

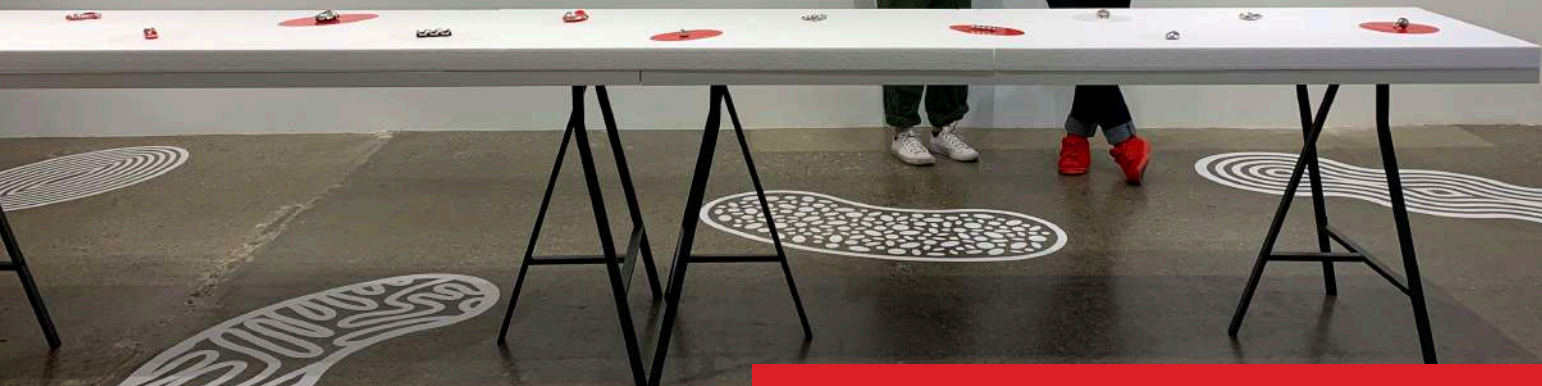
slice

Biodigital Jewelry by
Paul McClure

September 7 - October 8, 2020

Paul McClure's "slice" is a collection of jewelry that explores the intersection of biology and digital technology. The pieces are inspired by the structure of DNA and the way it is replicated and passed on. McClure uses a combination of traditional jewelry-making techniques and digital fabrication to create these unique pieces. The result is a collection of jewelry that is both beautiful and thought-provoking.

"slice" is a collection of jewelry that explores the intersection of biology and digital technology. The pieces are inspired by the structure of DNA and the way it is replicated and passed on. McClure uses a combination of traditional jewelry-making techniques and digital fabrication to create these unique pieces. The result is a collection of jewelry that is both beautiful and thought-provoking.



**2020
STEWARDSHIP REPORT**



Craft Ontario is a not-for-profit member-driven organization in service of professional craft.

Charitable tax number: I18878511 RR0001
1106 Queen Street West
Toronto ON M6J 1H9

www.craftontario.com

info@craftontario.com
[@craftontario](https://www.instagram.com/craftontario)

Designed by Sandhya Natarajan

Cover - *SLICE: Biodigital Jewellery* exhibition
(Sept 5 - Oct 3, 2020), with the artist, Paul McClure,
and Robyn Wilcox, Curator

Left Image - *SHARDS THAT REMAIN*, by Stefanie Dueck.
Hand forged steel, copper; 61 cm x 69 cm x 6 cm; 2019

MISSION

VISION

MANDATE

WE CHAMPION CRAFT

OUR VISION IS TO MAKE CRAFT A MEANINGFUL PART OF LIFE AND BUILD A CONNECTED COMMUNITY OF CREATORS AND SUPPORTERS.

We deliver on our Mission and achieve our Vision by:

CONNECTING

individuals and communities with craft.

GROWING

craft artists' careers through opportunities to network, learn, present, and access markets.

PROMOTING

craft as a professional career and its cultural and economic importance.

INSPIRING

participation and achievement through recognizing excellence.



