

MARCH 2025 - APRIL 2026

REFLECTIONS & IMPRESSIONS



2025 - 2026 ANNUAL REPORT

REFLECTIONS & IMPRESSIONS





LAND ACKNOWLEDGMENT

ACKNOWLEDGMENT IS NOTHING WITHOUT ACTION

Cheyenne Mapplebeck | Assistant Curator

Land acknowledgements become performative when recited without action. To reinstate the same words repeatedly serves no one if they're not accompanied by true efforts towards equity and reconciliation. The Canadian Clay & Glass Gallery is located on the traditional territory of the Attawandaron, Anishinaabe and Haudenosaunee peoples. Particularly, the Gallery sits on the Haldimand Tract, named after Sir Frederick Haldimand, the governor of Québec. In 1784, Sir Frederick Haldimand signed a decree promising this tract of land, which includes six miles on each side of the Grand River, to the Six Nations to enjoy "forever," yet today, the Six Nations reside on less than 5% of this unceded territory. Often, this is where the conversation begins and ends, but the whole story is much deeper and more complicated. For many years, due to restrictive and inequitable laws and policies, Indigenous communities were barred from pursuing legal action regarding the integrity of the treaties they were promised. True reconciliation can only begin when Indigenous voices are heard, respected and represented in all spaces. This is the bare minimum. Injustices continue to be enacted against Indigenous people and their communities – and one of those many injustices is inaction.

It is important, as individuals and organizations who currently reside on the Haldimand Tract, that what we do engages with, and supports, the voices and visions for the future that are held by the Indigenous communities whose land we occupy. As we progress towards true reconciliation, it is our duty to heed the teachings and knowledge of Indigenous communities who continue to engage in actionable work to address the injustices they have faced, and the injustices they continue to face. As we continue our work, we will improve our commitment to creating a welcoming, safe, and inclusive Gallery where Indigenous voices are amplified, Indigenous knowledge is respected, and meaningful relationships can flourish for all.

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Janet Macpherson, *Orange Cloud*,
Following the Scent, *Devotion*, *Self-Portrait*,
Nebula, *Good Dog*, *Submission*, *Unanswered*
Questions, and *Heirlooms*, 2025.
As presented in *Fabled Clay*.
Collection of the artist.

Installation image of Indira Singh's *Within These Walls* as featured in *Beyond the Threshold*. Collection of the artist.



CHAIR'S REPORT

Rebecca Fernandez Short | Chair

On behalf of the Board, welcome to our 2025-2026 Annual Report. The Canadian Clay & Glass Gallery is proud to be the nation's only public gallery dedicated to contemporary clay, glass and enamel arts. Our exhibitions, education, outreach initiatives and activities have continued at a wonderful and energetic pace. We have welcomed a new Executive Director & Chief Curator, Dr. Sarah Stanners, who has come to us with enthusiasm, experience, ideas, tremendous hard work, a love for Canadian art and a vision for the future of our Gallery. We will put them into practice when we develop our next Strategic Plan this fall. Our staff has welcomed Sarah and has warmed to her leadership and ideas. This transition year has been filled with learning, exciting new connections, deepened existing connections, challenges and triumphs, as is any year in the life of an arts organization. We are proud of our Gallery's leadership and staff for wanting to take the Gallery further and higher.

The Gallery has continued to deliver wonderful exhibitions, some curated more than a year ago, and carried to fruition by the skills and accomplishments of our strong curatorial staff, including our Executive Director & Chief Curator, Sarah Stanners. Over the past year, the Gallery has delivered 21 wonderful and thoughtful exhibitions that you will read about and see in the coming pages. Three national exhibitions are worth mentioning: *Painting With Clay*; *Remembrance Every Day: Lest We Forget, Canada Remembers*; and *Beyond the Threshold*. Our annual national cash prizes came with exhibitions and joy: *Excellence in Clay: 25 Years of the Winifred Shantz Award* (2025 Winner, Sami Tsang) and the *RBC Award for Glass* (2025 winner, Gordon Boyd). All of our exhibitions are free to everyone.

The Gallery's public programming has continued to be vibrant, inclusive, instructional, and just plain fun for youngsters, school children, youth, adults and seniors (55+). *Claytime*, *Glasstime*, PD Day and Art Camps, *Pottery*, *Pints & Prosecco*, *Gather at the Gallery* – we have so many programs to offer. We exhibit at libraries and will increase that outreach next year. Through Sharing Experiences, we work with underrepresented communities to have them experience art. Our *TD Residency for Black, Indigenous and Underrepresented Peoples & Communities* allows artists to engage more widely and be seen.

Napoleon is said to have uttered: "an army marches on its stomach." It must be said plainly that arts organizations such as the Canadian Clay & Glass Gallery also need sustenance to continue. Research determined that the arts contributed \$65 billion to the Canadian economy in 2024. Research in the UK has shown that arts and cultural engagement is linked to slower pace of biological aging; in other words, the arts contribute to people's physical and mental health. Our activities and outreach must be supported by public and private financial support to make it happen. Please think of us and offer your generosity to our Gallery, so we can continue to serve, surprise and delight you.

To the Board of Directors, thank you for your extraordinarily hard work this past year in leading the Gallery forward. To staff, volunteers, Gallery members, donors, sponsors, institutional funders, corporations and businesses, and the public who participate in our programs, attend exhibitions and buy in the Gallery Shop, I would like to say thank you sincerely for your contributions to the success of the Canadian Clay & Glass Gallery. It has been my honour to serve in my last year as Gallery Board Chair!

EXECUTIVE DIRECTOR & CHIEF CURATOR'S REPORT

H O N O U R I N G WHAT WE HAVE

Sarah Stanners, Ph.D | Executive Director & Chief Curator

This year, our Annual Report comes with a new title: *Reflections & Impressions*. Beyond hinting at the nature of glass and clay, the title signals the power of reciprocity at the Canadian Clay & Glass Gallery. Culture is created collectively through the ongoing exchange of creativity, support, knowledge, and care between artists, the Gallery, and the public. Our success cannot be measured by impact alone. Demonstrating that we have listened to and responded to the needs of our communities is equally important. One example came in October when we hosted a Menopause Awareness Day event. Through shared stories, conversation, and support, a room of mostly strangers became a community. This spirit of connection was also at the heart of our special exhibition *Beyond the Threshold* and its many free public programs, which not only raised awareness about Canada's housing crisis but provided a platform for artists and community changemakers to be heard and better understood.

The year was also one of transition. July marked the departure of Dr. Denis Longchamps, who served the Gallery and its communities with expertise in Canadian fine arts and craft for seven years. I arrived in August and am deeply grateful to everyone who has welcomed me to Waterloo, as well as to my daughter, who joined me in this move and has been perhaps even braver than I throughout the process.

During my first ten months in the role, I have been immersed in the daily work of the Gallery while considering its future opportunities and responsibilities. I do not believe we need to become bigger to become better. Instead, I see room for growth in an often-forgotten area: gratitude. Embracing and honouring what we already have can create meaningful change, beginning with the remarkable building we call home.

