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Annual Report 2003



In the Cultural Center for the Arts
1001 Market Avenue North • Canton, Ohio 44702
Phone: 330-453-7666 • Fax: 330-453-1034
www.cantonart.org

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- M. J. Albacete
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Administrative/Business Manager
- Robb Hyde
Marketing/Development Manager
- Laura Kolinski
Curator of Education
- Lynnda Arrasmith
Registrar/Curator of Collections
- Lynn Daverio
Secretary/Receptionist
- Barbara Forrester
Fine Arts Volunteer Coordinator/PT Marketing Assistant
- Kathy Flecher
Museum Guild Volunteer Coordinator/PT Assistant Curator
- Linda Taylor
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Receptionists
- Michael Curtis (June)
- George Samay (June)
- Shawn Stafford (July - May)
- Scott Weckel (July - May)
Maintenance/Gallery Installation

- Doug Kleinschmidt
- William Moore
- Asie Singleton (February - June)
- Ted Stahler
- Steve Wax (July - December)
- Tom Young (February - June)
Security Guards

2002-2003 EXHIBITION SEASON

Bart Walter: Soul of Africa
Completed run on July 21, 2002

The Road Less Traveled from the Permanent Collection
Completed run on July 21, 2002

Samuel Bak: Symbols and Dreams
August 18 - October 27, 2002

Angelica Pozo: Florecimiento Labyrinthina
August 18 - October 27, 2002

Automatic Drawing: The Art of William Luntz
August 18 - October 27, 2002

Preseve & Protect: The Art & Conservation from the Permanent Collection
August 18 - October 27, 2002

Christkindl Markt
November 8, 9 & 10, 2002

Art & the Animal
November 29, 2002 - January 19, 2003

Carrying on the Tradition: Canton Weavers & Spinners Guild
November 29, 2002 - February 23, 2003

Primary Colors from the Permanent Collection
November 29, 2002 - February 23, 2003

Summertime Cadence from the Permanent Collection
November 29, 2002 - February 23, 2003

Canton Artists League: The Winter Show 2003
January 31 - February 23, 2003

Antiques in Canton Show & Sale
March 7 - 8 & 9, 2003

Stark County High School Art Exhibition
March 23 - April 6, 2003

Canton City Schools Spring Art Exhibit
March 23 - April 6, 2003

Celebrating Ohio's Bicentennial
In a Clear Light: The Triumph of Ohio Watercolor Painters — 1880 to 1967
April 18 - July 20, 2003

Shared Lives, Shared Art: Joseph & Judith Hertz
April 18 - July 20, 2003

Manipulated Clay from the Permanent Collection
April 18 - July 20, 2003



Executive Director's Report

Like so many other arts organizations nationwide, the operations of the Canton Museum of Art were tempered somewhat by the prevailing sluggish economy which haunted us all through FY 2003. But, on the basis of our outstanding schedule of programs, activities and exhibitions for this time period, there was little evidence of this, thanks in large measure to the determination and stamina of my co-workers, and to the fact that we are monitored by an effective and concerned Board of Trustees, under the dynamic leadership of President David Baker.

For me, I was able to realize a long unfulfilled wish to present an exhibition of the contemporary artist Samuel Bak, whose surrealistic Old Testament images first caught my attention during a visit to The Pucker Gallery in Boston. Pucker Gallery graciously arranged for a substantial number of Bak's paintings to appear in Canton, although it took a few years to accomplish. This was another exciting partnership with the Canton Jewish Community Center and Federation, the fourth or fifth in the last two decades.

Dozens of Cantonians were sworn to secrecy when we began to plan a surprise exhibition of Bill Luntz's very unusual "automatic drawings." Bill started to create these colorful geometric abstractions as an amusement, but they soon became something of a collector's item. Bill knew he was to be our guest of honor at a dinner reception, but he had no idea that we had amassed over two dozen of his pieces for a show which opened that same evening.