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CHAIR'S MESSAGE

Let's begin by recognizing what an extraordinary year 2020 was for the entire global community. The impact of the pandemic was everywhere – no one was untouched. At Craft Ontario we witnessed first-hand the impact on our members, craft artists, exhibits in the way we communicate, create, work, see and shop. The year witnessed the rise of movements like Black Lives Matter and recognition that history is not always as it seems when we think of the First Nations, Inuit and Metis peoples. Many of us would say this is long overdue in relation to the cause of societal equity.

What does this mean for this organization? I believe we must see the opportunity to be a leader and (re)examine our strategic plan in light of this new context. We must support our members - the creative people who have felt the impact of COVID. We must champion craft and continue to do that boldly. We must champion diversity in craft in relation to the lived experience of many people so their unique and collective stories are told and recognized through a diverse range of craft practices. These stories are filled with content and allow us to learn, share, understand and grow – when we see and listen. Craft can and must tell these stories in a multitude of ways. Through our mission, values and strategic directions, Craft Ontario must be a leader in advocating and supporting new realities.

It is imperative that members, funders, donors, partners and supporters throughout the province and country know our commitment. Throughout the past pandemic year, we were



YOU'RE SO GOOD I, II, III, by Joon Hee Kim.
Glazed sculptural clay.
Gold luster: 13 cm x 34 cm x 12 cm; 2019

able to change and adapt what we did and how we did it. We delivered programs in new ways, we recognized the amazing work of craft artists through awards and brought craft to whole new audiences using digital platforms in order to focus and highlight Ontario's craft artists.

None of this would have been possible without the commitment and tireless work of Executive Director, Janna Hiemstra, the entire dedicated team of staff that went above and beyond, and the Board of Directors who never wavered in their commitment to craft. Bravo to all of you! Finally, a heartfelt thank you to craft artists for continuing forward in trying times, and to each of you for standing with Craft Ontario. Your support is real. We Champion Craft, together!

Cliff Ledwos, Board Chair

EXECUTIVE DIRECTOR'S MESSAGE

2020! What a time to reflect on. Thinking about the past year brings back a deep sense of anxiety and gratitude all at once. Navigating change and all of the accompanying unknowns truly defined the experience, taking each step to question and care for the work that Craft Ontario does. Yet despite grieving what was lost, especially the ability to meet and celebrate in person, we found strength in working together to meet each challenge along the way, and to find the opportunities that come hand in hand with adversity.

We would not be here today without the many, many people and organizations that we are privileged to work with and count on as incredible artists, supporters, and mentors. Your dedication, time, and belief in the work that Craft Ontario does are crucial to our shared success.

Finally, my heartfelt and deepest thanks go to each and every staff person, board member and volunteer. There is no doubt that 2020 was tough, but your collective persistence, agility, and care got us to where we can continue to foster next steps for Craft Ontario, and build on all of the ways to connect with and serve diverse craft artists and communities in the year ahead. Thank you!

Janna Hiemstra, Executive Director



UNTITLED, (BRACELET), BODY SERIES by
Charlize-Nhung Nguyen; Sterling silver, Gold plated.
Hand fabrication, Cast, 5.0 cm x 3.0 cm x 17 cm; 2019



INFLUX II (DETAIL), by Khadija Aziz. Digital print on cotton.
Glass beads. Embroidery floss. Polyester thread/embroidery.
Beading and Quilting; 76.2 cm x 121.41 cm; Sep 2019

2020 IN REVIEW

Recognized achievement through **17** awards of excellence, **6** community awards, and **1** award for outstanding service and contribution

Hosted **9** exhibitions that featured the work of **95** craft artists

Published **53** writers and craft artists in *Studio* magazine and launched new online editorial content at studiomagazine.ca

Partnered with Harbourfront Centre to deliver an online symposium that engaged over **300** attendees from across Canada, the US, UK and India!

