



CANADIAN CLAY AND GLASS GALLERY
ANNUAL REPORT 2014-2015

A regional museum with a national mandate, the Canadian Clay & Glass Gallery celebrates contemporary ceramic and glass artists who push boundaries both materially and conceptually. Our highly regarded and critically acclaimed exhibitions have the reputation of being memorable, moving and challenging. Participants in our education programs cultivate an appreciation of, and ability to interpret, contemporary artworks.

Bark Archive, 2014, Hilde Lambrechts. Photo: Katherine Ronzio



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Board of Directors

(as at March 31, 2015)

Jane Buyers
 Jan d'Ailly (Chair)
 Nicholaus de Koning (Secretary)
 Barbara Dembek
 Judy Donaldson
 Armin Froelich
 Lori Gove
 Thomas E. Mennill (Vice-Chair & Treasurer)
 Meghan Whitfield

NON-VOTING MEMBERS

Astero Kalogeropoulos
 Angela Vieth (Council Liaison)

Staff

Executive Director..... Bill Poole
 Curator..... Christian Bernard Singer
(to November 30, 2014)
 Sheila McMath
(from December 1, 2014)
 Director of Development Shelley Crawford
 Retail Manager..... Emily Jull *(to December 31, 2014)*
 Linda Brine *(from January 1, 2015)*
 Manager of
 Public Programs..... Nadine Badran
 Public Relations
 & Events Coordinator..... William Hlowatzki
 Administrative, Marketing
 & Development Assistant..... Katherine Ronzio
 Curatorial Assistant
 & Archivist..... Andrew Bucsis
 Digital Media Assistant..... Jennifer Collins
 Bookkeeper..... Charmayne Greig

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CHAIR'S REPORT



I am pleased to report that the past year was very successful as we hit our stride on all fronts. With first-rate exhibitions, recognized national awards, a successful annual Gala, and new sponsorships and partnerships with the business community and individual supporters, the years of hard work are showing great results: increased community engagement, relevance and a healthy operating surplus.

There are many important factors that led to this success including our continued focus on our key priorities: establishing the Gallery as a *place of excellence*; offering *something for everyone* through programs and outreach; offering *unique* experiences that resonate; and working towards a bold vision.

We had a series of unique and inspiring exhibitions. Notably, we were excited to collaborate with other arts, culture and heritage organizations throughout the Region as part of *Building Waterloo Region*, a celebration of architecture that took place in the summer of 2014.

This past year we continued to expand our outreach opportunities by increasing our presence in the community. For example, with generous support from the community, we created the art4teens project, a specialized program geared to working with under-served youth, which will be rolled out in 2015. We hosted a meeting of the Golden Triangle Angel Network (GTAN) in order to raise our profile with key new funders, and we organized the Deconstructing Clay and Glass Speaker Series in the fall of 2014, which was generously sponsored by PWL Capital Inc. and which attracted a new group of interested patrons from the community.

Honorary Gala Co-Chairs Chief Bryan Larkin and Lisa LaFlamme with Board Chair Jan d'Ailly at the 2015 Clay & Glass Gala. Photo: Monica Szymczak.



The ceremony for the 2014 Winifred Shantz Award for Ceramics & RBC Award for Glass was a fantastic event. The format of the event was changed this year to allow each of the shortlisted candidates to speak about their processes and motivations for creating their work. Not only does this enable the artists to increase their profile, but it also made for a very engaging evening for everyone in attendance.

The 2015 Clay & Glass Gala on March 21 was a record-breaking success. We were able to raise \$40,000 to support the Gallery's programming and operations. We were honoured to be joined and supported by Honorary Gala Co-Chairs Lisa LaFlamme, Chief Anchor of CTV National News, and Chief Bryan Larkin of the Waterloo Region Police.



No Small Plans: Award-Winning Buildings in Waterloo Region 1984-2014 exhibition in the summer of 2014. Photo: Rick Haldenby

We are currently halfway through the term of our three-year grant from the Ontario Trillium Foundation and our development activities are starting to take hold. We were able to raise more funds this year from a wider range of sources. Thanks to our participation in the artsVest KW program, we were able to attract a variety of new corporate sponsors because of the possibility of matching funds. I would like to thank Shelley Crawford, Lori Gove and the Development Committee for all of their efforts in building the development function over the past year. We are looking forward to continuing this momentum in the coming years.

Operational excellence and ongoing financial stability are critical. This year we have a significant operating surplus, the fourth surplus in the past five years, and a clear financial path as we look to the next few years. I would like to thank Tom Mennill and the Finance Committee for working with staff and providing oversight of the Gallery's finances, and for continuously looking for ways to make the Gallery operate more cost effectively.

I would also like to especially thank Bill Poole for ensuring and generating the opportunities for our staff to grow and develop their skills. This was highlighted by Sheila McMath being named Curator after a nationwide

search, and Nadine Badran being promoted to Manager of Public Programs.

As we continue to work towards our bold vision for the future, we have initiated some of the technical work that must be completed to understand the physical constraints of the Gallery's location in the flood plain. The Vision Task Force will continue to move this project forward, seeking out partners and realizing our Vision.

This year's results speak for themselves. The solid foundations for ongoing success have been laid.

A handwritten signature in black ink, appearing to read "Jan d'Ailly".

Jan d'Ailly
Chair

EXECUTIVE DIRECTOR'S REPORT



I would like to start my report by reflecting briefly on what it takes for a not-for-profit public art gallery in Canada to be successful. First, it requires committed volunteers to serve on the Board and its various committees, as well as volunteers to help deliver services. Beyond that, it typically requires financial support from three levels of government as well as private-sector support from a broad range of individual members and donors, foundations and businesses. The Gallery is very fortunate that its extended family includes 'all of the above'. While I will not name names here, let me take this opportunity to thank them all for their many and varied contributions, and encourage you to review the long and impressive list of names at the back of this report. We are in their debt and could simply not operate without them. Similarly, the Gallery could not be successful without the contributions of a small group of incredibly dedicated individuals who make up our staff. Among other things, staff is responsible for generating the earned revenue which, along with government grants and community support, completes the revenue side of the Gallery's financial picture. Taken together, all of this enables us to present first-class exhibitions and related public programs in a fiscally responsible way. In addition to thanking all of my staff colleagues, let me encourage you to review the very short staff list that appears at the front of this report, along with our Board list.

Speaking of staff, the past year saw a number of significant changes. First among them was Christian Bernard Singer's decision to step down from his position as Curator on November 30, 2014 in order to relocate to Montreal. I know I speak on behalf of everyone when I say how grateful we are to Christian for his visionary artistic leadership over five years. Since he had planned a full year's worth of exhibitions before he left, we will have had the pleasure of experiencing his artistic legacy until the last of his shows closes in January 2016. In addition to thanking Christian, I also want to welcome his successor as Curator, Sheila McMath. Before doing so, I would like to thank the members of the Curator Search Advisory Committee (CSAC) that assisted me in the process of selecting and appointing a new Curator. Tom Mennill chaired CSAC, which included Board Chair, Jan d'Ailly and Board member, Jane Buyers. The other members of CSAC were Retail Manager, Emily Jull and long-time gallery director, Alf Bogusky. Jane, Emily and Alf joined me in interviewing the four shortlisted candidates who emerged from the search process. Because everyone on the interview team agreed that Sheila was easily the best candidate, our recommendation to CSAC and subsequently to the

Rachel Gotlieb, Chief Curator of the Gardiner Museum of Ceramic Art, speaks at the *History of Canadian Ceramic and Glass Art* lecture.
Photo: Andrew Bucsis



Board that she be appointed was one that was well received and enthusiastically embraced by all concerned.