Based on the enormous popularity of last season's Bart Walter *Soul of Africa* exhibition, we scheduled a kind of "sequel" with *Art and the Animal*, through the agency of the National Association of Animal Artists. An assortment of four-legged creatures were present at our opening reception, a great attraction to the more than 300 two-legged visitors who came to play with them, and to view the fine collection of paintings and sculptures.

Once again, we were honored to offer our Canton Artists League their very own juried exhibition in our galleries from January 31 to February 23, 2003, which not only demonstrated the variety and versatility of this body of fine artists, but also the new directions taken by some which depart from past traditions.

As an active participant in the lengthy planning stages of the state-wide celebration of the Ohio Bicentennial, the Canton Museum of Art staff initiated plans for a rather formidable undertaking: an original exhibition of watercolors by Ohio artists from public and private collections. The result was a stunning presentation, *In a Clear Light: The Triumph of Ohio Watercolor Painters*, which ran from April

18 to July 20, 2003. Dr. William Robinson of the Cleveland Museum of Art wrote the essay for our beautiful full-color catalogue, and our opening reception was—up to this point—one of the biggest on record.

Various thematic exhibitions were derived from our Permanent Collection, the most impressive of which, *Preserve and Protect: The Arts and Conservation*, used a number of our own works to explore sensitive issues in conserving art. The Weavers' Guild and the Potters' Guild also claimed exhibitions of prominence this season. Among the artists who have enjoyed solo exhibitions during FY 2003 were Angelica Pozo with a provocative ceramic room-filling installation, and Joe and Judi Hertzi. *Shared Lives, Shared Art* was a celebration of the lengthy creative and loving partnership of Joe and Judi, and a long-overdue tribute to these two beloved members of the CMA family.

Our gratitude to our several affiliate organizations—and our dependence on their resources both financial and voluntary—grows with the years. Canton Fine Arts Associates for the festive Christkindl Markt, Museum Guild for the elegant Antiques in Canton Show and Sale, and our heavenly Volunteer Angels who match volunteer hours with dollars. Combined, these three fund-raising affiliated have added almost \$150,000 to last year's budget, funds which help with general operating support (the toughest portion of our budget to cover), exhibitions, and other needs. Volunteer Angels encouraged the purchase of a Bart Walter sculpture, "The Matriarch," which now shares space in the Wilkof Courtyard with Fine Arts' "Diane Sitting."

Budgetary constraints necessitated down-sizing the CMA Staff, which has had its most profound impact on our Docent program, and our Education Department. The irony here is that the demand from schools for tours and outreach programs has increased, and CMA special exhibitions and programs are attracting more visitors than ever before. Internally, we are making every attempt to provide Docents with essential materials for CMA exhibitions, to develop new Docent strategies, to schedule special visits to regional museums, and in every way possible to sustain and revitalize this important group of volunteers.

Without a doubt the most exciting event of FY 2003 has been the approaching completion of the Jerry Peart sculpture, which has been in the works for several years now. Since this installation comes about right after the break between fiscal periods, the complete account will appear in next year's Report.

M. J. Albacete
Executive Director

Permanent Collection - Gifts & Loans

Gifts to the CMA Permanent Collection: July 1, 2001 through June 30, 2002

Joseph Raffael – American (1933 -)
Night Sky Fish, 1978
Lithograph on paper – 12 ¾ x 14 7/8
Gift of Dr. Leon and Barbara Rosenberg
2002.11

Clyde Singer – Ohio (1908 – 1999)
"The Street, Canton, Ohio" 1936
Graphite/Ink on paper – 11 x 14 5/8
Gift of Lazar Tarzan 2002.12

Clyde Singer – Ohio (1908 – 1999)
"The Street, Canton, Ohio"
Graphite/Ink on paper – 10 13/16 x 8 3/8
Gift of Lazar Tarzan 2002.13

Clyde Singer – Ohio (1908 – 1999)
"untitled" October 1931
Watercolor on paper – 14 ½ x 19 7/16
Gift of Lazar Tarzan 2002.14