Represented over **250** craft artists in the Shop and continued to connect their work with collectors and educate new craft enthusiasts

Increased sales of member work through the online shop by **634%** - that's going from \$15,000 in 2019 to over \$110,000 in 2020!

Raised over **\$43,000** through the *For the Love of Craft* campaign to support programs and services

Reached a network of over **29,650** people and organizations to promote and support craft in Ontario

COLLABORATE

In our strategic goal to collaborate, we are committed to fostering a network of partners, resources and opportunities that support professional craft, and extend impact throughout the province.

Throughout the year, the pandemic's impact has severely limited the ability of craft artists and organizations to connect with audiences, sell and show work, teach, and access studio/working space. We immediately sought feedback from artists and organizations to better understand and advocate for craft in terms of government support, and further worked with the Canadian Crafts Federation and Provincial Coalition of Arts Service Organizations to make sure that craft artists are a government priority for ongoing recovery support.

We connected with members to help access new financial resources, and partnered with ShopHERE, Google Small Business and the City of Toronto to help craft artists transition to online sales, as well as the Ontario Arts Council, Harbourfront Centre and DesignTO to help craft artists understand and apply for OAC Craft and Design, and COVID-response grants.



SUPERCHILL (DYWAFOTOS?) EPISODE I, by Hannah Epstein. Rug hooked wool, Acrylic, Polyester and Burlap. 208.3 cm x 111.8 cm. 2017

We further partnered with Harbourfront Centre's Craft and Design Department, and with involvement from the University of Toronto Material Sciences and Engineering Department, to deliver the **Material Sampling Symposium**. Originally planned to take place in person, we were able to transition to an online format to bring together craft and design professionals to explore and discuss intersections between making, culture and material innovation. The recorded sessions can all be viewed at harbourfront.live/program/material-sampling.

In 2020 we also committed to participating in Cultural Pluralism in the Arts Movement Ontario's (CPAMO) Pluralism and Organizational Change program.

As a member of the third cohort, and with a two-year commitment, we will work to increase our personal and organizational cultural competencies in terms of both opportunities and challenges to pluralism; develop resources and an action plan to sustain this work; and connect with Ontario's Indigenous, racialized and other marginalized artists and communities to engage them as craft artists, board members, staff, volunteers and audiences.

Finally, as one of our 2019-2024 Strategic Plan goals, we began taking steps to analyze and simplify our membership structure in order to ensure value, access, participation, and to address socio-economic barriers. We look forward to sharing more about these changes with members in 2021.





Lois Etherington Betteridge (1928-2020) at the *Illuminations* opening reception with her daughter, Lise McGuffin, and co-exhibitors Myra Tulonen Smith and Brigitte Clavette.

Lois was a true champion of craft, a Mather Award recipient, and a long-time supporter of Craft Ontario. A celebrated master silversmith and goldsmith, Lois has been an essential part of the development of the craft community, particularly through her teaching and mentorship to generations of makers over her 67 year career.

CULTIVATE

Our strategic goal to cultivate focuses on strengthening the presence and experience of craft through presentation and education.

Despite having to close to the public multiple times over the course the year, Craft Ontario was still able to deliver both onsite and online programming in order to support artist careers as well as engage and foster public experience with craft.

January 15 – February 23

Illuminations: produced by the Metal Collective, and curated by Laura Brandon. Taking place as part of the DesignTO Festival, the exhibition featured a collection of contemporary silver candleholders made from heritage silver that honours the creative contributions of Canadian women.

March 6 - 15

Art of the Book 2018: a juried exhibition celebrating the 35th anniversary of the Canadian Bookbinders and Book Artists Guild, and featuring the work of 56 artists and 67 pieces. Unfortunately, we were only able to share the exhibition for just over a week before having to close due to the pandemic.

July 10 – 12

17th Annual National Student Jewellery Competition:

Presented by the L.A. Pai Gallery, a showcase featuring the work of Anthia Barboutsis, Rosalind Hennenfent, Kim Paquet, Negin Tadayyon, Caleb Witvoet, Sorrel Van Allen and Aleena Derohanian.

