Pictured from left to right: NCC’s July CELEBRATE event—NCC staff throwing with their feet; volunteer extraordinaire Joseph Martin manning the grill; the Re-purposed Pottery Sale.

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2011 at Northern Clay Center was all about TRANSITION. We moved through a roster of interesting, challenging, visually stimulating programs; we passed through the final months of our 20th anniversary year; we transformed from a young organization to an early 20s-something organization; we experienced great growth in programming and budget; we experienced a major changeover in staff; the organization reached a turning point as we hired one director and said goodbye to another.

Amidst this transition, NCC executed one of its most successful years of programming in the history of the organization. We enabled, supported, presented, provided, served, introduced, engaged, exposed, and extended artists, supporters, learners, lovers of clay, and the clay itself—all of the things that we hope to do as an organization, as outlined in our vision statement.

The highlights of 2011 are too numerous to list. But, the following are some of NCC’s big ones!

- In March, we presented Michael Simon: A Life in Pots—pots from over 30 years of making, by noted American potter, Michael Simon. In conjunction with this exhibition, we published a book, Michael Simon: Evolution, in which Simon reflects on his work, his life, and his craft.

- Classmates—Running in conjunction with A Life in Pots, this exhibition featured work by four potters selected by Michael Simon, with whom he shares a common start in clay (at the University of Minnesota) and a mutual respect and admiration: Wayne Branum, Randy Johnston, Mark Pharis, and Sandy Simon. Both the exhibition and the lecture experienced standing-room (or sitting) only crowds. Attendees had a unique opportunity to meet Mr. Simon, have their books signed, and share stories.

- NCC’s second International Study Tour, to Japan. A group of 18 participants from across the country, led by NCC then-director, Emily Galusha and the Japan America Society of Minnesota, explored the rich ceramic and architectural traditions of Japan, which included visits to artists’ studios, museums and private collections, and factories. Photographs from the participants suggested days filled with fine art, fine food, and encounters with artists.

- CELEBRATE 20th Anniversary Party. This summer event included the opening of the exhibition, 2011 Artists of NCC. For this special 20th Anniversary edition of the biennial exhibition of NCC’s talented teachers, students, and resident artists, we invited ceramic artists who were members of the Board of Directors and/or the Artists Advisory Committee the first full year of operation of the Center. Additionally, we hosted an Alumni Reunion, Feats of Clay
The final event of our yearlong celebration of NCC’s 20th anniversary was *New Millennium Japanese Ceramics: Rejecting Labels & Embracing Clay*. Guest-curated by Daniel H. Rosen, it featured objects by younger, emerging Japanese sculptors who work in clay, outside the tradition of functional Japanese Ceramics. A full-color catalogue was produced in conjunction with this exhibition. We sold several pieces to private and public collections. We hosted two Japanese artists in the summer, through the McKnight Ceramic Artist Residency program; an additional 4 artists visited NCC in conjunction with the exhibition, along with Rosen, for several days of cultural enlightenment, lectures, outings and socials.

The third full year of new programming under the Wallace Foundation Excellence in the Arts (WEA) award. We developed an à la carte menu of clay options for the 55+ population. We reached a record number 2,466 individuals participated in over 110 specially-designed programs for the 55+ population, including programs at NCC, and at nursing homes, care facilities, independent living centers and other 55+-centric organizations. Of great pride is NCC’s partnership with Bethesda Rehab Hospital, led by long-time teaching artist Lucy Yogerst, during which recreation therapists, caregivers, and folks in various care centers in the hospital created poems about their healing experience, which were later transferred to clay leaves. The Healing Tree was later installed on the wall of the entry into the hospital.

This is my very first annual report as the director of Northern Clay Center. I am honored to have had the opportunity to be part of this amazing organization in 2011. To be surrounded by so many passionate individuals—artists, teachers, board, staff, collectors—is heartening. Thank you to everyone who helped make 2011 a rich year of programming. I look forward to many more years working alongside such talented people.

