



Textile Museum of Canada ANNUAL REPORT 2016-2017



**“The most wonderful
museum ever!**
Quiet and contemplative,
awe inspiring handwork.”
August 5, 2016

**“It’s music on the walls in
a garden of living things.”**
May 14, 2016

**“Beautiful.
Worth the
10 hour drive.”**
January 21, 2017

“The TMC is a phenomenal institution with excellent exhibits—great atmosphere and great presentation.
I’ll be recommending the TMC to others.”
February 7, 2017

**“Another wonderful, informative,
and thought-provoking exhibit.
I am never disappointed when I come here.”**
May 25, 2016

“Beautiful—more engaging with every corner I turned.”
November 13, 2016

“Poetry in materiality.”
December 19, 2016

“I can spend a whole day here.”
February 20, 2017

**“Like a dream—
and in these times,
we all need to dream.”**
January 11, 2017

**“A jewel
in the city!”**
October 12, 2016

“So glad a place like this exists!”
May 27, 2016

**“Thoughtful +
Transcendent”**
October 14, 2016

**“Delightful exhibition.
I have a sudden
urge to embroider.”**
October 12, 2016

**“Lovely museum, with the friendliest,
most welcoming staff. Knowledgeable too.
Thank you.”**
September 19, 2016

“Such a beautiful blend of exhibits.”
June 6, 2016

**“What a lovely way to spend a dreary Saturday morning.
Wonderfully curated!”**
February 25, 2017

**“A peaceful and beautiful place to visit.
Gorgeous textiles, wonderful beadwork.”**
August 31, 2016

**“Visiting from out of town: pain keeps me home more than I would like.
This exhibit gave me space to appreciate beauty in the midst of pain.
Thank you so much.”**
April 22, 2016

Textile Museum of Canada

ANNUAL REPORT 2016-2017

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Our Mission and Vision

We strive to connect our permanent collection of historic and ethnographic objects to contemporary creative expression, as well as to local, national and international experiences with textiles at their core.

As a non-profit cultural and educational institution, we focus on the exhibition, collection, conservation, and research of textiles, as well as the presentation of public programs that foster awareness of the cultural value of textiles and textile practices in diverse cultures.

Chair of the Board's Message



This was an extremely busy and eventful year for the Textile Museum of Canada, beginning in May 2016 with the resignation of Executive Director, Dr. Shauna McCabe, who took on a new leadership role at the Art Gallery of Guelph. The Board was very pleased that Sarah Quinton and Pat Neal agreed to act as Interim Co-Directors, Curatorial and Operations respectively, throughout the nine months that we searched for a new Executive Director. Together they did a wonderful job of ensuring that the exhibitions and programs continued to maintain the high standards we have come to expect of the TMC and that the entire organization was well managed. The Board extends its sincere thanks to Sarah and Pat for stepping up to the challenge and for their excellent teamwork for three quarters of this fiscal year – the evidence of which can be seen in this Annual Report.

In March, aided by the exceptional guidance of the executive search firm Janet Wright & Associates, we were delighted to announce that Emma Quin, then CEO of Craft Ontario, had accepted our offer to become the new Executive Director of the TMC. As I said in the March press release announcing Emma's appointment, she brings with her a wealth of leadership experience, strategy and vision. She acknowledges the dynamic role of the Textile Museum of Canada within the broad artistic and cultural community and is looking forward to further enhancing our profile. Emma officially joined the Museum on May 1 and already we see her energy and enthusiasm in play on many fronts. I look forward to detailing some of her exciting accomplishments in my report next year. I would like to extend my deep appreciation to the Executive Committee of the Board – Janet Belknap, Susanne Davis, Mark Hemmingway and Patricia Roy – for their invaluable advice and support during the long and time-consuming search process.

As we welcome a new Executive Director, we are also beginning a process of broader renewal. Under Emma's guidance we will be undertaking a strategic planning process in the coming year and with that, an exercise of Board renewal. The latter has already begun as three of our trustees have finished their terms on the Board: Kathryn Minard, John Nicks and Kevin von Appen. Each brought a range of knowledge and skill that has been extremely important over the last years; they will be missed and difficult to replace. We hope that though their official relationship with the Museum has ended, they will continue their association with the TMC informally. I thank all of them for giving so generously and freely of their time and expertise.

As I review the TMC's many accomplishments of yet another year – the exhibitions, the publications, the collections management and acquisitions, the quantity and breadth of programming, the retail operations and the fundraising activities, I am again impressed by the talent and energy of the staff and the dedication and generosity of our army of

volunteers, without whom the Museum could not realize its full potential. On behalf of the Board, thank you all.

In closing I would also like to thank all of our members and donors for their ongoing support. We hope that everyone considers not only maintaining their membership, but perhaps even increasing it, as this support is critical to the Museum's vitality and sustainability. And of course without our donors of gifts both large and small, the TMC's activities would be much more constrained. This year we were the beneficiaries of several bequests from former members and volunteers and we hope that you consider the TMC in your future estate planning.

All in all, 2016-2017 was a busy and exciting year, and we know that the coming year will be even more eventful. Thank you all for your contributions to this wonderful cultural institution and I look forward to continuing to work with you in the year to come.

DR. ADRIENNE HOOD
CHAIR OF THE BOARD



Executive Director's Message



The Textile Museum of Canada's focus through 2016-2017 was to increase visibility and expand engagement, locally, nationally and internationally. With a very active exhibition schedule, a robust touring and in-house programming itinerary, a major renovation project for our collection storage, and a shift in leadership, staff and volunteers worked tirelessly to ensure that all our goals were not only met, but exceeded. We delivered a balanced blend of contemporary and historically focused exhibitions and programs that spoke to diverse audiences, from artists such as Sheila Hicks and Brendan Fernandes to community engagement projects such as *Community Voices*, we engaged with the culturally relevant medium of textiles in a way that pushed boundaries and inspired conversations.

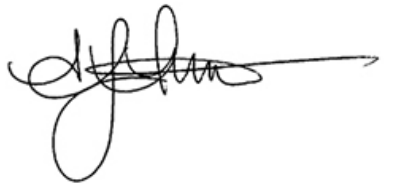
As the incoming Executive Director, I'd like to thank the interim co-directors Sarah Quinton and Pat Neal for their careful and guided leadership through this past year of change. Change is a moniker we'll move forward with, as we set strategies and outline goals to allow the Museum to open its doors even wider in its effort to engage more broadly with diverse communities across the country.