July 14 – 24

Off the Table: An exhibition of new work by ceramic artists Chiho Tokita and Marc Egan that pays homage to the tradition of functional ceramics, and explores its objects as sites for contemporary interpretation.

July 27 – August 5

Pathologia: an exhibition of ceramic and fibre works by Erin Berry, which are informed by our human relationship to health, the body and the microscopic structures that are found in nature and that are mirrored within us.

CERAMIC VESSEL by Chiho Tokita
from the **OFF THE TABLE** exhibition
Photo by Robyn Wilcox





400 TEST TILES exhibition
by Angelo Di Petta
Photo by Robyn Wilcox

August 8 – 19

(Wo)man and Environment: A retrospective exhibition presenting a selection of Nithikul Nimkulrat's paper sculptures from *Seeing Paper* (2005), *Paper World* (2007) and *The White Forest* (2008–2016).

August 22 – 31

400 Test Tiles: An exhibition of work by ceramic artist, Angelo di Petta, which featured a large selection of test tiles that span his 45-year career, and that explore his mastery of glazing and surface design techniques.

September 5 – October 3

Slice: Biodigital Jewellery by Paul McClure. A collection of jewellery expressing fascination with the microscopic realm of the human body. Abstract forms refer to bacteria, viruses, cells and their structures within us.

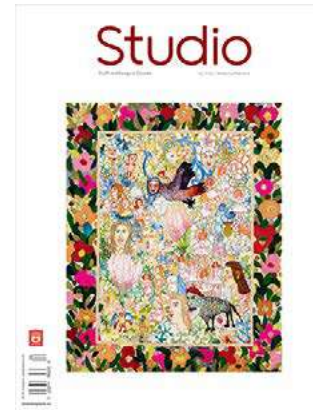
October 22 – November 14

Mass Wasting: An exhibition responding to the impacts of environmental destabilization through the lens of craft practice, with work by Christy Chor, Aleena Derohanian, Reid Ferguson, Daniel Gruetter, Jennifer Lantz, Lindsay MacDonald, Bettina Matzkuhn, Charlize-Nhung Nguyen, Emma Piirtoniemi, Meghan Price, and Amanda Rataj.

Studio Magazine delivered two issues in 2020. The Spring/Summer issue exploring how what is taken from the land can produce something else that leaves traces. Features included Kathryn Walsh Kuitenbrouwer's essay on Beam Paints; Rea McNamara's examination of the extractive politics of clay through Dana Prieto's work; and an interview with Wanda Nanibush about the relationship between artist-land-object.

The Fall/Winter issue centered on accessibility, with textile artist Nancy Johnston writing about the ways in which the pandemic has caused disability arts organizations to re-think access; Ruth Cuthand's work of re-making the coronavirus through beading; Marilyn Smulder's sharing of curator David Woods' work, who preserves and revives traditional African Nova Scotian quilt making; and an interview with Izzy Camilleri that discusses how craft can build a new and more equitable world.

Editorial content was also expanded online at studiomagazine.ca, with a new column called **Communiqués**, where members of the craft and design community write about their response to current events.



ᐃᓄᓄ (inīw) River Lot 11∞

EDMONTON'S INDIGENOUS ART
A project of the Edmonton Art Centre



Please reflect every word free to the land
identity is reflected through a sense of place

Spread from the Spring Summer 2020 issue: RIVER LOT 11∞. Christine Sokaymoh Frederick and Dawn Saunders Dahl write about the history of Edmonton's Indigenous Art Park.



Over the course of 2020 the **Craft Ontario Shop** continued to represent the work of over 250 craft artists, and featured bodies of work by Brad Turner, Kaley Flowers, Meelia Kelly, Erin Robertson, Janet MacPherson, Lorretta Faveri, Michelle Mendlowitz, Jeremy Gawen, Karen Gunna Weber, and Adam Dunn, as well as the annual Cape Dorset print collection.