Designed by Patkau Architects and recognized with a Governor General's Award in 1997, the Gallery was purpose-built to celebrate clay, glass, and enamel. This year, an important part of that legacy was renewed through a complete skylight replacement made possible by the City of Waterloo, for which we are sincerely grateful.

From Left to right: Isabella Vesely, Peter Flannery, Katherine Marshall, Sarah Stanners, Diana Fox Carney, Jacob Irish, Cheyenne Mapplebeck and Diana Aguilar.



The year ahead will be one of refocus and reorganization. To bring more of our collection into public view, we will reinstall the permanent collection in the Douglas Wright Education Gallery, creating stronger connections between the collection and our educational programming. The Tower Gallery will return to its original purpose as a showcase for contemporary art glass, making this prominent corner of the building a visible statement that great art lives here! The Family Centre will be relocated closer to the entrance, improving accessibility for parents and caregivers, while community exhibitions will be welcomed into our exhibition spaces. The Round Gallery will present more enamel art, reflecting the intention behind its design. Together, these changes represent a realignment with the building's original vision and the strengths that make this Gallery unique.

Part of the inspiration for returning the Tower Gallery to showcasing glass art came from an extraordinary gift received this past December: the most valuable artwork donation in the Gallery's history. Our sincere thanks to Erica and Andrew O'Born for donating a brilliant cobalt blue chandelier by Dale Chihuly, along with an additional gift of \$50,000. We look forward to celebrating this transformative act of generosity when the Chihuly installation is unveiled during our fall exhibition launch on September 18.

For the past 23 years, my career has been devoted to the stewardship and study of Canadian art collections and the celebration of Canadian artistic achievement. Leading the Canadian Clay & Glass Gallery at a time when affirming Canada's cultural and economic independence feels more important than ever is a responsibility I hold with great seriousness and professional pride.

It is also a role that brings immense joy, particularly through the people who cherish this Gallery and engage so enthusiastically with its exhibitions and programs. One memorable example came in September when Diana Fox Carney visited the Gallery, not for official business or publicity, but simply out of a genuine love of clay. She came to see the 25th anniversary exhibition of the Winifred Shantz Award for Ceramics and enjoyed a tour of both the Gallery and Gift Shop. Encounters like these remind us of the enduring power of craft to connect people and inspire curiosity.

For their countless volunteer hours, support, and dedication to this special institution, I thank the Board of Directors. For their patience with the new girl, I thank the staff and volunteers of the Canadian Clay & Glass Gallery. For going above and beyond for the Gallery, special thanks go to Rebecca Fernandez Short whose tenure as Chair ends this year, but the indelible mark she made for good will endure like great art.



Dale Chihuly,
Chandelier, 2004.
Original blown glass.
87" x 55" x 49" dimensions are variable.
Gift of Andrew and Erica O'Born.
2026.001.001.



Eekta Trienekens

Loss, 2025.

Stoneware, porcelain slip, underglaze, glaze,
nichrome wire.

Collection of the artist.

DEVELOPMENT REPORT

LOVE ALWAYS WINS

Sarah Stanners, Ph. D | Executive Director & Chief Curator

"Love Always Wins." Is this a strange title for a Development Report? Perhaps, but it perfectly captures the many inspiring demonstrations of affection, generosity, and commitment to the Canadian Clay & Glass Gallery that I witnessed this year.

Community support reached new heights in fiscal 2026. After raising \$258,975 in fiscal 2025, the Gallery saw contributions increase by more than 70% to \$441,921. This extraordinary result reflects the deep commitment of our supporters and is especially remarkable during a year of leadership transition.

While we have many grants, sponsors, and funding partners to celebrate, I want to focus on the power of individual giving. Again and again this year, donors demonstrated that philanthropy is about more than financial support—it is an expression of belief in the Gallery's mission and its future.

At the heart of this year's fundraising success was a story of love, remembrance, and leadership. Our Board Chair, Rebecca Fernandez Short, and her husband, John Short, inspired extraordinary community support through *Remembrance Every Day*, a special exhibition co-curated by John and Denis Longchamps. Born from John's enduring love for his father, who lost his life in the Second World War 80 years ago, the project honoured those who have served—and continue to serve—in defense of democracy.

The exhibition resonated deeply with audiences and supporters alike. Sponsors, government funding partners, and individual donors helped make *Remembrance Every Day* and its forthcoming publication the

most generously supported initiative of the year. Yet beyond the project itself, Rebecca and John exemplify the kind of leadership that strengthens organizations for the long term. Through their volunteerism, vision, and personal philanthropy, they have helped build a more resilient future for the Gallery.

Another important milestone this year was a significant increase in gifts of securities. Through stronger donor engagement and education, supporters embraced new ways of investing in the Gallery's future. Among these transformative gifts was a remarkable contribution from Erica and Andrew O'Born: a spectacular Dale Chihuly chandelier that will soon illuminate the Gallery's tallest windows and serve as a landmark work for our community. To support its installation and stewardship, they also contributed more than \$50,000 in securities. Their generosity demonstrates how philanthropy can enrich both our collection and our capacity to share it with the public.

To everyone who donated during a visit, responded to an appeal, made a planned gift, contributed securities, or supported a special project: thank you. Your generosity makes it possible for us to present dynamic exhibitions, deliver meaningful programs, care for exceptional works of art, and connect people of all ages with the power of Canadian clay, glass, and enamel art.

As major grant funding becomes increasingly competitive, community support is more important than ever. This year proved that when people care deeply about the Gallery and the role it plays in our community, love truly does win.

CURATORIAL REPORT

COLLABORATIONS & COMMUNITY

Peter Flannery, MA | Senior Curator & Collections Manager

The Canadian Clay & Glass Gallery's exhibitions in 2025–2026 continued to build connections, inspire new ideas, and support artists working in ceramics, glass, and vitreous enamel from across Canada. From emerging to established, each artist contributed to our visitors' experiences and understanding of diverse perspectives. **This past year's exhibitions are best defined by partnerships—the collaborations and community relationships that stimulated the development and execution of each project both at the Gallery and in communities both local and across the country.**

Our major exhibitions in 2025–2026 included a celebration of the 25th anniversary of the Winifred Shantz Award for Ceramics, the only national award for emerging Canadian ceramic artists. Featuring works by all 25 winners as well as the 2025 finalists, *Excellence in Clay* offered a glimpse at some of the best and brightest in Canadian ceramics. In the fall, *Beyond the Threshold* shared diverse stories and experiences of homelessness, place, and identity through the work of 18 artists from coast to coast. Inspired by the Gallery's many collaborations with A Better Tent City (ABTC), the exhibition was paired with workshops in which ABTC residents made fused glass tealight holders that were also presented at the Gallery before being auctioned in support of ABTC. Finally, *Fabled Clay* shared the narrative power of ceramics through the myths and stories of 4 artists. With inventive imagery and forms, *Fabled Clay* told the stories of each artist while providing countless points for visitors to identify or create their own stories.

