhibition budget for *Art & Wonder* allowed for the conservation of some works. A group of over 20 entomological works by Edward Donovan were removed from their acidic mounts and three ornithological works were cleaned.

4. Additions to the Collection

Several donations have been made this year to the Guild Library including journals with articles relating to Ruskin200:

- Magazine of the William Morris Society: Spring 2019
- Magazine of the Herne Hill Society: Spring 2019

Added by Robert Hewison:

His book *Ruskin and his Contemporaries*, Pallas Athene, 2018

Added by the Guild:

- John Ruskin; *The Power of Seeing*, Two Temple Place, 2019
- *Sublime Inspiration: the Art of Mountains from Turner to Hillary*, Abbot Hall Art Gallery, 1997
- Peter Mallalieu, *Artists of the Alpine Club; A Biographical Dictionary*, The Alpine Club, 2011
- John Holmes, *The Pre-Raphaelites and Science*, Yale University Press, 2018
- Kevin Jackson and Hunt Emerson, *Blake's Progress*, Knockabout, 2018
- Suzanne Fagence-Cooper, *To See Clearly: Why Ruskin Matters*, Quercus, 2019
- Suzanne Fagence-Cooper, *Ruskin, Turner and the Storm Cloud*, Paul Holberton, 2019
- Andrew Hill, *Ruskinland; How John Ruskin Shapes Our World*, Pallas Athene 2019

5. Loans Out: October 2018 – August 2019

Liquid Crystal World

Site Gallery, Sheffield, 27th September 2018–27th January 2019,
Middlesbrough Institute of Modern Art (MIMA) 16th February–16th June 2019
A selection of 60 mineral specimens

Beautiful, Peaceful, Fruitful; Ruskin In The Wyre

The Bewdley Museum, 2nd March–28th April 2018

10 works including:

- Benjamin Creswick; *The Blacksmith's Forge*
- John Ruskin; *Study of a Feather 'for Miss Susie'*
- Joseph Southall; *Three designs for the proposed St George's Museum, Bewdley*
- J.W. Bunney; *Four watercolours concerning nature, and one sketchbook*

Ruskin's Legacy; Nature, Craft, Ecology

Butcher Works Gallery, Ruskin Mill, 3rd–29th June 2019

Diamond bearing magnesian earth granules

Devil's Darkness To Beacon City; Ruskin's Manchester

Manchester Metropolitan University, 24th June–23rd August 2019

22 works including:

- John Ruskin; The sketch and an etching of '*Pierced Ornaments from Lisieux, Bayeux, Verona, and Padua*', *Study of an Acanthus Boss, San Marco, and Study of a Feather, 'for Miss Susie'*
- Thomas Matthews Rooke; *Three Tombs beside Santa Maria Novella, Florence*
- Arthur Burgess; *Frieze Panel of the Seasons, Rouen Cathedral*
- Mary Hope Greg; *Study of Pussy Willow*
- Ruskin Linen Industry; Eight works and patterns relating to the Linen Industry
- Ann Elizabeth Seaton; *Study of three shells and coral*
- J.W. Bunney; *Study of two lemons, an orange and a tomato*
- Quentin Blake; *Two Designs for the Campaign for Drawing*

Various collection items including minerals, numismatics, books and decorative art continue to be shown at other Museums Sheffield sites and in temporary exhibitions.

6. Enquiries, Research and Collections Access

This year has seen a rise in enquiries regarding the Collection and Ruskin, presumably due to the marketing and events of Ruskin200: 111 in total. Questions have ranged from the types of paper used by Ruskin to Emily Brontë's admiration of his writing.

I have facilitated 32 study visits to the collection stores and library, many of the researchers from international institutions. As ever, there has been particular interest in the medieval manuscripts, but also this year in the plaster casts, photographs and cloisonné enamelled pieces. Within the Library several students have been researching museology and looking at the St George's Museum as a case study. Companion Helen Parker has been researching the collection archives for the Meersbrook period towards a new Guild publication, focussing particularly on the former Keeper of the collection Genevieve Pilley.

I have also given two group handling sessions using books from the Guild library.

7. Schools, Learning and Events

During the past year, 3,307 school visitors have formally visited the Ruskin Collection and 179 booked students from Higher Education establishments. 256 pupils booked onto eight Ruskin inspired workshops delivered by colleagues.

We worked with The University of Sheffield to plan and deliver a programme of events to complement the *Art & Wonder* exhibition. Included in this programme were events delivered with the University's Makerspace team. The events were aimed at under 5s and over 200 people have participated. In addition to this we staged evening talks with several academics including Prof Tim Birkhead. A programme of free talks and tours for adults were also 'sold-out'.

We also delivered six Discovery Days in which adults and children looked closely at some of the wonders of the natural world and were then encouraged to draw and paint.

Over the past year, we have hosted a further series of events and informal workshops through Ruskin in Sheffield and these will continue into the autumn.

My own contribution to the events of Ruskin200 included five tours at TTP (public and private), a talk on Ruskin's books at Sheffield library (through Ruskin in Sheffield), seven tours (public and private) of *Art & Wonder* and four Ruskin Collection tours and talks.

8. Visitor Numbers in the Ruskin Collection

Visitor numbers are electronically captured at the Ruskin Collection entrance. Numbers total 113,332, from September 2018 – August 2019 with 16 closure days due to installation and public holidays.

Minutes from AGM 2018

**Venue: Lecture Theatre
of the Oxford University
Museum of Natural History**

Date: 03/11/2018

Present:

Anne Amison, Hilary Baker, David Barrie, Graham Beck, George Breeze, Peter Burman (Director), Carolyn Butterworth (Director), Mark Cleaver, John Cuddeback, Paul Dawson, Jim Dearden, Rachel Dickinson (Director), Suzie Doncaster, Anne Marie Edgell, Kelly Freeman, Cynthia Gamble, Stephen Gill, Mary Greensted, Lianne Hackett, Jack Haddon, Chris Harris (Treasurer), Andrew Hill, Beate Howitt, Thomas Hughes, Howard Hull (Director), Caroline Ikin, Linda Iles, John Iles (Director), Nichola Johnson (Director), Kate Mason, Liz Mitchell, Peter Miller (Director), Gordon Monsen, Robert Newell, Shokan Nishikawa, Yoko Nishikawa, Kathryn Ogden, Frances O'Connor, Paul O'Keeffe, Cedric Quayle, Sarah Quill, Bernard Richards, Jenny Robbins (Director), Laurence Roussillon-Constanty, Richard Rundell, Tim Selman, Dominika Wielgopalan, Clive Wilmer (Master)

Also in attendance:

Rachel Breeze, Ross Burgess, Martin Green (Administrator and minutes), Nicky Harris, John Holmes, Pamela Hull, Jimena Lopez-Mincherro, Ruth Nutter (Producer Ruskin in Sheffield), Louise Pullen (Curator of the Collection), Jo Selman, Franziska Schenk, Simon Seligman (Membership and Communications Officer)

426 Apologies for Absence

Richard Andrews, Carole Baugh, Anuradha Chatterjee, Gill Cockram, Malcolm Cole, Annie Creswick Dawson, Catherine Edwards, Sally Goldsmith, Lawrie Groom, Alexander Hamilton, Anthony Harris, Nick Hartley, David Ingram, Laurence Johnson, Jeannette Lock, Donald Measham, Francis O'Gorman, Francesca Orestano, Helen Parker, Graham Parry, Michael Pye, Jeffrey Richards, Lynne Roberts, Emma Sdegno, Andrew Shepherd, Neil Sinden, Paul Tucker, Kay Walter, Caroline Washington, Elizabeth Washington, Ian Watt, Stephen Wildman

427 Signing of the Roll

The Master welcomed the following Companions and invited them to sign the Roll:

Anne Amison, John Cuddeback, Stella Gardner, Mary Greensted, Jack Haddon, Andrew Hill, Thomas Hughes, Caroline Ikin, Kate Mason, Liz Mitchell, Shokan Nishikawa, Yoko Nishikawa, Kathryn Ogden, Paul O'Keeffe, Sarah Quill, Dominika Wielgopalan

428 Minutes of the AGM 4th November 2017

There were no requests for corrections to be made to the minutes of the last AGM and the Master duly signed them as a correct record.

429 Matters arising from the minutes

There were no matters arising from the minutes of the last AGM.

430 Master's Report

The Master invited any questions on his Report on the preceding year. There were none.

431 Election and Re-election of Directors

Three Directors who retired by rotation had offered themselves for re-election

under the constitutional three-year cycle:

- John Iles (proposed by Cedric Quayle, seconded by Peter Burman)
- Peter Miller (proposed by Jim Dearden, seconded by Nichola Johnson)
- Jenny Robbins (proposed by Mark Cleaver, seconded by Hilary Baker)

These three Directors were duly re-elected for another three-year term.