The Shop was particularly hard-hit by having to close to the public over the course of the year. While in-person sales dropped by over 40%, online sales increased by 634%, and generated almost half of the year's sales. Shifting the majority of time and resources to online promotion and shipping, as well as personalised sales for curbside pick up and delivery, Shop staff rose to the challenge and continued to deliver excellent customer service in order to connect member work with the public.



Top - **Window feature by Janet MacPherson**, March 2020, Work shown includes porcelain, paper clay, and gold lustre sculptures.

Bottom - **CO SHOP**; Image Credit: Brian Senic

CONNECT

Our third strategic goal focuses on inspiring a connection to craft by promoting craft artists and their work.

Promoting Craft

With stay-at-home orders in March of 2020, Craft Ontario's communications team watched as society pivoted attention to the online world. In response, we designed a new program for our messaging output to connect with audiences, and restructured staff duties to support this shift. Increased focus on communications further saw improved engagement rates on social media, and open rates in newsletters over 2019. Of particular note was an average increase of 45 followers weekly on the Craft Ontario Instagram account, reaching the 10,000 follower milestone in May of 2020. With our upgraded social outreach and increased online marketing focus, the Craft Ontario Shop's first-ever Connect With Craft-Free Shipping campaign in May of 2020 saw over \$9,000 in sales. This was not only a new record for monthly online revenue, but it almost matched the total 2019 holiday season online sales from October to December combined!



RECOGNIZING AND CELEBRATING ACHIEVEMENT

CRAFT AWARDS

Craft Awards celebrate and recognize excellence, and since 1981 the program has supported over 500 emerging to established craft professionals in all disciplines.

The 2020 Craft Awards program was made possible through the generous support of Noble Crafterhouse, The Pottery Supply House, Tuckers Pottery Supplies Ltd., FUSION: The Ontario Clay & Glass Association, Lacy and Co. Ltd. and the Copeland, Farndale, Gregor, McPherson, Robertson, Shanks, Walker, and Yung families.

Special thanks to the jury: Anahita Azrahimi, Clayton Haigh, Christina Pupo, Julie Moon, and Nithikul Nimkulrat.



RECIPIENTS

Jerre Davidson

Kent and Doug Farndale Award of Excellence

Christy Chor

Helen Copeland Memorial Award in Ceramics

Hannah Epstein

Helen Frances Gregor Award

Nathan Clarke

James H. McPherson Award in Woodworking

Rob Raeside

Pattie Walker Memorial Award

Khadija Aziz

Shanks Memorial Award in Textiles + Noble Crafterhouse Residency

Stefanie Dueck

Lily Yung Memorial Award

Erin Berry

FUSION Design Award

Kaley Flowers

The Pottery Supply House Clay or Glass Supply Award

Joon Hee Kim

Tuckers Pottery Supplies Ltd Clay Supply Grant

Charlize Nhung Nguyen

Lacy West Supplies Ltd. Jewellery Supply Grant

COMMUNITY AWARDS

Community Awards celebrate achievement in professional craft, and are chosen and presented each year by Affiliate organization members.

Congratulations go to the 2020 recipients:

Bronson Rabishaw, presented by George Brown College

Hannah Balaban-Pommier, presented by the Hamilton Potters' Guild

Ileana Tierney, presented by Ottawa Guild of Potters

Jane Garcia, presented by the Mississauga Potters' Guild

Khalalelo Sithole, presented by OCAD University

Naomi Jones, presented by Fleming College Haliburton School of Arts + Design

JOHN AND BARBARA MATHER AWARD FOR LIFETIME ACHIEVEMENT

Mather Award Recipients are truly outstanding in their fields and have displayed exceptional commitment to the further development of craft in Ontario and throughout Canada.

Dr. Denis Longchamps has been a supporter and collector of craft since his early 20's. He earned a BA in Visual Arts at York University in Toronto, followed by a Master's in art history and PhD at Concordia University.