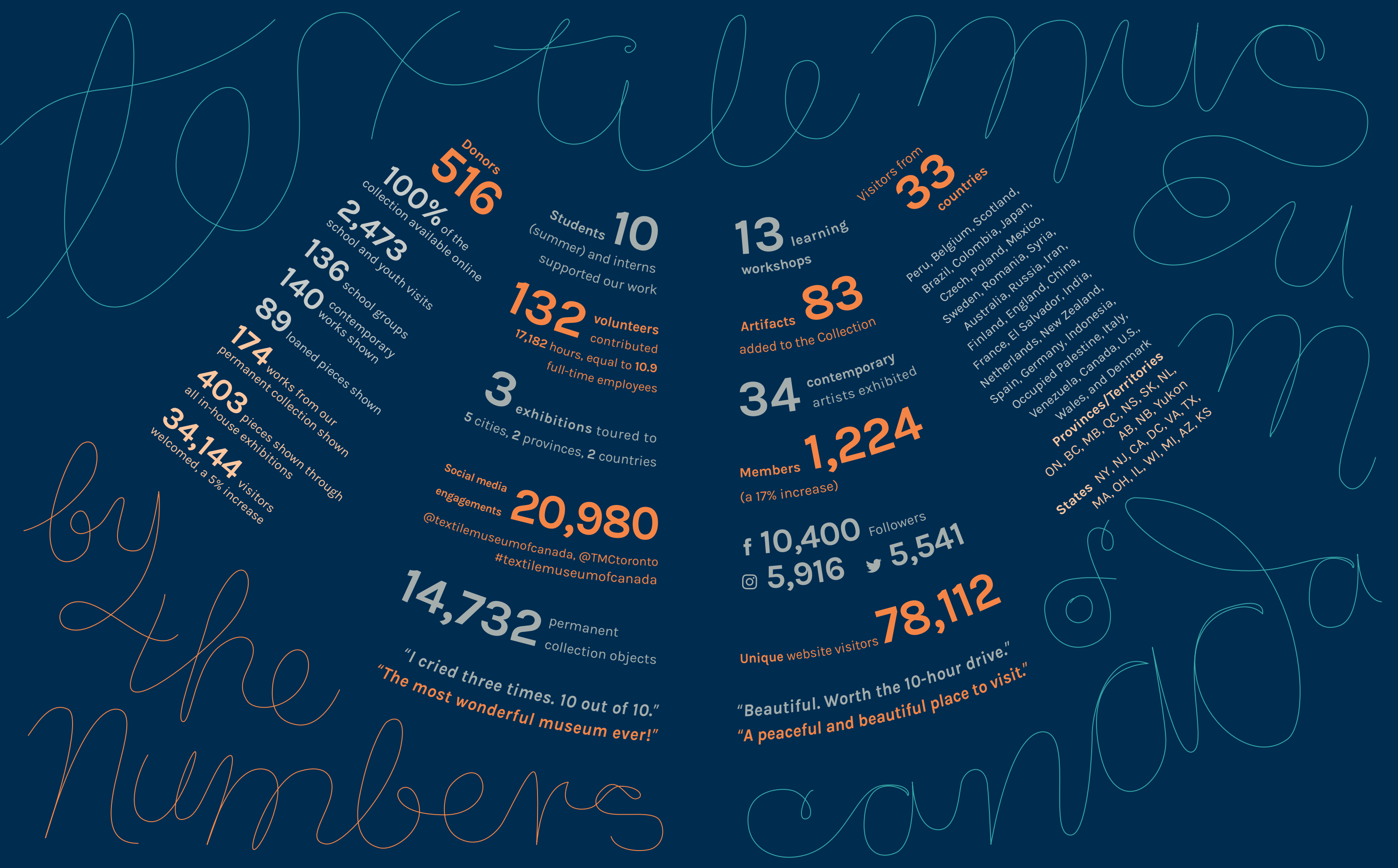
It's a thrilling time to be joining the Museum; we are well recognized for our excellent exhibitions, and we have an infinite ability to grow through a commitment to our outreach and learning activities. The Museum beautifully acknowledges the significance of textiles as a part of everyone's story and through these connections works to deepen understanding and appreciation. And, we're in a confident financial position, with a vision to grow our support networks to realize a bolder and more visible institution.

Change into the future will arise from greater participation and shared planning across our program delivery areas, through the development of innovative partnerships with local and national textile communities, craft educational departments, museums and galleries, and cultural and social organizations. As we elevate the perception of the Museum locally, provincially, nationally and internationally we will open our door to possibilities still to be imagined.

A change in leadership certainly sets a new path to the future, but it is equally important to remember the road recently travelled. Through this report, we reflect backward, proudly celebrating our accomplishments of the past year. It's a delight to share our successes with you, and I encourage you to explore the pages ahead to learn in more detail about the work that we do.

EMMA QUIN
EXECUTIVE DIRECTOR





by the Numbers

Donors 516
100% of the collection available online

2,473 school and youth visits

136 school groups

140 contemporary works shown

89 loaned pieces shown

174 works from our permanent collection shown

403 pieces shown through all in-house exhibitions

34,144 visitors welcomed, a 5% increase

Students 10
(summer) and interns supported our work

132 volunteers contributed 17,182 hours, equal to 10.9 full-time employees

3 exhibitions toured to 5 cities, 2 provinces, 2 countries

Social media engagements 20,980
@textilemuseumofcanada, @TMCToronto
#textilemuseumofcanada

14,732 permanent collection objects

"I cried three times. 10 out of 10."
"The most wonderful museum ever!"

13 learning workshops

Artifacts 83
added to the Collection

34 contemporary artists exhibited

Members 1,224
(a 17% increase)

f 10,400 Followers

@ 5,916

5,541

Unique website visitors 78,112

"Beautiful. Worth the 10-hour drive."
"A peaceful and beautiful place to visit."

Visitors from 33 countries
Peru, Belgium, Scotland, Brazil, Colombia, Japan, Czech, Poland, Mexico, Sweden, Romania, Syria, Australia, Russia, Iran, Finland, England, China, France, El Salvador, India, Netherlands, New Zealand, Spain, Germany, Indonesia, Occupied Palestine, Italy, Venezuela, Canada, U.S., Wales, and Denmark

Provinces/Territories
ON, BC, MB, QC, NS, SK, NL, AB, NB, Yukon

States NY, NJ, CA, DC, VA, TX, MA, OH, IL, WI, MI, AZ, KS



What We Do

We engage a broad and diverse public, with activities that support four key areas:

LEARNING OPPORTUNITIES

Our educational offerings present content in modes that accommodate the learning styles, levels of knowledge, and abilities of as many visitors as possible. These include tailored programs for children, students of all ages, adults and people with disabilities; workshops for diverse skill levels and generations; and educational resources in the gallery and online.

COMMUNITY ENGAGEMENT

Our community outreach and inclusion initiatives allow us to engage audiences who previously would not have had access to the Museum, and to extend our resources out into the community. We have sustained highly successful partnerships in the GTA and continually foster new relationships with organizations that serve the disability arts community, seniors and newcomers.

EXHIBITIONS AND PUBLIC PROGRAMS

Our distinctive exhibitions and public programs address the diversity of textile cultures through tradition, creative practices, material and technical skills, from art, craft and fashion to political activism and community voices. Significant partnerships further infuse our activities with diverse perspectives. Audience-centred events provide a context for social interaction and public engagement through receptions, lectures, hands-on workshops, tours, seminars and community meet-ups.

COLLECTIONS AND RESEARCH

Our permanent collection of close to 15,000 textiles is regularly accessed by scholars, artists, students and museum professionals, in addition to the significant and ongoing research undertaken by staff curators and educators. In-house exhibitions, loaned materials and publishing opportunities extend the reach of this unique archive, disseminating existing research and creating a resource of new insights and contexts for the understanding of textile cultures worldwide.