Three new Directors had offered themselves for election:

- Peter Burman (proposed by George Breeze, seconded by Beate Howitt)
- Carolyn Butterworth (proposed by Jim Dearden, seconded by David Barrie)
- Nichola Johnson (proposed by Andrew Hill, seconded by Beate Howitt)

These three Directors were duly elected for a three-year term. All six Directors spoke briefly to the meeting about their backgrounds and aspirations for the Guild.

The Master noted that Howard Hull had very recently been co-opted to the Board of Directors and that his name would be put forward for election at the 2019 AGM.

432 Curator's Report on the Collection

The report of the Curator of the Collection, Louise Pullen, had been circulated with the AGM papers and was taken as read. The Master invited questions on the Report. There were none. The Master thanked Louise Pullen for her work with the Collection and the upcoming exhibitions.

433 Ruskin in Sheffield Producer's Report

The report of the Producer of Ruskin in Sheffield, Ruth Nutter, had been circulated with the AGM papers and was taken as read. The Master invited questions on the Report. There were none. The Master congratulated Ruth Nutter for her efforts and the consistent and positive impact of the project for which she was responsible.

434 Ruskin in Wyre Directors' Report

The report of the Directors of the Ruskin in Wyre Project, Rachel Dickinson and Jenny Robbins, had been circulated with the AGM papers and was taken as read. The Master invited questions on the Report. There were none. The Master congratulated all those involved in the delivery of this exciting project in the Wyre.

435 Receiving the Accounts

The Master addressed the meeting, stressing that it was important that Companions were fully engaged in understanding the financial aspect of the Guild's work. There was additionally a need for the Board of Directors to justify expenditure and to be open to challenge.

The Master thanked Companions who made regular financial donations to the Guild to help it achieve its charitable objectives and made reference to a letter included with this year's papers appealing for more donations, legacies and bequests. The Master emphasised that this should not be seen as a radical change in approach: Ruskin's plan had always been that Companions should make a financial contribution (originally a tithe) to the Guild. As set out in the 1858 lectures on *The Political Economy of Art* (1858), Ruskin regarded such gifts as a form of sacrifice to the greater good of the wider community. The purpose of the lectures was to set down basic principles for the proper use of wealth, something developed further in *Unto This Last* with the advocacy of 'wise consumption' as opposed to the (then) popular emphasis on thrift.

The Master emphasised that the Guild's aspiration was not simply to raise more money but to promote more life. It was, he stressed, the job of Directors to spend wisely with the support and goodwill of Companions. Recent investment in assets in Bewdley and Westmill and in cultural activities in the Wyre and Sheffield had added to the Guild's store of good and had been fully in tune with Ruskin's original aspirations for both places.

The Treasurer addressed the meeting. He highlighted the Guild's legal duty to ensure it was using its resources responsibly and well and that it had to report annually to this effect to the Charity Commission. Expenditure on the Ruskin in Wyre and Ruskin in Sheffield projects had created very positive social and cultural outcomes as well as attracting significant external funding. Additionally, investment in the Big Draw and the John Ruskin Prize had begun on a small scale but the returns had ultimately been considerable in terms of the promotion of drawing and the ideas of John Ruskin.

The Treasurer stated that, in general, the Guild disposed £100k more per annum than it raised in income. As promised at the previous AGM and in line with good practice for charities, a three-year spending and income plan had been established. He stated that expenditure was never undertaken without robust challenge from the Board of Directors. The Treasurer then invited questions from the floor.

Dr James Dearden asked if the sale of timber from the Guild's holdings in the Wyre Forest had increased in recent times. The Treasurer replied that, with the establishment of a state-of-the-art sawmill in Ruskin Land, the sale of timber had increased considerably.

Dr Cedric Quayle expressed appreciation for the quality of the latest edition of *The Companion*. The Treasurer reported that the format, content and production schedule of *The Companion* was under review and that the views of Companions were important on this issue as well as those of the Directors.

Dr James Dearden proposed that the magazine and papers could all be posted second class thereby saving money. The Treasurer agreed but pointed out that a number of conflicting deadlines running up to the AGM often militated against this sensible approach.

David Barrie welcomed the Master's and Treasurer's comments on the accounts and remarked on the increased level of expenditure. The Treasurer stated that the Bicentenary exhibitions at Two Temple Place and Sheffield would make a heavy demand on resources in 2019, although the Guild had been successful in raising some external funding to mitigate this. He added that expenditure would be likely to dip after 2019, although maintaining a managed deficit would be likely to remain the strategy to deliver the Guild's charitable ambitions.

David Barrie requested some insight into the Guild's investments. The Treasurer reported that Cazenove, the Guild's brokers, had a socially responsible investment policy to which the Guild adhered. The Guild also worked with partners such as Share Action (managed by Companion Catherine Howarth), a charity that had spent the last 12 years building the movement for responsible investment. The Master made an assurance that the Guild would keep the issue of investments under review.

John Iles noted that stocks and shares constituted one form of investment but that investment also took place in properties which generated an appropriate return in the form of fair rents, adding that thinning out of the stock of oak in

the Wyre Forest enabled revaluation of the oak. He further added that the Guild generated social capital with many more people involved year upon year in its activities.

The Master asked if the accounts for 2017/18 could be approved. With a proposal from David Barrie, seconded by Peter Burman, the accounts were duly approved.

436 Appointment of Auditors

Baldwin's Accountants were confirmed as the Guild's Auditors for the coming financial year.

437 Date of the next AGM

The AGM in 2019 would be held on Saturday 16th Nov. at the Millennium Gallery in Sheffield.

438 Any other business

The Master placed on record his thanks to Paul Smith, the Director of the Oxford University Museum of Natural History, for use of the premises and to the staff of the Museum for their help. He also wished to thank Martin Green and Simon Seligman for their efforts in organising the AGM. The Master was pleased to see the good number of Companions in attendance and in particular the five visitors from overseas. The last year had seen 19 new Companions elected creating a total of 276 in 13 different countries. The Master apologised to Charlie Tebbutt for his name having been accidentally omitted from the list of those who had signed the Roll in the minutes of the 2017 AGM.

The Master stressed how much activity there would be during the Bicentenary year and added that not all of it would be organised by the Guild. He recommended the Ruskin To-Day website and the 2019 diary in *The Companion* as reference points. The Guild's principal contribution to the Bicentenary would be the exhibition, *John Ruskin: The Power of Seeing* opening at Two Temple Place in London from January 26th (and from 29th May at the Millennium Gallery in Sheffield under another title). The exhibition had originally been conceived as Ruskin and Science but Two Temple Place had an interest in promoting provincial galleries and collections, leading to the Sheffield emphasis of the London exhibition. The original aspiration would be more closely followed during the Sheffield showing.

A foretaste of the Bicentenary celebrations was enjoyed in Venice during March 2018 where a visit enjoyed by over fifty Companions centred on the exhibition, *Le Pietre di Venezia* at the Doge's Palace. Connections between Tintoretto and Ruskin had been well covered in Companion Emma Sdegno's publication *Looking at Tintoretto with John Ruskin* and an aspiration had arisen to organise, under the auspices of the Scuola Grande di San Rocco, an exhibition of Tintoretto copies by Angelo Alessandri commissioned by Ruskin and held today in the Guild's Collection.

The Master reiterated the importance of the Ruskin and Sheffield project. The programme was well articulated for 2019 with talks at the Millennium Gallery, activities at the Central Library, Theatre Deli and the Castlegate development. Meanwhile Ruskin and Sheffield and the Big Draw were collaborating on a Venice project for 2019.

The Heritage Lottery funded Ruskin in Wyre project was now in its second year and was engaging the wider Wyre community, building on George Baker's bequest of land and reinterpreting Ruskin's vision of land management in a contemporary way. The partnership with the Wyre Community Land Trust

continued to provide a way of support a community furthering the Guild's craft and rural management ideals.

Director Rachel Dickinson was developing a Ruskin in Manchester Festival for the Bicentenary involving the local galleries, the Portico Library, Elizabeth Gaskell House and Manchester Metropolitan University. The John Ruskin Prize would be held in the city in 2019. The Guild continued to enjoy a positive and mutually beneficial relationship with the 42nd Street. project in Manchester.

The Guild was developing more productive relationships with tenants in Westmill, Hertfordshire and closer contacts with the Thomas and Mary Greg Trust which also managed assets in the village and had similar charitable aims and objectives to the Guild.