Appointing Sheila to be the Gallery's new Curator was a joy for me. Since I had known Sheila for more than four years as a thoughtful and articulate Director of Education and a great team player, I welcomed the opportunity to have an even closer working relationship with her as Curator. I have every confidence that Sheila will lead the Gallery in interesting and challenging artistic directions that will build on the wonderful work that her predecessors have done.

During the past year, we also experienced a change in the leadership of our Gallery Shop. Long-time Retail Manager, Emily Jull advised me that she would be leaving her position at the end of December 2014 in order to return to full-time studies at Wilfrid Laurier University and to pursue a new career path. During her seven-plus years as Retail Manager, Emily firmly established the Gallery Shop as a fine-craft gallery in its own right. Through her selection of Shop artists, Emily was responsible for exposing their work to our audience and helping to support them in their artistic activity through sales. In this regard, a rough calculation indicates that during her tenure as Retail Manager, the Shop generated close to \$2 million in sales. As you know from the Treasurer's Report, retail sales are a critically important piece of our earned-revenue mix. Because Emily had given me several months of lead-time, I was able to undertake a thorough search process to find her replacement. I am pleased to report that Linda Brine succeeded Emily as Retail Manager on January 1, 2015.

A year ago I commented on how fortunate we were to have a 'Development Dream Team' made up of board member Lori Gove, Director of Development Shelley Crawford, Development Mentor Linda Kieswetter and Development Assistant Katherine Ronzio. While Shelley Crawford and Linda Kieswetter both moved on at the end of March, we are extremely grateful to them and the entire team for helping us to generate strengthened community support in 2014-2015. In addition to thanking Shelley for all her work in the development portfolio, I also want to thank her for her extraordinary leadership in relationship- and community-building. More specifically, Shelley conceptualized a four-part series called Deconstructing Clay and Glass, which was designed to educate and enlighten our public. It consisted of:

- *Collecting Contemporary Glass Art* on October 6, 2014 featured a lecture by Sandra Ainsley at the Sandra Ainsley Gallery in Toronto.



Judy Donaldson examines Neil Tetkowski's *Installation 188* (1998 through 2000). Photo: Nadine Badran

- *Collecting Contemporary Ceramic Art* took place at the Gallery on October 29, 2014 and featured lectures by Jonathon Bancroft Snell of Jonathon's Gallery of London, Ontario, and Diana Reitberger, an avid collector of fine Canadian crafts and author of over fifty published articles and reviews on art and craft.
- *History of Canadian Ceramic and Glass Art* was held at the Gallery on November 18, 2014 and featured lectures by Rachel Gotlieb, Chief Curator of the Gardiner Museum of Ceramic Art and Koen Vanderstukken Glass Studio Head and Professor, Sheridan College.
- *Exquisite Woods: Art Rooted in Science* on March 1, 2015 featured a panel discussion made possible through a partnership with *rare* Charitable Research Reserve and took place at both the Gallery and *rare*.

In addition to conceptualizing all of these events, Shelley also engaged Graham Westmacott of PWL Capital Inc. as the series sponsor.

In closing, I would like to thank our outgoing Chair, Jan d'Ailly, for his dedication to the Gallery and his total commitment to realizing its full potential. We are all very grateful for his leadership.

Bill Poole
Executive Director

CURATOR'S REPORT



I am very pleased to have been selected as the Gallery's new Curator and to reflect upon highlights of the past year's exhibition programming. The spring season featured the exhibition, *New Function/Non-Function: Design as Exploration* which included artists and designers (Bee Kingdom artist collective, Tat Chao, Chari Cohen, Sébastien Duchange, Christopher Reid Flock, Hilde Lambrechts, Maja Padrov, Leah Petrucci and Brad Turner) at the forefront of contemporary Canadian design. *Art, Science and Myth* featured works by John Paul Robinson, an award-winning glass artist who explores the relationships among art, science and mythology. On May 2, 2014 John Paul Robinson delivered a customized artist talk at the Perimeter Institute for Theoretical Physics. Guelph artist, Jessica Steinhäuser's *Kachelöfen* featured remarkably efficient, clean-energy, colourful clay stoves and fireplaces that are based on 15th century Austrian and German technology.

The summer exhibition season showcased four exhibitions including *No Small Plans: Award-Winning Buildings in Waterloo Region 1984-2014*. This exhibition focused on nine national and international award-winning buildings built since 1980. It was part of *Building Waterloo Region*, a festival of exhibitions and related events exploring and celebrating architecture and design in Waterloo Region. Jiri Ladocha's exhibition entitled *Squares and Alchemy* was featured in the Dr. Douglas Wright Gallery. Born in former Czechoslovakia, Jiri Ladocha's sculptures and three-dimensional wall pieces blend, in a balanced counterpoint, the rigid austerity of Minimalism and the romance of flowing organic lines. In the Tower Gallery, Waterloo-region artist Isabella Stefanescu's *Objects on a Table*, was an exhibition complemented by a collaborative live performance for drawing performer, Isabella Stefanescu and bass clarinetist, Kathryn Ladano. A dozen artefacts from the Gallery's permanent collection were drawn using the Euphonopen (a device that generates and/or manipulates sound in real time). As the performance took place the drawing became 'audible' as it was being created, serving as a score for the bass clarinet player, who improvised along with the sound generated. The performance took place on July 17, 2014 in the Gallery. The Region of Waterloo Arts Fund supported this exhibition and performance. This summer we also hosted *Earthborn 2014*, an exhibition by members of the Waterloo Potters' Workshop juried by Steve Irvine.

Flying with Fire, 2014. John Paul Robinson. Photo: Himagia



In the fall of 2014 the Gallery was 'taken over' by *Archive Fever*, an interactive and unique exhibition created by independent Kitchener-based Curator Krista Blake. Playing with the concepts of storing, collecting, and



LEFT: Oven of Fire and Myth, 2011. Jessica Steinhäuser. Photo: Dean Palmer TOP RIGHT: An item from the archive box of Ruth Gibson and Bruno Martelli as part of Archive Fever. Photo: Donald Milne BOTTOM RIGHT: Visitors examine the archive boxes in Archive Fever. Photo: Katherine Ronzio

conserving information, *Archive Fever* was an installation of a contemporary cultural archive, which presented a numbered collection of boxes that were available for gallery visitors to open, handle and discover. Inspired by Jorge Luis Borges's *The Library of Babel* and Andy Warhol's *Time Capsules*, the exhibition featured over 60 award-winning artists, writers, filmmakers, physicists, musicians and mathematicians. Participants included: novelist Ian Rankin; film director Denys Arcand; artists Douglas Gordon, David Shrigley, Margaux Williamson, Ciara Phillips, Shary Boyle, Jim Lambie, Katie Paterson, Martin Boyce, Pascal Dufaux and more.