Learning Opportunities

The reach and visibility of our education programming continues to grow. Informed, engaged and passionate volunteer docents offered public exhibition tours each weekend. Adult tours accommodated a wide variety of visitors including specialist textile guilds and groups of seniors. Tours for post-secondary students made up nearly 50% of our school visits in 2016-2017, and we saw a 10% increase in the number of bookings and representation from a wide range of areas of study including textiles, fashion, curatorial and museum, and cultural studies. Over 2,400 school children from K-12 participated in programs and hands-on activities.

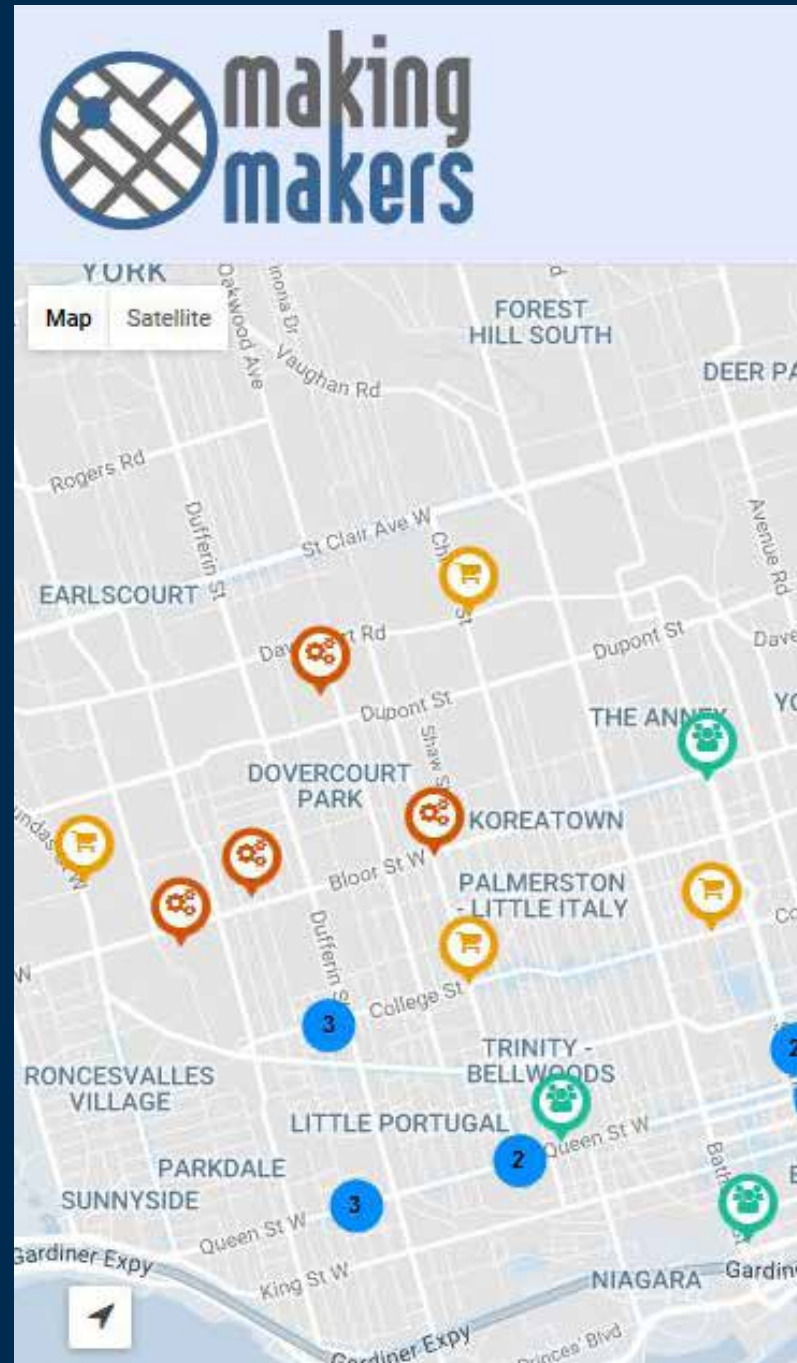
Stemming from efforts to expand awareness of our programs in the education community, attendance at our Teachers' Evenings grew exponentially and brought in educators from the Toronto District School Board (TDSB), Ontario Institute for Studies in Education (OISE), York Region and an ever-growing variety of community arts organizations. Teachers' Evenings for the exhibitions *Sheila Hicks: Material Voices* and *Brendan Fernandes: Lost Bodies* had record attendance of 130 educators.

We offered 18 unique workshops, lectures and special gallery tours alongside our exhibitions. Highlights include a hands-on beading workshop with Indigenous artist Naomi Smith (Neyaashiinigmiing, ON); a panel discussion on the legacy of Sheila Hicks featuring artist Sarah Zapata (New York), curator Elissa Auther (Museum of Art and Design, NY), and Alan Elder (Canadian Museum of History, Gatineau); and an in-gallery performance with dancer Lua Sheyenne.

As leading experts in the field of textiles, TMC curators travelled with our touring exhibitions to ensure our colleagues had the best support and expertise to properly install the exhibitions, as well as to deliver public programs to local audiences.

Narrative Threads: Crafting the Canadian Quilt, a rich digital educational resource featuring robust research and narratives for 50 of the TMC's most engaging objects, had more than 16,000 unique visitors and received submissions from 30 individuals, museums and organizations across the country. narrativethreads.ca

Making Makers 2016 MUSE Award Winner



Making Makers, funded by CIRA, received a 2016 MUSE award at the American Alliance of Museums conference for its impact on digital communities. The category recognizes online social spaces, moderated and hosted by cultural institutions around the world that offer a virtual space for people to gather around a common experience, exhibition or interest. makingmakers.ca

Community Engagement

Welcoming different sectors of the community and extending programming outside our walls is an essential and expanding area of the Museum's work. This past year, we continued to situate ourselves on the cutting edge of progressive and exciting outreach initiatives. From an installation of textiles created by community members from local social agencies, to *Collective Threads*, an online project which centres the voices of newcomers and immigrants to Canada, we ensured members of our most vulnerable communities see themselves represented within the Museum.

The exhibition *Sheila Hicks: Material Voices* provided the opportunity to engage an unprecedented range of local communities. More than 40 tours were held for students in elementary and secondary school programs; we co-presented a public workshop with the Contemporary Textile Studio Co-op to engage local textile makers with Hicks' work; and we worked with four social service agencies and three local textile artists to offer a collaborative workshop and exhibition series entitled *Community Voices*. This program ran over 16 weeks and supported skills-based learning and creative enterprise. The project was undertaken with partnership support from the United States Consulate General in Toronto, Partners in Art, the Jack Weinbaum Family Foundation and the Toronto Arts Council, with attendance that approached 10,000 local, national and international visitors of all ages.

