



FISCAL YEAR 2013
08.01.2012 ~ 07.31.2013

ANNUAL REPORT



THE LONDON POTTERS GUILD

Mission Statement:

To be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations and encourage fellowship in an inclusive and accessible facility.

BOARD OF DIRECTORS

Nancy Marshall (Board Chair)

Marilyn Barbe (Past Chair)

Laila Costello (Treasurer)

Elly Pakalnis (Secretary)

Jane Paterak (Director - Exhibition Committee)

Genet Hodder (Director - Classes/Store)

Teresa Ainsworth (Director - Membership)

Darlene Pratt (Director - Seize the Clay)

Sandra Paterson (Director)

President's Report

2012-2013 has been a year where our dreams have come true and we have seen the fruit of our community working together. Goals have been achieved in a truly spectacular way this year.

The majority of our renovations are complete, signage is in place and we now have a world class Clay Art Centre. From top to bottom, our facility is ready to go. We now have a bright, equipped and welcoming building as a stable foundation for our programs to run in.

After lots of work in the planning stage, the dream of having studio spaces available for ceramic artists to rent has become a reality. The construction is done. The spaces vary in size to fit different needs, and they all provide privacy and for the practical needs of the renters. We now have 11 working artists actively using their studios and adding their special flavour to life in the Centre.

This year we ran a wonderfully successful "Empty Bowls" campaign with the help of many partners. The rejuvenation of this event has long been anticipated, but no one could have foreseen what an incredible response Londoners would have to this initiative to feed the hungry of our city.

The artist-in-residence Program has been launched and our first participant, Kaitlyn McGill, is now actively part of our artistic community. She brings new ideas, methods and ways of thinking about ceramic arts. It's a wonderful beginning to what promises to be a phenomenal program.

With an incredible year like this behind us, we can only anticipate years of healthy growth ahead as we work together to make a significant contribution to the clay arts in Southwestern Ontario.



Nancy Marshall
*has been a visual artist
 for 30 years and
 has pursued ceramics
 for the last seven.*

*F*iscal year 2012-13 marked the final phase of large capital expenditures related to renovating 664 Dundas Street. After much anticipation and copious planning, the second floor redevelopment began in August with a substantial effort to clear out the piles of accumulated mannequins, wood, pails, pots and other flotsam and jetsam. MacFadyen Design & Build started construction in November, working diligently through the winter and completed contract work on the second floor by mid-April.

The second floor was transformed into a fantastically functional and aesthetically pleasing space. Our designer, Greg Gillies, outdid himself by building beautiful dropped canopies at both ends, integrating lumber from the old ceiling joists into features such as the light fixtures at the north end, the faux joists at the south end and mirror shelves in the washrooms, and installing two feature walls covered with blackboard paint for spontaneous expressions.

With the introduction of an additional 3,500 square feet of space, we are able to simultaneously offer four distinct types of programming on the second floor alone. Each area generates revenue to keep operations strong. Listed from south to north ends, the spaces are being used for the following:

1. LPG monthly meetings, workshops and rental space to outside groups.
2. Children's clay camps, birthday parties and hand building classes.
3. Studio artist rentals.
4. Wheel throwing classes and glazing area for all classes.

In May, we had a members and guests party to celebrate the achievement of completing the final phase of development! Replete with a disco ball (a.k.a. mirror ball), we unveiled the space and danced the night away.

In addition, the north façade was clad using silver, black and red steel, which gives it a modern and beautiful style that is echoed in many interior features. A drop ceiling was installed in the glaze kitchen and a ceiling was built in the north end transition between the addition and the red doors. We installed a kitchen under the stairs at the south end, a glass wall between the store and studio and integrated a custom-built check-out counter to accommodate the needs of the store staff. After moving the office furniture upstairs, the store committee was able to create an attractive and welcoming space for customers that beautifully shows off our members' work.

Seize the Clay



Throughout the late spring and well into the summer, an intrepid team planned final layouts for both the first and second floors, sourced, purchased, assembled and arranged all the necessary equipment to prepare the second floor to welcome its first full class session in September. Similarly, the team worked to rearrange the first floor to accommodate the needs of members and integrate four studio rental units and two artist-in-residence spaces.

London Clay Art Centre continues to generate interest from outside groups looking to glean wisdom about the process by which we acquired the funds and managed the capital projects. We have spoken with members of the Ingersoll Creative Arts Centre, as well as the Waterloo Potters Guild passing along tips and suggestions to guide them in their success. In addition, we continue to tour arts and heritage groups through the building whenever requested.