As many of you know, I was selected as the Gallery's new Curator and started my new position in December 2014. Exhibitions initiated by the Gallery's former Curator Christian Bernard Singer have given me the opportunity to work closely with the four artists in *Exquisite Woods* and Neil Tetkowski. I am grateful to Christian for choosing these particular artists to exhibit their works at the Gallery as each artist demonstrated great professionalism, generosity and commitment. The winter exhibition, *Exquisite Woods*, featured ceramic sculpture

and installation works by artists Marie-Andrée Côté, Hilde Lambrechts, Paula Murray and Grace Nickel. Each of these artists had an exceptional clarity of vision for the realization of their respective work within the Gallery's unique architectural space. *Exquisite Woods* was an exhibition that addressed difficult themes including loss of habitat, scarcity of resources and threats to biodiversity and fully engaged with critical contemporary issues related to our natural environment. All of the works featured in this exhibition had a strong but quiet presence. They demanded close study, contemplation and ultimately action. The works on view asked viewers to consider the interconnectedness of all living things and to work to repair our relationship with the natural world. This exhibition was supported by Heffner Lexus and The Kitchener and Waterloo Community Foundation – Musagetes Fund. Liana Vioa, an Ottawa-based videographer conducted extensive interviews with all of the artists featured in *Exquisite Woods* and they are available for viewing on the Gallery's YouTube channel. An essay describing the *Exquisite Woods* exhibition by artist and board member Judy Donaldson will be featured in *Fusion* magazine in the spring of 2015.



Arbor Vitae, 2015. Grace Nickel. Photo: Karl Griffiths-Fulton

On the afternoon of Sunday, March 1, in partnership with the *rare* Charitable Research Reserve, we presented a panel discussion called *Exquisite Woods: Art Rooted in Science*. While immersed in the 'environment' of the exhibition, three dynamic speakers from various disciplines (poet/author Karen Houle, scientist/musician Doug Larson and featured *Exquisite Woods* artist Paula Murray) discussed the ways in which science and art are interconnected. Each offered a different perspective on the complex relationship between humans and the natural world and the ecological concerns that arise because of it. The discussion, moderated by *rare* Charitable Research Reserve Executive Director, Stephanie Sobek-Swant, addressed the importance of collaboration among various disciplines in order to better understand these concerns and work to solve them. Following the panel discussion, guests travelled to *rare*, a 900+ acre urban land trust at the confluence of the Grand and Speed Rivers, for a guided tour and hike to experience Indian Woods, one of the last remaining patches of old-growth forest with trees more than 240 years old. This event was generously sponsored by PWL Capital Inc. and The Kitchener and Waterloo Community Foundation – Musagetes Fund. Full documentation of the

panel discussion is available on the Gallery's YouTube channel.

In the spring of 2015 we hosted *Re-thinking Mythos: A Mid-career Retrospective of Neil Tetkowski*. Produced in conjunction with the exhibition was a 92-page catalogue featuring a comprehensive chronology of Neil Tetkowski's career and over 80 images of his work spanning from the late 1970s to the present. The publication of this catalogue was made possible by a generous donation from Diana Reitberger. I had the opportunity to contribute an essay to this ambitious and stunning catalogue and it also featured essays by Christian Bernard Singer, Glen R. Brown, and Robert C. Morgan. Although American artist Neil Tetkowski has been exhibiting his work extensively for over 35 years and his work is represented in the permanent collections of over 50 museums, this exhibition was undoubtedly 'emotionally-charged' and singularly meaningful for him. This exhibition was an opportunity for Neil to reflect upon all stages of his career and the life experiences that shaped each individual work. Represented in the exhibition were his 'vessels' from the early 80s, his large-scale ceramic discs that have the unique quality of being both painterly



Sandy and Sheila install Grace Nickel's *Espalier* (2015).
 Photo: Katherine Ronzio

and visceral, ceramic and industrial assemblages from various decades, personal and family 'portraits', video installation and large-scale works on paper. This exhibition was also an opportunity for Neil to reflect upon the ambitious works (created between 1998 and 2002) that make up the *Common Ground World Project* – Installation 188 and World Mandala Monument. The exhibition was generously supported by the Consulate General of the United States, Toronto, Canada.

Thanks to a grant from the Museums Assistance Program (MAP) through the Department of Canadian Heritage and a grant from Young Canada Works, we were able to hire Andrew Bucsis as a Curatorial Assistant. Andrew has been providing essential support to the Curatorial department including installation assistance, collection policy updates, conservation, research, and management of the database for the Gallery's permanent collection. I would like to thank our long-time volunteer, Wilhelm Nassau, who continues to contribute to the restoration, documentation and management of the Gallery's permanent collection. I would like to acknowledge and thank my lead Preparator, Sandy Gordon, as well as the other



Red Orange, Galaxy Series, 1991, Neil Tetkowsky. Collection of Canadian Clay and Glass Gallery, Donated by E. M (Yeti) Agnew and Christopher Birt.
 Photo: Karl Griffiths-Fulton

members of the installation team Dave Popplow, Michael Ambedian and Sarah Badran. Karl Griffiths-Fulton has been providing excellent documentation of our exhibitions for several years and I would like to thank him for his keen eye and attention to detail. His photographs are consistently stunning and many appear in the pages of this report.

In the past few months since taking on the position of Curator, I have been truly fortunate to work intensely and closely with the artists in *Exquisite Woods* and with Neil Tetkowsky. These immersion experiences have developed my sensitivity to the complex nuances of curatorial work, enhanced my confidence as a Curator and laid a strong foundation for the continued development of my artistic vision. I look forward to sharing with you my own signature exhibition programming in the years to come.

Sheila McMath

Sheila McMath
 Curator

EDUCATION REPORT



As the newly appointed Manager of Public Programs, I am pleased to report on our activities of the past year. It has been my pleasure to work with the former Director of the department, Sheila McMath, who was selected as the new Curator, and I thank her for all her guidance during this transition. I know I have 'big shoes' to fill and I look forward to the natural collaboration of our departments on projects in the future.

Our curriculum-based school programs continue to be a consistent success, and fulfill a need in our community. We had over 3,500 students participate in class trips to the Gallery this year. Although most of the schools that attend are located in Cambridge, Kitchener, and Waterloo, we had schools come from as far as Arthur and Wingham. We continue to offer programming in French, and we have participants from French Immersion as well as French schools from around the region.

In addition to programs for schools, we continue to offer after-school programming and weekend programs. Sparks, Brownies, and Girl Guides often visit the gallery to complete projects in relation to their badge requirements. We had groups come from the area and from as far as Ayr and Moncton, Ontario. We continue to run Play With Clay, our weekend drop-in program, and we even hosted a special weekend in French in collaboration with the K-W French Association. Lisset Jacinto, Program Coordinator for the International Education Services with the Waterloo Catholic District School Board brought groups on two occasions that were participating in an immersion program from Columbia. The students participated in making a clay souvenir of their time in Canada, and were given a tour of the exhibition.

We hosted six successful weeks of summer art camp this year. Thanks to Board member Frank Grisdale, we had received a grant through the Children's Aid Foundation and CIBC Wood Gundy that enabled us to offer full subsidies through our local community centres to children who have a great interest in art, but could not otherwise afford to come to our camp. This year's art camp staff worked well as a team and brought creativity to the program. We received funding through Canada Summer Jobs to employ three university students as camp coordinators. All three were very responsible and enthusiastic which made the summer run smoothly and successfully.