Bart Walter - American
"Matriarch" 2003
Bronze – 30" x 28" x 30"
Gift of the Volunteer Angels in
Recognition of our Museum's Volunteers
and the Children of our Community
2003.1

Loans to Temporary Exhibitions: July 1, 2002 through June 30, 2003

On loan to Columbus Museum of Art for the exhibition, *The State of the Arts: A Celebration of Ohio's Rich Artistic Heritage*, March 2003 through March 2004 was our oil painting by Clyde Singer (1908-1999) titled *Street People*. This work was given in Loving Memory of Anne Genshaft by David Genshaft and Family.

2002-2003 VOLUNTEER ANGELS:

PLATINUM

Janet Cable
Tanya Harroff
Donna Leibensperger
Rachel Schneider
Cheryl Sutton
Sue Timken
Marie Wilkof

GOLD

Ruth Basner
Barbara Belden
Linda DeHoff
Judi Frost
Louise Gibbs
Rita Haines
Doris Irmiter
Nancy McCauley
Virginia Olivieri
Angela Schervish
Ruthanne Wilkof

SILVER

Anonymous
J. Lynne Biery
Jane Bishop
Virginia Bolender
Pamela Burkhardt
Terri Campanelli
Marilyn Croasdale
Jeanne Cullen
Carol David
Mary Davis
Jan Dopirak
Sue Gasser Elazar
Grace Tate Ewing
Toni Fammartino
Dr. Sheila Fisher
Eugenia Gibbs
Michelle Goff
Lynn Grabowsky
Faye Heston
Nancy Hoover
Helenmarie Kilduff
Betty Jane Logan
Sharon Luntz
Bette Maier
Nancy Stewart Matin
Natalie McGrew
L. Victoria Neal
Mary Jane Queen
Rita Schoner
Veronica Sirpilla
Sally Sorenson
Laura Tabacchi
Greer Thottom



A Heavenly Sight: Members of the 2002-2003 class of Volunteer Angels gathered in front of one of the 'Courthouse Angels' on display outside the Museum's doors in July 2003.

Pictured above are: Top Row - Ruthanne Wilkof, Eugenia Gibbs, Marilyn Croasdale, Nancy Stewart Matin, Tanya Harroff, Donna Leibensperger, Sharon Luntz, and Rita Haines. Second Row - Virginia Bolender, Rita Schaner, Dr. Sheila Fisher, Faye Heston, Louise Gibbs, and Bette Maier. First Row - Sally Sorenson, Marie Wilkof, Grace Ewing, Doris Irmiter, Rachel Schneider and Linda DeHoff

Board of Trustees and Members
The Canton Museum of Art
Canton, Ohio

Independent Auditors' Report

We have audited the accompanying statement of financial position of The Canton Museum of Art as of June 30, 2003, and the related statement of activities and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statement is free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statement. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Canton Museum of Art at June 30, 2003 and the changes in its net assets and cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

Canton, Ohio
July 29, 2003

THE CANTON MUSEUM OF ART STATEMENT OF FINANCIAL POSITION June 30, 2003

ASSETS		LIABILITIES AND NET ASSETS	
Current assets:		Current liabilities:	
Cash and cash equivalents	\$ 140,215	Accounts payable	\$ 74,104
Receivables:		Accrued expenses	<u>19,742</u>
Grants	41,452	Total current liabilities	93,846
Other	19,961		
Inventory	19,511	Note payable	82,784
Prepaid expenses	<u>66,354</u>		
Total current assets	287,493	Net assets:	
		Unrestricted	1,607,019
Property and equipment:		Temporarily restricted	412,311
Improvements	333,015	Permanently restricted	<u>886,865</u>
Office furniture, fixtures and equipment	<u>163,775</u>		<u>2,906,195</u>
	496,790		
Less accumulated depreciation	<u>285,307</u>		
	211,483		
Other assets:			
Grants receivable	76,050		
Investments	<u>2,507,799</u>		
	<u>2,583,849</u>		
TOTAL ASSETS	<u>\$ 3,082,825</u>	TOTAL LIABILITIES AND NET ASSETS	<u>\$ 3,082,825</u>

