



ONTARIO CRAFTS COUNCIL

2011

ANNUAL REPORT



## ONTARIO CRAFTS COUNCIL

*Supporting craftspeople and advocating  
on behalf of craft for over thirty years.*

As a dynamic, member-based, not-for-profit arts service organization, the OCC exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinct craft community and acting as an advocate on its behalf.

Charitable tax number: 11887 8511 RR 0001

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Katrina Cheung, *Balance 2*, 2011, blown, cut, engraved glass

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# MESSAGE FROM THE PRESIDENT

It gives me great pleasure to take this opportunity to thank Ontario Crafts Council Board members for their continuing support and commitment during this past 35<sup>th</sup> anniversary year, as well as all the individuals who have given freely of their time and valuable advice on the many committees which help make the OCC a strong and vibrant organization. I also want to extend sincere thanks to OCC staff and especially Emma Quin, our Executive Director, who works tirelessly at delivering key initiatives and strengthening the opportunities and connections members depend on to keep their work in the forefront of this very creative sector.

The OCC family of volunteers and staff is committed to maintaining valuable programs and services that support the OCC's members, as well as creating new opportunities to promote craft and craftspeople. The Guild Shop continues to provide a high-profile retail outlet in the heart of one of Toronto's key tourist destinations. The OCC's *Studio* magazine, Canada's only magazine focusing on multi-disciplinary fine handmade objects, continues to expand its scope and content. The Gallery on Queen Street West has been home to many innovative and thought-provoking exhibitions during these past years. The Council has continued to engage the public, institutions, collectors and educators in a dialogue about topics of interest to the craft movement through CraftTalks lectures and CraftSmarts professional development sessions held across the province.

Regional representatives have also been hard at work on behalf of the Council - motivating and drawing together craft artists and supporters, especially in the northern region over the past year. With the help of the Ontario Trillium Foundation grant towards the Growing Ontario's Craft Community initiative, the OCC and their partner organizations were able to incorporate a community-based approach to sector development.

In October the OCC celebrated its 35<sup>th</sup> anniversary with a sold-out Gala at the Vaughan Estate which was a great evening - full of friends old and new, who all came out to celebrate. As part of the celebration, this



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year's Gala marked the inaugural presentation of the newly created Anniversary Award Series honouring some of the craft community's great supporters: M. Joan Chalmers C.C., O.ONT, Barbara Mather, and Mary and Bill Corcoran. Congratulations to our recipients and we hope members, patrons and friends will be around for our next big birthday (our 40<sup>th</sup>) in 2016!

This has been my final year as OCC Board President and I am looking forward to my new position on the Board as Past President. I will continue to support the excellent work of this organization and, from time to time, remind us all to step back, take a look and celebrate how much has been accomplished over the past years. The OCC is an organization we can all be very proud of.

Finally, on behalf of all OCC members, I would like to express my thanks to the organizations, foundations and individuals who financially support the work of the Council. Their contributions allow the OCC to deliver the programs and services which help our members achieve their potential. Thank you to the Ontario Arts Council, the Ontario Trillium Foundation, the Ontario Arts Council Arts Investment Fund, the Canada Council for the Arts, Canadian Heritage Aid to Publishers, Canadian Heritage - Young Canada Works, the Toronto Arts Council, the RBC Foundation, the McLean Foundation, TD Canada Trust, the Henry White Kinnear Foundation, the George Lunan Foundation, and the Ontario Arts Foundation.



Gilles Latour  
President



Steven Tippin, *Force* (detail), 2010, fused murrini glass

# MESSAGE FROM THE EXECUTIVE DIRECTOR

If one single thing should resonate in people's minds about 2011, it would be that we turned 35. With this significant anniversary we continued to be confident in our mandate, committed as ever to this fabulous community, and most importantly, we turned 35 with our family – because really, isn't that what all of you are?

With this sense of community in mind, one event that stands out in 2011 was when our signature anniversary event turned the spotlight on the invaluable supportive people who have so clearly made us who we are today. On October 18, in the magnificent setting of the Vaughan Estate, and in the company of over 120 people, we launched the Anniversary Series of Awards. The OCC Board of Directors initiated and developed The Joan Chalmers Award, and the OCC Volunteer Committee initiated and developed The Mary & Bill Corcoran Award. These awards will be presented in an ongoing fashion every five years, and in so doing will continue to recognize how the support of the community allows the OCC to grow and thrive. My heartfelt congratulations and appreciation go out to Joan Chalmers, Barbara Mather (the first recipient of the Joan Chalmers Award), and to Mary and Bill Corcoran.

Recently I've been asked a question— it's been asked on multiple occasions, by different people and in slightly different ways. It's a question that has caused me to sit back and think, and it's a question that has helped to provide an answer for how we move forward as an organization. Intrigued? The question may seem simple, but to me it is complex, and in one way or another it goes something like this: "what is the next new thing on the agenda of the OCC?" After contemplating this question I realized that we've led people to believe that 'new' is what we do. Quiet simply, over the past five years we've changed so much, and implemented an extensive array of new programming, so I'm not surprised at the question. There was a desperate need for 'new', but I no longer think that is the case. Now is the time to deepen, strengthen, and enrich the fabulous content we've put in place. We have a good foundation, and the more we can solidify its structure, the longer it will stand. So, my answer to the question is: "the next thing is not to do something new, but to work on improving everything we already have in place".

For instance, the OCC Gallery will push its programming to provide a forum for discussion about the place of craft today and in the future, and will engage a diverse public with the work of contemporary craft



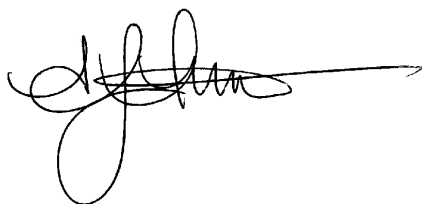
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professionals. *Studio Magazine* will provide a national forum in which to present and discuss contemporary Canadian craft, encouraging the growth of Canadian craft discourse. The Guild Shop will provide the public a platform in which to engage with, and take home, craft objects. And, as a service organization, we will listen to, respond to, and pay the utmost attention to you, our members, and we'll do it all to the best of our ability.

The rest of these pages will provide far more detail than I can give credit to with regards to our fabulous 2011 programming, and I encourage you to read on and discover the projects, exhibitions, programming and publishing that we accomplished – all have been achievable because of an untiring, highly committed staff that I thank from the bottom of my heart.

Moreover, on the topic of thanks, there are clearly moments when an individual donor needs special recognition and now is one of those times. On behalf of the Board, our membership, our staff, and our volunteers, I extend our collective thanks to Joan Chalmers. Joan's support has been steadfast over the years, and this year, in recognition of our 35th anniversary, she donated \$35,000. This generous amount will act as the founding donation for our newly established Transformation Fund; a fund earmarked to support future planning, strategic growth and the ongoing sustainability of the OCC. It is our distinct hope that others follow in Joan's footsteps to help grow this fund in the coming years.

To conclude, I simply could not write a report this year without expressing my endless thanks for the leadership, support, guidance, and commitment of Gilles Latour – President extraordinaire, and very soon to be Past-President. Thank-you!



Emma Quin  
Executive Director



# CELEBRATING EXCELLENCE IN CRAFT

## THE JOHN MATHER AWARD FOR LIFETIME ACHIEVEMENT

One of the most significant ways that the OCC supports the future of craft is by recognizing the people who have worked hard to pave the way for new developments in the craft community. Recipients of the Mather Award are fully committed makers, administrators, academics, collectors or patrons that have made a real impact on fostering craftspeople and their work in Ontario.

John Mather was the founding treasurer of the Crafts Council, and in 1972 was president of the Ontario Crafts Foundation. As president of Indusmin Limited, John Mather established the company's unique collection of crafts. Historically, three medals sponsored by the Mather family have been awarded annually for service to crafts over an extended period of time. In 2010 the Mather Award transitioned from awarding three medals to one.

### **Andrew Goss and Sandra Noble Goss**

*Nominated by the OCC Board of Directors*

Andrew and Sandra Goss have been actively involved in Ontario's craft community for 37 years. Through this time they have shared a business, a studio and a life together. Andrew and Sandra are successful entrepreneurs, nurturers of local craft activities, and act as advisors and mentors to a vast number of students.

The Goss's graduated from George Brown College's Jewellery Arts program in Toronto in the early 70's, followed by a year studying jewellery at Hornsey College of Art in London, England. They moved to the Owen Sound region in 1976. The Goss's work is sold across Canada and in several cities throughout the United States. Their work has been shown in Canadian collections in London, Paris and Germany; and they are the recipients of many awards including ones from the Ontario Crafts Council, the Ontario Arts Council, the Metal Arts Guild and the Canada Council for the Arts.

Since 1970, Andrew Goss' jewellery and metalwork has been shown in over 100 exhibitions, ranging from solo to invitational group shows. He's had solo shows at the Tom Thomson Memorial Art Gallery in Owen Sound, David Kaye Gallery and Prime Gallery in Toronto, Harbinger Gallery in Waterloo and Karsh-Masson Gallery in Ottawa. He has been in 10 two-person shows with Sandra Noble Goss. Invitational shows have included the Electrum Gallery in London, England (1988), Schwabisch Gmund in Germany (1988), Galerie Aurus in Paris, France (1995), Velvet Da Vinci Gallery in San Francisco (2005) and many in Toronto, Canada. Andrew's sculptural work is in the collections of the Rolex Watch

Company of Canada, UBS Bank (Canada) and the Department of External Affairs (Canadian Embassy, Berlin). He is a member of the Royal Canadian Academy (RCA), Society of North American Goldsmiths, Ontario Crafts Council, and Metal Arts Guild.