Continuing the Museum's leadership in community connections and digital initiatives, the Canadian Internet Registration Authority's (CIRA) Community Investment Fund supported the 2016-17 development of *Collective Threads*, an online collection of educational resources and video narratives featuring newcomers and immigrants to Canada. Interviewees interacted with textiles from personal collections and the Museum's collection to animate their stories. This bilingual website is a communications tool for educators and social agencies, and as an oral history resource it allows newcomers to contribute to the public dialogue concerning the experiences of diasporic communities, immigrants, and refugees. collectivethreads.ca

We are entering our 10th year as members of the Museum + Arts Pass (MAP) program with the Toronto Public Library (TPL). With a pass, individuals and families gain free admission to the TMC, as well as other museums and cultural attractions in the GTA. The MAP program brings in many first-time visitors: in 2016-17, the TMC welcomed more than 4,000 participants, reflecting our commitment to inclusive community engagement. Also in partnership with the TPL, education staff visited locations throughout the city to offer hands-on textile workshops designed to accommodate all skill-levels. These included "Fashion Futures: Smart is Beautiful," a wearable electronics workshop, and a series of Saturday morning, family-oriented workshops.



“Another wonderful, informative, and thought-provoking exhibit. I am never disappointed when I come here.”

May 25, 2016



Exhibition Highlights

In 2016-17 we addressed the social significance of continuity and change through evolving textile traditions and scholarship; drew attention to the communicative power of textiles through their associations with identity, politics and the land; and focused on the vast array of textile techniques and materials that intersect with architecture, photography, science, nature, fashion and design.

Eutopia, an exhibition of artworks by 18 Canadians, explored the power of textiles as potent vehicles for personal expression and social change. These artworks were exhibited alongside historic, politically charged textiles from the permanent collection. *Eutopia* addressed human diversity in the form of LBGQT rights, activism and identity issues, and sparked engagement, dialogue and debate with a series of artist-led gallery chats. *Bliss: Gardens Real and Imagined* explored the enduring theme of floral and garden imagery in textiles, from Persian wall hangings and Ottoman rugs to European printed fabrics and Indonesian batiks, alongside contemporary drawing, installation and video. *Worlds on a String: Beads, Journeys, Inspirations* brought together vibrant beadwork from around the world, including work by members of the Ubuhle artists' community in KwaZulu-Natal, South Africa, and Dene artist Catherine Blackburn of Saskatchewan.

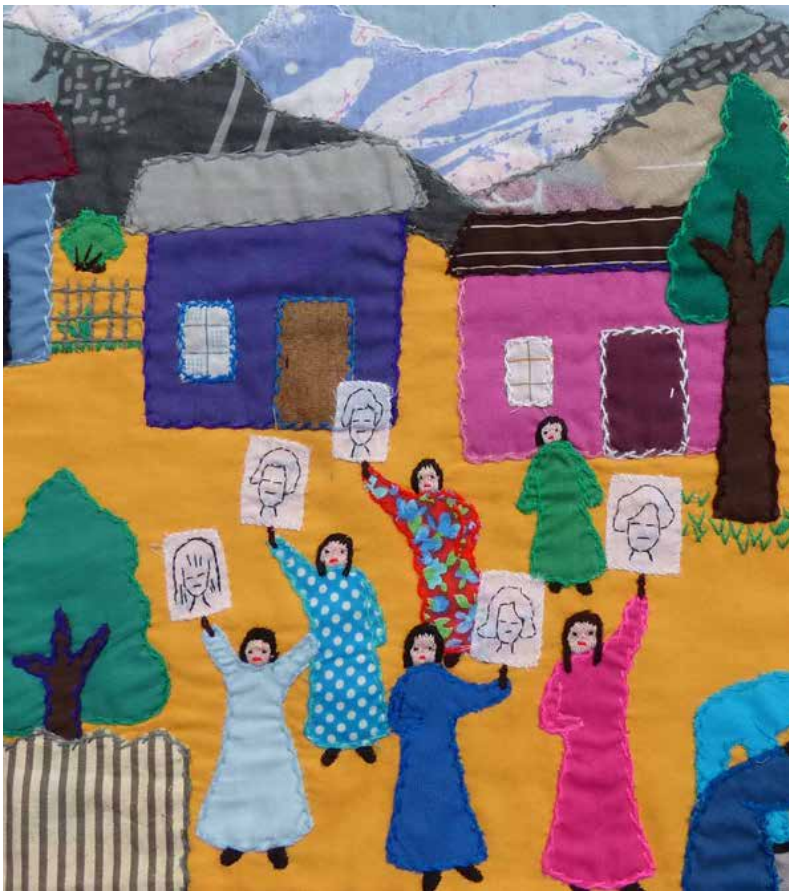
Four solo exhibitions strengthened our commitment to interdisciplinary examinations of the role textiles can play in communicating human identity. In the touring exhibition *11th Line*, a major installation of Ontario artist Lyn Carter's digitally printed textile sculptures was integrated with her selection of textiles from the TMC's global collection – contextualized through the local geographies in which each was made. *Sheila Hicks: Material Voices* presented the pioneering work of this senior artist's 50-year career, capturing her singular approach to materials, from monumental architectural interventions to more intimate weavings inspired by her early studies of South and Central American textiles. In *Brendan Fernandes: Lost Bodies* the artist presented textiles from the TMC's African collection in dialogue with new video, print and performance work that presented culturally diverse perspectives of African art in public museum holdings. *Kind Words Can Never Die: A Personal Collection of Victorian Needlework* was the first public exhibition of Nova Scotian Jane Webster's comprehensive collection of Victorian stitched mottos, representing a fascinating intersection of mass production and women's hobby craft. Its companion exhibition, *Portraits and Collections* is the culmination of an ongoing project by Toronto artist Katherine Knight, whose documentation of Jane Webster's textile collection is a poetic response to its allure through photography, video and audio recordings.

Eutopia

February 24, 2016–May 29, 2016

Guest curated by Farah Yusuf

ARTISTS Christi Belcourt, Coco Guzman, Happy Sleepy (Marc Ngui and Magda Wojtyra), Radiodress, Nep Sidhu, Christina Zeidler, with selections from Daisuke Takeya’s Field Trip Project.



“Wow! Gorgeous integration of social activism and art. Everything is art, everything is politics. –A. Wei Wei”
May 7, 2016

“Eutopia brings home again how fortunate we are.”
April 6, 2016

Bliss Gardens Real and Imagined

May 4–September 18, 2016

Curated by Natalia Nekrassova

ARTISTS Zachari Logan, Joanne Lyons and Amanda McCavour

“Great place!
I loved the garden floor. I took almost all the pictures of the plants and where they came from”
July 9, 2016 (Age 9)



Worlds on a String

Beads | Journeys | Inspirations

June 15–October 23, 2016

Curated by Roxane Shaughnessy

ARTISTS Ntobela and Zondile Zondo, members of the Ubuhle artists' community in KwaZulu-Natal, South Africa, Dene artist Catherine Blackburn (Regina, Saskatchewan).



“The beading is so intricate and gorgeous!”

August 16, 2016



“Amazing.
I really enjoyed the
floral beading of
the Cree and Metis
artists.”

September 21, 2016

Sheila Hicks Material Voices

October 6, 2016–February 5, 2017

ARTIST Sheila Hicks, Omaha Nebraska

Organized by Joslyn Art Museum, Omaha, Nebraska, with the generous support of Partners in Art, the Unites States Consulate in Toronto, and the Jack Weinbaum Family Foundation. Part of the Toronto Design Offsite Festival.



“This
experience
will be woven
into our
hearts
forever.”