The Guild continued to support the Big Draw (formerly the Campaign for Drawing) and the two organisations were drawn closer together through the John Ruskin Prize, this coming year to be held in Manchester.

The long-standing relationship between the Guild and the Whitelands May Festival, first established by John Ruskin, would continue. The annual lectures would no longer take place but an event was being planned for Mayday with the possibility of a book launch.

Activities planned for Companions in 2019 would include 'Next Steps with Ruskin' in Bewdley on March 16th. In May, a group of North American Companions would be coming over to the UK and visiting key Ruskinian sites. All Companions would be welcome to join the tour which was to be organised by Companion, Nicholas Friend.

Other upcoming events included a symposium exploring Ruskin's Ideas at the Huntington Library, Los Angeles, USA 12th-14th Dec. 2019. Companion Hilary Baker was maintaining a fruitful liaison with Japan where Ruskin's ideas on art and crafts were being developed. Companion Laurence Roussillon-Constanty would be organising an event in Pau in the South of France 8th-9th February 2019.

The Master was sad to record the death of North American Companion, Bob Steele who had done so much good work bringing drawing into the life of children and promoting 'drawing as a language'. The Guild had also in July lost Companion Brian Walker, a very fine calligrapher who had worked with the Ruskin Gallery in Sheffield.

Janet Barnes, who had stood down as a Director in January after an association of thirty-four years with the Guild, was thanked for her considerable contribution and loyal service. Janet would be organising a Ruskin themed conference at the National Gallery during the autumn of 2019. The Master offered warm congratulations to Jim Dearden for the MBE he had received during the year.

The Master closed by commending an event at the Royal Academy on 8th February 2019 organised by Robert Hewison in commemoration of Ruskin's birthday.

The meeting closed at 2.50pm

Companions of the Guild of St George

- Rick Allan
- David Alston
- John Ames
- Anne Amison
- Dag Andersson
- Richard Andrews
- Jan Ansell
- Terry Ansell
- Katherine Armbruster
- Julia Armstrong
- Sara Atwood
- Linda Austin
- Ron Austin
- Michael Badu
- Chris Baines
- Hilary Baker
- Matthew Ball
- Janet Barnes
- Jennifer Barnes
- Philip Barnes
- David Barrie
- Emma Bartlet
- Carole Baugh
- Zoë Berman
- Graham Beck
- R. Dyke Benjamin
- Ryan Berley
- Bill Bevan
- Dinah Birch
- Sir Quentin Blake
- Caroline Blyth
- Julia Bolton Holloway
- David Borrington
- Edward Bosley Jr.
- Gray Brechin
- George Breeze
- Geoffrey Brown
- Robert Brownell
- John Burgin
- Peter Burman
- Carolyn Butterworth
- Elena Karina Byrne
- Colin Campbell
- Tony Cann
- Peter Carpenter
- Fran Carter
- Jan Casey
- Lin Charlston
- Anuradha Chatterjee
- Anthony Chisholm
- Janine Christley
- Dorian Church
- Jacki Clark
- Mark Cleaver
- Jeanne Clegg
- Gill Cockram
- Malcolm Cole
- Sarah Coleman
- John Cuddeback
- Malaika Cunningham
- Annie Creswick Dawson
- Patrick Curry
- Paul Dawson
- Peter Day
- James Dearden
- Pascal Debout
- Beverly Denenberg
- Stuart Denenberg
- Rachel Dickinson
- Marco Di Gregorio
- Suzie Doncaster
- Abigail Droge
- Kevin Duffy
- Natalia Dushkina
- Stuart Eagles
- Hon. Catherine Edwards
- Rosalind Edwards
- Paul Elmhirst
- Shirley Elwell
- Luke Emmet
- Kateri Ewing
- Rt Hon. Frank Field
- Philip Fisher
- Olive Forbes-Madden
- Sue Grayson Ford
- Maria Laura Picchio Forlati
- Nicholas Friend
- Mark Frost
- Ann Gagné
- Cynthia Gamble
- Larry Gambone
- Stella Gardner
- Mark Garner
- Kate Genever
- Olivier Geoffroy
- Bambos Georgiou
- Eliza Gilbert
- Stephen Gill
- Jonathan Glancey
- Lynne Glazzard
- Michael Glover
- Sally Goldsmith
- Elizabeth Goodwin
- Aonghus Gordon
- Kay Greenlees
- Mary Greensted
- Lawrie Groom
- Martin Haber
- Jack Haddon
- Judy Hague
- Alexander Hamilton
- Camilla Hampshire
- Patrick Harding
- Malcolm Hardman
- Anthony Harris
- Chris Harris
- Colin Harrison
- Nick Hartley
- Richard Harvey
- Ray Haslam
- Lefteris Heretakis
- Andrew Hill
- Sara Hill
- Nancy Hiller
- John Anthony Hilton
- Paul Hine
- Norman Hobbs
- Andrew Hodgson
- Tim Holton
- Ellie Hooper
- Catherine Howarth
- Beate Howitt
- Thomas Hughes
- Howard Hull
- Natalie Hunt
- Sophie Hunter
- Caroline Ikin
- John Iles
- Linda Iles
- Jim Ineson
- David Ingram
- Kevin Jackson
- Arjun Jain
- Mir Jansen
- Laurence Johnson
- Nichola Johnson
- Terry Johnson
- Tony Jones
- David Judson
- Divya Marie Kato
- Masahiro Kato
- Sandra Kemp
- Gilly King
- Seiko Kinoshita
- Helen Kippax
- Stephen Kite
- Robert Knight
- Qusai Kraisha
- George Landow
- Simon Lawrence
- Junchol Lee
- Rita Lenney
- Brian Lewis
- Carrie Leyland
- Lady Naomi Lightman
- Catriona Lister
- Henk Littlewood
- Jeanette Lock
- Michelle Lovric
- David Lustgarten
- Harry Malkin
- Kate Mason
- Bill Mayer
- Julie McCarthy
- Jenine McGaughran
- William McKeown
- Jane McKinne-Mayer
- Donald Measham
- Gabriel Meyer
- Alison Milbank
- Martin Miles-Moore
- Peter Miller
- Adam Mindykowski
- Liz Mitchell
- Stuart Mitchell
- Gordon Monsen
- Stephen Morris
- Jane Muir
- Fay Musselwhite
- Mary Musselwhite
- Angie Negrine
- Christopher Newall
- Robert Newell
- Jo Nightingale
- Tatiana Nikitina
- Shokan Nishikawa
- Yoko Nishikawa
- Frances O'Connor
- Kathryn Ogden
- Francis O'Gorman
- Paul O'Keefe
- Francesca Orestano
- Christine Parker
- Helen Parker
- Graham Parry
- Cristina Pascu-Tulbure
- David Peacock
- Elizabeth Perryman
- Gareth Pert
- Gerry Pert
- Celia de Piro
- Tristram de Piro
- Steve Pool
- Franco Posocco
- Celia Potts
- Leila Prescott
- Michael Pye
- Paul Quarrie
- Cedric Quayle
- Thelma Quayle
- Sarah Quill
- Iolanda Ramos
- Tim Rawson
- Janette Ray
- Anthony Reeve
- Dame Fiona Reynolds
- Bernard Richards
- Jeffrey Richards
- Michael Riggs
- Jenny Robbins
- Lynne Roberts
- Vanessa Roberts
- Hon. Elizabeth Robins
- Miriam Rockness
- John Rosenberg
- Laurence Roussillon-Constanty
- Richard Rundell
- Yvonne Rundell
- Andrew Russell
- Kamel Saeed
- Kalika Sands
- Shoji Sato
- Austen Saunders
- Franziska Schenk
- Emma Sdegno
- Tim Selman
- Andrew Shepherd
- Neil Sinden
- Olga Sinitsyna
- Nick Smiljanic
- Allison Smith
- Julian Smith
- Peter Smith
- Lydia Somerville
- Robert Somerville
- Demetrio Sonaglioni
- David Sorensen
- Jodie Southwood
- Julian Spalding
- James Spates
- John Spiers
- John Steers
- Robin Sukatorn
- Philip Taylor
- Robert Taylor
- Charles Tebbutt
- Rhiannon Thomas
- Nellie Trevelyan
- Philip Trevelyan
- Neil Trinder
- Norio Tsuyuki
- Paul Tucker
- Coralie Turpin-Thomson
- Jason Turpin-Thomson
- Michael Upshall
- Marcus Waithe
- Geoffrey Walker
- Robert Walmsley
- Kay Walter
- Ron Ward
- Wendy Ward
- Ian Warrell
- Caroline Washington
- Elizabeth Washington
- Harriet Washington
- Hugh Waterhouse
- Ian Watt
- Richard Watts
- Joseph Weber
- Michael Wheeler
- Jacqueline Whiteside
- Dominika Wielgopolan
- Stephen Wildman
- Clive Wilmer
- Mark Wilson
- Robert Wilson
- Necole Witcher
- Sarah Woods
- Amy Woodson-Boulton
- Carol Wyss
- Jacqueline Yallop
- Ryo Yamazaki
- Chiaki Yokoyama
- Emily Young
- Samuel Zeveloff

At the 30th September the Guild had 305 companions.