Sandra Noble Goss's work in both jewellery and garden sculptures has been shown in many gallery shows since 1970, including a solo shows at Prime Gallery in Toronto in 1991, Harbinger Gallery in Waterloo in 2001, and Lefreniere & Pai Gallery in Ottawa in 2009. She has been in 10 two-person shows with Andrew Goss, including Lynda Greenberg Gallery in Ottawa in October 1994 and May 1996, and Prime Gallery in 1993. Her work has been part of invitational shows in the Electrum Gallery in London, England (1988), Schwabisch Gmund in Germany (1988), Galerie Aurus in Paris, France (1995) and many in Toronto, Canada. Sandra teaches part-time in the Jewellery + Metals Program at Georgian College in Barrie which allows her to mentor young jewellers. She is a member of the Society of North American Goldsmiths, Ontario Crafts Council, and Metal Arts Guild.



Sandra Noble Goss and Andrew Goss accepting their Mather Award



## ANNIVERSARY GALA AND AWARDS

This past fall the OCC hosted the 35<sup>th</sup> Anniversary Gala Dinner at the historic Sunnybrook Estates. It was a very special evening, attended by over 125 long-term friends of the OCC, patrons, new members and supporters. As part of the festivities the OCC launched the Anniversary Series of Awards to recognize those that have demonstrated ongoing support for craft, and honoured four inaugural recipients, M. Joan Chalmers, Barbara Mather and Bill and Mary Corcoran. The OCC Volunteer Committee generously donated \$3,500 to present on behalf of Mary and Bill to *Ontario Craft '11* exhibitor and ceramic artist, Chiho Tokita. Thank you to all those who attended and to our volunteers – it was a wonderful night!



From left to right: Joan Chalmers, Barbara Mather, and Bill and Mary Corcoran  
Chiho Tokita, *Still Life of Bottles IV* (detail), 2010, porcelain



## AWARDS & SCHOLARSHIPS PROGRAM

Each year the Ontario Crafts Council runs the Awards & Scholarships Program that offers awards to celebrate excellence, scholarships that foster continued education, and grants to help build independent studios, develop web marketing, buy supplies, and help build the careers of aspiring and established craftspeople. In 2011, \$19,450 was awarded to twenty-nine outstanding makers and one recipient working in support of craft.

### GROWING THE FUTURE – SCHOLARSHIPS

Kingcrafts/Lady Flavelle Scholarship, \$1,000:

**Lizz Aston**

Helen Frances Gregor Scholarship for a Fibre Artist, \$500

**Amanda McCavour**

Mary Diamond Butts Scholarship for Embroidery and Needlecraft, \$300

**Jennifer Smith-Windsor**

Mary Robertson Textile Scholarship, \$500

**Sayward Johnson**

OCC Scholarship, \$1,000

**Annie Tung**

OCC Scholarship for Undergraduates, \$500

**Katrina Cheung**

OCC Scholarship for Undergraduates, \$500

**Theresa Duong**

OCC Volunteer Committee Scholarship, \$1,500

**Brad Turner**

The Women's Association of the Mining Industry of Canada Scholarship for Jewellery Design, \$500

**Marina Babic**

Lacy & Co. Ltd Jewellery Supply Grant, \$200

**Setsuko Sanagawa**

Lily Yung Memorial Award, \$1,000

**Elizabete Ludviks**

OCC Studio Set Up Grant, \$1,000

**Micah Adams**

OCC Volunteer Committee Emerging Professional Grant, \$1,000

**Julie Moon**

OCC Volunteer Committee Emerging Professional Grant, \$1,000

**Steven Tippin**

One of a Kind Show Craft Community of Canada Award, \$2,150

**Heather Rathbun**

PMC Source Canada Jewellery Supply Grant, \$250

**Ko Eun Park**

RBC Lakatos Craft Career Award, \$450

**Shuyu Lu**

Sureway Trading Enterprises Fibre Supply Grant, \$150

**Caitlin Erskine-Smith**

The ARTexe Web Marketing Grant for Undergraduates, \$1,000

**Silvia Taylor**

The Pottery Supply House Clay or Glass Supply Grant, \$500

**Deborah Ruth Freeman**

Tommia Vaughan-Jones Award for Excellence in Metal Arts, \$500

**Patrycja Zwierzynska**

Tuckers Pottery Supplies Ltd. Clay Supply Grant, \$500

**Aislinn Wynne Caron**

### RECOGNIZING EXCELLENCE – AWARDS

A & M Wood Specialty Inc. Wood Supply Grant, \$250

**Tyler Mackenzie**

Don McKinley Award for Excellence in Wood, \$150

**Jeremy Cox**

Hey Frey Memorial Award, \$100

**Magdolene Dykstra**

Hey Frey Memorial Award, \$100

**Molly Grundy**

James H McPherson Award in Woodworking, \$500

**Gregory Bauer**

L. Adamson Photography Grant, \$350

**Paula Vandermey**

### RECOGNIZING WORK IN SUPPORT OF CRAFT - AWARDS

OCC Craft Curator Award, \$1,500

**Fusion: The Ontario Clay and Glass Association**

## OCC DESIGN AWARDS

Every year affiliate member organizations are encouraged to present the OCC Design Award to a participant in a juried exhibition. These awards recognize excellence in design, and in addition to being presented with a certificate of achievement, award winners receive a one year Craft professional membership with the OCC.

Burlington Arts Centre: **Alexander Kastulin**  
Burlington Potters' Guild: **Monika Schaefer**  
FUSION: The Ontario Clay and Glass Association: **Chris Snedden**  
George Brown College: **Gillian Lie**  
Georgian College: **Joe Garabet**  
Haliburton School of the Arts, Fleming College: **Jennifer Mykolishyn**  
Muskoka Arts & Crafts: **Brendan Duggan**  
Ontario Handweavers and Spinners: **Diane Woods**  
Waterloo Potters' Workshop: **Judy Donaldson**



## ONE OF A KIND SHOW CRAFT COMMUNITY OF CANADA AWARD

The 2011 winner the One of a Kind Craft Community of Canada Award was jewellery maker Heather Rathbun. Heather is a graduate of NSCAD's Jewellery Design and Metalworking program. Her work explores interactivity through incorporating kinetic and manipulative elements into her industrially inspired jewellery. Heather presented her work at the March 2012 Spring OoAK Show.



Top right: Heather Rathbun, *Adjustable Necklace*, 2010, cast/fabricated sterling silver, pre-fabricated roller chain

Bottom: 2011 Award Winners and donors at the Awards Ceremony

# RAISING AWARENESS ABOUT CONTEMPORARY CRAFT

One of the ongoing priorities of the OCC is to educate on the relevance and diversity of contemporary craft. As such, it is no surprise that this goal is the starting point for the full range of OCC programs and services including publications, exhibitions, lectures and workshops.

## Studio

### STUDIO MAGAZINE

The Spring/Summer 2011 issue of *Studio: Craft and Design in Canada* focused on the theme of 'Building Community'. Looking across the country, the issue explored collectives, community projects, craftivism, grass roots organizations, and much more. Kye-Yeon Son was featured as the 2011 Saidye Bronfman Award winner, and a new section called 'Postcards' was implemented where three different makers are interviewed on their work and perspectives.

The following Fall/Winter 2011 issue took up the theme of 'Crossing the Line'. This issue addressed craft through the lens of multi-disciplinarity, and explored questions such as whether material boundaries still matter for craft production and why. Overall, through interviews with makers such as Kai Chan and his blockbuster 35 year retrospective exhibition, articles on philosophies behind objects and their use, and reviews on installation and performance, *Studio* continued to deliver hot happenings on craft.

"The changing scene of craft from an art and design perspective as it impacts and collides with Canadian culture is such a rich arena to play in."

— Beth Alber



## CRAFTTALKS

Continuing with the successful implementation of this presentation and lecture series in the previous year, 2011 saw the delivery of four *CraftTalks* events, which were programmed in partnership with OCADU's Material Art and Design Program.

- **The 'Other': An experience of craft from somewhere else:** Arno Verhoeven (UK) explored his current understanding of the positions of the craft discipline in relation to his own experiences since abandoning his rural Canadian studio, and linked an experience of art and design in relation to craft practice, physicality, linguistics and material culture.
- **Goss Design Studio, a Study in Tenacity:** For 37 years Andrew Goss and Sandra Noble Goss have shared a business, a studio and a life together. Sandra presented on how they started, why it's worked and the strategies they have developed for keeping the creativity alive.
- **Craft: Shifting Directions II:** Three representatives from the craft studios at OCADU, Sheridan and Harbourfront discussed recent changes in Craft education. Presented by Melanie Egan, Head of the Craft Department at Harbourfront Centre; Dorie Millerson, Chair of the OCADU Material Art & Design Program; Koen Vanderstukken, Head of the Glass Studio at Sheridan; and Jen Anisef as moderator.
- **The Patterned Imagination:** Patricia Bentley shared her ongoing research into patterns of cognition related to making, raising questions that problematize the essential nature of patterned representation from the perspectives of visual and material culture.

## CRAFTSMARTS

*CraftSmarts* in 2011 consisted of 11 workshops across the province, with four workshops taking place as part of the Northern *Growing Ontario's Craft Community* (GOCC) project and seven in Toronto. These professional development workshops explored skills such as marketing, portfolio development and grant writing, and material-based exploration workshops focused on working with precious metal clay, leather as well as ceramic Metaphoric Numerals for children. For the Toronto-based workshops, special thanks go to Jacqueline Sava, Lisa Wohrle, Paul Kitchener, Dean Palmer, Mark Jaroszewicz, Juan Bohorquez and Shannon Kennedy. For more information on the GOCC workshops, see page 18.