BELOW: Kids love our Summer Art Camps.
OPPOSITE: Participants enjoyed the Build-A-Butt Workshop to raise awareness of colorectal cancer. Photos: Katherine Ronzio





“I think the best part about working at this camp was getting to see the incredible talent and artistic creativity from the campers. Even the campers that said they wouldn’t consider themselves “artists” threw themselves into the projects and the outcomes were always creative and interesting. I think it’s important that kids know that no one is judging them on what they create, it’s all appreciated individually.”

- Allison Bradfield, Camp Coordinator

In addition to the camp staff, we also had junior counsellors assisting throughout the summer. Some of them had previously come to the gallery as campers. It is exciting to see that those who were here as campers are interested in keeping up their relationship to the Gallery beyond their elementary years.

The education department continues to offer programming to community members with a range of needs. We had youth attend our program from



KidsLink and Choices for Youth, both organizations that work with youth that have educational, socio-economic, and social difficulties, with the latter being an expulsion program through the Waterloo Region District School Board. We also once again offered customized programs for KidsAbility, Extend-A-Family, and the Military Families Group.

The Gallery organized workshops for teen and adult groups this year. Guelph potter Chris Hierlihy taught a weekend adult program called ‘Image Transfer on Clay.’ Board Member and Waterloo Potters Workshop member Judy Donaldson hosted two ceramic workshops, ‘Trees For the Holiday Season,’ and ‘Birds for Spring.’ In May we worked with a Specialist High Skills Major Program from Guelph to do a glass-fusing workshop with Laurie Spieker. In October we hosted a ‘fun-building’ workshop for Google employees. Participants came to the gallery



LEFT, TOP RIGHT: Summer Camp participants learned about architecture in the *No Small Plans* exhibition. BOTTOM RIGHT: Participants get creative in the Build-A-Butt workshop. Photos: Katherine Ronzio

for half a day to do two workshops with local artists. *Cynosure* led a Precious Metal Clay workshop, while Laurie Spieker taught a glass-fusing workshop that included an individual project and a collaborative piece. The collaborative piece is now displayed in their office.

In the summer of 2014 we hosted Kids Build Waterloo Region. This program, which was sponsored by Roylco, ran in conjunction with the *No Small Plans* exhibition as part of *Building Waterloo Region*. Using educational tools and toys produced by Roylco, children ages 7 to 12 participated in architecture-based activities. This free drop-in program offered different challenges: construct a community; testing a tower; planning a city; building a house; designing a dome. These activities were led by architects or architects-in-training.

We continue to collaborate with the community to offer programming for events such as Summer Lights Festival, a late-night celebration of arts and culture. The Gallery was one of the hubs in Waterloo and we hosted a

variety of free art activities for people of all ages. Approximately 900 visitors came through the Gallery. We also participated in Winterloo and Family Day by offering free activities. To help raise awareness for colorectal cancer, we hosted a free clay workshop as part of the “Build-A-Butt” campaign in collaboration with the Grand River Hospital.

I would like to extend my thanks to the artists, teachers and volunteers who supported the success of Gallery programs this year. In addition to maintaining the success of our established programming, I look forward to developing new programs that continue to reach out to our community.

Nadine Badran
Manager of Public Programs



AWARDS

2014 RBC AWARD FOR GLASS WINIFRED SHANTZ AWARD FOR CERAMICS

The Canadian Clay & Glass Gallery was pleased to announce the winners of the 2014 Winifred Shantz Award for Ceramics and RBC Award for Glass at an Awards ceremony held at the Gallery on November 22. The ceremony featured brief artist talks by each of the shortlisted candidates.

The winner of each award received \$10,000. Second place winners each received \$1,000. These prestigious national awards allow early career practising ceramic and glass artists to undertake a period of independent research, or other activities that will advance their artistic and professional practice at a key moment in their careers.

The winner of the 2014 Winifred Shantz Award for Ceramics was Christopher Reid Flock. In his work, Mr. Flock has been reinterpreting the root of functional objects, focusing on aesthetic contrasts and parallels between Japanese and Canadian cultural history. This award will allow Flock to undertake an eight-week residency at the Medalta International Artists in Residence Program at the Historic Clay District in Medicine Hat, Alberta where he plans to increase the scale of his works and explore rapid prototyping technologies.

Jody Greenman-Barber of Buena Vista, Saskatchewan received the second prize. The Winifred Shantz Award for Ceramics was juried by Iris Amizlev, Marie Côté and Jonathan Smith.

The winner of the 2014 RBC Award for Glass was Cheryl Wilson Smith of Red Lake, Ontario. Cheryl Wilson Smith's delicate and complex kiln-cast works are inspired by the boreal forest and the rocky shores of Red Lake. Wilson Smith has been invited to participate in "First Light" an artist-in-residence inside the Arctic Circle of Norway, timed to coincide with the first day during which the sun reappears over the horizon. The residency will also include visits of natural and artistic interest.

Karina Guévin and Cédric Ginart of Ange-Gardien, Quebec received the second prize. The RBC Award for Glass was juried by Sandra Ainsley, John Paul Robinson and Valérie Paquin.

Left to Right: Jan d'Ailly, Christopher Reid Flock (Winner of the Winifred Shantz Award for Ceramics), Cheryl Wilson Smith (Winner of the RBC Award for Glass), Christian Bernard Singer, Bill Poole.

Photo: Tomasz Adamski

GALLERY SHOP REPORT



As the recently appointed Retail Manager, it is a pleasure to share with our membership what has happened in the Gallery Shop over the past year. Since the beginning of April 2014, 14 new talented artists have been invited to show and sell their work with us:

Juan Arbelaez, Toronto, ON – With his partners at Mistura, a small Canadian design firm, Juan makes uniquely designed, handmade watches out of natural materials. Currently they have 36 different styles, “each made piece by piece with passion and love”.

Aggie Beynon, Waterloo, ON – Aggie will be remembered as the co-owner of Harbinger Gallery, but she is also an enamel artist in her own right, making elegant enamelled earrings and pendants.

Jane Bingham, Fenelon Falls, ON – Jane makes the most unusual sculpted clay animal and human masks, her inspiration coming from her fascination with ancient cultures. Her “aim is to capture the inner spirit and essence of her subjects”.

Marianne Chemla, Montreal QC – Marianne finds much of her inspiration in nature: “horizons, geological formations, snow landscapes and in stillness. My work explores archetypal themes and celebrates simple everyday pleasures - the small things that are meaningful to all of us”.

Alexi Hunter and Mariel Waddell Hunter, Kingston, ON – Husband and wife team Alexi and Mariel are co-owners of Kingston Glass Studio and Gallery, where they work together on individual and collaborative pieces.

Dianne Lee, Toronto ON – Dianne explores “ergonomics and utilitarianism fused with her love for drawing by sketching and painting on the surfaces of her pots”.

Angela McKay, Baden ON – Angela uses both wheel-thrown and hand-building techniques for her functional (high-fire stoneware) and decorative (low-fire Raku) pottery. “Through her careful placement of elements and colour, her work displays a keen sense of composition and artistry”.

Joseph Panacci, Simcoe ON – A full-time potter for over 30 years, Joseph has recently begun producing work in a “wood-fired kiln... developing new glazes and forms to complement this unique and strenuous process”.

Sean Robinson, London ON – Sean’s current clay work utilizes “functional forms for expressing his deep concern

Guests at The Clay & Glass Gala excited to take home their new works of art. Photo: Monica Szymczak





LEFT: Ice Flow Necklace, Julia Spittel.
 ABOVE: Glass Bowl, Mariel Waddell Hunter.

for the natural environment, painting and interest in historical ceramic techniques with a contemporary twist”.