November 23, 2016



“I cried
three
times.
10/10”

January 5, 2017



Community Voices

January 25–March 15, 2017

Organized by Susan Fohr
Through a collaborative approach between the Textile Museum of Canada, local professional artists and social agencies in Toronto, Community Voices supported skills-based learning and creative enterprise for adults.



“Community
Voices
are speaking
LOUDLY”
January 26, 2017



Brendan Fernandes Lost Bodies

November 9, 2016–March 19, 2017

ARTIST Brendan Fernandes
Organized in partnership with the Agnes Etherington Art Centre, Kingston



“I was absolutely blown away
by *Lost Bodies*—
every aspect of it was beautiful
and thought-provoking. I will
think about the display and
storage of cultural materials long
after I leave here.”
January 12, 2017



Katherine Knight Portraits and Collections

February 22–June 25, 2017

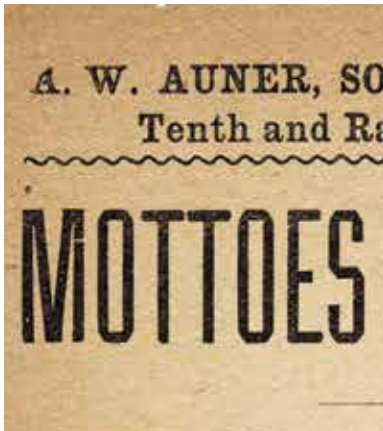
Curated by Sarah Quinton | **ARTIST** Katherine Knight
Presented with the generous support of the Anne Angus Contemporary Program Fund,
Portraits and Collections is a Primary Exhibition of the 2017 Scotiabank CONTACT
Photography Festival.



Kind Words Can Never Die A Personal Collection of Victorian Needlework

February 22–June 25, 2017

Curated by Anna Richard



**“Delightful
exhibition.
I have a sudden
urge to
embroider.”**
February 29, 2017

**“I love seeing
women’s
craft taken
seriously as art.
I love these
exhibits!
Thanks.”**
January 26, 2017



TRAVELLING EXHIBITIONS

Home Economics 150 Years of Canadian Hooked Rugs

September 3–November 6, 2016
Mount Saint Vincent University Art Gallery (HALIFAX)

January 26–April 8, 2107
Nickle Galleries (CALGARY)

Curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton and Roxane Shaughnessy
ARTISTS Emily Carr, Joanna Close, Nancy Edell, Hannah Epstein, Deanne Fitzpatrick, Heather Goodchild, Barbara Klunder, and Yvonne Mullock

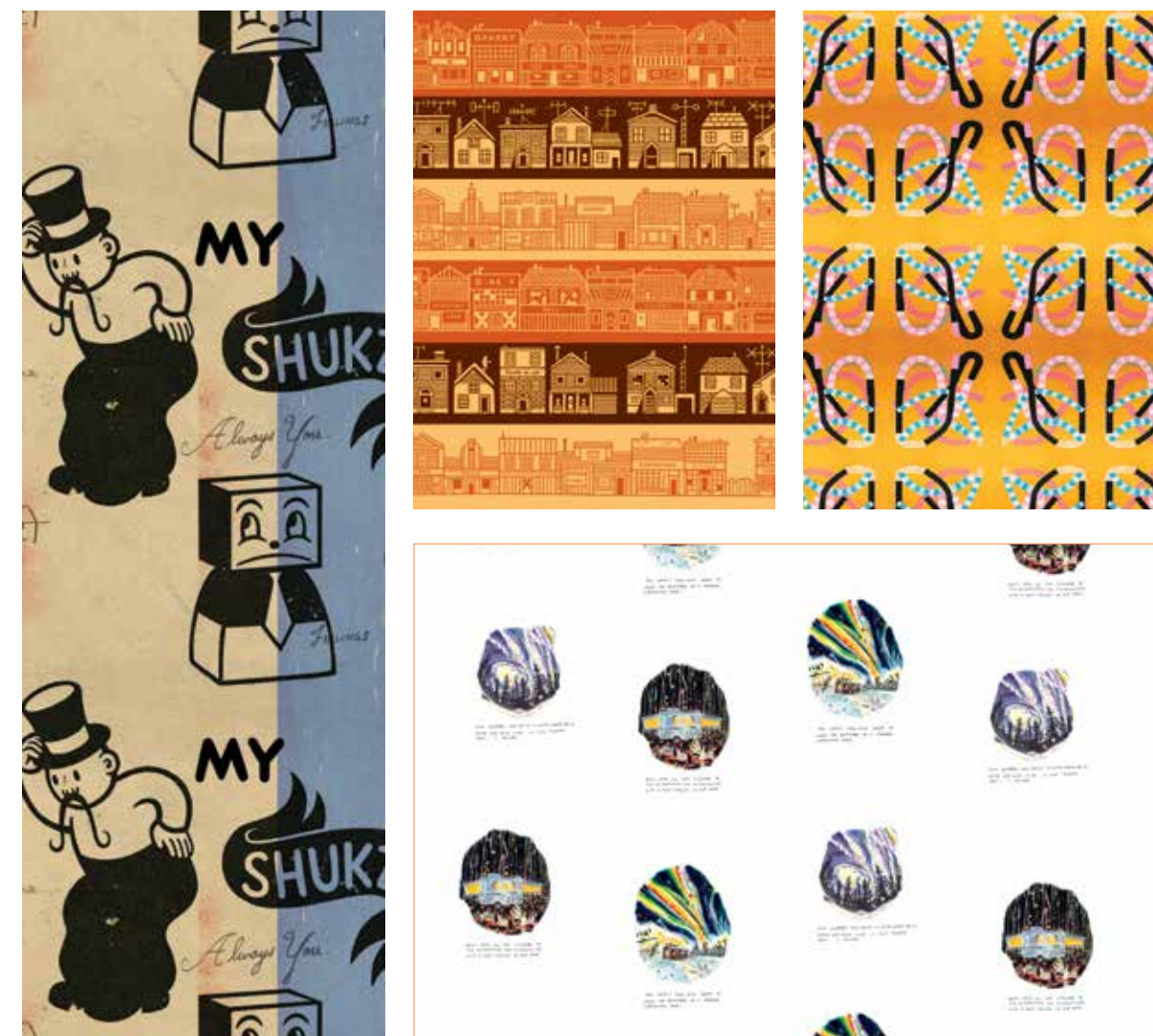


Greater Toronto New Artist Textiles

May 6–8, 2016
Textile Arts Centre, New York City

September 16–18, 2016
Fashion and Textile Museum, London, UK

Curated by Shauna McCabe and Sarah Quinton
ARTISTS Kim Adams, Jaime Angelopoulos, Bill Burns, Lyn Carter, Bonnie Devine, Ed Pien, Tazeen Qayyum, Anu Raina, Seth, and Gary Taxali.