Sarah Millfelt, Director
In 2011, we hosted exhibitions that showed the range of possibilities within the medium of clay—from beautifully-crafted traditional pots for the table, made by American studio potters, to wildly experimental sculpture made by emerging artists from Japan. Additionally, we continued to strike a balance between exhibiting and hosting ceramic artists from across the country and around the world.

2011 exhibitions included the following:

1/14 – 2/27  
Gallery M | **Three Jerome Artists**
Recipients of emerging artist project grants awarded in 2010: Elizabeth Coleman, Roxanne Jackson, and Pete Scherzer.

Emily Galusha Gallery | **Fogelberg and Red Wing Artists**
Annual exhibition of work by recipients of grants that underwrite short-term studio residencies at NCC. Fogelberg Fellows: Kip O’Krongly and David Swenson; Red Wing Artist: Kristin Pavelka.

3/12 – 5/1  
Gallery M | **Michael Simon: A Life in Pots**
An exhibition of pots from over 30 years of making, by this noted American potter. Michael Simon studied with Warren MacKenzie at the University of Minnesota, and then moved to Georgia, where he has maintained a studio for the past 40 years. (For some of that time, he shared a studio with Ron Meyers, now professor emeritus at the University of Georgia.) During most of that time, Simon selected one or two pots from each firing that he felt were particularly good or interesting. The exhibition offered a wonderful look at the development of an American potter who was enormously influential in the last third of the 20th century, and whose work is now avidly collected, when available, by museums and individuals.

Emily Galusha Gallery | **Classmates**
Pots by four potters, selected by Michael Simon, who have influenced him and whom he has influenced: Wayne Branum, Randy Johnston, Mark Pharis, and Sandy Simon.

5/13 – 7/3  
Gallery M & the Emily Galusha Gallery | **Five McKnight Artists**

7/16– 8/28  
Gallery M & the Emily Galusha Gallery | **2011 Artists of NCC & Founding Artists**
Every two years, NCC turns the exhibition spotlight on its many talented teachers, students, resident artists, current artists on staff and clay camp goers. For this special 20th Anniversary edition of the exhibition, we invited ceramic artists who were members of the Board of Directors and/or the Artists Advisory Committee from October, 1990 to September, 1991—the first full year of operation of the Center.
Northern Clay Center 2011 Annual Report

9/23–11/6

**Gallery M | New Millennium Japanese Ceramics: Rejecting Labels & Embracing Clay**

An exhibition of objects by younger, emerging Japanese sculptors who work in clay outside the tradition of functional Japanese ceramics, guest curated by D.H. Rosen. Artists included Chiho Aono, Makiko Hattori, Takashi Hinoda, Rina Hongo, Naoto Nakada, Kyoko Tokumaru and Jumpei Ueda. These artists were working in forms and with ideas that are embedded in and expressive of a particular sense of materials, pop culture, and play with and against Japanese traditions. The roster of artists included a mix of people not shown previously in this country, with those who have had some exposure already.

11/20–1/1

**Gallery M | ’tis a gift… 2011 Holiday Exhibition and Sale**

Emily Galusha Gallery | **Collecting from NCC**

Over the past 20+ years, NCC has mounted numerous exhibitions of sculpture, whose only shared characteristic was that the primary medium was clay. These included installations, figures and parts of figures, architectural structures, abstract objects, and more. A number of works from these exhibitions have stayed in the Twin Cities, as a result of their acquisition by local collectors. This exhibition included a sampling of that work.