— The accompanying notes are an integral part of the financial statements. —

THE CANTON MUSEUM OF ART
STATEMENT OF ACTIVITIES
For the year ended June 30, 2003

	Unrestricted	Temporarily restricted	Permanently restricted	Total
REVENUES, GAINS AND OTHER SUPPORT				
Grants and contributions	\$ 488,986	\$ 12,656	\$ 8,628	\$ 510,270
In-kind contribution - use of facilities	406,300	-	-	406,300
Memberships	41,007	-	-	41,007
Investment income:				
Interest and dividends	21,414	4,016	30	25,460
Net realized and unrealized losses	(151,228)	(49,992)	(181)	(201,401)
Special events and benefits	60,228	-	-	60,228
Educational fees	57,056	-	-	57,056
Admissions	2,260	-	-	2,260
Rent	12,829	-	-	12,829
Sale of books, prints, clay and miscellaneous	76,653	1,927	-	78,580
Other	5,299	-	-	5,299
TOTAL REVENUES, GAINS AND OTHER SUPPORT	1,020,804	(31,393)	8,477	997,888
NET ASSETS RELEASED FROM RESTRICTIONS	11,887	(11,887)	-	-
EXPENSES				
Program services:				
Exhibits and general gallery	59,139	-	-	59,139
Curatorial and conservation	2,164	-	-	2,164
Education	69,566	-	-	69,566
Special events	53,994	-	-	53,994
Expenses related to miscellaneous sales	63,550	-	-	63,550
Supporting services:				
General and administrative	556,238	-	-	556,238
Operation and maintenance	506,467	-	-	506,467
TOTAL EXPENSES	1,311,118	-	-	1,311,118
CHANGE IN NET ASSETS BEFORE COLLECTION OF ART NOT CAPITALIZED	(278,427)	(43,280)	8,477	(313,230)
COLLECTION OF ART NOT CAPITALIZED				
Sale of art	-	-	-	-
Accession of art	(98,333)	-	-	(98,333)
CHANGE IN NET ASSETS	(376,760)	(43,280)	8,477	(411,563)
NET ASSETS - BEGINNING OF YEAR	1,983,779	455,591	878,388	3,317,758
NET ASSETS - END OF YEAR	\$ 1,607,019	\$ 412,311	\$ 886,865	\$ 2,906,195

— The accompanying notes are an integral part of the financial statements. —

THE CANTON MUSEUM OF ART
STATEMENT OF CASH FLOWS
For the year ended June 30, 2003

CASH FLOWS FROM OPERATING ACTIVITIES

Change in net assets	\$	(411,563)
Adjustments to reconcile change in net assets to net cash (used) by operating activities		
Depreciation		29,758
Purchase of art		98,333
Gifts restricted for endowment		(8,628)
Gifts restricted for the purchase of art		(2,544)
Net realized and unrealized losses on sale of investments		201,401
Changes in assets and liabilities:		
Receivables		(19,200)
Inventory and prepaid expenses		(29,929)
Accounts payable and accrued expenses		44,950
Net cash (used) by operating activities		(97,422)

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of property and equipment		(383)
Purchase of art		(98,333)
Purchase of investments		(169,725)
Proceeds from sale of investments		239,687
Net cash (used) by investing activities		(28,754)

CASH FLOWS FROM FINANCING ACTIVITIES

Proceeds from gifts restricted for endowment		8,628
Proceeds from note payable		82,784
Net cash provided by financing activities		91,412

(DECREASE) IN CASH AND CASH EQUIVALENTS

(34,764)

CASH AND CASH EQUIVALENTS - BEGINNING OF YEAR

174,979

CASH AND CASH EQUIVALENTS - END OF YEAR

\$ **140,215**

— The accompanying notes are an integral part of the financial statements. —

THE CANTON MUSEUM OF ART
NOTES TO FINANCIAL STATEMENTS

Organization and Summary of Significant Accounting Policies

A. Organization – The Canton Museum of Art (Museum) is a nonprofit entity organized under the laws of the State of Ohio and fully accredited by the American Association of Museums. The community-oriented Museum provides art services which include maintenance and exhibit of a permanent collection of fine art, presentation of a diversified schedule of both original and rental exhibitions, a wide variety of educational opportunities, and collaborations with many other community agencies.