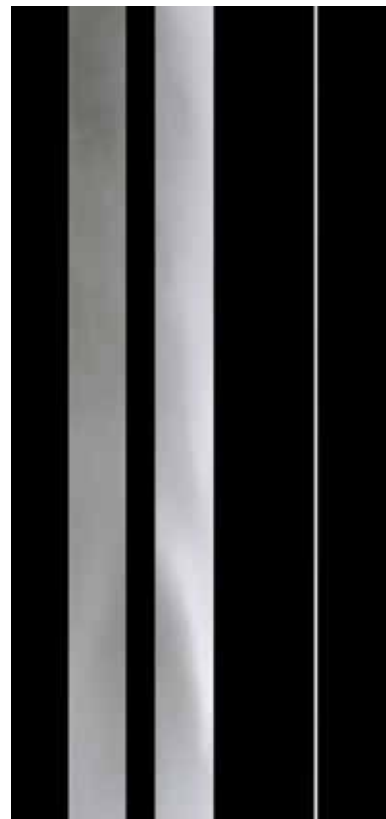
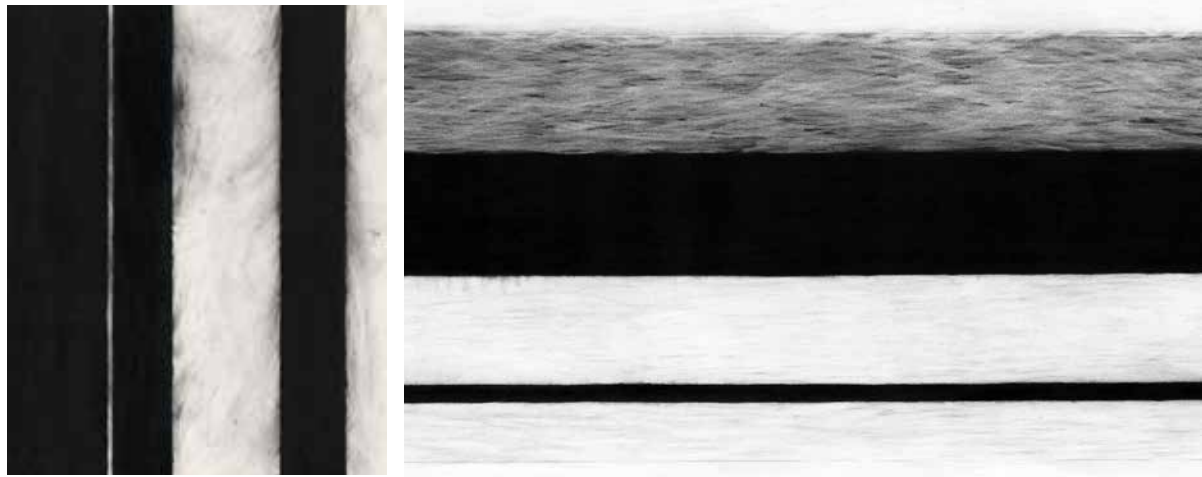
Lyn Carter 11th Line

January 21–April 23, 2017

Art Gallery of Peterborough

Curated by Sarah Quinton

ARTIST Lyn Carter



Collections and Research

In the past year, we acquired 83 artifacts for our permanent collection, representing Hungary, Romania, Azerbaijan, Turkey, East Timor, Kenya, Guatemala, Mexico, and the US. One highlight is a Nigerian beaded ceremonial crown that was shown in the exhibition *Worlds on a String: Beads, Journeys, Inspirations*. A major donation came from the estate of a prominent Canadian rug collector. Two mid-19th century pieces – a Turkish prayer rug from Konya in Central Anatolia and a rug from the Caucasus featuring dynamic designs in red, blue and white have joined the 1200 artifacts that belong to the Oriental rug collection. Our online collection database, which includes information on the collection of 14,732 objects, continues to grow with the regular addition of carefully considered new acquisitions. The teaching collection is also being further developed, with strategic initiatives underway to guide its accessibility as a valuable learning resource through object based research.

Curators and volunteers welcome researchers by sharing proper handling techniques, preparing objects for viewing, and sharing existing research. Artists Lyn Carter and Brendan Fernandes translated their engagement with the collection into rich solo exhibitions at the Museum, and textiles from the collection were reproduced in print and on line publications.

In 2016, the H.N. Pullar Library launched an online catalogue of its holdings. This resource allows free public access to the catalogue of academic journals, periodicals, exhibition catalogues and books on a wide variety of textile-related topics. The catalogue promotes the Museum and the breadth of our holdings, increases access to our specialized resources and enhances our role as a destination for knowledge building through textiles.



Museum Shop

We offer a balanced inventory of merchandise made by Canadian artists, and products from women's collectives or grassroots organizations from all over the world. We support conscious consumption and buying with a purpose. This serves to reinforce the mandate of the Museum at large. We want our visitors to be able to interact with the pieces in our shop in similar ways that they do with the exhibitions themselves. Through the shop we are also able to foster young talent; we serve as a place where emerging Canadian artists and craftspeople can show their work. Time and again we see our visitors respond positively to the content and the messaging of our shop; and we often hear that our shop is a retail jewel within the city.

Development

Without the vital support of our patrons, members, corporate and foundation supporters, government funders, and our amazing volunteers, we would be unable to program such robust exhibition and learning experiences that deepen knowledge and understanding around textiles.

This year, we launched the Tapestry Series, a new fundraising initiative that celebrated art, community and the culture of textiles. Hosted by the Museum's Board of Trustees, the series highlighted our featured exhibitions through special events held both at the Museum and at off-site venues, supported by a number of community partners including Junction Craft Brewing, John and Sons Oyster House, Pachter Hall and Moose Factory, and Grape Growers of Ontario.

We held four of these events last year, two in the spring, one in the summer and one late fall. Tapestry participants had the opportunity to enter a draw to win 5 nights accommodation in South Beach during Art Basel Miami Beach, a prize donated by a Museum trustee.

We're thankful again for another successful end-of-year mail campaign; Museum members and friends generated over \$15,000 in support of our activities.

We appreciate every individual, family, foundation, and corporation that has given so generously over the year. Your donations have ensured that we have been able to continue to deliver thoughtful and engaging exhibitions and programs. Thank you!



Textile Museum of Canada

Tapestry Series

Food | Drink | Art

Collections Stewardship

Collections stewardship is of integral value to the Museum, and we are committed to the careful, sound and responsible management of close to 15,000 artifacts entrusted to the Museum's care.

With this in mind, this past year the Museum underwent a major renovation on our fourth floor, where our permanent collection is held in compact storage units. While fantastic space-saving devices, these units were becoming a safety hazard, running on outdated computer software from the late 1980s. The electrical components required a full upgrade, but before this work could be done, the units had to be completely emptied of all artifacts. Once the electrical work was complete in each unit, the artifacts were replaced in the same order. This five month project also included minor improvements to the way some objects are stored such as refolding, rerolling, bagging wool items, and adding support boards. This was also a rare opportunity for the curatorial staff to truly grapple with the scope and variety of our collection, and sparked some exciting ideas for future exhibitions!

A debt of gratitude is owed to the 16 dedicated volunteers who worked diligently and carefully for months on end to assist staff in the successful completion of this project.