**THANK YOU**

A very special thanks to the following donors for support of the exhibitions program: Continental Clay Company, Jerome Foundation, Myron and Anita Kunin, McKnight Foundation, George and Frances Reid, Windgate Charitable Foundation and the Minnesota State Arts Board.
Clockwise from top left: From Michael Simon: A Life in Pots (Persian Jar, yellow, 1991) and Wayne Branum (Vase, 2010) from Classmates; work by 2010 McKnight Fellowship recipients Heather Nameith Bren and Linda Christianson; work by the Fogelberg Fellowship and Red Wing Artists exhibition: Kip O’Krongly, Kristin Pavelka and David Swenson; 5 McKnight Artist exhibition from left to right: Ryan Matthew Mitchell (Untitled Head, 2010), Linda Christianson (Basket, 2011), Alexandra Hibbitt (Exercise #2, 2010), Jonas Arčikauskas (The Big Flute for a Bedroom, 2010), and Heather Nameith Bren (Order and Inequity II, 2011); work by founding board and artist advisory committee members from the Artists of NCC exhibition.
Andrianna Abarioles  
Mary Aguilar  
Martye Allen  
Pat Amerson  
Marion Angelica  
Chiho Aono  
Jonas Arčikauskas  
Bob Arnoldy  
Kate Bartlett  
Sue Bergan  
Megan Bergström  
Wayne Brandum  
Heather Nameth Bren  
Inkie Brons  
Karen Brown  
Marshall Browne  
Kasey Bullerman  
Philip Burke  
Tom Carli  
Krissy Catt  
Kevin Caufield  
Alex Chinn  
Victoria Christen  
Linda Christianson  
Hiram Cochran  
Elizabeth Coleman  
Gary Crawford  
Atila Ray Dabasi  
Dianne Damer  
Steven Damer  
Peter D’Ascoli  
Mark Davison  
Will Dikel  
Jimmy Dreese  
Lynne Dreese  
Sue Dunwell  
Mike Egan  
Sarah Enos  
Gary Eriksson  
Ann Fendorf  
Sarah Fenlason  
Kathleen FitzGerald  
Joel Froehle  
Ron Gallas  
Susan Gangl  
Daniel Gardner  
Katharine Gotham  
Larry Gravitz  
Adam Greutzmacher  
Ursula Hargens  
Makiko Hattori  
Patricia Haynes  
Lois Ann Helgeson  
Lauren Herzak-Bauman  
Alexandra Hibbitt  
Takashi Hinoda  
Kristine Hites  
Rina Hongo  
Satoru Hoshino  
Franny Hyde  
Petra Iverson  
Roxanne Jackson  
Pete Jadoonath  
Jan McKeeachie  
Johnston  
Randy Johnston  
Matt Jorgensen  
Rachel Kass  
Kelly Kinney  
Matthew Kroute  
Jamie Lang  
Peter Leach  
Mark Lellman  
Cynthia Levine  
Jeanie Lieberman  
Lee Love  
Peter Lupori  
Roberta Massuch  
Marta Matray  
Kate Maury  
Connie Mayeron  
Jami McKinnon  
Karen McPherson  
David Menk  
Anna Metcalfe  
Kasper Millfelt  
Ryan Matthew Mitchell  
Kathy Mommsen  
Linda Morse  
Naoto Nakada  
John Norse  
Christian Novak  
Susan Obermeyer  
Claire O’Connor  
Kip O’Krongly  
Lawson Oyekan  
Michael Padgett  
Donovan Palmquist  
Kristin Pavelka  
Rick Penning  
Robyn Peterson  
Mark Pharis  
Robin Polencheck  
Jacqueline Pulido  
Angela Renee  
Nick Renshaw  
Joelynn Rock  
Jennifer Rogers  
Carla Roscoe  
Kathryn Rosebear  
Monica Rudquist  
Jack Rumpel  
Brenda Ryan  
Irene Saito  
Patricia Sannit  
Janelle Schnadt  
Susan Schweitzer  
Michael Simon  
Sandy Simon  
Ginny Sims  
Audra Smith  
Kate Smith  
Phil Smith  
Kevin Snipes  
Susan Spencer  
Gary Steinman  
Frank Steyaert  
David Swenson  
Akio Takamori  
Julia Timm  
Kyoko Tokumaru  
John Turula  
Jumpei Ueda  
Mary Ann Wark  
Holly Williams  
Elaine Woldorsky  
Lucy Yogerst  
Judith Yourman

Select imagery from New Millennium Japanese Ceramics exhibition.
2011 offered opportunity for reflection and learning for NCC’s education staff. After a major staff change (see below for details) in the education department, NCC’s educational offerings changed in scope and scale. After years of analyzing enrollment trends, we responded to the decrease in participation in regularly scheduled adult classes with a series of shorter, fun, and informative workshops and 5-week classes. These new offerings piqued the interest of students new to the Center, who were not interested in the traditional 10 or 12-week class format. NCC offered more options for smaller class sizes and began designing specialty courses for advanced groups of students who were looking for something new out of the Center’s education program.