Denis served as the Artistic Director and Chief Curator of the Art Gallery of Burlington (2013-2018), and is now the Executive Director of the Canadian Clay and Glass Gallery in Waterloo, where he has reinvigorated the organization as a center of excellence for glass, ceramic and enamel art.

Denis' generosity of spirit and his enthusiasm for craft are evident in equal measure through his leadership as a Museum Director, his prolific writing and speaking engagements, mentorship of emerging makers and his voluntary services. He thrives in a rich cultural environment - an environment that he has likewise fostered throughout his career.

FINANCIAL OVERVIEW

TREASURER'S STATEMENT

Craft Ontario ended the 2020 fiscal year on stable footing, despite the impact of the pandemic. While revenues shrank compared to 2019 by 23% (\$955,999 in 2019 and \$740,055 in 2020), the working capital deficit was reduced from \$77,621 in 2019 to \$18,890 in 2020 (difference of \$58,731). Likewise, the operating fund deficit decreased from \$230,469 to \$214,965 (difference of \$15,504).

Two key factors of note are the support received from federal government subsidies, and a decrease in Shop revenues. Wage and rent subsidies (total of \$97,354), in addition to generous landlord support, ensured the continuation of general operations. Retail was the primary area impacted by shut-down orders, and saw a 42% decrease in sales compared to 2019, resulting in a \$59,000 deficit.

Overall, Craft Ontario successfully balanced expenditures in relation to changing revenue expectations, and ended the year with a small surplus and healthy cash flow in order to confidently meet the challenges of 2021. While retail operations and facility costs continue as core areas of concern, we remain confident in Craft Ontario's ability to respond and adapt in the year ahead.

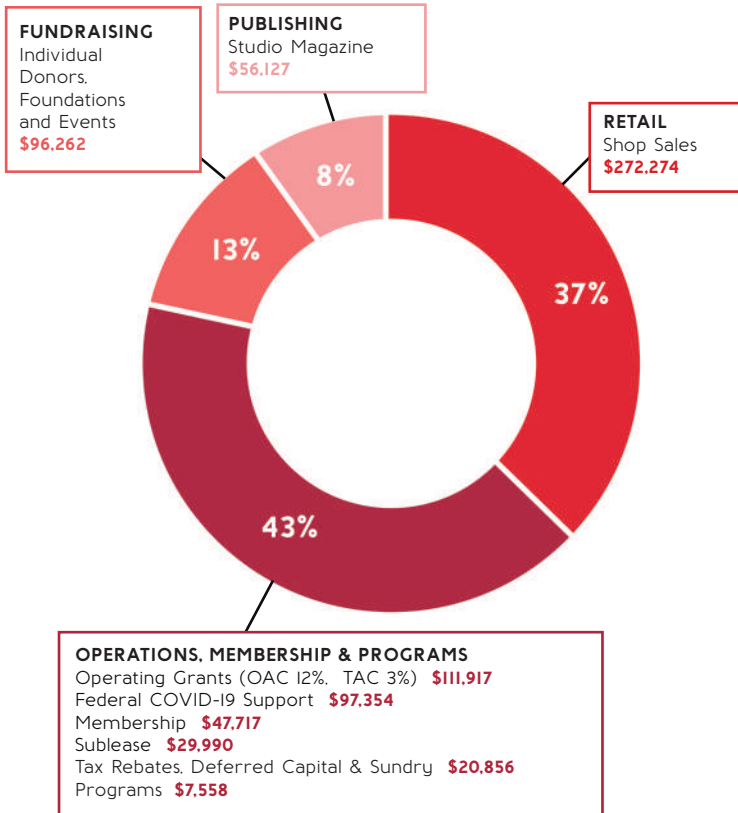
Our sincere gratitude goes to everyone that contributed to Craft Ontario's financial wellbeing in 2020: members, donors, foundations, and government agencies. Thank you!