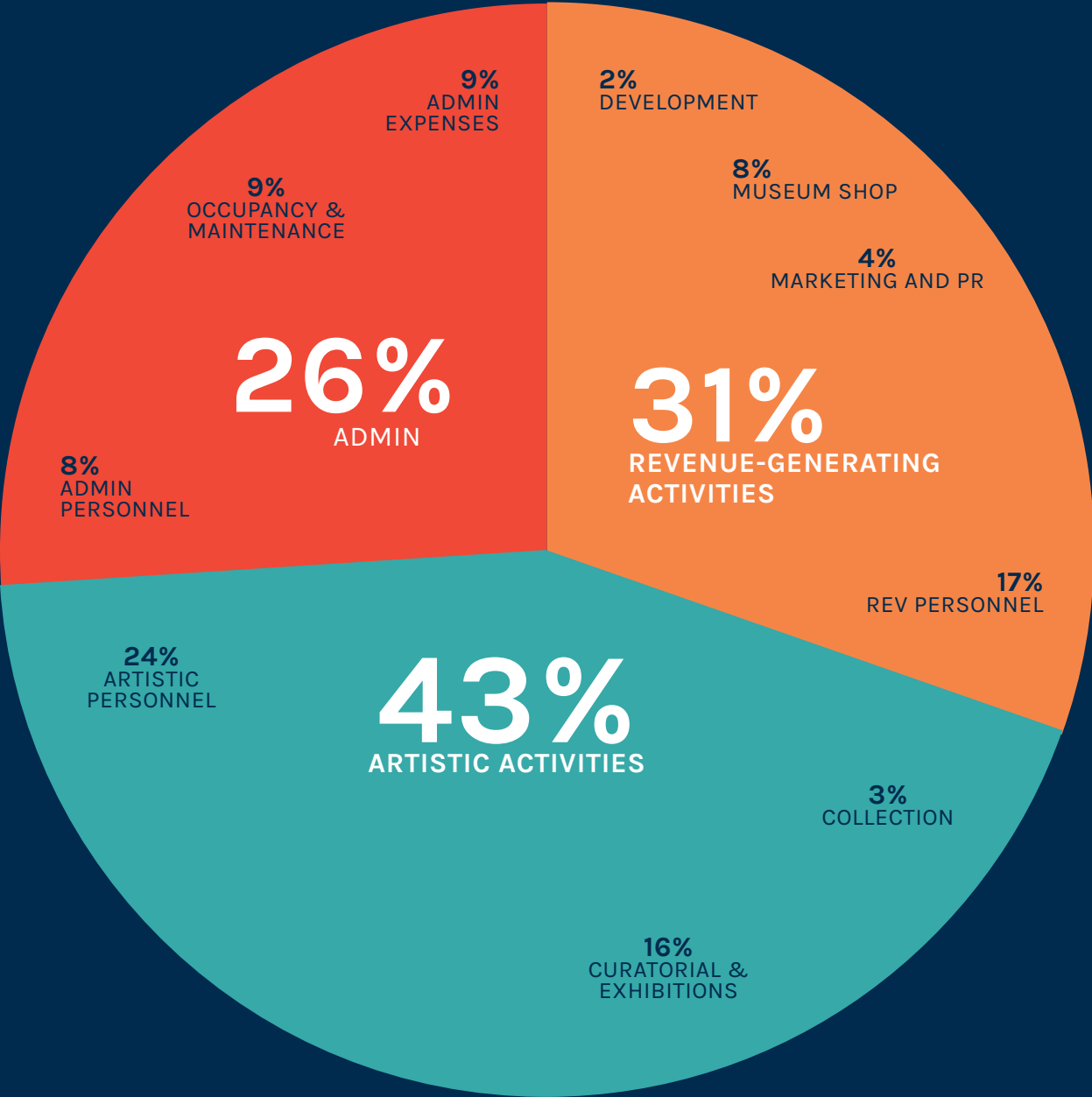
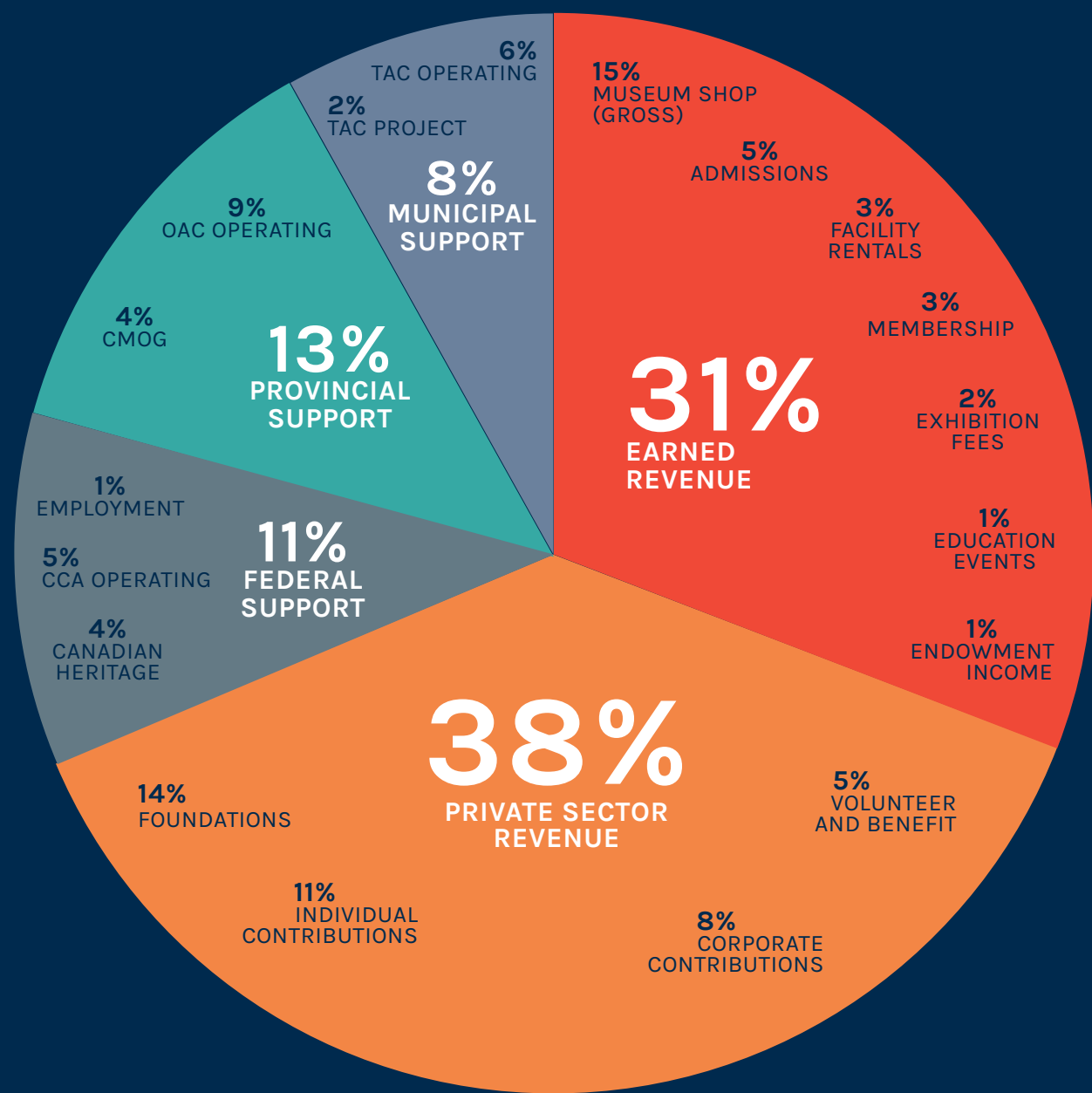


Financial Highlights

This is a summary of the management report of general operations for the Textile Museum of Canada in 2016-17. The Museum posted a small surplus of \$3932. Audited Statements were prepared by KPMG and are available upon request.