Regularly scheduled adult and children's classes showed mixed results in 2011: we ran a greater number of adult classes in 2011, up to 54 classes from 49 in 2010, but overall adult enrollment fell almost 6%. Clay camps were again extremely popular among youth ages 6 and up: we ran more clay camps in 2011 and reached more campers. Outreach programs (including school-based residencies, after-school programs, community workshops and our Wallace initiative for persons 55+) increased dramatically over 2010: 304 unique programs, a 40% increase over 2010, with 8,045 participants, an 11% increase over 2010. These numbers do not include the 2,000+ who attended NCC’s Family Imagination Station at the Uptown Art Fair. Twenty schools with which NCC has had ongoing partnerships secured their own monies to cover the entire costs of NCC-facilitated after-school and school day programs, attesting to their commitment to clay art education for their students.

In addition to these hands-on classes and outreach programs, the Center hosted 89 scheduled tours of its galleries and facility. Tour attendance rose sharply from 1196 scheduled visitors to over 1500 in 2011.

Our 2011 roster of workshops and lectures increased in number over 2010, but decreased in attendance 15% over 2010. Guest presenters included Richard Gruchalla and Carrin Rossetti, Ruth Martin, Butch Holden, and Mike Norman, all of who presented talks or demonstrations in conjunction with our Wallace-funded ART@HAND family events. Our McKnight grant recipients engaged audiences and included Heather Nameath Bren, Rina Hongo, Linda Christianson, William Cravis, Naoto Nakada, and Kevin Snipes. Other presenters included Mark Lusardi (Raku), Diego Rivera, Cheryl Ann Thomas (slide lecture), and Manuel Rodriguez (hands-on workshop), and Chiho Aono, Makiko Hattori, Takashi Hinoda, Rina Hongo, Naoto Nakada, D.H. Rosen, and Jumpei Ueda (slide lecture and gallery talk in conjunction with the New Millennium Japanese Ceramics exhibition).

In total, our participants in scheduled NCC educational activities totaled 15,075 in 2011, a 12% increase over 2010’s participant numbers.
The educational activities were made possible in part by generous support from the Margaret A. Cargill Foundation, Walter McCarthy and Clara Ueland through the Greystone Foundation, COMPAS School Arts Fund, RBC Foundation-USA, and Travelers Arts and Diversity Employee Committee. Additionally, we had support from the Wallace Foundation through our Wallace Excellence Award and from the Minnesota State Arts Board Legacy Fund to support our work with the 55+ population.

### 2011 INSTRUCTORS

77 individuals

- Andrew Gilliatt
- Adam Gruetzmacher
- Ursula Hargens
- Molly Hatch
- Karin Holen
- Erin Holt
- Rina Hongo
- Michael Hunt
- Peter Jadoonath
- Randy Johnston
- Brian Jones
- JD Jorgenson
- Lyndel King
- Matthew Krousey
- Jennica Kruse
- Simon Levin
- Brenda Lichman
- Larissa Loden
- Peter Lupori
- Mark Lusardi
- Ruth Martin
- Karen McPherson
- Katelin Miller
- Kent Miller
- Sarah Millfelt
- Emily Mohrbacher
- Aaron Monson
- Naoto Nakada
- Heather Nethem Bren
- Susan Obermeyer
- Claire O’Connor
- Kip O’Krongly
- Elaine Palmer
- Donovan Palquist
- Kristin Pavelka
- Dawn Perault
- David Peters
- Robyn Peterson
- Mark Pharis
- Joseph Pintz
- Angie Renee
- Diego Rivera
- Manuel Rodríguez
- D.H. Rosen
- Michael Simon
- Sandy Simon
- Christopher Singewald
- Audra Smith
- Kari Smith
- Kevin Snipes
- David Swenson
- Cheryl Ann Thomas
- Betsy Williams
- Michael Winikoff
- Lucy Yogerst