Annual Report and Financial Statements

For the year ended 31st March 2019

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr C Wilmer Mr J Iles Mr C Harris Mrs J Robbins Mr P Miller Dr R Dickinson Dr P Burman Ms C Butterworth Ms N Johnson Mr H A Hull	(Appointed 15 June 2018) (Appointed 15 June 2018) (Appointed 15 June 2018) (Appointed 2 November 2018)
Administrator	Mr Martin Green	
Communications officer	Mr Simon Seligman	
Charity number	231758	
Company number	00012583	
Registered office	Meersbrook Hall Meersbrook Park Brook Road Sheffield S8 9FL	
Auditor	Baldwins Audit Services 1st Floor Cophall House 1 New Road Stourbridge West Midlands DY8 1PH	

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Charity Registration No. 231758
Company Registration No. 00012583 (England and Wales)

TRUSTEES REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2019

The trustees present their report and accounts for the year ended 31 March 2019.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016)

Objectives and activities

The objects of the company as set out in the Memorandum of Association are to promote the advancement of education and training in the field of rural economy, industrial design and craftsmanship and appreciation of the arts in accordance with the principles set out in the Letters to Working Men by John Ruskin published under the title *Fors Clavigera*.

In carrying out the charity's aims the Guild has paid due regard to the Charity Commission guidance on public benefit and ensures that its objectives are carried out in accordance with the guidance.

During the year the charity was engaged in the granting of awards to organisations which support the arts and the rural economy whilst maintaining the Ruskin Collection housed at the Millennium Galleries in Sheffield.

The Guild owns and maintains properties at Westmill in Hertfordshire, properties and woodland in the Wyre Forest at Bewdley in Worcestershire and Sheepscombe in Gloucestershire.

Grants are made to maintain the Ruskin Collection at Sheffield and to trusts and individuals the board considers are in accordance with the aims and objectives of the board.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Achievements and performance

The Ruskin Bicentenary

This year the Guild has been celebrating the Bicentenary of Ruskin's birth. It has been active not only on its own behalf but in partnership with other bodies, especially those of a Ruskinian hue. In particular, it has participated fully in the work of the umbrella body Ruskin To-Day, which has overseen the year's activities. The celebrations have led to an explosion of interest in Ruskin's work and an immense advance in his reputation.

The Guild's main contribution to the Bicentenary has been a pair of exhibitions. *John Ruskin: The Power of Seeing*, curated by Louise Pullen, Curator of the Ruskin Collection, was created in collaboration with Museums Sheffield and the Bulldog Trust, which administers the house where it was held, Two Temple Place in London. The exhibition, which ran from 26 January to 22 April, was designed to present the holdings and purpose of the Ruskin Collection, founded as St George's Museum, Sheffield, in 1875. It was widely and enthusiastically reviewed and succeeded in attracting 57,000 visitors.

The second exhibition, *John Ruskin: Art and Wonder*, was produced in collaboration with Museums Sheffield only and shown at the Millennium Gallery, Sheffield, from 29 May to 15 September. Also curated by Louise Pullen, it was based on the London show, but was larger and focused in particular on Ruskin's 'admiration' (to use his word) for the wonders of the natural world in the great age of scientific discovery.

**TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019**

Both exhibitions were supported by talks, workshops and discussions, many of them led by Louise Pullen. In particular, the Guild devoted a day of its time at Two Temple Place to a symposium, *Searching for Ruskin's Utopia*, at which the guest speakers were the environmentalist Chris Baines, the financial journalist Andrew Hill and the dramatist Sarah Woods. All three are now Companions of the Guild.

The Guild sought, and received, funding support for the exhibitions in London and Sheffield from the Foyle Foundation, the Garfield Weston Foundation, the James Neill Trust Fund, the J.G. Graves Trust, the Sheffield Church Burgesses Trust and the Sheffield Town Trust. The Guild is immensely grateful to all of these organisations for their contributions towards the cost of these important Guild initiatives.

The Guild has also supported significant cultural events and activity programmes for audiences of all ages in Sheffield, the Wyre and Manchester.

Companions

In the course of the financial year 2018–19, the Guild elected 25 new Companions. By the AGM in 2019 we expect to have just over 300 Companions in all.

Companions come from a variety of backgrounds and interests, ages and locations. The one common thread is the inspiration they derive, directly or indirectly, from the work and ideas of John Ruskin. Many are from Sheffield and the Wyre Forest, the two main centres of Guild activity. The majority are from the UK, but something like 20% of them live overseas – in Australia, Canada, France, India, Italy, Japan, Jordan, New Zealand, Norway, Portugal, Russia and the United States.

In the early days of the Guild, Companions were expected to donate a 'tithed' of their incomes to it. Ruskin abandoned this requirement early on and there has never since been any form of fixed subscription. In recent years the Master and Directors have strongly encouraged Companions to make donations to the Guild and to leave it bequests and legacies, and a significant minority of Companions do make regular donations. In 2018 Companions were asked to commit themselves to making regular voluntary contributions to the Guild. In consequence, the Guild received new donations which will add almost £2000 annually to the total donations received. We hope this trend of increased support will continue and welcome approaches from Companions who would like to explore the option of leaving a legacy to the Guild in their will.

At least once a year, the Guild runs a Companions' Day in a Guild property or other place of interest to Companions. In June 2018 we spent the day on our land in the Wyre Forest, visiting the Bewdley Museum, the church at Ribbesford (associated with Ruskin, William Morris and Edward Burne-Jones) and feasting on venison in the Ruskin Studio. We shall be visiting the Wyre again in October 2019, when a finely carved memorial will be placed on the grave of William Graham, one of the Guild's earliest workers, in Ribbesford Churchyard. On 14 October the Master will be speaking on *Ruskin and Morris in Worcestershire* at the Bewdley Festival.

In 2017, the Guild began an educational programme for Companions and other friends and associates. A first day-school, held at the Ruskin Studio in the Wyre Forest in 2017, was called *First Steps with Ruskin*. A second meeting, *Next Steps with Ruskin*, was held in Bewdley Baptist Church on 16 March 2019. Speakers included Directors and Companions and guest speakers, the nature writer Paul Evans and Companion Andrew Hill.

Companions are encouraged to share information about their own activity, and to come forward with their thoughts on future projects and priorities for the Guild, for the Board to consider. To solicit their views, in 2018 we issued a Companion's Survey (online and on paper for those without online access). Although only 36 Companions responded, we gained valuable insight into the wide range of views across the Companionship, and these responses (anonymised) were shared with all Companions via a Guild newsletter in August 2019.

**TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019**

We are sad to record the deaths of two Companions in 2018. The first was Canadian Companion Bob Steele of Vancouver. Bob was an innovative and visionary teacher and educationist, who argued and taught that drawing is a child's first language. He published a number of books on the subject, including a recent e-book, *The Drawing Path for Children*. He was influenced by what Ruskin wrote on drawing. The second death was that of Brian Walker, an exquisitely talented calligrapher, who for many years inscribed the names of new Companions in the Guild Roll. Companion Terry Johnson is to succeed Brian as our calligrapher.

The Board of Directors and Staff

In the course of 2018, four new Directors joined the Board: Peter Burman, Carolyn Butterworth, Howard Hull and Nichola Johnson. They have raised membership of the Board to a total of ten Directors.

The Directors are all volunteers and the day-to-day activities of the Guild need professional attention. Martin Green is the Guild's Administrator and Simon Seligman is our Membership and Communications Officer, who has this year overseen the redevelopment of the Guild's website and the creation and maintenance of the Ruskin200 website for the bicentenary year. Our staff are based in or around Sheffield and we have now established a Guild office at Meersbrook Hall in Sheffield, home to the Ruskin Collection from 1890 to 1953. After decades as a local government office building, the Hall has been revived as a cultural and educational hub by the Heeley Development Trust with support from the Friends of Meersbrook and the Guild. Ruth Nutter continues to be Producer of the Ruskin in Sheffield project and we have also employed Tracey Shibli as a part-time fundraiser for the 2019 Bicentenary exhibitions. Tim Selman heads up the Wyre Community Land Trust (WCLT), which manages our land in the Wyre Forest.