Jaci Ryan and Chris Richardson, Kitchener ON – In the work of collaborators Jaci and Chris, “hand crafted stoneware and custom crafted woodworking come together to create original and functional ...vessels, utensils “...and fine cutting/serving boards.

Julia Spittel, Aurora, ON – Julia makes luminous glass pendants and says “working in glass allows me to explore my love of colour and the environment as I humbly try to express the infinitely elegant and transient flow of land, wind, water and sky”.

Mark Tichenor, Violet Hill ON – Mark is “addicted to Shino-ware, mostly producing practical things for daily use and enjoyment...For (him), art is the conscious production of form through the application of energy to material... Spirit in form, the marriage of heart and mind...”.

Given our mandate as a Gallery Shop that is truly national in scope, it is my hope and intention to discover and welcome new craft artists from all across Canada.

CITIZENS OF CRAFT

In March of this year, Craft Ontario, in collaboration with the Canadian Craft Federation and the Provincial and

Territorial Craft Councils launched CITIZENS OF CRAFT, a marketing and branding initiative to celebrate, reclaim and reposition ‘Craft’ as a word, Craft as a practice, Craft as a philosophy and as a system of values. More than a marketing campaign, CITIZENS OF CRAFT is a movement, in concert with CRAFT YEAR 2015- a national celebration of Craft practice in Canada. This is a very timely initiative for the Gallery Shop; aligning ourselves with Citizens of Craft will help give profile to our talented Shop artists.

GALA

Once again Shop artists made a significant contribution to the Gala, and it is my pleasure to thank them for their generosity. Guests were thrilled to leave with the unique works of art that had been donated. Thanks also to Laurie Spieker for leading our Fused Glass activity and to Sally Harangozo and Andrea Hildebrand for leading the Porcelain Sushi Plate activity. All of the participants loved the workshops and their finished pieces!

Linda Brine
 Retail Manager

TREASURER'S REPORT



We are extremely pleased that the Gallery continued the consistent improvement in its financial position in 2015, by delivering a surplus of \$25,468. The surplus is the fourth in the past five years, which has allowed the Gallery to reduce the accumulated deficit by \$48,572 and repay the loan from the City of Waterloo by \$38,170 since it was received in 2010 fiscal. The Gallery's objective is to continue to achieve surpluses to both eliminate the accumulated deficit and repay the loan from the City within the next five years.

Revenue of \$1,012,485 increased 9.6% over 2014 and exceeded \$1,000,000 for the first time in the Gallery's history. Increases occurred in each of the three major components of revenue – community support, grants and earned revenue.

Revenue from community support increased in excess of 12% in 2015. The increase reflects the enhanced focus on and investment in development activities during the year. The Gallery is very proud to have received \$22,300 from artsVest to match the amounts committed by new corporate sponsors of the Gallery. The Gallery also received an operating grant of \$20,000 and a \$25,000 grant to fund the Winifred Shantz Award for Ceramics from the Keith and Winifred Shantz Fund for the Arts at The Kitchener and Waterloo Community Foundation (KWCF). In addition, the Gallery received \$18,400 from the Gallery's Endowment Fund at the KWCF. The Endowment Fund's assets at December 31, 2014 had a fair value of approximately \$473,000, the income from which is available for distribution to the Gallery. The Gala, the major fundraising event, was another success as a result of the hard work of the

Gala Committee, and the generous support of sponsors and attendees.

The Gallery is the recipient of annual operating funding under multi-year agreements with all three levels of government. Operating funding is received from the Canada Council for the Arts (\$42,000), the Ontario Arts Council (\$63,000) and the City of Waterloo (\$50,000). This funding was unchanged from 2014. The increase in government grant revenue was the result of being awarded project grants by the Ontario Trillium Foundation to further the Gallery's development capacity and the Museum Assistance Program of Canadian Heritage to help catalogue the Gallery's permanent collection. These grants are particularly helpful investments in the Gallery that recurring revenues cannot accommodate.

The Gallery earns revenue from retail sales, education programming and facility rentals. In a competitive environment, Gallery Shop sales and education programming revenues increased slightly in 2015. Facility rental contribution increased by \$11,000 in 2015 with more and larger rentals.

The Gallery's increased expenditures reflect the heightened activity over the past year. Of particular note is the increase in exhibition expenditures of approximately \$22,000 as a result of the number and high quality of exhibitions in 2015. Increased salaries were funded primarily by specific project grants. Additional expenditures for development and promotion were planned with the intent of attracting more visitors, donors and sponsors.

2015 was a year in which the Gallery progressed towards its objective of long-term financial stability. Sound budgeting, strategic investments and continued excellence in the Gallery's programming have been instrumental in achieving these results. The strong positive financial results reflect the continued loyalty and support of the Gallery's patrons and sponsors and the hard work of the Gallery's staff and volunteers.

A handwritten signature in black ink, appearing to read 'Tom Mennill'. The signature is fluid and cursive, written over a white background.

Tom Mennill
Treasurer

Management Responsibility for Financial Reporting

March 31, 2015

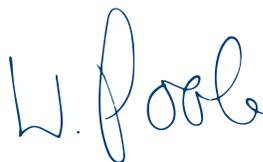
The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of the Canadian Clay & Glass Gallery. The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations and have been approved by the Board of Directors.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of the Canadian Clay & Glass Gallery. Management maintains a system of internal accounting and administration controls that are designed to provide reasonable assurance that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial information. Such information also includes data based on management's best estimates and judgments. Management has determined that the enclosed financial statements are presented fairly and on a consistent basis with prior years, in all material respects.

The Finance Committee of the Board of Directors meets with the Executive Director and the Bookkeeper of the Canadian Clay & Glass Gallery on a monthly basis and reports to the Board of Directors thereon. In addition, the Finance Committee and Board of Directors review and approve the annual financial statements.

The financial statements have been audited by the external auditors, RLB LLP, Chartered Accountants authorized to practice public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing

standards. The external auditors have full and free access to management, the Finance Committee and Board of Directors. The Independent Auditor's Report, dated May 21, 2015, expresses their qualified opinion on the 2014-2015 financial statements.



William D. Poole
Executive Director



Charmayne Greig
Bookkeeper



Chartered Accountants
and Business Advisors

People Count.

INDEPENDENT AUDITOR'S REPORT

To the members of: Canadian Clay and Glass Gallery

We have audited the accompanying financial statements of Canadian Clay and Glass Gallery, which comprise the statement of financial position as at March 31, 2015 and the statements of revenues and expenditures and changes in balance 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 accounting standards for not for profit organizations 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 qualified audit opinion.

Basis for Qualified Opinion

In common with many not for profits organizations, the organization derives some of the revenues from cash sources, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the organization and we were not able to determine whether any adjustments might be necessary to revenues, excess of revenues over expenditures and cash flows from operations for the years ended March 31, 2015 and 2014, current assets as at March 31, 2015 and 2014, and net assets as at April 1 and March 31 for both the 2015 and 2014 years. Our audit opinion on the financial statements for the year ended March 31, 2014 was modified accordingly because of the possible effects of this limitation in scope.

Qualified Opinion

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion paragraph, these financial statements present fairly, in all material respects, the financial position of Canadian Clay and Glass Gallery as at March 31, 2015 and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not for profit organizations.