February Artist of the Month Mike Norman at the spring ART@HAND event:

- Marion Angelica
- Linda Arbuckle
- Michael Arnold
- Ingrid Bathe
- Megan Bergström
- Margaret Bohls
- Wayne Branum
- Jeff Campana
- Kevin Caufield
- Genevieve Chamberland
- Linda Christensen
- Eileen Cohen
- Elizabeth Coleman
- David Crane
- William Cravis
- Mark Davison
- Leila Denecke
- Maria Dondero
- Sara Eno
- Joel Froehle
- Daniel Gardner
- Nick Giles-Lauer

Kevin Caufield and audience member at the American Craft Council’s spring show in St. Paul.

Bottom from left to right: Various Wallace programs—Training session for staff at Cerenity Care Center in St. Paul; Teaching artist Lucy Yogerst with 55+ers at Partnership Resources in St. Louis Park; Ichibana demonstration at the spring ART@HAND event.
ARTISTS SERVICES

ARTISTS GRANTS

• Jerome Ceramic Artist Project Grants – three grants of $6,000 each were awarded to Felice Amato, Casey Hochhalter, and Tom Jaszczezek. Funded by the Jerome Foundation, St. Paul. Selection panel: Cheryl Ann Thomas, Kevin Snipes, and Will Swanson

• McKnight Foundation Fellowships and Residency Grants—two $25,000 fellowship awards to Gerard Justin Ferrari and Mika Negishi Laidlaw; four $5,000 residency awards (plus free studio space and other funds) to David Allyn, Peter Masters, Janet Williams, and Edith Garcia. Funded by the McKnight Foundation, Minneapolis. Selection panel: Jason Busch, William Cravis, and Suze Lindsay

• Fogelberg and Anonymous Potter Studio Fellowships – three awards of free private studio spaces, plus firing and materials allowances, to Tyler Amond and Alex Reed, and Kip O’Krongly. Fogelberg Studio Fellowships funded by Soup It Up.

• Red Wing Collectors Society Foundation Award – $1,000 to an emerging potter, to JD Jorgenson (selected through a nomination process). Supported by the endowed fund at NCC.
What makes NCC’s studio program so unique compared to its sister organizations is its special blend of studio artists. From emerging to mid-career, from post BFA program to post-retirement, from 20-something to 60-something, from maker of functional wares to sculptor of large-scale figures, from full-time artist to part-time enthusiast, from visiting international artist to long-time local—NCC’s studio program was home to over 50 artists in 2011, each one with a unique story to tell. For 2011, we share Phil Smith’s story with you.

Phil’s story...

Phil worked for the state of Minnesota in the department of commerce. His wife, Kate, had taken ceramics classes several years ago under the direction of Warren MacKenzie at the University of Minnesota. Kate was the first of the duo to take classes at NCC and over time, she showed her husband how to center clay on the wheel, which he later stated “was a really bad idea” because he too became hooked on clay.

Phil took classes at NCC for three years before electing to retire from his full-time position in 2011. When he announced to his business that he would be retiring, his workload diminished and clay began filling in the gaps of time. Phil described his time with clay as a way to keep himself thinking, learning, and involved.

Phil decided to rent a studio space because of this extra time available and because he wanted more freedom and time in the studio. He still takes occasional classes so that he is able to apply his learning to his own studio work. Phil enjoys the community at the Clay Center. Today, he is still making work at NCC, still volunteering, still firing kilns, and still sharing a studio space with his wife Kate.