It is only appropriate to acknowledge the many funders who made it possible for us to complete renovations at 664 Dundas Street. With sincere appreciation we extend thanks to the following for their financial support since 2008 for capital expenditures:

- Members of The London Potters Guild
- Community Capital Fund
- Ontario Trillium Foundation
- Enabling Accessibility Fund
- Western Fair District
- City of London
- Good Foundation
- London Community Foundation
- F.K. Morrow Foundation
- Hay Foundation
- Million Dollar Roundtable
- Private donors

*W*elcome to the



Darlene Pratt is the
Director of Marketing
Communications for
the Centre for
Imaging Technology
Commercialization and
an LPG member since 1992.



Classes are an essential programming component at London Clay Art Centre, developing skills and providing instruction in pottery making and sculpture. Through our highly skilled and enthusiastic instructors, raw beginners with no experience in the clay medium catch the spirit and develop a desire to become potters. Through classes they can learn the basics, then continue on to more advanced instruction or to a more specialized interest in building methods, surface techniques, glaze making and application. The social aspect of being a part of a community of potters is an important bonus.

Over the year, we offered and ran a total of 40 classes, providing instruction to 357 students. Classes are advertised with a detailed description, which allows prospective students to understand the knowledge required and the level of instruction provided in the course, assuring a perfect fit based on skill level. We also offered special needs classes in collaboration with Community Living.

Our monthly Drop In Day, on the second Sunday of the month from 2 to 4 pm, provided an opportunity for people to try out the potter's wheel and get a feel for the skill.

In the summer, clay camps for children took centre stage in our new upstairs teaching studios, meeting the demand for more camps than offered previously. In the summer of 2013, there were six half-day camps, and 3 full-day clay and art camps. We also offered two clay camps for 20 children over the March break.

Classes and camps continue to be the life blood of our facility, attracting new and diverse participants from the community at large. Thanks to our outstanding instructors, they are the source of new members, new potters, and new supporters for the art of pottery making and sculpture.

Classes Report

Genet Hodder has been an LPG member since the Guild was formed in 1981 and first learned pottery at the Art Barn in Greenwich, Connecticut.

Sale Report

The November 2012 sale set records for attendance (1633) and sales (\$44,000 before tax) as well as number of potters participating (53). We increased advertising efforts, including additional direct mail and email notifications.

The spring sale also set a record for attendance and sales. To advertise the spring sale, we sent "unaddressed mail" in the form of promotional postcards to households in the neighbourhoods of Old North and South in London. Advertising in the Free Press was decreased in response to fewer people indicating the London Free Press as their source of information about the sale.

In July, 2013, for the third time, the London Potters Guild participated in the Home County Music and Art Festival. Sales were down a bit from previous years, although it seemed as if people were interested in the London Potters Guild since flyers for the clay camps, classes and special events flew off the tables.

In summary, the London Potters Guild has been building its audience for clay creations over the past year and this has led to increased sales and participation in classes, workshops and interest in the Guild.

Membership Report

- 97 studio memberships
- 28 summer studio memberships
- 37 non-studio memberships
- 4 honorary memberships
- 162 LPG Members**

Teresa Ainsworth has been an LPG member for 16 years, is on the sale committee and is Membership Coordinator.

Store Report

The London Clay Art Centre store continued to grow in both size and sales over the reporting year, with a concomitant increase in quality of pieces for sale. Increased quality can be attributed to more potters improving their skills and developing their styles through programming offered at LCAC, such as classes and workshops as well as individual effort. Sales topped the \$25,000 figure during this, its fourth year in business.

A new cash counter, specially designed and hand crafted for the store, was an important addition to the space, along with new display units that had been a part of the Museum London store. Finding space for the work of new store potters is and will continue to be a challenge in the foreseeable future.

Seasonal displays in the store front window provide an important outreach element, connecting with the street through our pottery and information cards. The windows and center display unit were changed on a monthly basis, adapting to the season. Special displays were presented during and for two weeks following the Doors Open-Culture Days weekend, featuring work by 14 guild members who came to Canada from other countries.

Over the year, adjustments and improvements to the day to day operations were made through special training sessions with volunteer potters working shifts in the store. The challenges of regular staffing continued, along with the accommodation of store potters who chose to do their volunteer work elsewhere in the LCAC.

In an outreach effort to promote the guild beyond our walls, some of the store potters again participated as a group at a Family Day event (February 18) at Cherryhill Village Mall and in the Home County Folk Festival (July 19-21). Demonstrations and distribution of material about what we offer (classes, workshops, parties, team building workshops, biannual sales) are important aspects of these events.

Special thanks to store committee members: Sandra Paterson, Cathy Roberts, Bernadette Pratt, and Lynn Haslam, and to Teresa Ainsworth for backup support and problem solving.

Financial Report

Income for the fiscal year 2013 was over \$300,000, which was an increase of 36% over 2012. This was a result of record breaking pottery sales – which doubled over the previous year, increased classes and workshops and an increase in membership.