Virginia Eichhorn, Treasurer

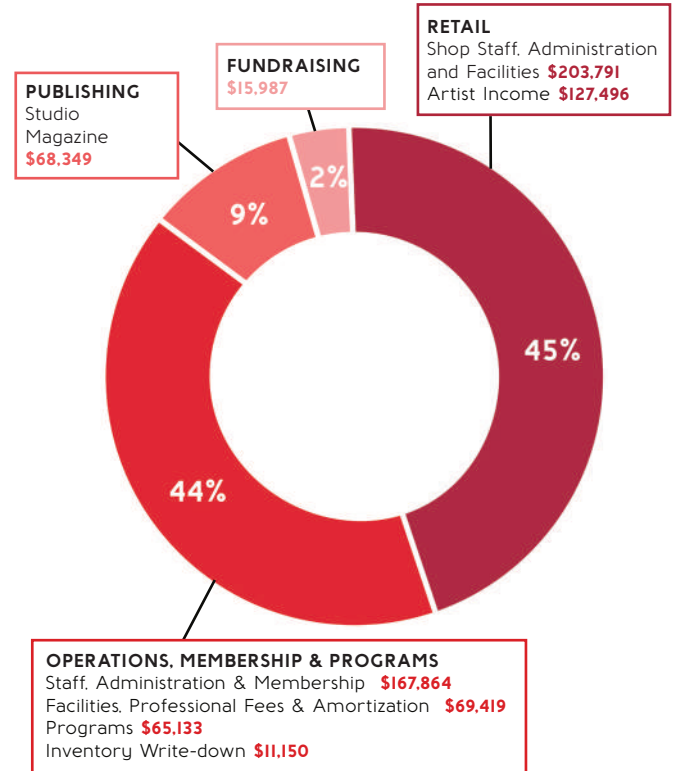


BLUE, (NECKLACE), OCULUS SERIES by Charlize-Nhung Nguyen. Sterling Silver, Concrete, Gold, Silk. Hand Fabrication. Metal Oxidation; 8.5cm x 7.5cm x 2.5cm; 2019

2020 REVENUE \$740,055



2020 EXPENSES \$729,189



2020 SUPPORTERS

Our deepest thanks go to everyone that supported Craft Ontario in 2020! Your gifts, time and dedication provide craft artists with opportunities to learn, exhibit, sell and to be recognized and celebrated for their work. Because of you we can champion craft.

FEDERAL, PROVINCIAL & MUNICIPAL PUBLIC SUPPORT

- Ontario Arts Council, Arts Service Organization Operating Grant \$88,817
- Toronto Arts Council, Visual/Media Arts Operating Grant \$23,100
- Canada Heritage Aid to Publishers \$19,870
- Artsvest - The Council for Business and the Arts in Canada \$5,325

PRIVATE SECTOR SUPPORT

- Love Family Fund \$2,325
- The Henry White Kinnear Foundation \$2,000
- Nancy's Very Own Foundation \$1,000
- Bilkstys-Richardson Foundation \$1,000

PATRON LEVEL IV BENEFACTOR

Cynthia Abols
Peter Goring
Lynda Hamilton
Gilles Latour
Linda Mather



DYAD SALAD SERVER SET by Stefanie Dueck. Hand forged stainless steel, Bronze: 32 cm x 10 cm: 2018
Photo by Bright Photography

PATRON LEVEL III PARTNER

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Calvin Brook
Laurissa Canavan
Virginia Eichhorn
David & Dorothy McPherson
Garth Norbraten
Margaret Rieger
Maureen Simpson

PATRON LEVEL II CONTRIBUTOR

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Tracy Hatten
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Craig McClure
Marcellina Mian
Katia Omnes
Jan Oudenes
Karen Rankin
Jeanette Romkema
Janet Rosenberg
Murray Satov



I SHOULD DO THIS MORE OFTEN (Detail) by Khadija Aziz.
Digital print on cotton, Embroidery floss and Cotton
thread/hand and machine quilting.
40.64 cm x 152.4 cm; Dec 2019

Maureen Simpson
Brandon Sousa
Penelope Stewart
Kathleen Ward
Janice Warren
Henry Wiercinski
Ronald Wilkins
Jeannette Wiltse
Richard Yanofsky
Dr. Ludovico Zaraga