2011 Studio Artists

53 individuals

Marion Angelica Tyler Aymond Susan Bergan Susan Buechler Philip Burke Tom Carli Krissy Catt Alex Chinn Elizabeth Coleman William Cravis Ray Dabasi Peter D’Ascoli Mark Davison Sara Fenlason Kathleen FitzGerald Adam Gruetzmacher Patricia Haynes Lois Ann Helgeson Maia Homstad Rina Hongo Franny Hyde Matt Jorgensen Andy Juelich Julie Kinney Matthew Krousey Cynthia Levine Joanie Lieberman Marta Matray Kate Maury Emily Merhar Stuart Munson Naoto Nakada Susan Obermeyer Claire O’Connor Kip O’Krongly Jordan Olsen Robin Polencheck Robyn Peterson Alex Reed Angela Renee Jason Rogers Kathryn Rosebear Jeanne Ross Jack Rumpel Chris Scott Chris Singewald Audra Smith Kate Smith Phil Smith Kevin Snipes David Swenson Mary Ann Wark Dustin Yager
Two primary goals for the sales gallery in 2011 were to strengthen relationships with existing year-round artists and to take risks on new artists. Tactical executions included representing artists online, more actively managing artist’s inventory, and tightening the roster of artists carried in the gallery. These ideas required an increase in artist communication, more clearly defined goals and expectations, and, when necessary, difficult conversations about parting ways. Our efforts were successful, as they enabled us to increase the sales of those who stayed on in the gallery, and to create opportunities for visiting gallery artists. Northern Clay Center’s sales gallery was started by a small group of artists who took a big risk; in 2011, we returned to the idea of taking chances on new talent and ultimately strengthening a core community.

The 2011 American Pottery Festival was one of the closing events of the yearlong 20th Anniversary celebration. NCC had the fourth highest returns from the American Pottery Festival, with a successful collector’s package and diverse workshop program. The Festival included both younger and senior potters from around the country, along with a handful of local artists. Objects by 73 artists and potters were shown and sold in the Sales Gallery and APF.

Highlights of programming included the following:

• NCC tightened its roster of sales gallery artists—decreasing from 65 to 50 year-round artists. To balance this cut, we added more holiday only and visiting Artists of the Month. We produced several ART@HAND events in conjunction with our Artists of the Month events, which included fellowship with the artists, hands-on workshops for all ages, and a special artist talk or demonstration.

• 2011 marked NCC’s first year for online sales. We slowly explored the world of online sales and eventually developed an inventory of over 400 pots shown both online and in the galleries. We design efficient ways to photograph, catalogue, and present the work to a new audience online.

• In an effort to deepen our relationships with gallery artists and to understand trends in sales, we introduced the business side of the gallery to these artists. Mutual goal setting, analysis of monthly sales, and feedback all became part of our artist conversations.

• Our holiday sales increased 8.5% over 2010. Some of the top sellers were new to the galleries, indicating a positive response to change and newness from our constituents.

• American Pottery Festival sales were 13% higher than the average sales over the 13-year life of the Festival. We worked hard to build relationships, host artists, and hustle the sale of their work. The 2011 Festival included an interesting collector’s tour, slides and artist demonstrations, and professional development workshops for the APF artists (and others in attendance). Seventeen of the included potters were new to this area; 16 of the 23 participants attended the weekend event.
2011 SALES GALLERY ARTISTS  86 individuals

( Italics signify APF; (B) indicates both gallery and APF artist )

Jennifer Allen  Bill Gossman  Ron Meyers (B)
Martye Allen  Katharine Gotham  Mike Norman
Judith Altbell  Ryan Greenheck  Jeffrey Oestreicher
Linda Arbuckle (B)  Mel Griffin  Kip O’Krongly
Posey Bacopoulous  Jim Gritter  Kristin Pavelka
Ingrid Bathe  Richard Gruchalla & Carrin Rosetti  Doug Peltzman
Megan Bergström  Molly Hatch  David Peters
Nicholas Bivins  Mike Helke  Joseph Pintz
Margaret Bohls  Butch Holden  Elizabeth Robinson
Bill Brouillard  Michael Hunt & Naomi Dalglish  S. C. Rolf
Lisa Buck  Bob & Cheryl Husby  Monica Rudquist
Jeff Campana  Peter Jadoonath  Irene Saito
Kevin Caufield  Sarah Jaeger  Pete Scherzer
Victoria Christen  Eric Jensen  Deborah Schwartzkopf
Joe Christensen  Brian Jones  Yoko Sekino-Bové
David Crane  Matt Kelleher  Jo Severson
Sandra Daulton Shaughnessy  Kristen Kieffer  Laurie Shaman
Leila Denecke  Michael Kline  Kari Smith
Josh DeWeese  Maren Kloppmann  Will Swanson
Paul Dressang  Gib Krohn  David Swenson
Maria Dondero  Matthew Krousey  Munemitsu Taguchi
Sanam Emami  Jamie Lang  Shoko Teruyama
Gary Erickson  Simon Levin  Kyla Toomey
Emily Free Wilson  Brenda Lichtman  Christy Wert
Julia Galloway  Lee Love  Geoffrey Wheeler
Silvie Granatelli  Warren MacKenzie (B)  Bemy Williams
Willem Gebben  Frank Martin  Michael Wisner
Andrew Gilliatt  Ruth Martin  Tara Wilson
Steve Godfrey  Jan McKeachie Johnston