Staff development is important to the Guild. To support the development of the Guild's strategy and business plan for the years ahead, on 25 January 2019, while the Bicentenary exhibition was showing at Two Temple Place, Directors and Staff attended a day-long strategy meeting in one of the study rooms there. It was conducted – rigorously, but with charm – by Gaby Porter. A number of discussion papers have already been generated as a result of this event and our conclusions will underpin future planning.

Annual General Meetings

At the 2018 AGM 16 Companions signed the Guild Roll. Two of them, Yoko and Shokan Nishikawa, had come over from Japan for the occasion and one, John Cuddeback, from the United States. The AGM was held at the Oxford University Museum of Natural History, which Ruskin helped to found. Much of the plan was due to him, he chose the architect Benjamin Woodward, and he delivered his lectures as Slade Professor of Fine Art in the museum lecture hall. Appropriately, the annual Ruskin lecture, which preceded the business meeting, was on 'Ruskin, the Pre-Raphaelites and the Oxford Museum'. It was given by Professor John Holmes of Birmingham University, who is an Honorary Associate of the Museum. In the evening the annual Companions' dinner was held among the museum exhibits, the tables overshadowed by dinosaur skeletons.

In November 2019, as we reach the climax of the Guild's Ruskin in Sheffield project, the AGM will be held in the Millennium Gallery, Sheffield. The annual Ruskin Lecture will be given by the present Master, Clive Wilmer, whose subject will be the history and purpose of the Guild. On that day, Clive will stand down after ten years as Master and hand the baton to Dr Rachel Dickinson.

Projects

The Guild has recently invested funding and energy into two large regional projects: for the last five years, Ruskin in Sheffield, and for the last two, Ruskin in Wyre. As the names indicate, these are both associated with the Guild's main properties, the Ruskin Collection in Sheffield and our land – woodland, orchard and farmland – in the Wyre Forest in Worcestershire. Both projects have obtained funding from the Heritage Lottery Fund and further funding for specific activities. Both reach their climaxes in 2019, and much of the Guild's activity, now and in the near future, will be concerned with maintaining their legacies.

**TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019**

Ruskin in Sheffield

The aim of this project has been 'to reveal, re-connect and reimagine' the work of Ruskin in the city. The Producer, Ruth Nutter, reports to the Guild's Director for Sheffield, Carolyn Butterworth, who chairs the steering group.

This year the project will focus mainly on the utopian aspirations of the Guild. Many activities will focus on the revived Meersbrook Hall and on Walkley, where the project began and where Ruskin's involvement with Sheffield began too. The Guild's associations with the Big Draw and with the Scuola di San Rocco in Venice will come together in a day of simultaneous activities in Venice and in the medieval Castlegate district of Sheffield. The achievements at Walkley and in the project as a whole will be exhibited in the Ruskin Collection's gallery, which will also include the body of work by Ruskin's Sheffield protégé, the sculptor Benjamin Creswick, generously donated to the Guild by his great-granddaughter, Companion Annie Creswick Dawson. A month long utopian-themed theatre, performance and discussion programme, titled 'A Future Fantastic', inspired by Ruskin, is a partnership with Theatre Deli in Sheffield to be delivered in July 2019.

Ruskin in Wyre

For more than a decade, the land owned by the Guild in the Wyre Forest has been managed for us by Director John Iles and his wife Companion Linda Iles, who are also the Guild's tenants at Uncllys Farm. This responsibility is gradually passing to our Director of Properties, Jenny Robbins. Our chief partner in the forest is the Wyre Community Land Trust (WCLT), directed by Companion Tim Selman, who are working to manage the forest more effectively, attending to both productivity and sustainability.

In this Bicentenary year we are approaching the climax of the HLF-funded programme called Ruskin in Wyre, which aims to explore the story of Ruskin Land, as the Guild's property is called: to ask how Ruskin's ideas have been applied to the living forest, and what can be done to reinterpret his vision today in meaningful, creative and productive ways. The programme is run by the Guild in collaboration with WCLT with Jenny Robbins and Tim Selman as joint managing directors of the project.

In July 2018, the project featured *The Studio in the Woods*, a programme of architectural workshops and talks in Ruskin Land itself. A second such programme took place in 2019.

From 2 March to 28 April 2019, as part of the project, the exhibition *Beautiful, Peaceful, Fruitful: Ruskin in Wyre* was shown at the Bewdley Museum. This was curated by Jenny Robbins.

Westmill

The Guild owns seven Arts and Crafts cottages at Westmill in Hertfordshire. An eighth Guild property is a tearoom of considerable charm, which is run by its tenants. The properties were bequeathed to the Guild in 1949 by the very original collector Mary Hope Greg, a disciple of Ruskin's and a Companion of the Guild. Mary Greg and her husband Thomas, also a philanthropist, lived in the village and wanted its beauty and sense of community to be preserved. The Guild is currently engaged in refurbishing our properties. The programme is led by Jenny Robbins and our Administrator Martin Green, who pays regular visits to the village and keeps in touch with the tenants. We have appointed a north London agent to ensure we are managing the properties to modern standards and to improve the way in which any day to day issues are dealt with. The Guild has now set up a Westmill committee comprising Jenny, Martin, the Master and Treasurer Chris Harris. The committee meets annually with the Thomas and Mary Greg Trust, chaired by Lady Julia Carter, the aim being to deepen our involvement with the village and serve the interests of tenants as best we can.

**TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019**

Whitelands College

In 1882 Ruskin inspired the creation of a May Festival at Whitelands College, then a teacher-training college in Chelsea and now part of Roehampton University. For several decades, the College has participated in the key event, the crowning of an annual May Monarch (originally May Queen). The task of presenting books by Ruskin to students on that occasion is currently the responsibility of Rachel Dickinson, though in 2019 the role was performed by the Master, Clive Wilmer. For the last five years the Guild has also arranged an annual Whitelands Ruskin lecture. In May 2018 the lecturer was Companion Beate Howitt, who had been the Whitelands May Queen sixty years before. Only a short time before enrolling at the College, she had been a refugee from Nazi Germany and this fact coloured her narrative, as did a lifetime of interest in Ruskin's ideas that had followed her Whitelands experience. Beate's lecture, which is published as a Guild booklet, *One of Ruskin's Whitelands College May Queens: Her Personal Story*, will be the last of the Whitelands Ruskin Lectures. This year, to replace it, the Whitelands archivist, Companion Gilly King put on an exhibition of the many treasures donated by Ruskin to the College, which include valuable books, engravings by Dürer, watercolours by Ruskin himself and copies of Turner watercolours by William Ward. A May Queen Dress designed by Kate Greenaway was also shown, as were a number of the May Day gold crosses. A private view of the exhibition on the eve of the May Festival was followed by a dinner given by the College and the Guild together, to which present and former May Monarchs were invited. The new Vice-Chancellor of Roehampton University Jean-Noel Ezingard attended, and speeches were made by Gilly, the Master of the Guild and Guild Director Jenny Robbins.

Ruskin in Manchester

Beginning in June, a series of events in Manchester focused on Ruskin's complex involvement with the city and that of Mancunians inspired by him. The programme was directed by the Guild's Director of Education, Dr Rachel Dickinson, who is a Lecturer at Manchester Metropolitan University (MMU). From 24 June to 23 August, the exhibition *Ruskin's Manchester: 'Devil's Darkness' to Beacon City*, curated by Rachel, was shown at MMU Special Collections. Other events centred on the Cathedral, Elizabeth Gaskell House and the charity 42nd Street.

The Big Draw and the John Ruskin Prize

In 2000, for the hundredth anniversary of Ruskin's death, the Guild founded the internationally successful Campaign for Drawing. Since 2005, it has been an independent charity, is currently directed by Kate Mason (recently elected a Companion), and has changed its name to the Big Draw. It still maintains a partnership with the Guild, which makes an annual donation to it. In collaboration with the Guild there have been Big Draw days in Sheffield and in the Wyre Forest and in autumn 2019 in Venice. In addition, since 2014 the Guild has provided funds for a John Ruskin Prize, which the Big Draw administers. This year the Prize exhibition on the theme 'Agent of Change' opened in Manchester on 11 July to coincide with the Ruskin in Manchester programme. Rachel Dickinson, Director of Ruskin in Manchester was the Guild's representative on the judging panel. The first prize was won by Juliette Losq, the second by Shanti Panchal and the third (for a student) by Chao Wang.