The Canadian Clay & Glass Gallery also presented monographic exhibitions that offered a deeper look into the extensive practices of several artists working in ceramics, glass, and vitreous enamel. Irene

Frolic's first public art gallery retrospective highlighted her more than 40-year career in cast glass, while *EMBODIED: Gabrielle S. Castonguay* and *D'Andrea Bowie: Weathered Rock*, featured their most recent bodies of work. Emerging artist Melanie Barnett's solo exhibition was curated by Cheyenne Mapplebeck, while Lauren Nicole Rice's solo exhibition was curated by Ashlyn Gregory, the Gallery's 2025 Ann Roberts Curatorial Fellow.

Community exhibitions also continued to be a core part of the Gallery's programming for 2025–2026, including continued partnerships with the Waterloo Potters' Workshop (*Earthborn*), the University of Waterloo's School of Architecture (*Material Syntax*), and FUSION: The Ontario Clay and Glass Association (*PRAXIS*). We also continued our series of permanent collection exhibitions presented offsite, in partnership with the Waterloo Public Library. A special project featuring both an exhibition and numerous workshops and community installations across the country, *REMEMBRANCE EVERY DAY*, marked 80 years since the end of WWII through 21 artists.

Our exhibitions program for 2026–2027 is well underway, with our annual Emergence awards exhibition now open. The curatorial team is making extensive preparations for this fall, with a new Permanent Collection gallery opening to vastly increase the number of works on display for the public, as well as our first major neon exhibition and the launch of our Dale Chihuly installation. We continue to develop exhibitions with critical partners and artistic excellence with an upcoming highlight—a solo exhibition of Paula Murray's work presented in partnership with the Alfred Ceramic Art Museum. Remaining connected to our community, as well as leading Canadian and international artists, our exhibitions will continue to support and inspire.

Visitors appreciating the works of Irene Frolic, as displayed in *Irene Frolic: a Retrospective*.

Works from top to bottom:

Irene Frolic,

Accept all gifts, 2010.

Lost wax cast, lead crystal glass.

Collection of the artist.

Subdue your Monkey Brain, 2010.

Cast lead crystal glass.

Collection of the artist.

Go to your well, 2010.

Cast recycled glass, copper
paint, steel, alginate.

Collection of the artist.



Fay Rooke,
Personal Passages, 1986
Cloisonne enamel
2 x 33 x 17 cm
Gift of Frederick and Margaret Hayward
2025.013.001



This work by Fay Rooke, acquired by the gallery in mid-2025, is representative of Rooke's iconic style and form. A graduate of the Ontario College of Art, Toronto (now OCADU), Rooke has been working with vitreous enamel for over 55 years, and this is the second piece by the artist in the collection. Done in cloisonné, *Personal Passages* is rich in detail and colours. Most striking is the deep pink wings radiating from the centre point where the two components meet. Balancing the composition is the cold blue and delicate feathers on each corner.

Her work has been exhibited and collected across Canada and internationally, including multiple exhibitions at the Gallery. A champion of the medium, Rooke initiated and taught the Enamel Program at the Ontario College of Art for sixteen years and has given guest lectures and workshops internationally. ²

²."Person Record: Fay Rooke", *The Canadian Clay & Glass Gallery Permanent Collection Online*, accessed June 12, 2026, <https://theclayandglass.catalogaccess.com/people/401>.

COLLECTIONS REPORT

HOME LOCATION

Katherine Marshall, MA | Registrar

In collection management, the term "Home Location" describes where a piece belongs when in storage. With a collection like ours, Home Locations used to refer to a coffee table, a living room window, or an artist's workshop. As the registrar here for over three years, it has been an honour to provide each piece a home in our galleries and vault. The Canadian Clay & Glass Gallery accepted 43 donated pieces into the Permanent Collection and purchased 8 works this fiscal year of 2025 - 2026.

Continuing with the tradition of purchasing pieces from the Winifred Shantz Award for Ceramics, the gallery purchased a piece by Sami Tsang and Corwyn Lund, the winner and runner up respectively. A piece by the RBC Award for Glass winner, Gordon Boyd, was purchased along with the runner up, Nadria Narine. These acquisitions allow us to collect pieces by artists who are expanding the language of ceramic and glass art in Canada.

With the support from the Elizabeth L. Gordon Art Program, the Gallery purchased *Shaman Boat, Moon, Cherry Blossoms*, by Ann and Carl Beam and Anong Migwans Beam. This collaborative piece was featured in the Beam Family Exhibition at the gallery last winter, *Painting with Clay*. The Gallery holds a piece by each artist; this acquisition brings together their work in one piece.

Fifteen different donors supported the Permanent Collection through the donation of works in 2025 and the beginning of 2026. The Gallery would like to thank the following donors:

Joan Bennett, Mary Ham in memory of James M. Ham, Jim and Agnès Kranias, Peter Goring, Barbara Silverberg, Anonymous, Lone Thorkelsson, Terry and Bill Osborne, Beth and Steve Brown, Fredrick and Margaret Hayward, Wayne Morgan and Sharilyn Ingram, Marsha Brown, and the Estate of John MacAdam, Andrew and Erica O'Born, and Anonymous.

Thank you to all the donors and artists who have decided that the Gallery will be home to pieces they love. Without the support from private donors, we could not continue to grow our collection. Preserving, caring for, and exhibiting the best of Canadian ceramic, glass, and enamel arts.

EDUCATION REPORT

HERE, THERE, ANYWHERE: BUILDING A CLAY & GLASS COMMUNITY ACROSS THE REGION

Camryn Pereira | Public Programs Manager

The 2025-2026 programs year is best characterized by one word: outreach! Through two major project grants, this past fiscal year elevated our capacity to generate fresh workshop experiences and reach new audiences across the Waterloo Region.

With support from the New Horizons for Seniors program, we launched *Gather at the Gallery: Cultural Connections* that ran twice monthly with talk & taste sessions and a corresponding hands-on art session. Throughout the program we worked with 24 vendors in K/W and the GTA, featuring 10 artists from newcomer and immigrant backgrounds and three Indigenous artists. We hosted artist talks and Gallery tours; sampled cuisines from around the world; and offered artist-led workshops in clay, glass, and beyond. During the grant period, 635 tickets were sold overall, 364 of which were completely free from this supportive funding.

With generous support from Ontario Trillium Foundation, *Family Art Cart* continued for ages 6-12 from April-December with 78 free weekend program sessions and 48 off-site art workshops across the Region. At the Gallery, each week focused on a different artist or artwork which generated 39 different activities in various mediums for children to explore in our Family Centre. Throughout the entire grant period

(January-December 2025) we engaged 3,220 children at the Gallery and 1,670 children in our off-site visits. As we reflect on this past year, it is with immense gratitude. This grant allowed us to make art accessible and free, reach children and *families* in their communities, give art supplies to children for continued creativity at home, and buy new off-site equipment and materials to sustain outreach programs long-term.