Top left to right: A competitor at NCC’s annual Chili Cook-off; local artists join APF artist David Peters (second from right) for a day of clay digging and making; Saturday APF sale. Bottom left to right: Michael Hunt, Ingrid Bathe, and Joseph Pintz demonstrating during the APF Saturday workshop; Kari Smith prepping for her APF artist demonstration; volunteers and artists relaxing after a long day at the APF artist party.
2011 said goodbye and hello to many faces at NCC. Several long-tenured staff left their posts for new opportunities; several more joined the ranks with unprecedented levels of enthusiasm for clay and for life in the non-profit sector.

We conducted a search process to replace NCC’s long-time director, Emily Galusha, who had been with the organization since 1991, when she originally joined the Board of Directors. A national search was conducted early in 2011; interviews were facilitated throughout the late spring and early summer. Countless hours of planning and interviewing were invested in the process by the board, Galusha, and NCC’s Business Manager Jennifer Tatsuda. After a very thorough search, NCC’s Board of Directors hired Sarah Millfelt, the Center’s then-Deputy Director and long-time employee of 12 years. Millfelt began her tenure in early October and overlapped for three months with Galusha.

We bestowed onto Galusha the title of Director Emerita and we hosted a “farewell to her greatness” party in early December!

After several years as board chair, Robert Walsh’s term came to an end and Ellen Watters assumed the role in early October.

Long-time Exhibitions Director and Curator Jamie Lang left NCC after the 2011 American Pottery Festival. He was replaced in October by Theresa Downing. Kip O’Krongly completed her post as Materials Technician, a 2-year position. She was replaced mid-year by Chris Singewald. Education Manager Aimee Munson left NCC to pursue motherhood in early April. Dustin Yager was hired on later that summer as her replacement. Early in 2011, Elizabeth Coleman became NCC’s Sales Gallery Coordinator. Margeaux Claude joined the staff late in the year as a sales gallery assistant.

Amidst the staff changes, the organization’s finances and general operations moved forward with very little change. While we usually budget conservatively, the year-end numbers were very satisfying. While class and workshop income was lower than budgeted, exhibition, sales gallery and American Pottery Festival incomes were all substantially higher than budgeted. Additionally, outreach fees from outreach partners and in-house studio artists were higher than we had originally assumed. Finally, individual contributions were higher than assumed due to the carryover of special 20th Anniversary grants, received in 2010, but earmarked for 2011.

Total organizational expenses were lower than budgeted. Specifically, salaries, supplies and equipment, travel and meals, printing, professional fees and utilities were all under budget due to changes in staffing, less expensive airfares and hotels, lower gas and electric rates. Some 2011 expenses were deferred to 2012, many of which were to be funded by restricted grants, so the impact to our bottom line was minimal. A few items that came in over budget: cost of goods sold was higher due to increased sales in galleries; faculty pay was higher due to increased outreach activity; depletion, amortization and depreciation were higher due to the write off of some retired equipment (related to NCC’s wood kiln).

The success and strength of Northern Clay Center’s financial strength can be determined through its balance sheet. In addition to serving those who are involved today at Northern Clay Center, we continue to aim at securing the long-term future of the organization through the building of reserves. Reserves give us the flexibility and capacity to leverage our own resources for capital needs, whether that means investing in equipment (new kilns), in staff (training and development), or in new ventures with digital media (website).
It was a remarkable year of support for individual artists. Some $439,775 was paid to artists in re-granted funds, teaching fees, and commissions, bringing the total paid out to artists since 1995 to $5.6 million. Additionally, NCC’s estimated year-end ceramic sales exceeded $320,000, including sales from the regular gallery, the APF, and exhibition sales.