Expenditures increased by 40% - once again, because

of higher pottery sales, classes and members.

The final payments to the building contractor were made, which resulted in a bank overdraft. This has been taken care of by increasing the line of credit. The operating bank account remains in a healthy position.

A small profit of \$3,340 was again realized this year

– thanks to the Board of Directors. Once again, we received operational grants from London Arts Council and Ontario Arts Council to offset expenses, and took advantage of a summer jobs program offered through Human Resources and Skills Development Canada.

This was Laila Costello's last year as treasurer and the Guild would like to warmly thank her for the

countless hours spent over the last eight years, including guiding us through the construction phase of our new building.

All in all, another highly successful and well managed financial year for the LPG.

Financial Report submitted by Carol Anne Van Boxtel.

THE LONDON POTTERS GUILD STATEMENT OF FINANCIAL POSITION

AS AT JULY 31, 2013

ASSETS

	2013	2012
Current Assets		
Cash	\$ -	\$ 297,357
Investments	-	1,296
Accounts receivable	43,850	12,076
Prepaid expenses	748	838
	<u>44,598</u>	<u>311,567</u>
Tangible Capital Assets (note 3)	<u>1,434,434</u>	<u>923,860</u>
	<u>\$ 1,479,032</u>	<u>\$ 1,235,427</u>

LIABILITIES AND NET ASSETS

Current Liabilities		
Bank overdraft	\$ 5,278	\$ -
Bank loan (note 4)	100,000	-
Accounts payable and accrued liabilities	11,912	52,933
Government remittances	3,195	811
Deferred revenue (note 5)	20,700	33,829
Current portion of long-term debt	15,289	12,460
	<u>156,374</u>	<u>100,033</u>
Long-Term Liabilities		
Long-term debt (note 6)	137,027	128,205
Deferred contributions (note 7)	991,555	816,453
	<u>1,284,956</u>	<u>1,044,691</u>
Contingencies (note 8)		
Net Assets		
General fund	26,381	22,965
Invested in tangible capital assets (note 9)	153,295	156,971
Building fund	14,400	10,800
	<u>194,076</u>	<u>190,736</u>
	<u>\$ 1,479,032</u>	<u>\$ 1,235,427</u>

The attached Independent Auditors' Report and notes form an integral part of these audited financial statements.

THE LONDON POTTERS GUILD STATEMENT OF REVENUES OVER EXPENDITURES

FOR THE YEAR ENDED JULY 31, 2013

	2013	%	2012	%
Revenues				
Product sales	\$ 124,598	36.18	\$ 74,647	29.45
Class instruction, workshops and programs	80,807	23.46	72,681	28.66
Grants	42,211	12.26	36,969	14.58
Amortization of deferred contributions	36,898	10.71	20,561	8.11
Fundraising and donations	30,347	8.81	24,437	9.64
Membership fees	22,643	6.57	17,710	6.98
Studio space rental	5,281	1.53	5,250	2.07
Interest and miscellaneous	1,641	0.48	1,301	0.51
	<u>344,426</u>	<u>100.00</u>	<u>253,556</u>	<u>100.00</u>
Expenditures				
Accounting and legal	8,636	2.51	7,462	2.94
Administrator salary	23,119	6.71	14,921	5.88
Advertising	8,113	2.36	4,241	1.67
Amortization of tangible capital assets	50,209	14.58	31,889	12.58
Fundraising	7,579	2.20	-	-
Instructor fees	39,914	11.59	42,090	16.60
Insurance	4,825	1.40	3,817	1.51
Interest and bank charges	7,142	2.07	4,208	1.66
Interest on long-term debt	3,292	0.96	3,481	1.37
Office and general	9,788	2.84	7,177	2.83
Property tax	9,558	2.78	9,871	3.89
Repairs and maintenance	4,292	1.25	2,011	0.79
Studio technician	33,416	9.70	16,388	6.46
Supplies	28,776	8.35	21,640	8.53
Telephone and utilities	20,258	5.88	15,750	6.21
Wages and commissions	82,169	23.86	46,365	18.29
	<u>341,086</u>	<u>99.04</u>	<u>231,311</u>	<u>91.21</u>
Excess of Revenues over Expenditures	<u>\$ 3,340</u>	<u>0.96</u>	<u>\$ 22,245</u>	<u>8.79</u>

The attached Independent Auditors' Report and notes form an integral part of these audited financial statements.

Laila Costello
has been an LPG member
since 2005 and is Regional Administrator
at J.H. Ryder Machinery Limited.

Elly Pakalnis is an Administrative Assistant in the Dean's Office, Faculty of Social Science at the University of Western Ontario.