In 2026-2027, the Programs team looks forward to reinvigorating our space and workshops to better reach teens & young adults. This renewed goal is fueled by Craft Ontario's *Save Craft Education in Ontario: A Call to Action*. To support our mission, we received a Youth in Recreation Grant from the WRCF to launch Teen Studio (formerly Youth Guild) in a new format that includes 10 off-site workshops in addition to 10 workshop sessions at the Gallery. Additionally, as part of renewed funding through the RBC Award for Glass, we will develop professional development opportunities alongside the award winners for students in the Region.

We are excited to continue the work of pushing the bounds of what our classroom and programs can do, and the creative confidence we can inspire. Thank you, sincerely, to our many supporters, staff, volunteers, collaborators, artists, and Gallery patrons; our work is not possible without you. Here's to another year - see you in the classroom or on the road!

During our monthly Gather at the Gallery: Cultural Connections Talk & Taste events, we provided refreshments from the culture of our guest artist. From the iconic Persian Shirazi salad to traditional German Christmas Stollen, to a Turkish breakfast spread, our attendees sampled food traditions from across the world. In November we were thrilled to welcome Zach Keeshig the owner and head chef of Naagan for an afternoon dedicated to Indigenous cuisine, and sampling Bison tartare!



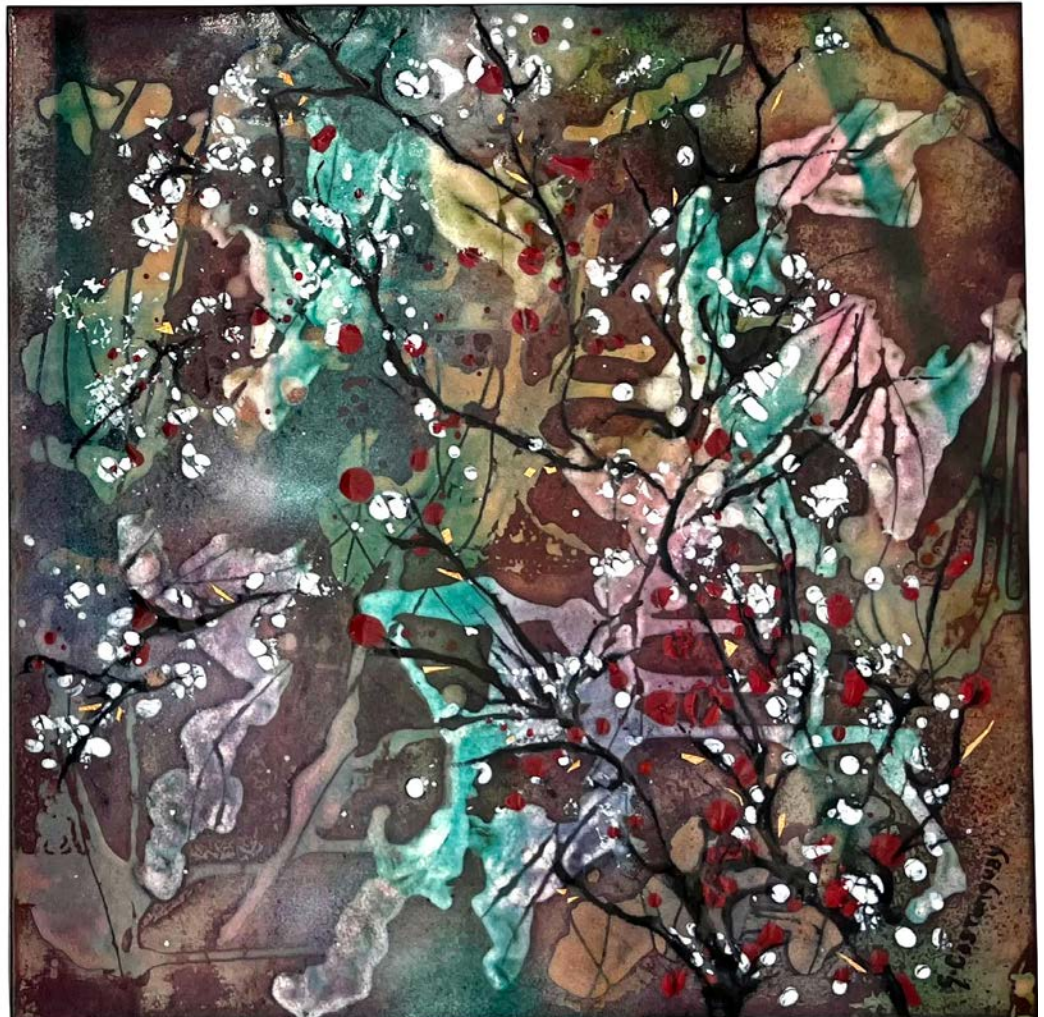
Gabrielle S. Castonguay,
Cherry tree – Winter, 2013
Vitreous enamel, copper, 24 karat gold, wood,
limoge enamel, etching, bassetaille, sgraffito
33 x 33 cm
Anonymous Gift
2026.002.001



Gabrielle S. Castonguay,
Cherry tree – Spring, 2013
Vitreous enamel, copper, 24 karat gold, wood,
limoge enamel, etching, bassetaille, sgraffito
33 x 33 cm
Anonymous Gift
2026.002.002

This March the gallery acquired two pieces by the enamel artist Gabrielle S. Castonguay from her exhibition at the Gallery titled *Embodied*. *Cherry Tree – Spring* and *Cherry Tree – Winter* exemplify Castonguay's rich technical knowledge of enamel. Using vitreous enamel on copper and 24 karat gold, Castonguay creates a layered composition of branches and blooms. The two pieces together create the impression of snow collecting and then melting from branches, making room for a new start.

Gabrielle S. Castonguay is an enamelist from Montreal who devotes her time to researching experimental enameling techniques. She has taught across Canada and internationally and collaborated with artists in the United States and Europe. Castonguay specializes in enameling wall pieces like the two acquired by the Gallery, as well as sculptures and vessels. She is passionate about incorporating enameled works into architectural design.



Sarah Hall,
Untitled, 1989
Leaded glass – acid-etched, painted
and mosaic
H 107 cm; W 60 cm,
Gift of the Estate of John MacAdam
2025.017.001



The Gallery added a second piece by Sarah Hall to the Permanent Collection at the end of 2025. Best known for her large-scale architectural installation projects, this early work by the artist offers a unique insight into Hall's early career. Working for over forty years, she has created hundreds of large-scale artworks. This piece from 1989 combines leaded stained glass, etched and painted, with mosaic. The composition is largely made up of two pieces of milky white glass, in the centre of which is a small piece of translucent glass with a figure painted on it. Along the bottom third is a group of five forms of white. Black illustrations create the impression of human figures without defined features. A vague mass of body parts, all swirling together and towards the central figure. An amorphous judgement day scene perhaps. A fitting precursor to the artist's later religious work.