B. Basis of Presentation – The Museum applies Statement of Financial Accounting Standards (SFAS) No. 117, “Financial Statements for Not-for-Profit Organizations.” Under SFAS No. 117, the Museum is required to report information regarding its financial position and activities according to three classes of net assets described as follows:

Unrestricted net assets – Net assets which are not subject to donor-imposed restrictions.

Temporarily restricted net assets – Net assets subject to donor-imposed restrictions that may or will be met either by actions of the Museum and/or the passage of time.

Permanently restricted net assets – Net assets subject to donor-imposed restrictions that they be maintained permanently by the Museum. Generally, the donors of these assets permit the Museum to use all or part of the income earned on related investments for general or specific purposes.

C. Use of Estimates – The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses including functional allocations during the reporting period. Actual results could differ from those estimates.

D. Concentration of Credit Risk – Financial instruments which potentially subject the Museum to concentrations of credit risk consist of cash and temporary investments, investment securities, and contributions receivable. The Museum places its cash and temporary investments with creditworthy, high quality financial institutions.

The Museum has significant investments in equity securities and is therefore subject to concentrations of credit risk. Investments are managed by investment advisors who are supervised by the Trustees. Though the market value of investments is subject to fluctuations on a year-to-year basis, the Trustees believe that the investment policy is prudent for the long-term welfare of the Museum.

E. Cash and Cash Equivalents – For purposes of the statement of cash flows, the Museum considers all highly liquid debt instruments purchased with a maturity of three months or less to be cash equivalents.

F. Grant and Contributions – Grants and contributions are recognized when the donor makes a promise to give to the Museum that is, in substance, unconditional. Grants and contributions that are restricted by the donor are reported as increases in unrestricted net assets, if the restrictions expire in the fiscal year in which the grants and contributions are recognized. All other donor-restricted contributions are reported as increases in temporarily or permanently restricted net assets depending on the nature of the restrictions. When a

restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions.

Contributions of property and equipment are recorded as support at their estimated fair value. Such contributions are reported as unrestricted support unless the donor has restricted the contributed asset to a specific purpose. Assets contributed with explicit restrictions regarding their use and contributions of cash that must be used to acquire property and equipment are reported as restricted support. Absent donor stipulations regarding how long those contributed assets must be maintained, the Museum reports expirations of donor restrictions when the donated or acquired assets are placed in service as instructed by the donor. The Museum reclassifies temporarily restricted net assets to unrestricted net assets at that time.

G. Investments – The Museum values investments in marketable securities with readily determinable fair values at their market values in the statement of financial position. Market values are determined by quoted prices from the national security exchanges. Realized and unrealized gains and losses are included in the statement of activities.

H. Property and Equipment – Property and equipment is recorded at cost or fair value in the case of donated property at the date of acquisition. Expenditures for maintenance and repairs are expensed as incurred, while expenditures for additions and improvements are generally capitalized. Depreciation is computed using the straight-line method over the estimated useful lives of the assets. Depreciation expense amounted to \$29,758 for the year ended June 30, 2003.

I. Donated Facilities and Services – The Museum entered into an agreement with the Cultural Center for the Arts (the Center) of Canton, Ohio for the use of facilities at 1001 Market Avenue North. The agreement is automatically renewed from year to year, unless notification to the contrary is made by either party 120 days prior to the end of the calendar year. Under the agreement, no rental payments are made to the Center. However, the Museum is responsible for maintenance and repair of the facilities, as well as its pro rata share of certain utility costs.