Studio Potter Program (SPP)

LPG members are required to take at least one SPP session per year. SPP's purpose is to develop members' skills to assist in the upkeep of studios at London Clay Art Centre, as well as to provide learning opportunities that will help them understand the various aspects of setting up a home studio. The Studio Potter Program includes modules on: studio and equipment maintenance, kiln loading and firing, glaze making and reclaiming clay.

Since 2012, SPP participants have had the opportunity to work toward an SPP certificate that is awarded once a member has taken all sessions, contributed at least four volunteer hours to each task, and is able to teach another member how to perform each task. The SPP continues to be successful in training studio members who then contribute their new skills toward loading, firing and unloading kilns, making glazes and reclaiming clay at LCAC.

Internal Workshops

August 2, 2012	Chris Snedden	Foil Saggar and Horsehair Raku
September 9, 2012	Gene Timpany	Naked Raku and Crackle
September 16, 2012	Andrea Vuletin	Handbuilt Teapots
September 23, 2012	Andrea Vuletin	Handbuilt Teapots
October 28, 2012	Chris Snedden	Imagery on Clay
February 17, 2013	Sean Robinson	Maiolica
April 7, 2013	Jessica Steinhauser	Contemporary Design
June 23, 2013	Sean Robinson	Drawing
June 26, 2013	David Moynihan	Glaze Conversation & Trouble Shooting
July 7, 2013	Chris Snedden	Terra Sigillata

Patti Wilk, a stained glass artist for 24 years, has been pursuing pottery since she retired from her position as Teacher's Assistant.

The workshop by Phil Rogers was organized by FUSION, The Ontario Clay and Glass Association. Thanks to Chris Snedden for making it available to the London Potters Guild.

Phil Rogers is one of the world's most accomplished potters. In the tradition of Bernard Leach, he continues to create work as a studio potter. To quote the catalogue of his work from Boston's Pucker Gallery: "Rogers and his work only appear to fit complacently within the Anglo-Oriental type that dominated mid-20th century studio pottery as typified, indeed generated, by the icons of the movement – Bernard Leach, Shoji Hamada, Michael Cardew. Working in his independent pottery in the countryside of Rhayader, Wales, Rogers produces work that combines subtly elegant forms with ash glazes and simple decoration. He seems to embody the integrated combination of life and work championed by William Morris for the 19th century Arts and Crafts Movement and the Mingei, or anonymous craftsman, philosophy toward pottery and art championed by Leach, Hamada, and Soetsu Yanagi. With an emphasis on functional forms and use of humble and quiet decoration, his work undoubtedly owes to the legacy of these potters and thinkers, yet quietly, confidently conveys his unique voice."

It is truly a statement of the progress the the London Potters Guild has made, through the London Clay Art Centre, that we were able to host such a prestigious workshop. Indeed, one of the many benefits of this event was that Phil invited Jordan Scott to work in Rhayader for the summer. Jordan, a former student of the Bealart program at H.B. Beal Secondary School in London and current student at Sheridan College in its ceramics program, is firmly committed to continuing his studies to build a career in clay. The summer job with Phil Rogers was an important milestone in his journey of becoming a professional potter. The London Potters Guild facilitated the opportunity for Jordan and contributed a modest financial sum to offset the cost of his stay in Wales.

Phil Rogers Workshop

February 19 & 20, 2013



Zsuzsa Monostory Workshop

June 8, 2013



The Zsuzsa Monostory workshop was held in conjunction with the exhibition "Material Differences" held at the Jonathon Bancroft-Snell Gallery. Zsuzsa was born and raised in Budapest, Hungary, where she received her formal education and PhD in Biology. She came to Canada in 1989 to work in a research institute and stumbled upon clay by chance; the engagement became so strong, it ended her career as a biologist. She joined a potters guild in 1992 and met a group of women who shared a common passion for raku. It was her choice of firing for many years, since raku provided the finished surface that best reflects her artistic vision for her sculptural pieces.

Zsuzsa demonstrated her figure building technique using four slabs to form the body, and taught how to make a stylized head using newspaper stuffing, plus how to create facial features, hair and costume adornments.

Zsuzsa also told the group about her Hungarian background, which is influential to her work. It is the inspiration for her art practice, as well as for her sleeping stone faces and sculptures. She is also inspired by sculptures from the Comedie del Arte series, which is based on Italian political content. Funds raised through the sale of her blanketed elephant series support orphaned baby elephants at the David Sheldrick Wildlife Trust in Kenya.

This one day workshop was very inspiring and spawned a second workshop which was held in September 2013.

Marilyn Barbe is owner of Ailsa Craig Village Pottery and has been a potter for over 30 years..



**London
Potters
Guild**

London Clay Art Centre

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