



FISCAL YEAR 2014
08.01.2013 ~ 07.31.2014

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

Darlene Pratt (Board Chair)

Genet Hodder (Director - Classes/Store)

Nancy Marshall (Past Chair)

Teresa Ainsworth (Director - Membership)

Carol Anne Van Boxtel (Treasurer)

Darlene Pratt (Director - Seize the Clay)

Robin Chacko (Secretary)

Sandra Paterson (Director)

Jane Paterak (Director - Exhibitions)

MEMBERSHIP

170 Members (104 studio, 27 summer studio, 35 non-studio and 4 honorary)



Chair's Report

In 2013-14, The London Potters Guild (LPG) focused efforts on strengthening the diverse slate of programming offered at London Clay Art Centre (LCAC). After finishing an intense five year period of running a capital campaign, planning and executing renovations, and continuing to operate the centre with a full roster of classes, workshops, and members' programs, the focus shifted toward optimizing the use of space to generate sufficient revenue to continue to operate LCAC with positive net income.

The LPG continued to run classes for all ages and skill levels, workshops for members and clay artists across the province, March Break and summer camps for kids, drop-in-days once a month, and team building workshops for external clients looking for a unique staff experience. London Clay Art Centre provided ongoing benefits to LPG members through employment opportunities in which their skills as professional potters are augmented by becoming class instructors. In addition, LPG members benefitted from selling their work twice annually at the spring and fall sales held at offsite locations, as well as in the LCAC store which is open daily, year round.

As of the fall of 2013, the first floor began to be exclusively used as studio space for members for both wheel work and hand building. The second floor was painstakingly set up and equipped for revenue generating activities, administration services, and meeting space. The introduction of nine semi-private studio artist rental spaces and two spaces dedicated to the LPG's local and international artist-in-residence program introduced more opportunities for members to practice as professional clay artists. The first local artist-in-residence, Kaitlyn McGill, was very successful. In addition to her talent and enthusiasm, Kaitlyn provided invaluable volunteer time and expertise, making a significant contribution to the running of the studios.

The LPG has been successful since 1981 by virtue of the extraordinary vision, dedication, and hard work of its members. The guild's 7,000 square foot facility is run primarily through thousands of hours of voluntarism, supported and augmented by the talents of three full- and part-time staff. This fiscal year, we were fortunate to be able to access four individuals through the following employment programs: Job Creation Program of Department of Employment and Social Development Canada (formerly HRSDC), Canada Summer Jobs, and the High Demand Occupations program offered by Youth Opportunities Unlimited (YOU), who helped keep the facility clean, organized, and running smoothly.



Outreach at the LCAC

Showing our beautiful London Clay Art Centre to individuals and community groups is both a point of pride and a pleasure. It is a way to engage the greater community in our work and in our building, which in June of 2014 received official heritage designation through the Ontario Heritage Act. Our fully restored clay art centre represents a move forward in the social and cultural renaissance happening in Old East Village.

During the reporting year, we gave guided tours and provided children's activities for 560 visitors during the September weekend of Doors Open London and Culture Days and also provided space for the London Media Arts Association to do their workshops. As well, we gave tours to many individuals (at least four a week) on an ad hoc basis. Organized guided tours were provided for community and university groups, a newcomer's group, politicians and city staff, Arts and Heritage Council members, environmental workers, and visitors through the Old East Village community and business associations. Through programming, we have worked with children with special needs, adults with disabilities, people with brain injuries, occupational safety groups, specialists on autism, and a growing number of school groups.

Over the Family Day weekend in February, we provided demonstrations and children's activities to people shopping at the Cherry Hill Mall. We participated in the Home County Folk Festival for the fourth year running and we supported most promotional activities organized by the Business Improvement Association of OEV. For a fourth year, we had our annual pit firing at the Museum of Ontario Archeology during the First Nations' Pow Wow celebration. It is a richly satisfying weekend during which we engage visitors with stories of how we have fired our pots in the traditional manner. We also had demonstrations and children's activities at the Western Fair in September.

In 2013-14, The London Potters Guild was once again awarded operational grant funding from London Arts Council (LAC) and Ontario Arts Council (OAC). These two funding bodies helped the LPG sustain the three vitally important staff positions of administrator and studio technician that are essential to strong operations at LCAC. LAC and OAC funds also allowed us to mount the biennial juried exhibition called "Everything Old is New Again". The exhibition was run concurrently with the Grand Opening celebration that honoured and recognized the many supporters, donors, and funders whose combined financial contributions of \$1.5 million helped build London Clay Art Centre from 2008-2013.