INDIVIDUAL DONATIONS

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Barbara Alice Banfield
Diana Reitberger
Diane Brisebois

Eileen Yue
Garth Norbraten
Gilles Latour
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Joan Bennett
John Mayhall
Kent Farndale
Lynda Hamilton
Mary Corcoran
Peter Goring
Raphael Yu
Rosalyn Morrison
Tracy Hatten

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David Kaye
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Linda Mather
Louise Dimma
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Steve Heinemann

\$250 - \$499

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Ann Hutchison
Beth Alber
Brandon Sousa
Calvin Brook
Catherine Baker
Denis Longchamps
Dr. Jill Le Clair
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Gordon Thompson
Henry Wiercinski
Ivor Simmons
Jane Bright
Jane Moore
Jose Naison
Keith Betteridge
Keith Rose
Lundin Mining Corporation
Melanie Egan
Paul McClure
Robert Jekyll
Sarah Quinton
Susan Low-Ber

\$100 - \$249

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Carol Dilworth
Chris Pryce
Clare Booker
Donald A. A. Stuart
Gitte Hansen
Harold Freeman

Heather Daymond
Heidi McKenzie
Hilary West
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Mary Brebner

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Maureen Tingley
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Steve Irvine
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Alida Stevenson
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Pieter Huisman
Raymond Chung
Sherri Appell
Susan Warner Keene



QI - CIRCLE OF ENERGY by Christy Chor.
Cone 6 stoneware. Glazes and Multi-media
(hand-built structure). 61 cm x 43 cm x 18 cm: 2020



BRUSHSTROKE BOTTLES by Rob Raeside.
Blown, Etched glass; Tallest, 21 cm x 9 cm;
2019; Image Credit: June Make

\$1 - \$99

Anonymous
Anonymous
Adrienne Young
Anne McAlear
Barbara Bean
Daniel Manley
Elsa Elliott
Elsie M. Cooper
Fiona Tingley
Glenn Blind
Janna Hiemstra
Kai Chan
Kelsey Mortimer
Liz St John
Montana Mortimer
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Susan Wilcox

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CRAFT GIFT IN KIND**

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Lisa Creskey
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Dorset Fine Arts
Courtney Downman
Kent Farndale

Patrycja Zwierzynska
Michael Fortune
Isabel Gertler
Andrew Goss
Sandra Noble Goss
Annika Hoefs
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Joon Hee Kim
Valerie Knapp
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Tania Love
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Rudolph Schafron
Wendy Shingler
Nadia Tasci
Magali Thibault Gobeil
Brad Turner
Kathryn Walter
Roger Wood



EMERGENT BODY, by Erin Berry. Ceramic, Steel, Epoxy, Plasticine; 30 cm x 21 cm x 16 cm; 2019

BOARD, STAFF AND VOLUNTEERS

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Lera Kotsyuba, Managing Editor
Julie Nicholson, Advertising Representative
Dale Barrett, Artistic Director
Jessica Sharples, Research and Marketing Coordinator*
Scott Coish, Marketing Coordinator*

**Position was held for part of the year*



EDWIN CHAIR (FOR COOLICAN & COMPANY) by
Nathan Clarke. White oak. Stain, Hard-wax oil: Turned
legs and spindles. Steam-bent backrest:
77 cm x 42 cm x 42 cm. In production: 2016-present



BLOSSOM GHOST by Kaley Flowers.
Hand-built ceramic. Glaze, Underglaze.
15 cm x 7 cm x 7 cm; 2019

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Tracy Hatten
Virginia Eichhorn
Judith Tinkl
Pasha Moezzi

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Donna Mulder
Sandhya Natarajan
Carol Paine
Rachael Walker



ROSE ADAGE, by Jerre Davidson. Kiln-cast and cold-worked glass based on Motion Capture movement pathways; 24cm x 35.5cm x 27cm; 2019



**CRAFT
ONTARIO**