Guelph, Ontario
May 21, 2015

Chartered Accountants
Licensed Public Accountants

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2015

	2015	2014
ASSETS		
CURRENT		
Cash	\$ 132,347	\$ 75,616
Accounts receivable	65,091	75,350
Prepaid expenses	<u>3,695</u>	<u>4,706</u>
	201,133	155,672
PROPERTY AND EQUIPMENT (note 4)	<u>37,747</u>	<u>50,618</u>
	<u>\$ 238,880</u>	<u>\$ 206,290</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 114,397	\$ 90,118
Government remittances payable	7,294	8,385
Deferred revenue - current	115,381	113,827
Current portion of long-term debt (note 5)	<u>7,634</u>	<u>7,634</u>
	244,706	219,964
LONG-TERM DEBT (note 5)	30,539	38,173
DEFERRED REVENUE - LONG TERM	<u>33,396</u>	<u>43,382</u>
	308,641	301,519
NET ASSETS		
BALANCE	<u>(69,761)</u>	<u>(95,229)</u>
	<u>\$ 238,880</u>	<u>\$ 206,290</u>

APPROVED ON BEHALF OF THE BOARD:



Chair



Treasurer

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY**STATEMENT OF REVENUES AND EXPENDITURES AND CHANGES IN BALANCE****FOR THE YEAR ENDED MARCH 31, 2015**

	2015	2014
REVENUES		
Retail sales	\$ 263,695	\$ 259,982
Government grants (note 7)	255,867	201,821
Community support (notes 8 & 9)	253,820	225,171
Building maintenance contribution (note 6)	102,505	115,798
Education programs	64,302	62,229
Facility rentals	41,155	23,929
Other	19,656	18,064
Exhibitions	1,499	4,597
Amortization of deferred revenue for property and equipment funding	9,986	12,492
	<u>1,012,485</u>	<u>924,083</u>
EXPENDITURES		
Salaries	398,316	372,687
Retail	177,060	172,403
Building maintenance (note 6)	102,505	115,798
Exhibitions	69,408	47,511
Professional fees	50,362	37,441
Awards and related expenditures	42,112	42,276
Office	36,286	36,723
Development	30,279	15,376
Education programs	22,965	23,300
Facility rentals	17,604	11,597
Promotion	14,688	8,989
Amortization	12,870	14,713
Insurance	6,532	6,575
Permanent collection	6,030	2,230
	<u>987,017</u>	<u>907,619</u>
EXCESS OF REVENUES OVER EXPENDITURES for the year	25,468	16,464
BALANCE, beginning of year	<u>(95,229)</u>	<u>(111,693)</u>
BALANCE, end of year	<u>\$ (69,761)</u>	<u>\$ (95,229)</u>

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2015

	2015	2014
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Excess of revenues over expenditures for the year	\$ 25,468	\$ 16,464
Items not requiring an outlay of cash		
Amortization	12,870	14,713
Amortization of deferred revenue for property and equipment funding	<u>(9,986)</u>	<u>(12,492)</u>
	28,352	18,685
Changes in non-cash working capital		
Accounts receivable	10,259	(63,202)
Prepaid expenses	1,011	(1,788)
Accounts payable and accrued liabilities	24,280	14,076
Government remittances payable	(1,091)	0
Deferred revenue	<u>1,554</u>	<u>65,636</u>
	<u>64,365</u>	<u>33,407</u>
CASH PROVIDED BY (USED IN) FINANCING ACTIVITIES		
Long-term debt	<u>(7,634)</u>	<u>(7,634)</u>
CASH (USED IN) INVESTING ACTIVITIES		
Additions to property and equipment	<u>0</u>	<u>(17,386)</u>
NET INCREASE IN CASH	56,731	8,387
NET CASH, beginning of year	<u>75,616</u>	<u>67,229</u>
NET CASH, end of year	<u>\$ 132,347</u>	<u>\$ 75,616</u>

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2015

1. NATURE OF BUSINESS

Canadian Clay and Glass Gallery is a federally incorporated not-for-profit organization without share capital and is a registered charity under the Income Tax Act. Canadian Clay and Glass Gallery is exempt from income tax. Its purpose is to foster interaction among artworks, artists and community.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements have been prepared in accordance with Canadian accounting standards for not for profit organizations and include the following significant accounting policies:

(a) CASH AND CASH EQUIVALENTS

Cash and cash equivalents include deposits held at a major financial institution and short-term investments with a term to maturity of three months or less at the date of acquisition.

(b) PROPERTY AND EQUIPMENT

Property and equipment are recorded at cost and amortized on the basis of their estimated useful life using the following methods and rates:

Furniture and fixtures	- 20 % declining-balance basis
Equipment	- 20 % declining-balance basis
Computer hardware	- 4 years straight-line basis
Leaseholds	- 10 years straight-line basis
Computer software	- 5 years straight-line basis

Amortization is recorded at 50% of the above rates in the year of addition.

(c) IMPAIRMENT OF LONG LIVED ASSETS

Long-lived assets are tested for recoverability whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when the carrying value exceeds the total undiscounted cash flows expected from their use and eventual disposition. The amount of the impairment loss is determined as the excess of the carrying value of the asset over its fair value.

(d) USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian generally accepted accounting principles for not for profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Significant areas requiring management's estimates include the determination of the useful lives of property and equipment. Actual results could differ from those estimates.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(e) FINANCIAL INSTRUMENTS

Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value, except for certain non-arm's-length transactions.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in net surplus.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include the accounts payable and accrued liabilities, deferred revenues and long-term debt.

Impairment

Financial assets measured at amortized cost are tested for impairment when there are indicators of impairment. If an impairment has occurred, the carrying amount of financial assets measured at amortized cost is reduced to the greater of the discounted future cash flows expected or the proceeds that could be realized from the sale of the financial asset. The amount of the write-down is recognized in net surplus. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net surplus.

Transaction costs

The organization recognizes its transaction costs in net income in the period incurred. However, financial instruments that will not be subsequently measured at fair value are adjusted by the transaction costs that are directly attributable to their origination, issuance or assumption.

(f) CONTRIBUTED MATERIALS AND SERVICES

The organization derives a benefit from members acting as volunteers and directors. Since these services are not normally purchased by the organization, and due to the difficulty of determining their fair value, donated services are not recognized in the financial statements. Contributed goods, including gifts in kind and donations of art, are also not recognized in these financial statements, except for building maintenance, which is described in the commitments note (note 6).

(g) PERMANENT COLLECTION

The organization does not report the cost, nor the estimated fair market value, of the permanent collection on the statement of financial position.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(h) REVENUE RECOGNITION

The organization follows the deferral method of accounting for contributions.

Restricted contributions, which are certain donations, grants and designated funds, are not recognized as revenue in the period in which the related expenses are incurred. Any amounts not recognized as revenue in the period are reported as deferred revenue.

Deferred revenue includes facility rentals booked for the next fiscal year, operating grants received in advance of related expenses and property and equipment acquisition grants that are deferred and reported as revenue on the same basis as the related property and equipment are amortized.

Unrestricted contributions, which are all other revenues, are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

3. FINANCIAL INSTRUMENTS

Unless otherwise noted, it is management's opinion that the organization is not exposed to significant interest, credit, currency, liquidity, or other price risks arising from these financial instruments.