The LPG's outreach efforts and engagement with the community generated a \$9,000 donation to Regional HIV/AIDS Connection (RHAC) for its County Cupboard Food Bank by making and selling 400 bowls for the annual Empty Bowls event. We continued our involvement with Doors Open London and Culture Days, an annual pit firing at the Museum of Ontario Archeology, and Home County Folk Festival, among others.

Once again, The London Potters Guild had much to be proud of in 2013-14! Throughout the coming year, the LPG board of directors and all the hardworking volunteers at London Clay Art Centre will strive to fulfill the guild's mission of being the leader in the education and promotion of the clay arts in Southwestern Ontario by providing high-quality programming, nurturing the development of professional clay artists, collaborating with other community organizations and encouraging fellowship in an inclusive and accessible facility.

Chair's Report by Darlene Pratt (Director of Marketing Communications for the Centre for Imaging Technology Commercialization and an LPG member since 1992)

2014 Empty Bowls Report

The 2nd annual Empty Bowls took place on March 7th, 2014 at the Goodwill Centre. Over three meal sittings we raised about \$9000, which was donated to Regional HIV/AIDS Connection for their Country Cupboard Foodbank and their other food-related programming. We sold 324 tickets at \$25 each and raised \$1660 with the silent auction. Over 400 bowls were thrown, trimmed, decorated and glazed by a dedicated group of LPG members. Ticket holders had the opportunity to pick their favourite bowl from the hundreds lined up on a row of tables. After they chose a bowl, they were able to choose soup from one of 13 restaurants that each donated a 15 litre container of gourmet soup. Bread and buns were donated by bakeries and the LPG donated coffee and tea.

Thanks to the efforts of all the potters, donors of the silent auction items, the restaurants, bakeries and clay suppliers and our patrons we have helped feed the hungry, one bowl at a time.





Classes Report

In this reporting year, the London Potters Guild offered four seasonal sessions of classes for adults, children, teens, and parent-and-child, as well as classes designed for particular groups. Our centre provides a core curriculum of General and Wheel concentration courses in levels I and II as well as hand building classes, developed extensively during the year and now available in two levels along with other specialty classes and workshops.

During the four sessions, we ran 42 courses taken by a total of 381 students. We have a group of twelve highly trained and enthusiastic instructors, which this year included our first Artist-in-Residence, Kaitlyn McGill.

March Break and Summer Clay Camps were again a success, providing 8 half day camps and 2 full day clay/art camps in July and August, plus 2 camps over the March school break. In all, 87 children and teens were actively and happily engaged in clay! As well, we had 4 special ornaments' workshops during the holiday season with 40 participants. Throughout the year, people who wished to try out the potters' wheel came on one of our Drop In Days, held on the second Sunday of each month. This provided them with a non-threatening introduction to clay work.

Store Report

Our pottery store is the ultimate showcase for what is produced in the London Clay Art Centre and by members of the London Potters Guild. Over the year, the store was filled with exciting pottery in an ever changing variety of styles, shapes and colours. Due to space limitations, we found it necessary to set a limit at 40 to the number of potters whose work could be accommodated in the store, creating a waiting list for interested potters. Every piece in the store has been juried for quality control and is put on display by members of a store committee.

Pottery sales over the reporting year totalled \$38,465.50. This was a substantial increase of nearly \$12,500 over the previous year, due in part to inclement weather on the second day of the guild's November pottery sale in 2013.

Classes and Store Report by Genet Hodder (LPG member since the Guild was formed in 1981, first learned pottery at the Art Barn in Greenwich, Connecticut)

Sale Report

The fall 2013 sale had substantially fewer attendees and sales were therefore lower than the previous fall sale in 2012 due to the blizzard that weekend. Conditions for driving in London were quite hazardous and that reduced attendance significantly. Even though attendance was only 40% of the previous year, sales were 80% of the 2012 fall sale. Total sales (before taxes) were \$35,408 with the potters receiving 80% and the Guild 20%. The Guild percentage was used for advertising, wrapping paper, bags, postcard printing and mailing. Any profit remaining went into the general use accounts of the Guild. The Sale committee decided to move the fall sale to the 3rd weekend in November in the hope that it might reduce the possibility of a severe winter storm during the sale weekend.