Appointed a member of the Order of Canada in 2019, Sarah Hall is an internationally recognized stained-glass artist based in Ontario. She studied architectural glass at Sheridan College before moving abroad to study at Swansea Metropolitan University in Wales. Hall founded her studio in 1980, when she started to produce commissioned public works.³

³. "Person Record: Sarah Hall", *The Canadian Clay & Glass Gallery Permanent Collection Online*, accessed June 12, 2026, <https://the-clayandglass.catalogaccess.com/people/564>.

Pie Kukshout,
Vase Decorated with Musk Oxen and Caribou, c.1972
Ceramic
12.7 x 17.8 x 17.8 cm,
Gift of Peter Goring.
2025.004.001



This piece by Pie Kukshout (1911–1980) was donated to the Permanent Collection in 2025. This small, red clay body vase measures just 5 inches high with a group of oxen and caribou swirling the vessel form. Black stain emphasizes the negative space on and around the animals. The piece is an example of the Kukshout's skill in carving, a skill developed during his time as a stone carver before he learned ceramics in his late sixties at the government run Rankin Inlet Ceramics Project.

Pie Kukshout was a sculptor and ceramicist who was born in Hanningajuq (Garry Lake), NU and later moved to Kangiqliq (Rankin Inlet), NU to escape inland starvation. He is now best known for his ceramic work which has been featured in numerous exhibitions across Canada and the United States and is held in public and private collections.¹

¹ Inuit Art Foundation, "Pie Kukshout: IAQ Profiles," Inuit Art Foundation, accessed June 12, 2026, <https://www.inuitart-foundation.org/profiles/artist/Pie-Kukshout>.



Gordon Boyd (2025 winner of the RBC Award for Glass),
365 Days, 2025.
 Blown glass, handwritten journal entries.
 79 x 18 cm
 The Canadian Clay & Glass Gallery
 Permanent Collection.
 2025.020.001A-B

2025 RBC AWARD FOR GLASS

Gordon Boyd (Oakville, Ontario) was awarded the 2025 RBC Award for Glass. Working in blown glass, Boyd's work often explores both personal experience and the dichotomy between public and private. With the support of the \$10,000 prize, Boyd will be able to pursue further professional development for his artistic career as he continues to build his practice.

Nadira Narine (Toronto, Ontario) received the \$5,000 runner-up prize, while finalists Samwell Guertin (Montréal, Quebec), Em McDonald (Oakville, Ontario), and Jérémie St-Onge (Montréal, Quebec) each received \$1,000 to support their development. The 2025 RBC Award for Glass was juried by Benjamin Kikkert, Cheryl Wilson-Smith, and Franklin Silverstone.

The RBC Award for Glass is presented with the support of RBC and is the only national award for emerging glass artists in Canada. The winners and finalists of the award are recognized as the best and brightest of the future of Canadian glass art.



Sami Tsang (2025 winner of the Winifred Shantz Award for Ceramics), *The Weight of Family Ties*, 2021. Stoneware, glaze, engobe, brick. 19 x 33 x 11.5cm
The Canadian Clay & Glass Gallery Permanent Collection.
2025.009.001

2025 WINIFRED SHANTZ AWARD FOR CERAMICS

The 2025 Winifred Shantz Award for Ceramics was presented to Sami Tsang, a Toronto-based artist whose work explores domestic encounters and private narratives inspired by her personal experiences between Chinese and Western cultures. With the \$10,000 grand prize, Tsang is pursuing a new body of work related to family stories that will further her development as an artist and enable new approaches and perspectives in her work.

The \$5,000 runner-up prize was presented to Corwyn Lund (Toronto, Ontario), while finalists Etty Anderson (Montréal, Quebec), Gloria Han (Coquitlam, British Columbia), and Gayle Uyagaqi Kabloona (Ottawa, Ontario) each received \$1,000 to support the development of their practices. The 2025 Winifred Shantz Award for Ceramics was juried by Susan Collett, Carole Epp, and Sequoia Miller.

The only national award for emerging ceramic artists in Canada, the Winifred Shantz Award is presented annually through an ongoing partnership with the Keith & Winifred Shantz Fund for the Arts held at Waterloo Region Community Foundation. Winners and finalists of these awards are recognized as the best and brightest of the future of Canadian ceramic art.

YEAR AT A GLANCE

28,991 = 21,113 + 7,798

People Engaged

On-Site Programs

Outreach &
Online Programs

3,075 Volunteer Hours

21
Exhibitions

41 Artists based
in Waterloo

Artists based
in Ontario **50**

129
Canadian Artists

43 Donated Pieces
to the Permanent
Collection

8 Pieces
Purchased for
the Permanent
Collection

Gather at the Gallery (55+)

180 Individual
Participants

271 Participants
for Paid
Workshops

364 Participants
for Free
Workshops

Adults		Sessions	Participants
	Adult Workshops	10	251
	Artist Workshops	10	164
	Private Workshops	33	760
	Gather at the Gallery	24	619
Children			
	Art Camps	54	337
	Elementary School Groups	29	1,171
	Family Art Cart Weekends	78	2,262
	Family Art Cart Off-Site	49	2,276
Teens			
	Youth Guild	3	20
	High School Groups	13	299
All Ages			
	Claytime	49	711
	Glasstime	33	455
	At Home Clay Kits	—	62
Community Program			
	Artist Talks	7	192
	Sharing Experiences: ABTC	9	140
	Community Garden Events	6	650
	Waterloo Quest	2	140
	Winterloo	1	60
	Lumen	1	960
	World Storytelling Day Concert	1	75

2 0 2 5 - 2 0 2 6 EXHIBITIONS

Fruits: Julie Moon

January 18 to May 18, 2025

Curated by Peter Flannery



From Earth to Flame: Indigenous Ceramics and Glass

June 12, 2025 to December 09, 2025

Featuring: Eli Tikeayak, Nick Sikkuark, Roger Aksadjuak, Leigh Smith, Steve Smith, Michael Robinson, Timothy Laurin

At The Waterloo Public Library

Curated by Cheyenne Mapplebeck

Earthborn 2025

July 11 to September 11, 2025

Featuring: Eekta Trienekens, Judy Donaldson, Sabrina Boyer, Anne Beyers, Theresa Gilhuly, Kate Welsh, Anke Dirks-Wehrmann, Douglas Baldwin, Janette Bogart, Connie Harris, Stephen Hawes, Christopher He, Calvin Kellendonk, Marlen Moggach, Mouldshree Opal, Trudy Schulz, Shannon Stehr, Mengchao Wu