Publications

The Guild produces an annual publication, which is distributed without charge to all Companions. Called The Companion, it began as a newsletter and has evolved into a magazine with an ISSN. Dr Stuart Eagles edited this up from 2013 to 2017. After Stuart's departure, the handsome 2018 issue was edited by our North American Co-ordinator, Dr Sara Atwood, who worked together with Sheffield designer, Companion Jodie Southwood. They have now stood down and have been succeeded by Companion Peter Day, the distinguished broadcaster. Peter's first issue will be a review of the Bicentenary. It will appear early in 2020, unusually covering a year and a half of Guild and Ruskinian activity.

TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019

The Guild is expanding its role as a small publisher, which is regarded as an important way of underpinning its message intellectually and recording aspects of its history. The retail of books, booklets, cards etc. is managed by Director Peter Miller. He publishes the annual Ruskin Lectures and the Whitelands Ruskin lectures as well as the occasional booklet on a topic of importance to the Guild. With advice from Peter Day, Peter Miller has begun redesigning our booklets to striking effect.

Communications

The Guild has a significant web presence, which is managed by Simon Seligman. The new website has already been noted. The Guild also maintains a twitter feed and related content on Facebook and Instagram, which, among other things help us engage with a broader range of organisations and individuals in sympathy with our interests and objectives.

Simon has been working hard to improve communication within the Guild. He now sends out a bi-monthly e-newsletter. Since November 2018, there has been a Directory of Companions on the website, which all Companions are invited to add their details to. The Guild has also taken responsibility for logging the events of the Bicentenary on the website Ruskin200, which it commissioned in partnership with Lancaster University and Brantwood.

Partnerships

The Guild's principal partners are, in Sheffield, Museums-Sheffield, who care for the Ruskin Collection, and WCLT, who manage our land in the Wyre Forest and work on our projects there.

The Guild also has friendly and productive relations with other bodies, with whom it is in sympathy. Ruskin To-Day, the Big Draw and 42nd Street are three of them. The last of these is a charity for young people under stress, which is based at Ancoats in Manchester. The Guild has funded some innovative cultural and heritage programmes run by them and continues to take an interest in its work.

A key relationship for the Guild has been with The Ruskin: Library, Museum and Research Centre at Lancaster University, directed by Professor Sandra Kemp, a recent Companion. This houses the Whitehouse Collection: the largest and most important collection of books, pictures and memorabilia associated with Ruskin in the world. In April the Collection was secured for the nation by the University with financial support from a number of bodies. Recognising the unique importance of the situation, the Guild contributed £50,000.

The Guild has similarly good relations with Brantwood, Ruskin's home in the Lake District, which is managed by Howard Hull, now also a Director of the Guild. The Board will be holding its September meeting at Brantwood and experiencing something of the Ruskinian activity that goes on under Howard's direction, to say nothing of the peace and beauty of the landscape there.

Aonghus Gordon, Director of the Ruskin Mill Trust, which teaches disadvantaged and damaged young people through craftsmanship and engagement with nature, is also a Companion of the Guild, as are several of his colleagues. We especially engage with Freeman College in Sheffield, but many RMT establishments have welcomed us over the years. In June 2018, we held a Board meeting at their inspiring premises in Birmingham, Argent College.

The Guild has long been interested in the ethical investment charity ShareAction, which is directed by Companion Catherine Howarth. It has now joined the Charities Responsible Investment Network (CRIN), which is administered by ShareAction.

The Guild has also been active developing partnerships with other organisations in Birmingham and Camberwell where it is hoped that long term relationships will develop and more deeply embed Ruskinian ideals in planned cultural and social projects.

TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019

International

The Master has been actively encouraging the development of the Guild in North America, where our Co-ordinator Dr Sara Atwood, with strong support from Companion Professor Jim Spates, is developing a North American Branch. In May 2019, Jim led a week-long Ruskin tour of England for North American enthusiasts, which was administered by Companion Nicholas Friend. In the course of their visit they were addressed by the Master, Louise Pullen, Howard Hull and other Guild leaders.

Significant support for the Guild comes from the Roycroft arts and crafts community in East Aurora, near Buffalo in upstate New York, which is led by Companion Joe Weber, and from the Ruskin Art Club in Los Angeles, whose executive director Companion Gabriel Meyer recently toured Guild properties and Ruskinian centres in England.

The North American Companions are also organising a conference, *John Ruskin: Nineteenth Century Visionary, Twenty-First Century Inspiration*, at the Huntington Library, San Marino, California, in December 2019.

The Guild maintains a warm relationship with the city of Venice, where it has several Companions. For Ruskin's two-hundredth birthday in February, the Scuola Grande di San Rocco proposed a service of thanksgiving for Ruskin's life and work to be held at the Anglican Church of St George in Venice. A service of Matins was planned by the Master, who gave the address. It was attended by a large contingent from the Scuola as well as by many from the city's substantial English-speaking community. After the service there were speeches from the Deputy Mayor of Venice and from Companion Franco Posocco, Guardian Grando of the Scuola. The Scuola arranged a short concert of nineteenth-century organ music as a tribute to Ruskin and the Guild. There was then a procession to a plaque in memory of Ruskin on the Pensione Calcina, overlooking the Giudecca Canal, where a wreath was hung. In October 2019, there will be a conference at Ca' Foscari University in Venice, directed by Companion Emma Sdegno. The topic will be *A Great Community: John Ruskin's Europe*.

Projects are also evolving in Japan, led in particular by Companions Shoji Sato there and Hilary Baker from the Wyre Forest in England.

The Bicentenary of Ruskin's birth is being celebrated and commemorated in towns and cities across the UK and in distant parts of the world. We hope Companions, associates and friends of the Guild will find an opportunity to join in with and contribute to the celebrations.

Financial review

The total incoming resources for the year amounted to £259,468 (2018: £184,407), a rise of 41%. Total resources expended amounted to £622,219 (2018: £330,680), a rise of 88%. After adjusting for realised and unrealised gains on investments of £51,335 (2018: £10,979) this produced a net deficit for the year of £311,416 (2018: £135,294). This provided the Guild with total reserves for the year of £5,782,523 (2018: £6,093,939).

Reserves Policy

The Guild has unrestricted funds of £5,778,023 (2018: £6,093,939) which are primarily represented by fixed assets (properties, heritage assets and investments) of £5,697,930 (2018: £6,020,395). These assets are essential parts of the Guilds operations and generate income that enables the Guild to function as a grant giver. The portion of reserves for current operations is £80,093 (2018: £73,544). The Directors have set a deficit budget over the past three years, drawing down on investment resources as necessary, to expand operations and the range of charitable activities undertaken.

**TRUSTEES REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2019**

Structure, governance and management

The charity is a company limited by guarantee governed by its memorandum and articles of association and was incorporated 25 October 1878, as amended 31 October 1970 and 4 November 2016. The company is a registered charity.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mr C Wilmer
Mr J Iles
Mr C Harris
Mrs J Robbins
Mr P Miller
Dr R Dickinson
Dr P Burman (Appointed 15 June 2018)
Ms C Butterworth (Appointed 15 June 2018)
Ms N Johnson (Appointed 15 June 2018)
Mr H A Hull (Appointed 2 November 2018)

Trustees are appointed for some of the following reasons: for knowledge and appreciation of Ruskin's writings, drawings, teaching and ideas; for the practical skills of estate and property management and of environmental care; for knowledge and experience of the arts and the museum and education worlds. New directors are appointed by the members (i.e. the Companions) at the Annual General Meetings.

None of the trustees have any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of winding up.

The trustees receive training at trustees' meetings, as deemed appropriate.

The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Auditor

Baldwins Audit Services were appointed as auditor to the company and a resolution proposing that they be re-appointed will be put at a General Meeting.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees report was approved by the Board of Trustees.

Mr C Wilmer

Trustee
Dated: 7 September 2019

**STATEMENT OF TRUSTEES RESPONSIBILITIES
FOR THE YEAR ENDED 31 MARCH 2019**

The trustees, who are also the directors of The Guild of St George for the purpose of company law, are responsible for preparing the Trustees Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF THE GUILD OF ST GEORGE

Opinion

We have audited the financial statements of The Guild of St George (the 'charity') for the year ended 31 March 2019 which comprise the statement of financial activities, the balance sheet and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice)*.