Contributed facility income and expense for the special purpose facilities has been reflected in the financial statements under the headings “In-kind contribution – use of facilities” and “Operation and maintenance,” respectively, in the amount of \$406,300 for the year ended June 30, 2003.

The value of contributed services is not included in the financial statements since no objective method of measuring their value is available. However, there are a number of volunteers who have donated a considerable amount of time to the Museum’s programs and activities.

J. Art Collections – The Museum’s art collections, which were purchased or donated, are not included as assets in the statement of financial position. Purchases of collection items are recorded as decreases in net assets in the year in which the items are acquired. Contributed collection items are not reflected on the financial statements. Proceeds from deaccessions are reflected as increases in net assets.

K. Functional Allocation of Costs – Costs of providing the various programs and other activities have been summarized on the statement of activities on a functional basis as determined by management.

L. Advertising Costs – Advertising costs, which are expensed as incurred, totaled \$24,296 for the year ended June 30, 2003.

M. Income Taxes – The Museum is a nonprofit entity and has been granted an exemption from income taxes under the provisions of Internal Revenue Code Section 501(c)(3).

N. Reclassification – Certain information previously presented has been reclassified to conform with the current presentation.

Note 1. Investments

Assets held in the investment account as of June 30, 2003 are as follows:

	<u>Cost</u>	<u>Market Value</u>
Common stocks	\$ <u>1,623,664</u>	\$ <u>2,507,799</u>

The Museum holds shares of common stock of two companies that represent approximately 27% of the cost and approximately 42% of the market value of total investments in 2003.

Note 2. Note Payable

A. Note payable consisted of the following at June 30, 2003:

Unizan Bank – Secured by all Museum assets, payable in monthly installments of interest only through September 2012 and one final payment of all principal and unpaid interest in October 2012, interest at a variable rate (4.25% at June 30, 2003), up to \$250,000 may be borrowed.	\$ 82,784
Less current portion	-----
	\$ <u>82,784</u>

B. Principal payments on the notes payable over the next five years and thereafter are as follows:

2003	\$ -
2004	-
2005	-
2006	-
2007	-
Thereafter	<u>82,784</u>
	\$ <u>82,784</u>

Note 3. Grants Receivable

Less than one year	\$ 41,452
One to five years	76,050
Greater than five years	-----
	\$ <u>117,502</u>

Note 4. Art Collections

The Museum’s collections are made up of art objects that are held for educational and curatorial purposes. Each of the items is cataloged, preserved, and cared for, and activities verifying their condition are performed continuously.

The cost of all objects purchased, less the proceeds from deaccessions of objects, is reported as a separate program expense. Purchased accessions amounted to \$98,333 for the year ended June 30, 2003. There were no deaccessions for the year ended June 30, 2003.

The estimated fair value of the collection for insurance purposes was approximately \$9,784,000 June 30, 2003.

Note 5. Restrictions on Net Assets

Restrictions on net assets as of June 30, 2003 were as follows:

Temporarily restricted net assets were available for the following purposes:	
Purchase of art and conservation	\$ 398,710
Scholarships and education	6,579
Other	<u>7,022</u>
	\$ <u>412,311</u>

Permanently restricted net assets were available to support the following purposes:	
Operations	\$ 732,138
Purchase of art	55,216
Education	<u>99,511</u>
	\$ <u>886,865</u>

Permanently restricted net assets consist of endowment fund investments to be held indefinitely. A portion of the income from these investments is to be retained within the endowment fund, and the remainder is expendable to support donor-specified activities of the Museum.

Note 6. Retirement Annuity Plan

The Museum has in effect a defined contribution retirement annuity plan covering substantially all of the Museum’s full-time employees. Under the plan, contributions made by the employees through salary reduction agreements are matched by the Museum. Since the annuities are owned individually, each participant is fully vested. The expense of the Museum amounted to \$13,934 for the year ended June 30, 2003.