The spring 2014 sale was held on the Mother's Day weekend for a number of reasons including conflicts with the TVDSB bookings, the Hamilton Sale and the London Studio Tour. The spring sale set a record (just under \$29,000 in gross sales not including HST). The previous highest grossing spring sale was last year (\$26,800). Below is a table summarizing sales for the past 2 years.

	# Attendees	Total Sales	# Potters
Fall 2012	1633	\$44,000	64
Spring 2013	Not counted	\$26,802	42
Fall 2013	702	\$35,408	63
Spring 2014	729	\$28,627	49

Staffing and JCP Report

A collaborative effort by a group of Old East London organizations including the London Potters Guild, the Palace Theatre, Aeolian Hall, the Old East BIA, and the Western Fair Farmers Market lead to the funding of a number of job positions through the Job Creation Program (JCP) of the HRSDC program. Funding paid for two, 8 month, 30 hour/week positions at the London Clay Art Centre as well as a number of staff hired at the collaborating organizations. Kelly Greene was hired to assist in the LPG store and to help Cheryl Radford with administrative duties and Bob Haggerty to assist with maintenance and janitorial duties. They both were models of efficiency and their hiring helped the Guild to streamline store procedures and keep the studio clean and functioning in a healthy and safe manner.

Sale and Staffing Report by Teresa Ainsworth (LPG member for 16 years, is on the sale committee and is Membership Coordinator.)

Financial Report

THE LONDON POTTERS GUILD
STATEMENT OF FINANCIAL POSITION
AS AT JULY 31, 2014

ASSETS	2014	2013 (Note 10)
Current Assets		
Cash	\$ 30,732	\$ -
Accounts receivable	18,278	40,359
Prepaid expenses	1,435	749
Government remittances receivable	-	3,493
	<u>50,445</u>	<u>44,601</u>
Tangible Capital Assets (note 3)	<u>1,382,027</u>	<u>1,434,435</u>
	<u>\$ 1,432,472</u>	<u>\$ 1,479,036</u>
LIABILITIES AND NET ASSETS		
Current Liabilities		
Bank overdraft	\$ -	\$ 5,278
Bank loan (note 4)	-	100,000
Accounts payable and accrued liabilities	20,322	13,838
Government remittances	2,995	1,272
Deferred revenue (note 5)	33,813	20,700
Current portion of long-term debt	<u>16,423</u>	<u>15,289</u>
	73,553	156,377
Long-Term Liabilities		
Long-term debt (note 6)	220,954	137,027
Deferred contributions (note 7)	<u>951,894</u>	<u>991,556</u>
	1,246,401	1,284,960
Net Assets		
General fund	(21,557)	26,381
Invested in tangible capital assets (note 8)	193,228	153,295
Building fund	<u>14,400</u>	<u>14,400</u>
	<u>186,071</u>	<u>194,076</u>
	<u>\$ 1,432,472</u>	<u>\$ 1,479,036</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, 2014

	2014	%	2013	%
			(Note 10)	
Revenues				
Product sales	\$ 137,427	35.43	\$ 124,598	36.18
Class instruction, workshops and programs	98,557	25.41	80,807	23.46
Grants	21,166	5.46	23,711	6.88
Ontario Arts Council grant	18,500	4.77	18,500	5.37
Amortization of deferred contributions	39,662	10.22	36,898	10.71
Membership fees	28,386	7.32	22,643	6.57
Fundraising and donations	19,329	4.98	30,347	8.81
Studio space rental	9,975	2.58	5,281	1.53
Interest and miscellaneous	<u>14,914</u>	<u>3.83</u>	<u>1,641</u>	<u>0.49</u>
	<u>387,916</u>	<u>100.00</u>	<u>344,426</u>	<u>100.00</u>
Expenditures				
Accounting and legal	18,373	4.74	8,636	2.51
Administrator salary	22,390	5.77	23,119	6.71
Advertising	10,377	2.68	8,113	2.36
Amortization of tangible capital assets	62,207	16.04	50,209	14.58
Fundraising	9,172	2.36	7,579	2.20
Instructor fees	48,303	12.45	39,914	11.59
Insurance	6,688	1.72	4,825	1.40
Interest and bank charges	7,430	1.92	7,142	2.07
Interest on long-term debt	7,551	1.95	3,292	0.96
Office and general	6,675	1.72	9,788	2.84
Property tax	11,310	2.92	9,558	2.78
Repairs and maintenance	24,605	6.34	4,292	1.25
Studio technician	24,951	6.43	33,416	9.70
Supplies	25,379	6.54	28,776	8.35
Telephone and utilities	24,748	6.38	20,258	5.88
Wages and commissions	<u>85,762</u>	<u>22.11</u>	<u>82,169</u>	<u>23.86</u>
	<u>395,921</u>	<u>102.07</u>	<u>341,086</u>	<u>99.04</u>
Excess (Deficiency) of Revenues over Expenditures	<u>\$ (8,005)</u>	<u>(2.07)</u>	<u>\$ 3,340</u>	<u>0.96</u>