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF THE GUILD OF ST GEORGE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF THE GUILD OF ST GEORGE

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Baldwins Audit Services 2 October 2019

Accountants Statutory Auditor 1st Floor
Copthall House 1
New Road Stourbridge
West Midlands
DY8 1PH

Baldwins Audit Services is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under of section 1212 of the Companies Act 2006

**STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 MARCH 2019**

		Unrestricted funds 2019	Restricted funds 2019	Total 2019	Total 2018
	Notes	£	£	£	£
Income from:					
Donations and legacies	3	14,561	110,490	125,051	37,175
Charitable activities	4	16,677	-	16,677	7,360
Other trading activities	5	90,432	-	90,432	104,331
Investments	6	27,308	-	27,308	35,541
Total income		<u>148,978</u>	<u>110,490</u>	<u>259,468</u>	<u>184,407</u>
Expenditure on:					
Raising funds	7	19,167	-	19,167	13,350
Charitable activities	8	417,928	105,990	523,918	236,822
Other trading activities	13	79,134	-	79,134	80,508
Total resources expended:		<u>516,229</u>	<u>105,990</u>	<u>622,219</u>	<u>330,680</u>
Net gains/(losses) on investments	14	51,335	-	51,335	10,979
Net movement in funds		(315,916)	4,500	(311,416)	(135,294)
Fund balances at 1 April 2018		6,093,939	-	6,093,939	6,229,233
Fund balances at 31 March 2019		<u>5,778,023</u>	<u>4,500</u>	<u>5,782,523</u>	<u>6,093,939</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET
AS AT 31 MARCH 2019**

	Notes	2019 £	2018 £	2019 £	2018 £
Fixed assets					
Tangible assets	15		4,442,160		4,402,552
Heritage assets	16		57,742		57,741
Investments	17		1,198,028		1,560,102
			<u>5,697,930</u>		<u>6,020,395</u>
Current assets					
Debtors	18	51,149		38,217	
Cash at bank and in hand		60,328		62,592	
		<u>111,477</u>		<u>100,809</u>	
Creditors: amounts falling due within one year	19	<u>(26,884)</u>		<u>(27,265)</u>	
Net current assets			84,593		73,544
Total assets less current liabilities			<u>5,782,523</u>		<u>6,093,939</u>
Funds					
Restricted funds	20		4,500		-
<u>Unrestricted funds</u>					
Designated funds	21	5,697,930		6,020,395	
General unrestricted funds		<u>80,093</u>		<u>73,544</u>	
			<u>5,778,023</u>		<u>6,093,939</u>
			<u>5,782,523</u>		<u>6,093,939</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2019, although an audit has been carried out under section 144 of the Charities Act 2011.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The accounts were approved by the Trustees on 7 September 2019

Mr C Wilmer – Trustee
Company Registration No. 00012583

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

1 Accounting policies

Charity information

The Guild of St George is a private company limited by guarantee incorporated in England and Wales. The registered office is Meersbrook Hall, Meersbrook Park, Brook Road, Sheffield, S8 9FL.

1.1 Accounting convention

The accounts have been prepared in accordance the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Incoming resources

Grants receivable are recognised on an accruals basis and are analysed between the relevant funds.

Voluntary income is received by way of donations. The income is recognised on a receipts basis.

Incoming resources from generating funds are recognised on an accruals basis and are analysed to the activity to which they relate.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

1 Accounting policies (Continued)

1.5 Resources expended

Liabilities are recognised when the relevant expense is incurred.

Costs of generating funds are recognised on an accruals basis, inclusive of VAT which cannot be recovered. Costs of generating funds comprise those costs directly attributable to raising funds through activities.

Grants, awards and donations payable are charged as incurred.

Costs relating to charitable expenditure are recognised on an accruals basis inclusive of any VAT which cannot be recovered, and comprise those costs directly attributable to the furtherance of the charity's principal activities.

Corporate governance costs are recognised on an accruals basis, inclusive of any VAT which cannot be recovered, and includes the general overheads of the charity.

Costs are allocated to a particular activity where the costs relate to that activity. Grants offered subject to conditions which have not been met at the year end are noted as a commitment but not accrued as expenditure.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Freehold land and buildings	1% straight line
Plant and equipment	10% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Heritage assets

The Ruskin Collection has been included in tangible fixed assets to the extent that the items were actually purchased. Any future purchased additions will be capitalised.

The Guild's donated heritage assets have not been capitalised because no reliable cost information is available and valuation processes lack sufficient reliability.

The very long expected lives of heritage assets, due to their nature, value and need to be protected and preserved means that depreciation is not material and is, therefore, not provided.

1.8 Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs, and are subsequently measured at fair value at each reporting date. Changes in fair value are recognised in net income/(expenditure) for the year. Transaction costs are expensed as incurred.

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

1 Accounting policies (Continued)

Intangible assets with indefinite useful lives and intangible assets not yet available for use are tested for impairment annually, and whenever there is an indication that the asset may be impaired.

1.10 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.11 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.12 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.13 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds 2019	Restricted funds 2019	Total 2019	Total 2018
	£	£	£	£
Donations and gifts	6,426	-	6,426	7,143
Grants receivable	8,135	110,490	118,625	30,032
	<u>14,561</u>	<u>110,490</u>	<u>125,051</u>	<u>37,175</u>
For the year ended 31 March 2018	<u>36,175</u>	<u>1,000</u>		<u>37,175</u>
Donations and gifts				
Donations and gifts	5,426	-	5,426	6,143
Individual Companion Donations	-	-	-	1,000
Ruskin in Sheffield Walkley Library project	1,000	-	1,000	-
	<u>6,426</u>	<u>-</u>	<u>6,426</u>	<u>7,143</u>
Grants receivable for core activities				
Heritage Lottery Fund – Wyre	-	31,160	31,160	-
Heritage Lottery Fund – Meersbrook project	-	16,830	16,830	-
Ruskin Exhibition Two Temple Place	-	58,000	58,000	-
Ruskin Exhibitions Sheffield Museums	-	4,500	4,500	-
RPA – Wyre Woodland	8,135	-	8,135	30,032
	<u>8,135</u>	<u>110,490</u>	<u>118,625</u>	<u>30,032</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

4 Charitable activities

	2019 £	2018 £
Symposia and events	13,770	3,011
Books and publications	2,907	4,349
	<u>16,677</u>	<u>7,360</u>

5 Other trading activities

	Unrestricted funds 2019 £	Total 2018 £
Rental income	85,538	82,652
Timber sales	4,894	21,679
Other trading activities	90,432	104,331

6 Investments

	Unrestricted funds 2019 £	Total 2018 £
Income from listed investments	27,308	35,541

7 Raising funds

	2019 £	2018 £
Ruskin Exhibitions 2019	6,000	1,500
Investment fees	13,167	11,850
	<u>19,167</u>	<u>13,350</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

8 Charitable activities

	2019 £	2018 £
Books and publication	17,264	8,654
Symposia and events	9,547	6,671
Sheffield Project expenditure	43,467	31,623
Heritage Lottery Fund		
– Wyre	65,303	30,777
Wyre Woodland	44,262	46,747
	<u>179,843</u>	<u>124,472</u>
Grant funding of activities (see note 9)	254,800	53,460
Share of support costs (see note 10)	83,510	53,071
Share of governance costs (see note 10)	5,765	5,819
	<u>523,918</u>	<u>236,822</u>

Analysis by fund

Unrestricted funds	417,928
Restricted funds	105,990
	<u>523,918</u>

For the year ended 31 March 2018

Unrestricted funds	206,672
Restricted funds	30,150
	<u>236,822</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

9 Grants payable

	2019 £	2018 £
Grants to institutions:		
Wyre Community Land trust	15,000	15,000
Sheffield Museums	30,000	30,000
Campaign for Drawing	6,500	1,500
42nd Street	-	3,960
Lancaster University – Whitehouse Collection	50,000	-
Ruskin Exhibitions Two Temple Place	150,000	-
Westmill Parish Church – Memorial repair	300	-
	<u>251,800</u>	<u>50,460</u>
Grants to individuals	3,000	3,000
	<u>254,800</u>	<u>53,460</u>

The grants to individuals are in respect of a £2000 honorarium paid to John Iles and a £1000 travel bursary to Louise Phillips.

10 Support costs

	Support costs £	Governance costs £	2019 £	2018 £
Staff costs	35,738	-	35,738	30,594
Trustee costs	18,115	-	18,115	16,427
Marketing costs	1,726	-	1,726	-
Website costs	20,920	-	20,920	-
General administration fees	7,011	-	7,011	6,050
Audit fees	-	3,414	3,414	-
Legal and professional	-	445	445	3,605
Accountancy fees	-	1,906	1,906	2,214
	<u>83,510</u>	<u>5,765</u>	<u>89,275</u>	<u>58,890</u>
Analysed between Charitable activities	<u>83,510</u>	<u>5,765</u>	<u>89,275</u>	<u>58,890</u>

Governance costs includes the statutory audit fee of £3,414

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

11 Trustees

During the year 10 trustees were reimbursed a total of £5,044 in respect of travelling expenses (2018: 7 trustees were reimbursed £7,910).