Note 7. Commitment

The Museum has contracted with an artist for a sculpture to be installed on the Cultural Center for the Arts campus in September 2003. Payments totaling \$250,000 will be made throughout the contract period. A partial payment of \$83,333 is reflected in accession of art in the accompanying statement of activities for the year ended June 30, 2003.

Donations

M. J. Albacete
 Anonymous
 David Baker
 Barbara Belden
 Kathleen Bruhn
 Anne Coen
 Carlton & Gail R. Coen Family
 Foundation
 College Club of Canton
 Fisher-Renkert Fund
 Jody Weber Governar
 Tanya Harroff
 Tom Horner
 Mrs. Mark Hartman
 Carolyn Mae Hathoway
 W. Henry Hoover Fund
 Mike Howard
 Julie Kescar
 Mr. & Mrs. Doug Kleinschmidt
 Cindy Lazor
 Martha Mani
 Paula Mastroianni
 Merrill Lynch
 Anita Rabaa
 Mr. & Mrs. Dan Reines
 Rachel Schneider
 Second April
 Stark Community Foundation
 Ann Udeck
 Mr. & Mrs. Ervin Wilkof
 Rosetta Wilkof
 Anonymous

Scholarship Fund

Anonymous (In honor of Carl & Audrey
 Lavin's 50th Anniversary)
 DeMuesy Advertising (In honor of Bob &
 Herta Rainey)
 Encore, Ltd. (In memory of Geraldine
 Cook Bernhardt)
 Mr. & Mrs. Tom Hague
 Mr. & Mrs. James Kasler, Sr. (In memory
 of Geraldine Cook Bernhardt)
 Mr. & Mrs. Carl Lavin (In memory of
 Ruth V. Tatus Fuquen)
 The Shook Family (In memory of
 Geraldine Cook Bernhardt)

Docent Fund

Jane Braster

Gallery Fund

In Memory of Larue Amelang:
 Mr. & Mrs. M. J. Albacete
 In Memory of Rachel Blair:
 Mr. & Mrs. M. J. Albacete
 Janet Esber
 Ruth Nowling
 In Memory of Paul David:
 Mr. & Mrs. Jerry Harroff
 Mr. & Mrs. William Luntz
 In Memory of Sadie DeGraaf:
 Mr. & Mrs. M. J. Albacete
 In Memory of Judith Duplain:
 Canton Fine Arts Associates
 In Memory of E. W. Dykes:
 Eunice Leavenworth
 Mr. & Mrs. Richard Schneider
 Mr. & Mrs. John Sparks

In Memory of Ruth Fuquen:
 Mr. & Mrs. Theodore Boyd

In Memory of Esther Grossman:
 Mr. & Mrs. M. J. Albacete
 Mr. & Mrs. John Van Abel

In Memory of Alvin Hawk:
 Mr. & Mrs. Michael Krew
 Nancy Stewart Matin
 Mr. & Mrs. Dan Mastroianni
 Mr. & Mrs. John Van Abel

In Memory of Sam Krugliak:
 Mr. & Mrs. M. J. Albacete

In Memory of Robert Sanders:
 Doris Irmiter
 Canton Fine Arts Associates

In Memory of Scott Stewart:
 Nancy Stewart Matin

In Memory of Fred Tabacchi:
 Cindy Lazor
 Nancy Stewart Matin

In Memory of Mary Vodrey:
 Brookside Country Club
 Mr. & Mrs. Theodore Boyd
 Mr. & Mrs. John Van Abel

In Memory of Marvel Wynn:
 Mr. & Mrs. David Renkert

In Honor of Ardis DeHoff's 85th Birthday:
 Mr. & Mrs. Jerry Harroff

Bequests

Margaret B. Eschliman Trust
 Estate of James E. Hiltner
 Estate of Glenda King
 Estate of E. Kathleen Smith
 Mary Harris Vodrey Estate

Matching Funds

Maytag Corporation Foundation:
 Mr. & Mrs. Jerry Harroff
 Nancy Stewart Matin
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