Left page: Kai Chan, *Seeing the Buddha*, 2004, twigs (dogwood, maple, almond, rose, lilac, sandcherry, wisteria, forsythia, peach, birch), bamboo, found wood, glass wine bottles, toothpicks, gesso

Bottom right: Micah Adams, *Untitled Bronze* (from series: *Deer Glitches*), 2010, cast brass



## OCC GALLERY EXHIBITIONS

### The Genius That Was Lily Yung: ahead of her time

January 6 - February 6

Curated by Beth Alber, Anne Barros and David Kaye, *The Genius That Was Lily Yung* constituted a retrospective spanning 30 years of Yung's work from her early printmaking days in the 1980s to her explorations in jewellery using Rapid Prototyping (RP) systems. *The Genius that was Lily Yung* was presented as a cultural partner of the Toronto International Design Festival.

### Peta Hall, Celebrating Elders

#### Lois Schklar, Collected Memories: Hung Out to Dry

February 10 - March 13

With backgrounds in different traditions of making, Hall's *Celebrating Elders* and Schklar's *Collected Memories: Hung Out to Dry* exist as distinct bodies of work, yet both explored similar themes of change, the passing of time, and the embodiment of memory. Hall's work put forward the body as a repository of time that speaks to present worth, while Schklar offered objects that exist as material memory, and mark the flux of inner emotional experience.

### Handy: An Exhibition of Functional Craft

March 17 - April 10

Hand-crafted objects are occasions for moments of personal delight. *Handy* was a celebration of these moments, and paid tribute to the practiced hands that create craft objects and the welcoming hands that use them. Juried by Scott Barnim, Brenda Roy and Mark Salusbury, *Handy* included the work of Bev Couse, Bill Reddick, Caroline Yu, Carolyn Bloomer, Chiho Tokita, Crys Harse, Deborah Freeman, Eleanor Brownridge, Hana Balaban-Pommier, Jeff Martens, Josette Luyckx & Marie Payne, Ko Eun Park, Marina Babic, Mary Lazier, Mervi Haapakoski, Nancy Solway, Pat Burns-Wendland, Rob Diemert, Rosemary Molesworth, and Valerie Knapp.

### The Shape of Things

#### Sheridan Craft & Design Graduate Exhibition

Ceramics and Glass Studios – April 14 – 24

Furniture and Textile Studios – April 28 - May 8

*The Shape of Things* explored concepts manifested into tangible objects that are both functional and decorative. *The Shape of Things* was a forum that encouraged a dialogue about contemporary material design, the infinite possibilities of materials, and what inspires and nurtures the imagination.

### Fireworks 2011

May 12 - 29

Held biennially, the FUSION juried exhibition invites participation from across the province of Ontario and beyond. *Fireworks* has come to symbolize the best in contemporary clay and glass FUSION'S members have to offer, and stands as a testament to the vitality, originality and inventiveness of today's practicing crafts community.

### Award Winners 2011

June 1 - July 17

The Awards & Scholarships Program is a cornerstone of the Ontario Craft Council's commitment to fostering excellence in craft, and every year the Award Winners exhibition presents a mix of work from the community's best and brightest emerging and established craftspeople. For a list of participants, see page 8.

### Studio Remix

August 4 – September 11

Curated by Monica Hayward with the work of Aneela Dias D'Sousa, Shuyu Lu, Benjamin Kikkert, Rose Angeli Ringor, Lizz Aston, Sylvia

From left to right: Chiho Tokita, *Still Life of Bottles IV*, 2010, porcelain; Andrew Goss, *Dragonfly Necklace*, 2010, Sterling, acetate, polyester, steel



Nan Cheng, Micah Adams and Niko Dimitrijevic. By removing the participating craftspeople from their comfort zone and presenting them with a whole new set of material challenges, *Studio Remix* put form to the underlying forces that drive creative processes. Correlations between different craft media were revealed, and new materials operated to effect change in established bodies of work.

#### **Question, Answer and the Chaos in Between:**

##### **Metamorphic Numerals by Mark Jaroszewicz**

*September 15 - October 16*

The arts and sciences came together in an educational, hands-on exhibition, where visitors were encouraged to learn about and interact with the displayed works. *Metamorphic Numerals* is a multi-sensory approach to understanding math, and are objects created out of measured clay spheres to form three-dimensional, pinched numeral symbols that are calibrated to the gram. Each numeric form essentially represents a number through shape and weight, and can be used to represent equations with the use of colour, texture and movement. The exhibition also presented examples of how addition, subtraction, multiplication and division can be represented in a 3D format.

#### **From the North: Contemporary and Traditional Craft**

*October 20 – November 20*

*From the North* depicted a diverse and rich tradition of craft, featuring ten Aboriginal artists from Northern Ontario. Including woodworking, antler carving, beadwork, leather work, textiles and basketry, each object in the exhibition was handmade and expressed individual skill and design as influenced by living in the north. The use of natural materials and imagery were a common

theme, and the voice of craft resonated through issues of cultural relevance, land, identity, and self. *From the North* was curated by Jean Marshall, and included the work of Mike Anderson, Shannon Gustafson, Lisa and Erick Hanson, Elsie Kwandibens, Marlene Kwandibens, Nellie Matthews, Patricia Ningewance, Melissa Twance, and Ken Wabegijig.

#### **Ontario Craft '11**

*November 24 – December 30*

Since 1975 the Ontario Crafts Council has supported the development of contemporary craft through a biennial juried exhibition showing the best of member work. In addition, the OCC gives out awards to acknowledge work that pushes the boundaries of medium, technique and conceptual approach. Special thanks to jurors Susan Card, Peter Fleming and Don Stuart. Exhibitors included: Aaron Oussoren, Amir Sheikvand, Andrew Goss, Bill Reddick, Brenda Roy, Bruce Cochrane, Cali Balles, Carolyn Young,Carolynn Bloomer, Chari Cohen, Chiho Tokita, Christopher Reid Flock, Daniel Durocher, Danielle Reddick, Derek Martin, Eden Bender, Elizabete Ludviks, George Whitney, Jeff Martens, Jim Lorrigan, Josette Luyckx & Marie Payne, Joyce E. Seagram, Judy Martin, Karel Aelterman, Kathy Kranias, Lesley McInnally, Magdolene Dykstra, Paula Murray, Robert Wu, Robin Tieu, Sandra Noble Goss, Silvia Taylor, Tracey Lawko, Tracey Martin, and Vivienne Jones.

#### *Award Winners:*

35<sup>th</sup> Anniversary Award: **Chiho Tokita**

Best in Show Award: **Andrew Goss**

Award of Excellence: **Bruce Cochrane**

Honorable Mention: **Aaron Oussoren**

Bruce Cochrane, *Bucket Jar*, 2011, ceramic stoneware; Aaron Oussoren, *Time/Weight*, 2011, glass, steel



# SATISFYING YOUR PASSION FOR CRAFT



**The Guild Shop**  
The Ontario Crafts Council's retail location since 1932

## THE GUILD SHOP

In a society attuned to technology, brand, and social networking, it's a connection to the hand-made that brings shoppers and visitors alike returning to The Guild Shop (TGS) to see the best in contemporary Canadian craft. With a focus on outreach and partnerships within the community for its planned exhibitions, TGS presented the following shows that delivered both in the presentation of new and unique works, along with a profit to the bottom line to support member incomes.

### **InFormed by Fire**

*May 19 – June 19*

Presented in partnership with the Glass Art Association of Canada (GAAC), this cutting-edge exhibition explored new trends in glass design by some of Canada's finest contemporary artists.

### **My Grain: Designed by Nature - Defined by Hand**

*July 14 – August 14*

*My Grain* exposed the potential for both natural and man-made designs in wood. Recognizing some of Canada's most respected wood turners and artists, this exhibition highlighted a changing landscape within traditional wood craft.

### **The Value of Metal**

*September 15 – October 16*

While some metals are precious materials in themselves, their value can be even further transformed by the hand of the maker. *The Value of Metal* showcased hand-made jewellery, and the creativity of working material into one-of-a-kind objects. Presented in partnership with the Metal Arts Guild of Canada (MAGC), this exhibition recognized the best in contemporary jewellery design.

Throughout 2011 the Shop also continued to run the Guild Shop Online that represents over eighty craftspeople from both the First Nations and contemporary craft communities. The Shop also began to redevelop the Marketing Your Craft program.





## INUIT AND NATIVE GALLERY

On March 22, the Inuit and Native Gallery held an exhibition of original paintings as well as hosted a book launch for Mary Maaniinhs Pheasant. Her book "Little N'gaagaa, Mishomis, and Nokomis" was co-written by Robert Pheasant with charming illustrations by Mary. Written in the Odawa/Ojibwe language and English, the book follows a young Anishanbe boy spending a Manitoulin Island summer with his grandparents. The exhibition featured the paintings which make up the book's illustrations.

In April, Blandina Makkik, Director of the Gallery, collaborated with the University of Toronto's Master of Museum Studies students for the exhibition *Sanuagaq: Things Made by Hand*. *Sanuagaq* critically examined the birth of the Inuit fine art industry, seeking to explore the tensions between artistic expression and commercial expectations which arise from creating Northern art for a Southern audience. In conjunction, Blandina represented the gallery as a symposium panel member together with some of the most progressive Inuit art experts to discuss issues surrounding the curation and representation of contemporary Inuit art.