The extent of the organization's exposure to these risks did not change in 2015 compared to the previous period.

The organization does not have a significant exposure to any individual customer or counterpart.

Transacting in financial instruments exposes the organization to certain financial risks and uncertainties. These risks include:

Credit risk

The organization is exposed to credit risk on its cash and accounts receivable balances.

Credit risk associated with cash is minimized substantially by ensuring that the assets are invested with a major financial institution.

Credit risk associated with accounts receivable is minimized by not having significant exposure to any individual customer as the organization has adopted credit policies that include the analysis of the amounts outstanding and regular review of the credit standings.

Liquidity risk

Liquidity risk refers to the risk that the organization will not be able to meet a demand for cash or fund its obligations as they come due. Liquidity risk also includes the risk of the organization not being able to liquidate assets in a timely manner at a reasonable price.

The organization meets its liquidity requirements by monitoring cash flows from operations, anticipating investing and financing activities and holding assets that can be readily converted into cash.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2015

4. PROPERTY AND EQUIPMENT

	Cost	Accumulated Amortization	Net 2015	Net 2014
Furniture and fixtures	\$ 73,745	\$ 54,564	\$ 19,181	\$ 23,976
Equipment	96,126	81,425	14,701	18,376
Computer hardware	7,386	4,976	2,410	5,355
Leaseholds	37,777	37,777	0	0
Computer software	<u>7,276</u>	<u>5,821</u>	<u>1,455</u>	<u>2,911</u>
	<u>\$ 222,310</u>	<u>\$ 184,563</u>	<u>\$ 37,747</u>	<u>\$ 50,618</u>

5. LONG-TERM DEBT

	2015	2014
The Corporation of The City of Waterloo - repayable in annual payments of \$7,634 principal only, interest free, due December 2019. The loan is unsecured.	\$ 38,173	\$ 45,807
Less current portion:		
Cash repayments required within 12 months	<u>7,634</u>	<u>7,634</u>
	<u>\$ 30,539</u>	<u>\$ 38,173</u>

Future minimum payments on long-term obligations are as follows:

2016	\$ 7,634
2017	7,634
2018	7,634
2019	7,634
2020	<u>7,637</u>
	<u>\$ 38,173</u>

6. COMMITMENTS

The organization entered into a lease agreement with the City of Waterloo in fiscal 1993 to lease the facility for ten years at the rate of \$1 per year. Two of the four automatic extensions of the lease for a ten-year period have occurred.

The City of Waterloo provides support to the organization through the in-kind contribution of \$102,505 (2014 - \$115,798) for services relating to utilities, property insurance and building maintenance, which is recognized at fair value in the statement of revenues and expenditures and changes in balance.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2015

7. GOVERNMENT GRANTS

	2015	2014
Ontario Trillium Foundation	\$ 73,113	\$ 31,825
Ontario Arts Council	63,000	63,000
City of Waterloo	50,000	50,000
Canada Council for the Arts	42,000	42,000
Canadian Heritage - Museum Assistance Program	15,246	0
Service Canada - summer students	8,908	8,235
Canadian Heritage - Young Canada Works	3,600	0
Ontario Arts Council - Youth Project	0	2,225
Region of Waterloo Arts Fund - Youth Project	0	400
Cultural Careers Council Ontario	0	4,136
	<u>0</u>	<u>4,136</u>
	<u>\$ 255,867</u>	<u>\$ 201,821</u>

8. COMMUNITY SUPPORT

	2015	2014
Businesses	\$ 77,775	\$ 30,472
Foundations	74,900	91,584
Special Events	55,247	49,204
Individuals	<u>45,898</u>	<u>53,911</u>
	<u>\$ 253,820</u>	<u>\$ 225,171</u>

9. ENDOWMENT FUND

The Canadian Clay and Glass Endowment Fund ("Endowment Fund") is established at the Kitchener and Waterloo Community Foundation. Under the terms of the Endowment Fund, the capital cannot be withdrawn and only the related income can be paid to the Gallery.

The market value of the Endowment Fund at December 31, 2014 was \$473,099 (December 31, 2013 - \$448,979). The distribution from the Endowment Fund during the year was \$18,400 (2014 - \$17,000).

DEVELOPMENT REPORT



It has been a landmark year for the Canadian Clay & Glass Gallery in terms of community support. Relationships with individual donors, businesses, foundations and entities such as the US Consulate have brought us significant new resources for sponsorships, designated gifts and undesignated funds. In total, community support accounted for \$253,820 in revenue, significantly exceeding last year's results.

Members and individual donors are a vital part of the Gallery's support base. Without the ongoing and sustained giving of hundreds of loyal Patrons, Curator's Circle, Director's Circle and Founders' Circle donors we simply could not deliver the quality exhibitions or vital education and outreach programs that we do. It is our hope that we will continue to see growth in the contributions of each and every person who values our unique place in the local, national and international ceramic and glass art landscape. We strive to offer incentives at every level but truly, it is the belief in the organization and its commitment to excellence at every step of the way that drives a donor to engage with and invest in The Clay & Glass.

We would like to briefly acknowledge one particular individual, Diana Reitberger, who generously supported Neil Tetkowski's *Rethinking Mythos* exhibition catalogue. This catalogue will serve as a legacy of this ceramic artist and the outstanding work he has produced over his 40-year career.

Sponsorships have been lucrative for us this year, both in terms of financial contributions and in developing meaningful partnerships in the community. The Canadian Clay & Glass Gallery is incredibly grateful to our returning

sponsors. GSP Group supported the *No Small Plans* exhibition. CIBC Wood Gundy through the Children's Aid Foundation supported education programs. Once again a generous sponsorship from RBC supported the RBC Award for Glass. 2014 was the seventh year that the Award has been presented. All of the past winners are examples of the importance of RBC's commitment to supporting emerging artists. Read more about the Award on page 15.

The 2015 Clay & Glass Gala attracted a larger number of sponsors than any previous year thanks to the efforts of staff and Board members. Gala sponsors included Miller Thomson Lawyers and Victoria Star Motors at the Gold level; Auburn Developments Inc., KPMG LLP, and Scotiabank at Silver; Chicopee Craftsmen at Bronze; Coreworx Inc. as the sound & light sponsor and Bill Poole & Louise Dzuryk as music sponsor. It was an outstanding event that raised \$40,000. This was a record for the Gala. Thank you to everyone who contributed, attended, and volunteered (see them listed on page 34).

We were able to attract a number of new sponsors this year thanks to our participation in the artsVest program. This program, facilitated by Business for

John Clifford, RBC Vice-President Commercial Financial Services, Region of Waterloo presents the 2014 RBC Award for Glass at the ceremony on November 22, 2014. Photo: Monica Szymczak





Visitors examine the works in *Rethinking Mythos: A Mid-Career Retrospective of Neil Tetkowsky*. Photo: Nadine Badran

the Arts, provides matching funds for new corporate sponsorships. It helped us to attract \$22,300 in new local corporate sponsorships. This amount was matched by artsVest thereby bringing the total added revenue to \$44,600.00. We are pleased to recognize the following new corporate sponsors: Auburn Developments Inc. (*Building Waterloo Region*); Heffner Lexus (*Exquisite Woods*); Cliffsson Management (art4teens); PWL Capital Inc. (*Deconstructing Clay and Glass Speaker Series*); Scotiabank, Victoria Star Motors and Coreworx (*Clay & Glass Gala*); and Delta Waterloo (Official Accommodation Sponsor).