NCC’s 2011’s financial performance enabled it to add reserves to building, operations, and program funds, and finish the calendar year with net income of about $23,000. $102,925 in non-monetary contributed income is included in the below figures and reflects the forgiveness of a contingency loan from the Minneapolis Community Development Association.
None of NCC's efforts in 2011 would have been possible without the time, energy, passion and commitment from the PEOPLE we serve and who serve us: the artists, students, teachers, staff, donors, members, lovers of clay, visitors, campers, board, volunteers, and the list goes on and on.

Northern Clay Center's Board of Directors and numerous other volunteers included below gave hours and hours of their time and energy to ensure NCC was in a position to facilitate a record year of programming. Thank you, thank you, thank you to each and every one of you who contributed to our success. To the staff, regardless of your tenure during 2011, a special thanks for the endless weekends and evenings, hard work, fast pace, and good energy you brought to the Center each and every day.

**BOARD OF DIRECTORS**
(served all or part of 2011)

- Lynne Alpert
- Robert Briscoe
- Philip Burke
- Sheldon Chester
- Linda Coffey
- Debra Cohen
- Nancy Hanily-Dolan
- Bonita Hill, M.D.
- Sally Wheaton Hushcha
- Pat Jacobsen
- Christopher Jozwiak
- Peter Kirihara
- Rebecca Lawrence
- Mark Lellman
- Bruce Lilly
- Alan Naylor
- Mark Pharis
- Jim Ridenour
- Teresa Matsui Sanders
- Rick Scott
- T Cody Turnquist
- Robert Walsh
- Ellen Watters

**STAFF** (with current titles)

- Sarah Millfelt, Director (from October)
- Emily Galusha, Director (to October)
- Margeaux Claude, Sales Gallery Assistant (from December)
- Elizabeth Coleman, Sales Gallery Coordinator
- Theresa Downing, Exhibitions Manager and Curator (from October)
- Jessie Fan, Bookkeeper
- Elizabeth Flinsch-Garrison, Education and Outreach Director (from October)
- Pete Scherzer, Facility and Studio Program Manager
- Matt Krousey, Exhibition and Sales Gallery Assistant
- Jamie Lang, Exhibitions Manager and Curator (to September)
- Karen McPherson, Sales Gallery and Special Events Manager
- Aimee Munson, Education and WEA Marketing Manager (to April)
- Christian Novak, Information and Development Coordinator
- Kip O’Krongly, Materials Technician (to May)
- Chris Singewald, Materials Technician (from May)
- David Swenson, Building Maintenance
- Jennifer Tatsuda, Business Manager
- Dustin Yager, Education and WEA Marketing Manager (from August)

From left to right: A ClayToGo partnership with a local school; teaching artist Kevin Caufield with his long-time students.
Top left to right: Volunteer tour guide Gary Steinman explained slip casting and decals during a tour last winter. Mark Davison and Phil Smith are just a few of the volunteer studio monitors who help keep our classes running smoothly on the evenings and weekends.

### VOLUNTEERS

158 people, plus board members

<table>
<thead>
<tr>
<th>Lynne Alpert</th>
<th>Alec Fogerty</th>
<th>Ann Leitel Lindback</th>
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<tr>
<td>Marion Angelica</td>
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<td>John Layer</td>
<td>Mary Radford</td>
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<td>Jacob Flinsch-Garrison</td>
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These institutions provided support for general operations as well as for specific projects and programs. In some instances, they have been providing such support for the Clay Center, as well as sister arts organizations in the region, for decades. Their steady support has been based on the understanding of the importance of the arts to a culture and a vibrant economy, to attract educated talented people to come to and stay in an often-in hospitable climate. Their support has made arts participation and creation possible and accessible for a wide and diverse population. We thank them each and all.

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