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



Internal Workshops

Aug 17, 2013	Chris Snedden	Using the Equipment & Raku 101
Aug 18, 2013	Chris Snedden	Raku: Horse Hair & Uses of Ferric Chloride
Aug 24, 2013	Chris Snedden	Raku: Foil & Popcorn Saggar
Aug 25, 2013	Chris Snedden	Raku: Copper Matte & Gold Lustre Finishes
Sept 8, 2013	Gene Timpany	Naked Raku
Sept 22, 2013	David Moynihan	Basic Raku
Oct 5/6, 2013	David Moynihan	Creating Dinnerware
Oct. 20, 2013	Kelly Brooks	Double Walled Carved Vessels
Jan 18/19, 2014	David Moynihan	Throwing Series: Mugs and Handles
Feb 15/16, 2014	David Moynihan	Throwing Series: Bowls
Feb 23, 2014	Kaitlyn McGill	Surface Decorations
Mar 22/23, 2014	David Moynihan	Throwing Series: Plates & Platters
Apr 6, 2014	Kaitlyn McGill	Photographing Your Work
Apr 27, 2014	Kaitlyn McGill	Surface Decorations (repeated)
May 24/25, 2014	David Moynihan	Throwing Series: Covered Jars & Teapots
June 8, 2014	Beth Turnbull-Morrish	Harnessing Your Creativity & Developing Your Own Style

Internal Workshop Report by Patti Wilk (stained glass artist for 24 years, has been pursuing pottery since she retired from her position as Teacher's Assistant)



Studio Potter Program

October 2013	Chris Snedden	Kiln Loading and Firing
December 2013	Teresa Ainsworth	Glaze Making
December 2013	Jordan Scott	Reclaim
February 2014	Chris Snedden	Kiln Loading and Firing
February 2014	Teresa Ainsworth	Glaze Making
May 2014	Jordan Scott	Reclaim

**Studio and Equipment Maintenance was offered but did not run*

Studio Potter Program Report by Elly Pakalnis (Administrative Assistant in the Dean's Office, Faculty of Social Science at the University of Western Ontario)



Zsuzsa Monostory Workshop

Back by popular demand, Zsuzsa Monostory led a hands on 2 day workshop, on August 10 and 11, 2013. 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.

In this participatory session, Zsu Zsa used templates to create the bodies of the figures and worked with participants in stages to create caricature figures with a pillow like heads, accented with distinct facial features. Participants had an exciting time creating.

External Workshops Report by Marilyn Barbe (owner of Ailsa Craig Village Pottery, has been a potter for over 30 years)



Best in Show – Chris Snedden

Biennial Exhibition

The 2014 Biennial Exhibition 'Renewal - Everything Old is New Again' was held on the evening of June 21st. The exhibition ran from June 21st to July 25th and featured the work of 16 members. The exhibition opening was held in conjunction with the gala opening for the building with a theme that was fitting for the occasion. The theme reflected on the rebirth of our old building as a new and vibrant space. Entrants were asked to research and choose a photo of a ceramic piece created prior to 1896, the age of our building. Using the photo as inspiration, they were asked to create a new piece that re-interpreted the original in our current era and demonstrated some visual link to the original piece.

Our jurors were Bruce Cochrane and Gordon Thompson. Bruce is a master potter and teaches at Sheridan College whose work has been displayed in over 200 exhibitions. Gordon also teaches at Sheridan in the Faculty of Animation, Arts and Design and is a PhD candidate in the department of Communication and Culture at York University. Both attended the opening, and provided their opening remarks followed by a presentation of the prizes to the exhibition winners.

Special thanks to the exhibition committee members: Katherine Moffat, Elly Pakalnis, Lynn Haslam, Kaitlyn McGill, Amy Rivier and Jane Paterak

Biennial Exhibition Report by Jane Paterak (IT Manager, TD Bank Group)

Best Functional – Jane Paterak



Best Non Functional – Evan Morris



People's Choice Award – Margaret Nickle





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