In May, the designer for the Ronald McDonald House renovation selected five Cape Dorset prints from the gallery to be permanently displayed in a special section of the house. The facility is the largest in the world, housing up to 80 families related to children who require special medical attention at nearby hospitals.

For a Meet The Artist event on June 19, Ojibway artist Shaun Hedican, demonstrated his newest painting while Iroquois sculptor Josy Thomas demonstrated his carving.

*Light in a Dark World* featured Noah Maniapik's 2011 print collection from September 29 to October 14. Noah's recent stencil printmaking showcased a uniquely dramatic exploration using monochromatic white on black to detail images from legend to create new forms of representation.

From November 17 to December 24, the gallery had the great honour of exhibiting the debut of a new tapestry collection for the first time since 2008 from the Pangnirtung Tapestry Studios. The ten works were woven renditions of drawings by Inuit artists including a rare guest collaboration with iconic Cape Dorset printmaker Kenojuak Ashevak. The collection featured traditional and contemporary aspects of Inuit life.



# KEEPING YOU IN THE LOOP

The OCC does its best to keep everyone on board with new and continued programming, as well as to help spread the word on what is happening in the larger community. Through our web-based and print publications, we help inform on business development opportunities, exhibitions, community events, and more – we are always ready to share!

## WWW.CRAFT.ON.CA

The OCC website is in many ways an extensive map of the organization's programs and services, and it continued to evolve and change over the course of 2011. Design efforts were made to make information more accessible and intuitive, and a lot of work was done behind the scenes to develop a secure login, launched in 2011, where members can update and manage their own profiles and renew their memberships.

## CRAFTFL@SH

The OCC member e-newsletter continued its monthly delivery of news, updates and opportunities. Special attention was given to sharing congratulatory news of member successes, and the production continued to be supported by Volunteer Committee members.

## CRAFTSOURCE

In 2011 the OCC offered CraftSource, our Annual Craft Shows and Craft Resource Guide, for a second time as a free online publication for download from the OCC website. The 2012 issue was created as a complimentary pdf and uploaded to our website in November 2011. This format makes the publication more accessible, and has increased its readership.

## ADVERTISING

Advertising participants in Studio magazine throughout 2011 included 4 Provincial Craft Councils, 48 craftspeople, and 65 businesses, which represented a 33% user increase from the previous year, and a 21% revenue increase. Craftfl@sh listing opportunities were offered as added value within advertising bundles, and CraftSource continued to prove its value for our recurring advertisers that wish to reach out to the makers within our membership.



# SERVING THE CRAFT COMMUNITY

## MEMBERSHIP

In 2011 the OCC served approximately 1,400 members. Craft professionals represented over 60% of our membership, which is a steady increase from the year before. Similarly, the merchant services program shows an increase with over 600 users. This increase demonstrates the rising success of craftspeople selling their work professionally throughout Ontario. With recent enhancements and growth in programming over last year, the OCC has seen a rise in attendance to workshops, with a 50% increase from 2010. 124 Craftspeople are currently using the Portfolio of Makers program, and 341 crafts professionals currently sell their work at the Guild Shop. Statistics show a steady retention in renewed memberships with only a 3% difference in comparison. There was a 13% drop in joining members from 2010 with 230 joining members in 2011. Of those joining members 99 were Crafts Professionals and 86 were students. In addition to the extended services offered to members through increased programming, the newly hired Member Services Coordinator, Grace Donati, attended numerous crafts shows and openings in 2011 to visit and introduce herself to existing members and to recruit new interest.

## FUNDRAISING

In the fall of 2011 the OCC launched the yearly Annual Members Campaign. In a shift from previous campaigns, this year's focus was on raising funds for the Awards and Scholarships Program. Program alums Steve Tippin and Keith Campbell penned special letters of appeal to the membership on behalf of the organization. These letters were very warmly received with a total of \$6,855 collected. Our patron members were equally generous in 2011, contributing a total of \$8,100 to our programs and services. The OCC extends a heartfelt thank you to all our members, donors and patrons for your support and help in 2011.

In the spring of 2011 the OCC held the second annual *Maker Shaker* martini-themed silent auction fundraiser. It was a really spectacular night at the Neubacher Shor Contemporary Gallery – over 300 makers, collectors and craft enthusiasts came out to mingle, bid and imbibe. Our membership and neighbouring businesses donated over 100 items towards our silent auction and raffle, and another 50 handmade goblets in which to drink the signature martinis. The space looked amazing thanks to Leu-Webb Projects' incredible light installation and everyone enjoyed refreshments courtesy of Oyster Boy, Wellington Brewery and Pemberton Distillery. In all we raised a phenomenal \$13,895, but most importantly had a ton of fun. A huge thank you to all our volunteers, donors and guests!

## VOLUNTEER COMMITTEE

In 2011 the Volunteer Committee consisted of 37 members, 21 active and 16 sustaining. Volunteer hours were spent in the Guild Shop and in the Council office. They took part in events such as the 35<sup>th</sup> Anniversary Gala celebration, and with programming such as Craftfl@sh. The committee had ten meetings this year, with business meetings followed by presentations by craftspeople. Two of the off-site meetings were at the Drake Hotel and the Living Arts Centre in Mississauga. A very successful Bridge Fundraiser was held at the Lambton Golf Club, also the location of the annual meeting in June. In May the annual bus tour visited craft studios in the Dundas area. The committee continues to provide funds for two Emerging Professional Grants, one Volunteer Scholarship, and the Tommia Vaughn Jones Award. A one-time award for \$3500, named the Mary and Bill Corcoran Award, was given by the committee at the 35<sup>th</sup> Anniversary Gala.

## ACCOUNTING

For the fifth year Deloitte and Touche performed the audit of the Ontario Crafts Council's finances, and as in the past they were professional, courteous, and a pleasure to work with. Our continued financial and accounting controls in 2011 resulted in 2 auditor adjustments to our financial statements. The number is consistent with 2 adjustments in 2010, and lower than 4 in 2009, and 12 in 2008. Once again, management, under guidance from our finance committee, looks to reduce this number to zero in future years.

In October 2010 the OCC moved to using new accounting software, and the first full year in 2011 with the new system went extremely well. All A/P, A/R, GL's were Done accurately and in a timely manner. The auditor's reports were prepared on an accrual basis, according to standard requirements. Monthly and year-end reports were prepared and submitted before deadlines.

## CASH FLOW

In 2011 the OCC had a net cash inflow of \$52,084 all of which was provided by operating activities. Payments for all service expenses were prepared and released prior to the close of the year.

# SUPPORTING THE FUTURE OF CRAFT IN CANADA

## GROWING ONTARIO'S CRAFT COMMUNITY

In everything the OCC does there is a commitment to developing the craft community and ensuring that craft has a place in the cultural landscape of Ontario and across the country. In particular, the *Growing Ontario's Craft Community* (GOCC) project continued its role to successfully deliver programming throughout 2011 in the Northern region. The efforts of Regional Representative, Jude Ortiz, as well as part-time representative Stephanie Gardiner, worked to focus on collaboration, information sharing, and bringing makers from different mediums and communities together.

## OAC EXHIBITION ASSISTANCE

2011 was a successful year for craft-based applications to the OAC Exhibition Assistance program. The jury consisted of Kathleen Morris, Patrick Yueng, Pamela Lauz, Emma Quin and Janna Hiemstra. A total of twenty-two people applied, and fourteen were awarded OAC Exhibition Assistance grants totaling \$8,500.

## SUPPORTING POSTSECONDARY EDUCATION PROGRAMS

While the OCC makes a point of working with students on various levels, in 2011 there was also an effort to support educational institutions with craft-based programs. Emma Quin, OCC Executive Director, was actively involved with the Program Advisory Committees at both Sheridan and Haliburton. In addition, the OCC hosts a yearly exhibition of work by Sheridan's craft studios graduating students and supports OCADU's Material Art & Design program through the CraftTalks lecture series.

## CANADIAN CRAFTS FEDERATION

From July 3 - 6 the Canadian Crafts Federation/Fédération canadiennes des métiers d'art (CCF/FCMA) held their annual conference in Iqaluit, Nunavut. This unique conference included information sessions, workshops, and collaborative future planning events.

Discussions held at the conference and at subsequent meeting throughout 2011 have led to the development of the "Hindsight/Foresight" symposium. This afternoon symposium scheduled for October 18, 2012 will look at contemporary fine craft practice and the impact of large scale awards. Other future initiatives include planning for the next Craft Year 2015.

Proudly, the CCF launched their new fully bilingual website. English and French visitors to the site can now find information on the Craft sector in whichever language they prefer.

## STRATEGIC PARTNERSHIPS

As the province's only multidisciplinary organization for contemporary craft, the OCC works with a strategic range of partners to help promote craft to the widest possible audience, and to increase opportunities for members and the craft community. The OCC's partnerships currently include:

- Alberta Craft Council
- Crafts Association of British Columbia
- Craft Council of Newfoundland and Labrador
- Saskatchewan Craft Council
- Manitoba Craft Council
- Canadian Artists' Representation / Le front des artistes canadiens (CARFAC ON)
- Cultural Career Council of Ontario (CCCO)
- Provincial Arts Service Organizations (PASO) Coalition
- Canadian Alliance of Dance Artists - Ontario (CADA-ON)
- Canadian Music Centre (CMC)
- NORDIK Institute

If you'd like to learn more about our partnership, or if you have an idea about how to collaborate, please contact Emma Quin, OCC Executive Director at [equin@craft.on.ca](mailto:equin@craft.on.ca).

### 1) Regional Conferences (don't forget about the Thunder Bay C

Reflecting the North: Regional Realities in Art, Craft and Culture, Nov.