During the year Mr J G Iles, a trustee, rented a property owned by the charity at a market rate of £9,784 (2018: £9,784). Mr J G Iles also received an honorarium payment of £2,000 (2018: £2,000) in recognition of his role of co-ordinator of Guild activities at Bewdley.

12 Employees

Number of employees:

The average monthly number of employees during this year was:

	2019 Number	2018 Number
	<u>2</u>	<u>2</u>
Employment costs	2019 £	2018 £
Wages and salaries	34,518	29,501
Other pension costs	<u>1,220</u>	<u>1,093</u>
	<u>35,738</u>	<u>30,594</u>

There were no employees that received benefits of £60,000 or more during the year.

13 Other trading activities

	2019 £	2018 £
Property repairs	26,414	24,422
Property insurance and utility cost	6,491	7,649
Depreciation	46,229	44,470
Property professional fees	<u>-</u>	<u>3,967</u>
	<u>79,134</u>	<u>80,508</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

14 Net gains/(losses) on investments

	2019 £	2018 £
Revaluation of investment	40,179	(1,168)
Gain/(loss) on sale of investment	<u>11,156</u>	<u>12,147</u>
	<u>51,335</u>	<u>10,979</u>

15 Tangible fixed assets

	Freehold land and buildings £	Plant and equipment £	Total £
Cost or valuation			
At 1 April 2018	4,447,022	-	4,447,022
Additions	<u>75,837</u>	<u>10,000</u>	<u>85,837</u>
At 31 March 2019	<u>4,522,859</u>	<u>10,000</u>	<u>4,532,859</u>
Depreciation and impairment			
At 1 April 2018	44,470	-	44,470
Depreciation charged in the year	<u>45,229</u>	<u>1,000</u>	<u>46,229</u>
At 31 March 2019	<u>89,699</u>	<u>1,000</u>	<u>90,699</u>
Carrying amount			
At 31 March 2019	<u>4,433,160</u>	<u>9,000</u>	<u>4,442,160</u>
At 31 March 2018	<u>4,402,552</u>	<u>-</u>	<u>4,402,552</u>

Land and buildings were revalued in May 2017 by independent valuers not connected with the charity on the basis of market value. The valuation conforms to International Valuation Standards and was based on recent market transactions on arm's length terms for similar properties.

At 31 March 2019, had the revalued assets been carried at historic cost less accumulated depreciation and accumulated impairment losses, their carrying amount would have been approximately £3,108,361 (2018 – £3,066,460).

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

16 Heritage assets

	£
At 1 April 2018 and at 31 March 2019	<u>57,742</u>

The heritage assets held by The Guild of St George are held together in the collection of drawings, paintings, prints, engravings, photographs, antique and illustrated books, craft works, architectural casts, geological specimens and other objects donated to St George's Museum in Sheffield which was founded by John Ruskin in 1875. Ruskin established the museum specifically for the benefit and education of Sheffield's workers whose skills and craftsmanship he admired. Sited at Walkley, in the north west of the city and overlooking spectacular countryside, the museum drew visitors away from the smoke that surrounded them in their daily lives and allowed them to immerse themselves in nature and art.

The collection has been added to over the years by donations and a small number of acquisitions. It is kept securely in Sheffield under the curatorship of Museums Sheffield the Millennium Gallery where a cycle of exhibitions is organised and occasional loans to other institutions are facilitated.

It is impractical to obtain a valuation of heritage assets acquired by donation as the collection is unique and has never been previously valued.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

17 Fixed asset investments

	Listed investments £	Cash in portfolio	Total £
Cost or valuation			
At 1 April 2018	1,557,386	2,716	1,560,102
Additions	314,148	-	314,148
Valuation changes	51,335	-	51,335
Movement	-	20,604	20,604
Disposals	(748,161)	-	(748,161)
At 31 March 2019	<u>1,174,708</u>	<u>23,320</u>	<u>1,198,028</u>
Carrying amount			
At 31 March 2019	<u>1,174,708</u>	<u>23,320</u>	<u>1,198,028</u>
At 31 March 2018	<u>1,557,386</u>	<u>2,716</u>	<u>1,560,102</u>

The fair value of listed investments is determined by reference to their quoted price.

18 Debtors

	2019 £	2018 £
Amounts falling due within one year:		
Trade debtors	23,017	26,262
Other debtors	24,049	8,308
Prepayments and accrued income	4,083	3,647
	<u>51,149</u>	<u>38,217</u>

19 Creditors: amounts falling due within one year

	2019 £	2018 £
Other taxation and social security	1,090	1,831
Trade creditors	18,151	18,686
Other creditors	1,847	3,998
Accruals and deferred income	5,796	2,750
	<u>26,884</u>	<u>27,265</u>

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

20 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds		Balance at 31 March 2019 £
	Incoming resources £	Resources expended £	
Heritage Lottery Fund – Wyre	31,160	(31,160)	-
Heritage Lottery Fund – Meersbrook project	16,830	(16,830)	-
Ruskin Exhibitions – Two Temple Place	58,000	(58,000)	-
Ruskin Exhibitions – Sheffield Museums	4,500	-	4,500
	<u>110,490</u>	<u>(105,990)</u>	<u>4,500</u>

Heritage Lottery Fund – Wyre

The HLF-supported Ruskin in Wyre project aims to explore what happened at Ruskin Land in Bewdley Worcestershire and how Ruskin's ideas have been incorporated into the modern forest. The project seeks to deepen the links between the community and the forest through a wide range of events and activities. Making, of all kind and varieties, is a key part of the project and it provides opportunities for people to work with an artist in residence using our oak to create beautiful things.

Heritage Lottery Fund – Meersbrook Project

This is an HLF supported project focusing on the former Ruskin Museum at Meersbrook Hall in Sheffield. The aim of the project is to engage local communities with local heritage to re-imagine Meersbrook Hall's future. A programme of activities and events has been developed.

Ruskin Exhibitions Two Temple Place

The Guild has partnered with Museums Sheffield and the Bulldog Trust to present a significant exhibition at Two Temple Place in London John Ruskin – the Power of Seeing, between 26 January to 22 April 2019 including the largest ever loan of the Ruskin Collection from Sheffield.

Ruskin Exhibitions Sheffield Museums

After showing in London, a redisplay and reinterpretation of the exhibition at Two Temple Place retitled John Ruskin: Art & Wonder has been developed for the Millennium Galleries and shown in Sheffield from 29 May to 15 September 2019.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2019

21 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds		Balance at 31 March 2019 £
	Balance at 1 April 2018 £	Resources Expended £	
Fixed Asset Fund	6,020,395	(322,465)	5,697,930
	<u>6,020,395</u>	<u>(322,465)</u>	<u>5,697,930</u>

22 Analysis of net assets between funds

	General £	Unrestricted Designated £	Restricted £	Total £
Fund balances at 31 March 2019 are represented by:				
Tangible assets	-	4,442,160	-	4,442,160
Heritage assets	-	57,742	-	57,742
Investments	-	1,198,028	-	1,198,028
Current assets/(liabilities)	80,093	-	4,500	84,593
	<u>80,093</u>	<u>5,697,930</u>	<u>4,500</u>	<u>5,782,523</u>

23 Related party transactions

The related parties in the year relate to the trustees expenses and honorarium. Refer to note 11 for further details.

The Ruskin Lecture, 2019

THE GUILD TO-DAY

Clive Wilmer (Master of the Guild)

Venue: Cadman Room,
the Millennium Gallery,
Arundel Gate, Sheffield

Date: 16/11/19

Time: 11.00am

The work Ruskin did in the name of the Guild of St George – and much else that he did besides – was always locally based and done in response to specific needs. What he called *Fors* (fortune, chance, luck) would present a problem to him and he would respond to it, transforming accident into destiny. For example, he did not plan to establish a gallery in Sheffield rather than Bradford or Bewdley – an opportunity offered itself and he nailed it down. *Fors Clavigera* means Fortune the nail-bearer.

What is experienced in its full specificity is also, like ourselves, felt as living in time. Ruskin was always conscious of the eroding effects of time. He believed that we should accept this simple fact – that we should certainly work to protect what is valuable from decay, but we should also recognise that the emotion inspired by (for instance) beautiful things derives in part from their vulnerability, their proneness to destruction or decay.

Clive Wilmer, the outgoing Master of the Guild, will show how these concerns take us to the heart of Ruskin's work as critic, conservationist and social reformer. He will conclude by looking at projects the Guild has worked in the present century in the light of these Ruskinian principles and perceptions.



Fragment of a large fresco by Giorgione, painted c. 1508, now in the Palazzo Grimani, Venice.