Juried by Thomas Aitken & Kate Hyde

JOY+CONNECTION+LOVE

May 31 to September 14, 2025

Lauren Nicole Rice

Guest Curated by Ashlyn Gregory

Painting With Clay

January 18 to May 25, 2025

Featuring: Carl Beam (1943-2005), Ann Beam (1944-2024), Anong Migwans Beam, Riel Migwans Beam, and Lux Migwans Beam

Curated by Anong Migwans Beam and Elka Weinstein

NESTCRAFT

May 13 – June 24, 2025

Featuring: the ceramics of Mara Silver

Curated by Marcel O'Gorman and Jennifer Clary-Lemon of Critical Media Lab



Irene Frolic: A Retrospective

May 24 to September 19, 2025

Curated by Peter Flannery and Denis Longchamps



Excellence in Clay: 25 Years of the Winifred Shantz Award

Featuring: Sami Tsang, Corwyn Lund, Etty Anderson, Gloria Han, Gayle Uyagaki Kabloona, Marc Egan, Joan Bruneau, Susan Collett, Eliza Au, Christopher Reid Flock, Alwyn O'Brien, Amelie Proulx, Zimra Beiner, Kate Hyde, Thomas Aitken, Janet Macpherson, Lindsay Montgomery, Ying-Yueh Chuang, Joon Hee Kim, Nurielle Stern, Jocelyn Reid, Matthew O'Reilly, Amy Duval, Lael Chmelyk

Curated by Peter Flannery with Denis Longchamps & Cheyenne Mapplebeck

REMEMBRANCE EVERY DAY:

Lest We Forget, Let Us Create. Artists Commemorate, Canada Remembers.

September 20 to December 14, 2025

Featuring: Dick Averbs, Tanya Besedina, Gabrielle S. Castonguay, Alyson Chassé, Wei Cheng, Terri Del Signore, Lynn Erin, Charley Farrero, Karen Ho Fatt, Renato Foti, Kaixuan Huang, Monique Martin, Elena Martoglio, Laura McKibbin, Nicole Megyesi, Ying-Yueh Chuang and Claudia Zilin Shen, Geordie Shepherd, Nadia Tasci, Eekta Trienekens, & Mengchao Wu.

Guest Curated by John Short and Denis Longchamps

EMBODIED: Gabrielle S. Castonguay

September 27, 2025 to January 4, 2026

Curated by Cheyenne Mapplebeck



2025 RBC Award for Glass

September 20, 2025 to January 11, 2026

Featuring: Gordon Boyd, Nadira Narine, Samwell Guertin, Em McDonald, and Jérémie St-Onge.

Beyond the Threshold

September 20, 2025 to January 11, 2026

Featuring: Marzi Alimo, Claire Anderson, Phillip Bandura, D'Andrea Bowie, Judy Chartrand, Michael Flaherty, Sun Forest, Cat Hart, Lance Isaacs, Jennifer Anne Kelly, Raegan Little, Solange Roy, Indira Singh, Mohammad Tabesh, Jessie Tesolin, Loriane Thibodeau, Matt Walker, Jes Young.

Curated by Peter Flannery, Denis Longchamps & Cheyenne Mapplebeck



Room to Bloom

December 16, 2025 – January 14, 2026

Featuring: Keith Campbell, Jeanne Ferraro, Robin Hopper, Kenji Kato, John Kepkiewicz, Toan Klein, Penny Kokkinos, Andrew Kuntz, Les Manning, Richard Milette, Diane Nasr-O'Young, Kayo O'Young, Joseph Panacci, Suku Park, Greg Payce, Arthur Alan Perkins, Andrea Piller, Deichmann Pottery, Michael Robinson, Edward Roman, Lisette Savaria, Karl Shantz, Steve Smith, Rimas Visgirda

Curated by Cheyenne Mapplebeck

Material Syntax: 3D Printed Masonry Façade Systems

January 16 – March 27

Participants: [Maeve Wang, Jacob Kleiman, Kaleigh Nguyen], [Ian Bryane, Brienna Tran, Mikayla Brennan], [Kalen Schellenberg, Nabeeha Rahman, Mariem Saad], [Husna Khan, Anagha Thottam, Alessia Sciardi], [Brianna Klei, Tina Mousavi, Arik Abraham], [Avery Ross, Kate Cummings, Megan Sobkowich]

Exhibition coordinated by David Correa and Yannik Sigouin, 2026



D'Andrea Bowie: Weathered Rock

January 10 – May 17, 2026

Curated by Peter Flannery

Fabled Clay

January 17 – May 31, 2026

Featuring: Janet Macpherson, Lindsay
Montgomery, Amélie Proulx & Annette ten
Cate

Curated by Peter Flannery



Melanie Barnett: Frogs' Return

January 17 – May 24, 2026

Curated by Cheyenne Mapplebeck



PRAXIS: Enacting Ideas, Process, and Persistence

April 4 to May 31, 2026

Featuring: Barbara Banfield, Anke Dirks-
Wehrmann, Sarah Hamelin,

Kim Ross, Laurie Spieker & Annette ten Cate

Curated by Peter Flannery, in partnership with
FUSION

TREASURER'S REPORT

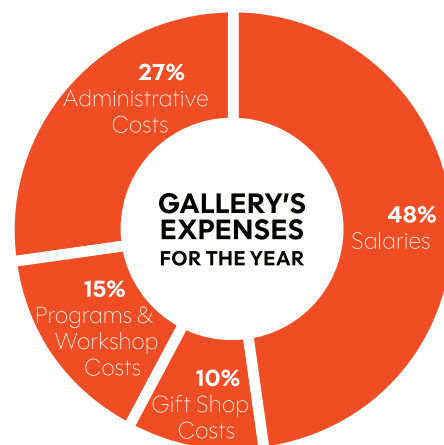
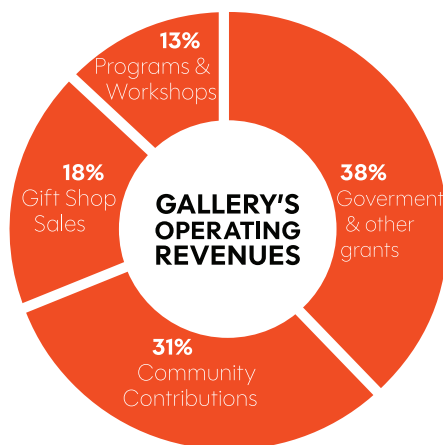
Stephen Curtis, CPA, CA | Board Treasurer & Vice-Chair

For the year ended March 31, 2026, the Canadian Clay & Glass Gallery reported operating revenues of \$1,403,039 and expenses of \$1,431,388. In addition, the Gallery recognized \$48,914 in other revenue resulting from the successful resolution of a longstanding CRA audit matter related to the Canada Emergency Wage Subsidy (CEWS) program. After accounting for all items, the Gallery ended the year with a surplus of \$20,565, bringing the accumulated surplus to \$38,517 at year end.

Overall, expenses were in line with budget expectations, with one notable exception: nonrecurring professional fees incurred in connection with governance and human resources matters requiring legal counsel. These matters have been resolved. While the details remain confidential, the associated costs are fully reflected in our financial statements.