The symposium was a terrific gathering of over 50 artists, funders, de ways to create a more sustainable livelihood in Northern Ontario. The

Presentations included the arts contribution to creating resilience and the North in 1 minute segments was a huge hit. It was amazing to see

### 2) Regional CraftSmarts Workshops

1. Kenora: Exhibition Preparation: Photographing your work; a
2. Manitoulin: Exploring Ways of Working Together, Sept 24, 2
3. Wawa: Marketing Workshop for Local Artists: Individually a
4. Fort Frances: Networking and Supporting Working Together
5. Red Lake (postponed) Marketing your work within & beyond
6. Hearst: Stained Glass workshop, Feb. 18-19, 2012

### 3) CraftCurrents:

Exhibition Schedule

Fort Frances: July 14-Aug 27 (Opening reception July 14, 6-9pm)

Thunder Bay Art Gallery: Sept 16 -October 30 (Opening reception, 7:3 Delta Waterfront Hotel and Conference Centre, Sault Ste. Marie: Nov. (Opening reception, 7-9 pm)

Canada Summit Centre, Huntsville: Nov 22 -Jan 12, 2012 (Opening re Gallery at the Centre, Lester B. Pearson Civic Centre, Elliot Lake, Jan 20 Galerie 815, Conseil des Arts de Hearst, Feb 3-Feb 28, 2012 (Opening

The show features 43 pieces created by 34 artists from across Northe brass, ceramics, copper, driftwood, fabric, feathers, fleece, glass, gour

The jurors Linda Finn (Elliot Lake), Laurent Vaillancourt (Hearst) and Jo tion and emotion".

The exhibition was well received at each location with opening recep work providing an opportunity for the community to hear more detai

Many artists have inquired whether or not the exhibition will be an a

To date been nine pieces have sold and over 100 catalogues been pur

### 4) Northern Steering Committee members

Lindsay Joy Hamilton (Fort Frances)

Kris Goold (Kenora)—was ill so did not continue after Oct.

Cheryl Wilson Smith (Red Lake)

Jo-Anne Critchley-Brown (Matheson)

Laurent Vaillancourt (Hearst)

Jude Ortiz (Sault Ste. Marie)

Yvonne Meawasige (Elliot Lake)

Ann Suzuki (Sudbury)

Stephanie Gardiner (North Bay)—until Nov when she left White Water

# 2011 DONORS

The Ontario Crafts Council gratefully acknowledges the generosity of our donors during 2011. Through their contributions we were able to deliver the essential programs and services that are necessary for growing a vital cultural infrastructure in Ontario and across Canada.

## FEDERAL, PROVINCIAL & MUNICIPAL PUBLIC SUPPORT

Ontario Arts Council	\$110,000
The Ontario Trillium Foundation	\$34,500
Ontario Arts Council Arts Investment Fund	\$27,643
Canada Council for the Arts	\$15,700
Canadian Heritage Aid to Publishers	\$6,802
Canadian Heritage - Young Canada Works	\$5,276
Toronto Arts Council	\$4,500

## PRIVATE SECTOR SUPPORT

RBC Foundation	\$10,000
The McLean Foundation	\$5,000
TD Canada Trust	\$5,000
The Henry White Kinnear Foundation	\$4,000
The George Lunan Foundation	\$3,000
Ontario Arts Foundation	\$2,466

## Creating a Legacy

### PATRON MEMBERS

#### OCC Partners' Circle:

##### Patron Level IV

\$1,000 - \$4999

Anonymous  
Gilles Latour  
James Richardson  
Joel Seigel

#### Craft Benefactor:

##### Patron Level III

\$500 - \$999

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Janis Parker  
David Roffey

#### Craft Supporter:

##### Patron Level II

\$250 - \$499

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MacCallum  
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Margaret Rieger

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##### Patron Level I

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Alice Hubbes

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Keri Johnston  
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Kathleen Ward  
Janice Warren

### INDIVIDUAL DONORS

#### \$35,000

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#### \$5,000 +

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Paul Copeland and Pattie Walker  
Kenneth Greenberg

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OCC Volunteer Committee  
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#### \$500 - \$999

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Barbara and Karl Freeman  
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Potters Guild of Hamilton  
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#### \$100 - \$249

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Valerie Knapp  
Gilles Latour  
Helene Lavine  
Annie Lord  
Susan Low-Beer  
Cynthia Macdonald  
Patricia Marshall  
Douglas Martin and Claire  
Pageau  
Sharon McGrath  
June McLean  
Michael McMurrich  
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Goldsmithing

MMPI Canada  
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 Monica Peel  
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 Mary Brebner  
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 Ankaret Dean  
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 Martin and Lynda Ellis  
 Melissa Farquhar  
 Michele Fordyce  
 Deborah Ruth Freeman  
 David and Claire Freeman

Mimi Fullerton  
 Gary Funderlich  
 Jeremy Gawen  
 Sarah Hall  
 Patricia Harris  
 Marcia Hays  
 Monica Hayward  
 Jenepher Hemsted  
 Susan Higgins  
 Stephen Hogbin  
 Sandra Hore  
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 Phyllis McTaggart  
 Patrick Mok  
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 Eliza O'Neil  
 Judith Ostrower  
 Carol Paine  
 Pantoufles Garneau Slippers  
 Helen Paul  
 Rosiane Read  
 Carole Reid  
 Ann Roberts  
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 Lindsay Rogan  
 Katherine Saunders  
 Rudolph Schafron  
 Toba Shapiro  
 Wendy Shingler  
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Estate of Lily Yung  
 Jeff Goodman  
 Jim Lorrinan

**\$500 - \$999**

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 CanStage  
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 Gilles Latour  
 Cam Lavers  
 Legend Design  
 Melinda Mayhall  
 Nicole McInnis  
 Danielle O'Connor  
 Cathy Payne  
 Pizzeria Libretto  
 James Richardson  
 Elena Savinovskaia  
 Shi Studio  
 T.A.N. Coffee  
 Thieves Boutique  
 Timid Glass  
 Chiho Tokita  
 Kathryn Walter  
 Joyce Wood  
 Robert Wu



Silvia Taylor, *Journey Vessel Series*, 2011, copper and blown glass

## OCC TREASURER'S REPORT

Once again it is the time of year for me to cease being a bean counter and become a reporter, and this year I am most pleased to do so - we have had a very good year.

Notwithstanding the continuation of the Great Recession (at least, most of the people I talk to seem still to be suffering the adverse effects of the severe downturn that began in 2007, saw the sharpest recession in our lives [our parents saw worse, but that was never supposed to happen again – we had all gotten too smart for that to happen to us] in 2008 and early 2009 with a recovery that initially was equally sharp but has never recovered all of the lost ground) we had a very strong year with an increase in Fund Balances (our equivalent of Shareholders' Equity) of \$53,000. Part of this increase was from the extraordinary generosity of one of our Patrons, but we added to that with multiple donations to the Lily Yung and Helen Copeland Award Funds.

The \$35,000 gift has been transferred to Internally Restricted where we hope it will be joined by its younger brothers and sisters and grow into a little army for some future disposition in a really meaningful, significant way – but, for now, we are happy to sit on it and earn a little bit of investment income from it and wait for opportunities.

If you wish to look at the balance sheet, you will see that "Investments" have just been moved up a few lines into the "Current Assets" section. Capital Assets have gone down by about \$25,000 --- that is the operation of depreciation, primarily of the big Leasehold Improvements at The Guild Shop, and they have effectively been turned into cash – a good trade. In total, working capital (that's Current Assets minus Current Liabilities for all who did not attend last year's lecture) went up from about \$37,000 to nearly \$173,000 – that is a wonderful improvement and if we could have another year of this kind of significant excess of Revenues over Expenses,

we would be well on our way to eliminating our deficit (the bracketed i.e. adverse figure of Total Operating Funds which actually got slightly worse this year – in case you were getting hopeful that I had nothing but good news).

The bottom line is (and here we go to the bottom of the Statement of Cash Flows) our total cash went up from nearly \$248,000 to very nearly \$300,000—but this is more a reflection of how well Emma was working the phones than of positive day to day operations.

I am happy to report that the rush figures for the beginning of this year in that most important category of Guild Shop revenues is \$281,580 – so we can see that Rob is doing yeoman work in the face of the ongoing difficulty generally facing retail operations – and perhaps especially in Yorkville where the Four Seasons has now closed for a major renovation program to convert it to condos, even prior to its successor opening on the wrong side of Bay Street. I can assure you that Rob is more than aware of his significant responsibilities in assisting 340 of our member/makers in placing over \$904K of their beautiful artistry into the right hands.

Please feel free to direct any questions to me at any time.