Foundations are also an important source of contributed revenue. We are fortunate to consistently receive contributions from various funds held at The Kitchener and Waterloo Community Foundation (KWCF). These include the Canadian Clay and Glass Endowment Fund, the Musagetes Fund and the Keith and Winifred Shantz Fund for the Arts. The latter supports both the Gallery's operations and the Winifred Shantz Award for Ceramics. The Musagetes Fund supported both the *Exquisite Woods* exhibition as well as *Exquisite Woods: Art Rooted in Science*, a panel discussion followed by a tour of the *rare* Charitable Research Reserve. We were also grateful to receive a generous gift from the KPMG Foundation.

This year we focused on raising money for the art4teens project. Fundraising was kick started by generous donations from The Peter Cundill Foundation and from Murray Gamble through Cliffsson Management. We also launched an Indiegogo campaign that resulted in donations from the Gallery's network of supporters in KW and beyond. Donors were moved by this initiative that will reach out to under-served teens in a long-term program of mentorship and ceramic art education culminating in a community exhibition.

We are halfway through the term of our Ontario Trillium Foundation grant and we know that their investment in the Canadian Clay & Glass Gallery's development capacity is paying off. Our development team has brought innovative projects and ideas to a range of prospective donors, enlisting increased investment in youth projects, exhibitions and special events. This year, a new relationship was also developed with the US Consulate in Toronto, which contributed to Neil Tetkowsky's *Rethinking Mythos* exhibition and catalogue. They recognize that this American artist's retrospective exhibition has found a perfect venue in our Gallery.

The Development team has felt the impact of renewed and increased commitment of both time and money from board members, volunteers, staff and donors at all levels. The staff and Board at The Clay & Glass are very grateful for everyone's support and could not be more proud of what has been achieved. The increased revenue and new partnerships have exceeded our expectations and it goes to show the value our community places in this very special organization.

Shelley Crawford
Outgoing Development
Director

Lori Gove
Chair, Development
Committee



Bill Poole welcomes guests to the ceremony for the Shantz and RBC Awards. *Photo: Tomasz Adamski*

SUPPORTERS 2014-2015

OPERATIONS

Ontario Arts Council
 City of Waterloo
 Canada Council for the Arts
 Ontario Trillium Foundation
 The Kitchener and Waterloo Community Foundation
 – Canadian Clay and Glass Gallery Endowment Fund
 – Keith and Winfred Shantz Fund for the Arts

AWARDS

RBC Award for Glass: RBC Emerging Artists Project
 Winifred Shantz Award for Ceramics: The Keith and Winifred Shantz Fund for the Arts

EXHIBITIONS

Auburn Developments Inc.
 Consulate General of the United States, Toronto
 GSP Group
 Heffner Lexus
 The Kitchener and Waterloo Community Foundation – Musagetes Fund

GALA

Miller Thomson Lawyers	Chicopee Craftsmen (1999) Inc.
Victoria Star Motors	Coreworx Inc.
Auburn Developments Inc.	Bill Poole & Louise Dzuryk
KPMG LLP	
Scotiabank	

SPECIAL PROGRAMS

artsVest
 Canada Summer Jobs
 Cliffsson Management
 – art4teens
 Department of Canadian Heritage
 (Collections Management Program)
 Greenrock Charitable Trust
 The Peter Cundill Foundation
 – art4teens
 PWL Capital Inc.
 – Deconstructing Clay & Glass Series
 – Acquisition of Basking Red 2014 by Christopher Reid Flock
 Roylco - Kids Build Waterloo Region
 Young Canada Works

CORPORATE AND FOUNDATION PARTNERS

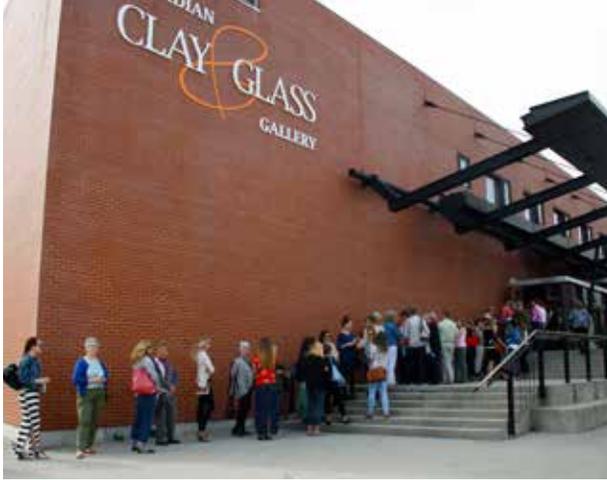
CIBC Wood Gundy (Children's Aid Foundation)
 Spaenaur Inc.

OFFICIAL ACCOMMODATION SPONSOR

Delta Waterloo

SPECIAL THANKS TO

Miller Thomson Lawyers



Empty Bowls guests line up outside the Gallery before heading inside to choose their bowl made by members of the Waterloo Potters' Workshop to support the Food Bank of Waterloo Region. *Photos: Katherine Ronzio*

**2014-2015
DONORS**

**FOUNDERS'
CIRCLE**

Diana Reitberger

**CHAIRMAN'S
CIRCLE**

KPMG Foundation
Louise MacCallum
& Michael Barnstijn
Bill Poole & Louise Dzuyrk
Ann Roberts
(1) Anonymous

**DIRECTOR'S
CIRCLE**

Marina Barnstijn
Jane Buyers & Don Druick
Shelley Crawford
Jan & Alannah d'Ailly
Nick & Cheryl de Koning
Armin & Carol Froelich
Lori Gove
Frank & Louise Grisdale
Linda Kieswetter
Sheila McMath
Tom & Jocelyn Mennill
Peter Sims
Waterloo Potter's Workshop

**CURATOR'S
CIRCLE**

Carmeta Abbott
Roger & Cathy Farwell
Holde Gerlach
Karen Golets Pancer
Charmayne & Barry Greig
Jane G. Hill

Janet & John Panabaker
Judith Stephens-Wells
& Ross Wells
Meghan Whitfield

PATRON

Rosemary Aicher
& Rick Haldenby
Thomas & Roswita Ball
Johann Botari
& Adam Benjamin
Barbara Dembek
Shirley Irish
Kelly & Bryce Kraeker
Gary Levene & Debbie Eisenberg
Senta Ross
David Rutherford
& Barbara Hill
Peggy Schmidt
Frank Tucker
John & Judith Vanderkooy
Jim & Stephanie Walker
Robert & Nola Williams
(1) Anonymous

SUPPORTER

Judie Arrowood
Doreen Brisbin
M. Sharon Brown
Dr. John & Shirley Clifford
Martin Dowding
& Anne Russell
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Board member Jane Buyers thanked Christian Bernard Singer for his many contributions to the Gallery at the Shantz/RBC Awards Ceremony. Photo: Tomasz Adamski



Neil McLaren and Diana Shantz Smith present the Winifred Shantz Award for Ceramics. Photo: Tomasz Adamski

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Guests at The Clay & Glass Gala enjoy the glass fusing and Balloon Pop activities. *Photo: Monica Szymczak*

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Artists Ann Roberts and Aggie Beynon, founding supporters, at The Clay & Glass Gala. *Photo: Monica Szymczak*

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