The Gallery's financial results for the year reflect the Board's diligent stewardship, including focused attention on several nonrecurring governance and human resources matters. Through careful oversight, targeted fundraising to support the associated legal fees, and the favourable resolution of the CEWS audit, the Gallery maintained financial stability throughout the year

The Gallery's operating revenues for the year came were derived from the following sources:



We extend our sincere appreciation to our valued partners, whose support remains essential to our mission, including the Canada Council for the Arts, the Ontario Arts Council, the Ontario Trillium Foundation, New Horizons for Seniors, Gift Funds Canada Foundation, Young Canada Works, the City of Waterloo, the Region of Waterloo and the Waterloo Region Community Foundation. Beginning in fiscal 2027, the Gallery will benefit from a Community Grant through the City of Kitchener, and we gratefully acknowledge this important support.

We also thank our community, whose generous contributions this year played a critical role in maintaining the Gallery's financial stability.

As part of its review of the year's financial results, the Board approved the creation of an internally restricted reserve to support strategic human resource and organizational initiatives, and to enhance long-term organizational stability, adaptability and operational resilience. The Board approved the transfer of \$20,000 from the accumulated surplus at yearend to this internally restricted reserve.

The Gallery's financial position remains stable, with a year end cash balance of approximately \$300,000, representing 25% of next year's Board approved budget of approximately \$1,200,000. A significant portion of this balance consists of deferred contributions designated for future program commitments.

For further information on the Gallery's finances, readers are encouraged to consult the audited financial statements included in this annual report.

Looking ahead, the Board remains optimistic about the Gallery's direction while recognizing that financial pressures persist. We are committed to diversifying revenue sources, strengthening financial resilience, and ensuring the Gallery continues to serve the community with prudence and integrity.

CANADIAN CLAY AND GLASS GALLERY
FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

CANADIAN CLAY AND GLASS GALLERY
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YEAR ENDED MARCH 31, 2026

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INDEPENDENT AUDITOR'S REPORT

To the Members of: Canadian Clay and Glass Gallery

Opinion

We have audited the accompanying financial statements of Canadian Clay and Glass Gallery, which comprise the statement of financial position as at March 31, 2026 and the statements of changes in net assets, revenues and expenses and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, these financial statements present fairly, in all material respects, the financial position of Canadian Clay and Glass Gallery as at March 31, 2026 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis of Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of Canadian Clay and Glass Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

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

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgement and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Guelph, Ontario
May 28, 2026

Chartered Professional Accountants
Licensed Public Accountants

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2026

	2026	2025
ASSETS		
CURRENT		
Cash	\$ 299,992	\$ 295,970
Accounts receivable (note 6)	42,783	35,137
Government remittances recoverable	3,927	0
Prepaid expenses	<u>8,111</u>	<u>16,552</u>
	354,813	347,659
TANGIBLE CAPITAL ASSETS (note 4)	<u>9,186</u>	<u>11,482</u>
	<u>\$ 363,999</u>	<u>\$ 359,141</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities (note 6)	\$ 80,490	\$ 94,915
Government remittances payable	0	559
Current portion of deferred contributions (note 8)	<u>213,264</u>	<u>210,678</u>
	293,754	306,152
DEFERRED CONTRIBUTIONS (note 8)	<u>31,728</u>	<u>35,037</u>
	<u>325,482</u>	<u>341,189</u>
NET ASSETS		
INTERNALLY RESTRICTED RESERVE (note 5)	20,000	0
ACCUMULATED SURPLUS	<u>18,517</u>	<u>17,952</u>
	<u>38,517</u>	<u>17,952</u>
	<u>\$ 363,999</u>	<u>\$ 359,141</u>

APPROVED ON BEHALF OF THE BOARD:


 _____ Director


 _____ Director

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2026

	Accumulated Surplus (Unrestricted)	Internally Restricted Reserve	2026	2025
ACCUMULATED SURPLUS, beginning of year	\$ 17,952	\$ 0	\$ 17,952	\$ 61,330
Excess (deficiency) of revenues over expenses for the year	20,565	0	20,565	(43,378)
Transfer (note 5)	<u>(20,000)</u>	<u>20,000</u>	<u>0</u>	<u>0</u>
ACCUMULATED SURPLUS, end of year	<u>\$ 18,517</u>	<u>\$ 20,000</u>	<u>\$ 38,517</u>	<u>\$ 17,952</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF REVENUES AND EXPENSES
FOR THE YEAR ENDED MARCH 31, 2026

	2026	2025
REVENUES		
Community support	\$ 441,921	\$ 258,975
Government and other grants (note 9)	430,339	388,727
Retail sales	247,279	266,676
Education programs	153,485	165,843
Building maintenance contribution (note 7)	99,134	42,576
HST recovery	19,373	20,770
Exhibitions	4,403	6,887
Interest	3,813	5,232
Miscellaneous	2,333	17,602
Amortization of deferred revenue for property and equipment funding	959	3,432
	<u>1,403,039</u>	<u>1,176,720</u>
EXPENSES		
Salaries	682,049	677,686
Professional and contract fees	160,179	30,072
Retail	146,262	157,266
Building maintenance (note 7)	99,134	42,576
Exhibitions	91,537	86,921
Education programs	71,705	70,027
Office	58,714	41,788
Development	47,313	30,865
Awards and related expenditures	47,059	50,075
Insurance	13,435	13,953
Promotion	6,145	12,958
Collection	2,930	1,961
Facility rentals	2,630	1,746
Amortization	2,296	2,204
	<u>1,431,388</u>	<u>1,220,098</u>
DEFICIENCY OF REVENUES OVER EXPENSES BEFORE OTHER	(28,349)	(43,378)
OTHER		
Wage subsidy reassessment (note 6)	<u>48,914</u>	<u>0</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES for the year	<u>\$ 20,565</u>	<u>\$ (43,378)</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2026

	2026	2025
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses for the year	\$ 20,565	\$ (43,378)
Items not requiring an outlay of cash		
Amortization	2,296	2,204
Amortization of deferred revenue for tangible capital assets	<u>(959)</u>	<u>(3,432)</u>
	21,902	(44,606)
Changes in non-cash working capital		
Accounts receivable	(7,646)	(5,592)
Prepaid expenses	8,441	(14,686)
Government remittances payable	(559)	559
Accounts payable and accrued liabilities	(14,425)	2,177
Government remittances recoverable	(3,927)	311
Deferred contributions	<u>236</u>	<u>14,094</u>
	<u>4,022</u>	<u>(47,743)</u>
CASH USED IN INVESTING ACTIVITIES		
Additions to tangible capital assets	<u>0</u>	<u>(5,328)</u>
NET INCREASE (DECREASE) IN CASH	4,022	(53,071)
CASH, beginning of year	<u>295,970</u>	<u>349,041</u>
CASH, end of year	<u><u>\$ 299,992</u></u>	<u><u>\$ 295,970</u></u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

1. NATURE OF ORGANIZATION

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) TANGIBLE CAPITAL ASSETS

Tangible capital assets 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

(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 accounting standards 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 tangible capital assets. Actual results could differ from those estimates.