Respectfully submitted,



*James Richardson, CFO*



# FINANCIAL STATEMENTS OF **ONTARIO CRAFTS COUNCIL**

DECEMBER 31, 2011

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- 4 Statement of changes in fund balances
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## Independent Auditor's Report

To the Members of  
Ontario Crafts Council

We have audited the accompanying financial statements of Ontario Crafts Council, which comprise the balance sheet as at December 31, 2011, and the statements of operations, changes in fund balances, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

### Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Ontario Crafts Council as at December 31, 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Deloitte & Touche LLP*

Chartered Accountants  
Licensed Public Accountants  
May 19, 2012

# Ontario Crafts Council

Balance sheet  
as at December 31, 2011

	2011	2010
	\$	\$
<b>Assets</b>		
Current		
Cash	299,847	247,763
Accounts receivable	34,890	23,220
Investments (Note 6)	57,217	-
Inventory of merchandise	156,451	153,044
Prepaid expenses and deposits	6,337	9,775
	<b>554,742</b>	<b>433,802</b>
Investments (Note 6)	-	55,637
Marketable securities - restricted (Note 7)	52,066	54,792
Capital assets (Note 8)	80,224	105,226
<b>Total Assets</b>	<b>687,032</b>	<b>649,457</b>
<b>Liabilities</b>		
Current		
Accounts payable and accrued liabilities	189,571	197,167
Deferred revenues (Note 9)	192,254	199,984
	<b>381,825</b>	<b>397,151</b>
Long-term debt (Note 10)	120,000	120,000
<b>Total Liabilities</b>	<b>501,825</b>	<b>517,151</b>
<b>Fund balances</b>		
Operating Fund		
Invested in capital assets (Note 12)	80,224	105,226
General	(142,348)	(152,400)
<b>Total Operating Funds</b>	<b>(62,124)</b>	<b>(47,174)</b>
Trust Funds (Note 4)		
Awards Trust Funds	53,497	51,917
Bruce Cochrane Award Fund	605	-
Helen Copeland Award Fund	19,150	-
Lily Yung Award Fund	40,179	28,137
Ontario Woodworkers' Association Fund	2,305	2,305
Endowment Fund	55,603	58,329
Internally Restricted Fund		
John Mather Fund	38,792	38,792
Transformation Fund	37,200	-
<b>Total Trust, Endowment, and Internally Restricted Funds</b>	<b>247,331</b>	<b>179,480</b>
<b>Total Fund Balances</b>	<b>185,207</b>	<b>132,306</b>
<b>Total Liabilities and Fund Balances</b>	<b>687,032</b>	<b>649,457</b>

Approved on behalf of the Board

  
\_\_\_\_\_  
Director

  
\_\_\_\_\_  
Director

# Ontario Crafts Council

Statement of operations  
year ended December 31, 2011

	Trust Funds					2011	2010
	Awards Trust Fund	Bruce Cochrane Award Fund	Helen Copeland Award Fund	Lily Yung Award Fund	Operating Fund	Total	Total
					\$	\$	\$
<b>Revenues</b>							
Retail operations, net of expenses - Schedule	-	-	-	-	19,432	19,432	32,485
Donations and fundraising (Note 11)	-	50	-	-	138,564	138,614	43,503
Foundations/Major gifts	-	-	-	-	11,790	11,790	7,000
Ontario Arts Council operating grant (Note 11)	-	-	-	-	93,000	93,000	93,000
Employment grants	-	-	-	-	5,267	5,267	12,846
Property tax rebate grants	-	-	-	-	3,347	3,347	2,883
Membership fees	-	-	-	-	111,038	111,038	116,724
Programs	-	555	19,150	12,042	23,326	55,073	41,086
Special projects	-	-	-	-	80,408	80,408	206,141
Communications	-	-	-	-	72,881	72,881	65,064
Publications	-	-	-	-	15,700	15,700	29,774
Gallery	-	-	-	-	32,051	32,051	19,896
Other revenue	-	-	-	-	37,242	37,242	11,195
Ontario Arts Council Arts Investment Fund	-	-	-	-	27,643	27,643	-
Interest revenue	1,580	-	-	-	2,466	4,046	658
	<b>1,580</b>	<b>605</b>	<b>19,150</b>	<b>12,042</b>	<b>674,155</b>	<b>707,532</b>	<b>682,255</b>
<b>Expenses</b>							
Personnel	-	-	-	-	115,478	115,478	115,201
Fundraising (Note 11)	-	-	-	-	69,725	69,725	46,647
Rent and utilities	-	-	-	-	52,183	52,183	47,849
Membership	-	-	-	-	35,389	35,389	45,548
Communications	-	-	-	-	48,828	48,828	39,214
Publications	-	-	-	-	22,977	22,977	19,119
Programs	-	-	-	-	100,587	100,587	82,331
Special projects	-	-	-	-	79,742	79,742	167,941
Gallery	-	-	-	-	52,703	52,703	10,436
Administration	-	-	-	-	39,028	39,028	35,261
Professional fees	-	-	-	-	27,978	27,978	25,487
Amortization	-	-	-	-	7,287	7,287	7,201
	<b>1,580</b>	<b>605</b>	<b>19,150</b>	<b>12,042</b>	<b>651,905</b>	<b>651,905</b>	<b>642,235</b>
<b>Excess of revenues over expenses</b>							
	<b>1,580</b>	<b>605</b>	<b>19,150</b>	<b>12,042</b>	<b>22,250</b>	<b>55,627</b>	<b>40,020</b>



# Ontario Crafts Council

## Statement of cash flows year ended December 31, 2011

	2011	2010
	\$	\$
<b>Operating activities</b>		
Excess of revenues over expenses	55,627	40,020
Items not affecting cash		
Amortization of capital assets	25,002	29,312
Lease inducement amortization	(766)	(1,488)
Change in non-cash components of working capital		
Accounts receivable	(11,670)	8,671
Inventory of merchandise	(3,407)	(28,292)
Prepaid expenses and deposits	3,438	(4,143)
Deferred revenues	(6,964)	14,136
Accounts payable and accrued liabilities	(7,596)	(27,823)
Cash provided by operating activities	53,664	30,393
<b>Financing activity</b>		
Capital lease financing repaid	-	(277)
<b>Cash provided by investing activities</b>		
Additions to capital assets	-	(11,417)
Endowment Fund - unrealized (loss) gain	(2,726)	4,151
Net decrease in investments	1,146	28,079
Cash provided by investing activities	(1,580)	20,813
Net cash inflow	52,084	50,929
Cash, beginning of the year	247,763	196,834
<b>Cash, end of the year</b>	<b>299,847</b>	<b>247,763</b>

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

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### 1. Purpose of the Organization and mission statement

The vision of the Ontario Crafts Council (the "Council") is to have craft recognized as a valuable part of life and the excellence of Ontario craft and craftspeople acknowledged across Canada and around the world. As a dynamic, member-based, not-for-profit arts service organization, the Ontario Crafts Council exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinctive craft community and acting as an advocate on its behalf.

The Council is a registered charity and, as such, is exempt from income taxes.

### 2. Basis of presentation

These financial statements have been prepared on the basis of accounting principles applicable to a going concern, which contemplates the realization of assets and the payment of liabilities in the normal course of operations and the achievement of positive cash flows. The General Fund had a deficit at the year-end of \$142,348 (2010 - \$152,400). The continuation of the Council as a going concern is dependent upon the achievement of positive cash flows from operations and the discharge of its long-term debt, should repayment of that debt be enforced.

### 3. Future accounting changes

In December 2010, the CICA issued accounting standards for Not-for-Profit Organizations (Part III of the CICA Handbook - Accounting). Effective for fiscal years beginning on or after January 1, 2012, Not-for-Profit organizations are required to adopt either Part III of the CICA Handbook - Accounting, or International Financial Reporting Standards (Part I of the CICA Handbook - Accounting). Earlier adoption is permitted. The Council is currently evaluating the impact on its financial statements of the two options.

### 4. Summary of significant accounting policies and description of Funds

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applicable to a not-for-profit organization published by the Canadian Institute of Chartered Accountants, using the restricted fund method of accounting for contributions. The significant accounting policies are summarized below:

#### *Fund accounting*

The financial statements of the Council segregate the following funds:

#### Trust Funds

##### (i) Awards Trust Fund

The interest from the Awards Trust fund is used to provide bursaries and grants to individual Ontario craftspeople to achieve or to recognize higher standards of excellence. The capital of this fund is not expendable.

##### (ii) Bruce Cochrane Award Fund

This fund was established by donations of \$605 in 2011 to honour Bruce Cochrane's long-standing commitment to the field of ceramics. The Council has agreed to accept funds to be used for an annual award up to the amount of \$250, for as long as the fund allows. The capital of this fund is expendable.

##### (iii) Helen Copeland Award Fund

This fund was established by donations of \$19,150 in 2011 in memory of Helen Copeland. The Council has agreed to accept funds to be used for an annual award up to the amount of \$1,000, for as long as the fund allows. The capital of this fund is expendable.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

---

#### 4. Summary of significant accounting policies and description of Funds (continued)

(iv) Ontario Woodworkers Association fund

This fund was established when the net assets of the Ontario Woodworkers Association were transferred to the Council. The fund is to be used annually towards a woodworking award up to the amount of \$175. The capital of this fund is not expendable.

(v) Lily Yung Award Fund

This fund was established in 2010 in memory of Lily Yung. The Council has agreed to accept funds to be used for an annual award up to the amount of \$1,000. The capital of this fund is not expendable.

#### Ontario Crafts Council Arts Endowment Fund

The Endowment fund was established in 2003 by an agreement with the Ontario Arts Council Foundation ("The Foundation"). For 2003 only, the Government of Ontario, through the Ministry of Culture, provided matching funds to those raised by the Council, which was permitted to retain 66% of funds raised for general operations. The Foundation holds the endowment in trust for the Council.

#### Internally Restricted fund

##### John Mather Fund

The Council established the John Mather fund in memory, and in recognition, of Mr. Mather's contribution to the Council as Director and Treasurer. The objectives of the John Mather fund are to encourage the development and furtherance of crafts. The Council can use the principal and interest earned on the fund at the discretion of the Executive Committee.

##### Transformation Fund

The Council established the Transformation Fund in 2011 to mark OCC's 35th Anniversary. The fund, ear-marked to support future planning, strategic growth and the ongoing sustainability of the Council was established with an inaugural donation of \$35,000 from M. Joan Chalmers, C.C., O.Ont. The objectives of the fund are to provide a strong foundation for future expansion, large-scale initiatives and visionary new directions. The Council can use the principal and interest earned on the fund at the discretion of the Executive Committee.