How Funds Were Raised

How Funds Were Used



Who We Are

CHAIR OF THE BOARD

Adrienne Hood

BOARD OF TRUSTEES

Janet Belknap	Mark R. Hemingway	Patricia Roy
Suzanne E. Davis	Adrienne Hood	Susan Singh
Urmi Desai	Kathryn Minard	Kevin von Appen
Judith Harris	John Nicks	Robert Windrum

EXECUTIVE DIRECTOR

Emma Quin (as of May 1, 2017)
Shauna McCabe (until July 31, 2016)

CURATORIAL, COLLECTIONS, EDUCATION

Sarah Quinton, Curatorial Director
Roxane Shaughnessy, Curator, Collections and Access
Natalia Nekrassova, Curator, Collections and Research
Susan Fohr, Education Programs Coordinator
Hillary Anderson, Conservator
Anna Richard, Curatorial and Outreach Coordinator
Zachary Osborne,* Librarian

OPERATIONS, DEVELOPMENT, COMMUNICATIONS

Pat Neal, Operations Director
Zile Liepins, Communications & Design Coordinator
Monika Sormova, Development Coordinator
Farooq Ikram, Membership Coordinator
June Lee, Museum Shop Manager
John Huculiak, Museum Services Coordinator
Bill Jeffery,* Museum Services Associate

*indicates part-time

VOLUNTEERS, INTERNS, CO-OP, SUMMER STUDENTS

Francesca Elliott, Erika Farfaras, Mirae Lee, Momina Qureshi, Emma Schnurr, Julia Taylor, Gabrielle Trach, Trang Tran, Jeremy Zheng.

Given the size and scale of our Museum, mentoring students and interns is often not possible for us without support. Through the Young Canada Works program and the Canada Summer Jobs program, both of which provide funding through the federal government, we are able to hire post-secondary students or recent graduates to work in multiple areas of the Museum. In the past year, we received three individual grants to support us in hiring summer students. Mentoring is an extremely valued aspect of our operations, and we are always grateful for the opportunity to foster the talents of the next generation of arts and culture professionals.

The TMC staff are actively involved in professional activities in Toronto and beyond. Several staff members sit as Board Members and advisors for the following: Canadian Art Gallery Educators (CAGE); Textile Society of America; Contemporary Textile Studio Co-op; and WorkinCulture. Staff members also serve as professional committee members for: the City of Toronto Cultural Partnerships; Ontario Arts Council; Young Canada Works; Canadian Association of Heritage Professionals; Human Resources Professional Association; and Artscape.

Additionally, some staff members serve as academic advisors for the following institutions: Hangzhou Triennial of Fiber Art, China; Elementary Teachers of Toronto Federation; OCADU; University of Toronto; York University; Haliburton School of Fine Arts, and Sheridan College.



Volunteers

It is not an exaggeration to say that we could not operate without our volunteers. We are fortunate to have a group of nearly 132 volunteers, who collectively donate over 10,000 hours annually to ensuring that the Museum can continue to operate. The time donated by our volunteers is the equivalent to 10 full-time staff members! Our diverse and energetic volunteer base works in every area of the Museum; from greeting our visitors on our front desk, staffing our library, giving public tours, helping to lead workshops, to working directly with our collection and conservation team. Our volunteers are self-governed through their own Volunteer Association.

The Volunteer Association produces their own newsletter, both online and in print, and is actively involved in contributing to overall Museum governance. Our volunteers also host numerous fundraising sales throughout the year, including our incredibly popular annual yardage sale. This phenomenal weekend-long event has grown so much over the years that we had to change locations just to accommodate the crowds! The volunteers collect donations of fabric, textiles, and materials all year round, and host a massive bazaar with all proceeds coming back to the Museum. Each year, this sale draws a crowd lining up around the block, and requires both staff members and volunteers to work energetically all weekend long.

Our volunteers contribute more than just their time, skills, and labour; their dedication and passion are the very backbone of the Museum. We thank each and every volunteer for all that they do. Their hard work and effort is truly appreciated by the staff, the Board of Trustees, and every visitor who interacts with the Museum.

The time donated by our volunteers is the equivalent to 10 full-time staff members!

VOLUNTEERS

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Arlette. S. Adam
Katayoun Afjeh
Jing An
Theresa Arneaud
Fiona Bailey
Kaven Baker-Voakes
Laure Barralis
Kathryn Blackett
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Donors

As a non-profit organization, we can only continue to do the work we do with the generous support of our donors, who continued to allow us to deliver thoughtful and engaging programming and exhibitions that speak to the diverse cultural importance of textiles. We would like to take this opportunity to extend our most sincere gratitude for your continued support.

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Members

Once again, our incredibly supportive members have continued to support us through all that we do. We are especially proud to announce that our membership base has continued to grow; we were thrilled to welcome 177 new members this past year. We'll continue to build relationships with each and every one of you, and we would like to take this opportunity to say how much we value and appreciate your support.

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We'd love to hear from you!

Would you like to discuss the possibility of giving to the Textile Museum of Canada?

Our Development Coordinator Monika Sormova can guide you through the process whether you are an individual making a first time donation, or a corporate sponsor:

416.599.5321 x 2246 | msormova@textilemuseum.ca

Are you interested in renting our facilities?

Please contact our Museum Services Coordinator, John Huculiak:

416.599.5321 x 2244 | museumservices@textilemuseum.ca

Are you interested in volunteering at the Textile Museum?

Apply online at our website in a few simple steps:

textilemuseum.ca/join-support/volunteering/volunteer

Or contact the TMC Volunteer Association directly: volunteer.textile@gmail.com

Are you interested in becoming a member?

Allow our Membership Coordinator, Farooq Ikram to guide you through your options:

416.599.5321 x 2230 | membership@textilemuseum.ca

Do you have textiles that you would like to donate to our collection?

Contact our Curator, Collections & Research, Natalia Nekrassova:

416.599.5321 x 2225 | nnekrassova@textilemuseum.ca

Are you interested in setting up a tour or workshop?

Please contact our Education Coordinator, Susan Fohr:

416.599. 2228 x 2228 | schoolvisits@textilemuseum.ca

Are you interested in selling your artisan crafts, textiles, or goods in our unique shop?

Please contact our Shop Manager, June Lee:

416.599.5321 x 2233 | shop@textilemuseum.ca

The infographic design on pages 10-11 is inspired by Eastern European blouses in the TMC's permanent collection: Blouse, Central Europe, Hungary, Mid 20th century, 1945-1955, Cotton; silk floss; linen, Hand-spun; crocheted; embroidered, T86.0392, Gift of Thomas Kalman

VIEW OUR ENTIRE PERMANENT COLLECTION ONLINE: collections.textilemuseum.ca

TMC

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