(e) 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 7.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(f) FINANCIAL INSTRUMENTS

Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Impairment

At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at cost or amortized cost may be impaired. If there are indicators of impairment, and the organization determines there has been a significant adverse change in the expected amount or timing of future cash flows, an impairment is recognized. If circumstances change, a previously recognized impairment may be reversed.

(g) COLLECTION

The organization records collections consisting of artwork at nominal amounts and expenses collection costs incurred in the year of acquisition.

(h) FUND ACCOUNTING

Unrestricted net assets

The unrestricted net assets reports resources available for the organization's general operating activities.

Internally restricted reserve

The internally restricted reserve reports resources used to support strategic human resource and organizational initiatives, and to enhance long-term organizational stability, adaptability and operational resilience.

(i) REVENUE RECOGNITION

The organization follows the deferral method of accounting for contributions.

Restricted contributions, which are certain donations, grants and designated funds, are 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 contributions.

Deferred contributions includes 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. Government wage subsidies are recorded as revenue in the period the related wage expense occurs provided eligibility for subsidy has been determined and collection is reasonably assured.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Retail sales is recognized when ownership has been transferred and education programs is recognized when the event has occurred.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

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 the financial instruments.

The extent of the organization's exposure to these risks did not change in 2026 compared to the previous period.

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

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.

4. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated Amortization	Net 2026	Net 2025
Furniture and fixtures	\$ 55,957	\$ 55,173	\$ 784	\$ 980
Equipment	<u>108,620</u>	<u>100,218</u>	<u>8,402</u>	<u>10,502</u>
	<u>\$ 164,577</u>	<u>\$ 155,391</u>	<u>\$ 9,186</u>	<u>\$ 11,482</u>

5. INTERNALLY RESTRICTED RESERVE

The Board of Directors approved the creation of an internally restricted reserve to support strategic human resource and organizational initiatives, and to enhance long-term organizational stability, adaptability and operational resilience. They approved a motion to transfer \$20,000 from the 2026 accumulated surplus to this internally restricted reserve.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

6. GOVERNMENT SUBSIDY REASSESSMENT AND APPEAL

In 2024, the organization recorded a Canada Emergency Wage Subsidy (CEWS) reassessment amount of \$33,531 issued by the Canada Revenue Agency (CRA), which was included in accounts payable and accrued liabilities. The reassessment remained outstanding and continued to be included in accounts payable and accrued liabilities at the end of 2025.

In 2026, the CRA concluded its review and the organization's appeal was successful. As a result, the prior reassessments were reversed and the organization became entitled to a refund of \$15,383, which is recorded in accounts receivable at year end.

The net favourable impact of \$48,914 arising from the resolution of the reassessment and appeal is recognized in the Statement of Revenues and Expenses.

7. 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. Three 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 \$99,134 (2025 - \$42,576) 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.

8. DEFERRED CONTRIBUTIONS

Deferred contributions, which consists of the unexpended portion of contributions received that relate to future periods less related expenditures, is as follows:

	2026	2025
Balance, beginning of the year	\$ 245,715	\$ 235,053
Plus amount received during the year	262,437	305,198
Less amount recognized as revenue in the year	<u>(263,160)</u>	<u>(294,536)</u>
Balance, end of year	<u>\$ 244,992</u>	<u>\$ 245,715</u>
Current portion	\$ 213,264	\$ 210,678
Long term portion	<u>31,728</u>	<u>35,037</u>
	<u>\$ 244,992</u>	<u>\$ 245,715</u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

9. GOVERNMENT AND OTHER GRANTS

	2026	2025
Region of Waterloo	\$ 93,587	\$ 93,587
City of Waterloo	65,014	65,568
Ontario Trillium Fund - Family Centre	57,900	25,700
Waterloo Region Community Fund	53,928	20,000
Canada Council for the Arts	42,000	59,660
Ontario Arts Council - Operating Grant	25,991	25,991
New Horizons for Seniors	25,000	4,855
Gift Funds Canada Foundation	25,000	0
TD Residency	14,900	15,250
Young Canada Works	12,019	17,643
Veterans Affairs Canada	10,000	0
Rotary Club Waterloo	5,000	0
Ontario Trillium Fund - Resilience Fund	0	23,172
Ministry for Seniors and Accessibility	0	19,421
City of Waterloo - Community	0	7,500
Ontario Arts Council - Other	0	5,880
Museum Assistance Program Canada	0	4,000
Uptown Waterloo Business Improvement Area	0	500
	<u>\$ 430,339</u>	<u>\$ 388,727</u>

10. ENDOWMENT FUND

The Canadian Clay and Glass Endowment Fund ("Endowment Fund") is established at the Waterloo Region Community Foundation (previously 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 distributed to the Gallery.

The market value of the Endowment Fund at December 31, 2025 was \$558,792 (December 31, 2024 - \$535,235). The distribution from the Endowment Fund during the year was \$27,400 (2025 - \$25,900).

SPONSORS & SUPPORTERS

Operations



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The Hilde English Memorial Fund



Keith and Winifred Shantz Fund for the Arts

The Musagetes Fund



Canada Council for the Arts
Conseil des arts du Canada

Funded by the Government of Canada

Canada



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Rotary
Club



Waterloo

Rotary
Club



WATERLOO | ARCHITECTURE

The MILD Foundation

Veterans Affairs Canada

In Memory of SFC Frank Vera

In Memory of RCAF Flying Officer W.E. Short

Education



Youth in Recreation
Fund - Ontario
Endowment for
Children and Youth in
Recreation Fund

Kitchener Grand River

Rotary



**RTO
ERO**



Local 4610

John & Rebecca Short

BOARD OF DIRECTORS (2025 - 2026)

Rebecca Fernandez Short Chair	Tom Mennill Lisa O'Connell Sharl Smith Amanda Strathearn
Stephen Curtis Vice - Chair & Treasurer	
Robilyn Vanos Secretary	Astero Kalogeropoulos Arts & Culture Manager, City of Waterloo
Marilyn Allen Veronica Chapman Renato Foti	Mary Lou Roe City of Waterloo Councillor Ward 6

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Participants at the first *Gather at the Gallery* (55+): *Cultural Connections* workshop with artist Olena Chorna showing off their Petrykivka Painted ceramic plates.



CANADIAN CLAY & GLASS GALLERY

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Front cover: Claire Anderson and Lance Isaacs, Impressions, 2025. Blown Glass, concrete and sound. Collection of the artist.

Back cover: Approximately 250 symmetrical plate school program creations by the grade 7 class at Westheights Public School, November-December 2025.

Our very special thanks to TPH for their in kind support in the printing of this year's Annual Report.

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