#### Operating Fund

The Operating fund includes the General fund and the Invested in Capital Assets fund.

The General fund represents the excesses of revenue over expenses (expenses over revenue) accumulated from the ongoing operations of the Council since its inception.

The Invested in Capital Assets fund records the net book value of the Council's capital assets.

#### *Financial instruments*

The Council has classified each of its financial instruments into the following accounting categories. The category for an item determines its subsequent accounting.

<u>Asset/Liability</u>	<u>Category</u>	<u>Measurement</u>
Cash and investments	Held for trading	Fair value
Marketable securities	Available for sale	Fair value
Accounts receivable	Loans and receivables	Amortized cost
Accounts payable and accrued liabilities	Other liabilities	Amortized cost
Long-term debt	Other liabilities	Amortized cost



# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

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#### 4. Summary of significant accounting policies and description of Funds (continued)

- Held for trading items are carried at fair value, with changes in their fair value recognized in the Statement of operations.
- Available for sale items are carried at fair value, with changes in their fair value recognized in the Statement of changes in fund balances.
- Loans and receivables are carried at amortized cost, using the effective interest method, net of any impairment.
- Other liabilities are carried at amortized cost, using the effective interest method.

Transaction costs are expensed as they are incurred.

As allowed under Section 3855 "Financial Instruments - Recognition and Measurement", the Council has elected not to account for non-financial contracts as derivatives, and not to account for embedded derivatives in non-financial contracts, leases and insurance contracts as embedded derivatives.

The Council has elected to follow the disclosure requirements of Section 3861 "Financial Instruments - Disclosure and Presentation" of the CICA Handbook.

##### *Revenue recognition*

The Council uses the restricted fund method of recording contributions. Restricted donations or grants are recognized as revenue of the appropriate restricted funds. All other restricted donations or grants for which no restricted funds have been established are deferred and recognized as revenue in the years in which the related expenses are incurred. Unrestricted donations and grants are recognized as revenue of the Operating fund.

##### *Accrual accounting*

The Council follows the accrual basis of accounting whereby:

- (i) Retail revenue is recorded when goods or services are provided.
- (ii) Membership revenue is recognized evenly over the term of the membership.
- (iii) Revenue for advertising in publications that are produced for free distribution to members is recognized when the publication is ready for distribution. Revenue for advertising in publications that are produced for sale is recognized when the publications are sold.
- (iv) Unrestricted investment income is recognized as revenue of the Operating Fund when earned. Investment income from trust and endowment funds is added to the related trust fund or endowment.

##### *Donated materials and services*

Donated materials and equipment are recorded at fair market value received. The Council receives a significant amount of donated services from members and volunteers, the fair market value of which is not readily determinable and would be offset by a matching increase in costs of maintaining its operations. Accordingly, the value of donated services is not reflected in the financial statements.

##### *Inventory of merchandise*

Inventory of merchandise, consisting of finished goods purchased for resale and a limited amount of the Council's publications produced for sale, is valued at the lower of cost and net realizable value. Cost is determined on a specific item basis.

In addition to inventory purchased for resale, the Council holds for resale a significant quantity and value of goods consigned by craftspeople. The value of consigned goods, which are not the property of the Council, is not reflected in these financial statements. When consigned goods are sold, the retail value is recorded as sales of merchandise, and the related costs are recorded as cost of sales.

##### *Donation pledges*

The Council receives, from time to time, pledges of donations from individual and corporate donors. The value of such pledges is generally recognized in the accounts of the Council when the amounts are received, unless reasonable assurance exists with respect to the amount and collectibility of the pledge, in which case it is recognized in advance of collection.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

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#### 4. Summary of significant accounting policies and description of Funds (continued)

##### *Capital assets and amortization*

Capital assets are recorded at cost. Amortization is provided annually over the estimated useful lives of the capital assets as follows:

Furniture, fixtures and equipment	5 years straight-line
Computer equipment	5 years straight-line
Computer application software	2 years straight-line
Leasehold improvements	Term of the related lease

##### *Lease inducement*

The lease inducement is amortized on a straight-line basis over the term of the lease.

##### *Allocation of expenses*

Management and employees perform a combination of functions; as a result, payroll costs are allocated to expense categories based on the estimated time dedicated to the functional activity. Such allocations are reviewed regularly by management.

##### *Use of estimates*

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions. These estimates and assumptions affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates. Accounts requiring significant estimates and assumptions include the allowance for doubtful accounts, the inventory obsolescence provision and accrued liabilities.

#### 5. Credit facility

The Council has available an unsecured bank overdraft facility limited to \$5,000 (2010 - \$5,000), none of which had been used during the year or at the year end.

#### 6. Investments

	2011	2010
	\$	\$
Fixed income (Provincial debt instrument), due August 23, 2012, interest at 1.02%	56,967	55,388
Mutual funds (money market fund)	250	249
	<u>57,217</u>	<u>55,637</u>

#### 7. Marketable securities

Marketable securities are held by the Ontario Arts Council Foundation on account of the Endowment fund.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

### 8. Capital assets

			2011	2010
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Furniture, fixtures and equipment	43,836	40,031	3,805	8,305
Computer equipment	63,599	62,750	849	1,540
Computer application software	36,475	36,475	-	360
Leasehold improvements	162,051	86,481	75,570	95,021
	<b>305,961</b>	<b>225,737</b>	<b>80,224</b>	<b>105,226</b>

Furniture, fixtures, equipment, and computer equipment include items acquired under capital lease with a cost of \$7,524 (2010 - \$7,524) and accumulated amortization/depreciation of \$7,524 (2010 - \$6,516).

### 9. Deferred revenues

	2011	2010
	\$	\$
Deferred donations and grants for future operations (Note 11)	129,282	138,422
Memberships (unexpired portion)	56,706	52,760
Subscriptions	5,766	7,536
Lease inducement	-	766
Awards	500	500
	<b>192,254</b>	<b>199,984</b>

### 10. Long-term debt

The debt is payable to the Province of Ontario through the Ministry of Culture (the "Ministry"), is non-interest bearing, and under the terms of the agreement with the Ministry, was payable in ten annual installments of \$24,000 commencing in 1997 and ending in 2006. Five annual payments totalling \$120,000 were made between 1997 and 2001. Pursuant to a Determination made on April 24, 2003 under the Ontario Financial Administration Act ("the Determination") subsequently ratified in the October 28, 2003 amendment to the debt agreement, payment of the annual installments from 2002 to 2006 totalling \$120,000, are not currently being enforced, although the debt has not been forgiven. Neither the Council nor the Ministry expects that repayment of the debt will be enforced in the following year and accordingly the balance has been reflected as a non-current liability in these financial statements.

Substantially all the assets of the Council have been pledged as collateral with respect to the debt to the Province of Ontario. The restriction originally placed on the Council during the repayment period, which previously prevented the Council from receiving any operating, capital, or accommodation funding from the Province, has been removed for such time as the Determination remains in force.

### 11. Donations and fundraising revenue and fundraising expense

Included in donations and fundraising revenue are \$33,670 (2010 - \$8,649) of donated materials, with an offsetting charge included in fundraising expense.

The Council has received a pledge for a grant for subsequent year operations of \$93,000 (2010 - \$93,000) of which \$93,000 (2010 - \$93,000) had been received by the year-end and is included in deferred revenue.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

### 12. Invested in capital assets

	2011	2010
	\$	\$
Net assets invested in capital assets, beginning of year	105,226	122,844
Capital assets acquired during year, less disposals	-	11,417
Obligations under capital leases	-	277
Amortization of capital assets	(25,002)	(29,312)
Net assets invested in capital assets, end of year	80,224	105,226

### 13. Guarantees

In the normal course of business, the Council enters into agreements that meet the definition of a guarantee.

- The Council has provided indemnities under a lease agreement for the use of the occupied premises. Under the terms of this agreement, the Council agrees to indemnify the counterparty for various items including, but not limited to, all liabilities, loss, suits and damages arising during, on or after the term of the agreement.
- The Council indemnifies all directors, officers, employees and volunteers acting on behalf of the Council for various items, including but not limited to, all costs to settle suits or actions due to service provided to the Council, subject to certain restrictions.

The nature of these indemnification agreements prevents the Council from making a reasonable estimate of the maximum exposure due to the difficulties in assessing the amount of liability which stems from the unpredictability of future events and the unlimited coverage offered to counterparties. Historically, the Council has not made any payments under such, or similar, indemnification agreements and therefore no amount has been accrued with respect to these agreements. The Council has purchased liability insurance to mitigate the cost of any potential future suits or actions.

### 14. Capital disclosures

The Council has externally imposed restrictions on some of its fund balances, as described in Note 4. The Council has complied with these restrictions.

### 15. Allocation of expenses

The Council has allocated payroll expenses of \$511,939 (2010 - \$500,826) as follows:

	2011	2010
	\$	\$
<b>Expense line</b>		
Programs	66,926	51,124
Communications	4,348	570
Membership	20,744	33,633
Special projects	33,434	47,187
Fundraising	18,796	23,504
Gallery	22,338	-
Administration	112,785	112,259
The Guild Shop	232,568	232,549
<b>Total</b>	<b>511,939</b>	<b>500,826</b>

In addition, insurance expense of \$4,860 (2010- \$8,325) and audit fees of \$10,020 (2010- \$10,201) have been allocated to the Guild Shop.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2011

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### 16. Fair values and risk management

The fair value of cash, accounts receivable, accounts payable and accrued liabilities approximate their carrying values due to their short-term maturity.

Short-term investments represent Guaranteed Investment Certificates and are recorded at cost plus accrued interest, which approximates fair value.

Investments are recorded at the year-end NAV and bid price which represent fair value.

#### *Interest rate risk*

The Council is exposed to interest rate risk on its investments. The Council does not use any hedging instruments to manage this risk.

#### *Credit rate risk*

The Council's credit risk is primarily attributable to its accounts receivables. The Council manages this risk through proactive collection polices.

### 17. Lease commitments

The Council's minimum annual lease payments for operating leases for premises to the end of the leases are as follows:

	\$
2012	203,400
2013	203,400
2014	203,400
2015	203,400
2016	139,950
	<hr/> 953,550

# Ontario Crafts Council

## Schedule of retail operations year ended December 31, 2011

	2011	2010
	\$	\$
<b>Revenue</b>		
Sales of merchandise	1,198,131	1,176,835
Cost of sales	(615,370)	(596,360)
Gross margin (2011 - 49%; 2010 - 49%)	582,761	580,475
<b>Expenses</b>		
Personnel	235,308	236,894
Rent	158,400	156,000
Bank and charge card fees	26,073	26,187
Insurance and property tax	20,950	22,325
Depreciation	17,477	18,068
Staff discounts	15,543	14,165
Audit fees	10,020	10,201
Members' discounts	28,647	20,538
Maintenance and utilities	10,907	13,872
Advertising and promotion	14,096	12,116
Supplies	8,801	8,728
Inventory shrinkage, breakage, and obsolescence	10,991	2,766
Postage and telephone	4,365	4,217
Travel	1,481	1,694
Equipment rental	270	219
	563,329	547,990
<b>Net retail revenue</b>	19,432	32,485

Retail operations comprise The Guild Shop. Retail operations exclude any allocations of expenses, except for payroll, insurance and audit costs (Note 15).



# DIRECTORY

## BOARD

### Executive Directors

Gilles Latour, *President and Chair of the Membership Committee*

Gord Thompson, *Vice President*

Jay Richardson, *CFO, Treasurer*

Sylvia Nan Cheng, *Secretary*

Susan Rothfels, *Director at Large*

### Directors

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Jackie Chan

Cindy Dachuk

Sandra Dupret

Andrea Graham

Jim Lorriman

Mary Comi, *Chair of Volunteer Committee*

Renato Foti

Taliaferro Jones

Eliza O'Neil

## STAFF

### 990 Queen Street West

Emma Quin, *Executive Director*

Paul Wilson, *Accounts and Operations Manager*

Janna Hiemstra, *Programs Manager*

Valerie McLean, *Membership and Advertising Coordinator\**

Caitlin Plewes, *Development Coordinator*

Maxine Bell, *Communications Coordinator*

Mary Calarco, *Southwestern Regional Coordinator\**

Jude Ortiz, *Northern Regional Coordinator\**

Stephanie Gardiner, *Community Officer\**

Iwona Gontarska, *Gallery Attendant*

Amira Shabason, *Programs Assistant\**

### The Guild Shop

Rob Ridgeway, *Manager*

Matt Karvonen, *Manager of Store Operations*

Blandina Makkik, *Director of the Inuit and Native Gallery*

Yusun Ha, *Senior Sales Associate*

### TGS Part-time Staff Members:

Gill Birol

Dora D'Angelo

Caitlin Lawrence

Maurie Todd

Ann Tompkins

### Studio Magazine

Shauna Cake, *Editor in Chief\**

Leopold Kowolik, *Interim Editor\**

Jenn Neufeld, *Managing Editor*

Gord Thompson, *Contributing Editor*

Dale Barrett, *Graphic Designer*

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Kris Goold

Cheryl Wilson Smith

Jo-Anne Critchley-Brown

Laurent Vaillancourt

Jude Ortiz

Yvonne Meawasige

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Stephanie Gardiner

Emma Quin

### Eastern Steering Committee

Colette Beardall

Eiko Emori

Sara Jarvis

Caitlin Plewes

Emma Quin

Jane Thelwell

### Finance Committee

Jackie Chan

Renato Foti

Emma Quin

Jay Richardson

### Fundraising Committee

James Dunne

Gilles Latour

Kitty Lorriman

Katherine McKellar\*

Caitlin Plewes

Emma Quin

Diana Reitberger

Janice Warren

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Melanie Egan - ON

Stephen Hogbin - ON

Denis Longchamps - QC

Gilles Latour - ON

Charles Lewton-Brain - AB

Emma Quin - ON

Tiana Roebuck - United States

Arno Verhoeven - Netherlands

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Mary-Beth Laviolette - AB

Bettina Matzkuhn - BC

Cathryn Miller - SK

Isabella St. John - NL

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Mary Brebner

Jane Bright

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Cynthia Macdonald

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Helen Paul

Monica Peel

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Jane Moore  
Rosiane Read  
Damaris Robinson  
Margaret Smith  
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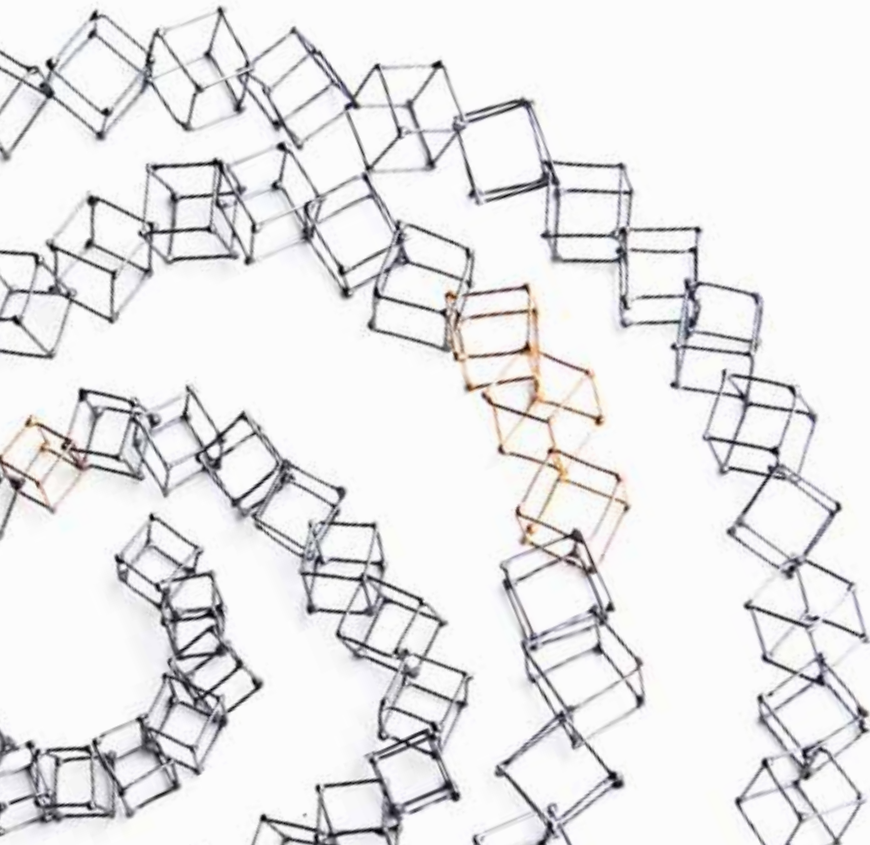
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Patrick Yueng  
Mary-Juen Sohn

## AFFILIATE ORGANIZATIONS

260 Fingers Ceramic Exhibition  
Art Gallery of Mississauga  
Art Gallery of Peterborough

Art Gallery of Sudbury  
Blue Mountain Foundation For The Arts  
Burlington Art Centre  
Burlington Handweavers & Spinners Guild  
Burlington Potters' Guild  
Cabbagetown Arts and Crafts  
Canadian Bookbinders & Book Artists Guild  
Canadian Society For Creative Leathercraft  
Cindy Sherman  
Cleveland Institute Of Art  
Cumberland Arts & Crafts Guild  
Dundas Art & Craft Assoc.  
Fusion: The Ontario Clay And Glass Assoc.  
Gallery Lambton  
George Brown College  
Georgian College School of Design and Visual Art  
Glass Art Association Of Canada  
Guelph Creative Arts Association  
Guelph Guild Of Handweavers & Spinners  
Haliburton School of The Arts-Fleming College  
Harbourfront Centre - Craft Studios  
Huron Festival Of The Arts & Crafts  
Ingersoll Creative Arts Centre  
Kindred Spirits Artisans Of Paris  
Living Arts Centre Mississauga  
Mississippi Valley Textile Museum  
Mohawk College of Applied Arts & Technology  
Muskoka Arts And Crafts Inc.  
National Gallery Of Canada  
New Brunswick College of Craft & Design  
Ontario Handweavers & Spinners  
Ottawa Artisans Guild  
Ottawa Guild of Potters  
Pine Tree Potters  
Pomegranate Guild of Judaic Textiles  
Potters Guild of Hamilton and Region  
Potters Studio Inc.  
ProQuest Company  
Quinte Arts Council  
Rails End Gallery & Arts Centre  
Royal Ontario Museum  
Scugog Council for the Arts  
Simcoe County Arts & Crafts Association  
The Tweed and Area Studio Tour  
The Valley Artisans Co-op  
The Visual Arts Centre of Clarington  
Thunder Bay Potters Guild  
Tillsonburg District Craft Guild  
Toronto Bead Society  
Toronto Potters  
Waterloo Potters' Workshop  
Woodlawn Pottery Studio





Cover: Lizz Aston, *Antiquated Notions*, 2011, paper, free-motion embroidery, thread, konnyaku starch, burn-out

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Designed by Janna Hiemstra and Maxine Bell



