



FORSYTH FINE ART

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I - Letter of Transmittal

Ms. Olinda Casimiro, Executive Director
The Art Gallery of Northumberland
Victoria Hall
55 King Street West, Third Floor,
Cobourg, ON
CANADA K9A 2M2

October 22, 2020

Dear Ms. Casimiro:

Re: Appraisal Report for Donation (Charitable Gift) of a sculpture titled 'Passers By' by Canadian artist William McElcheran to the Art Gallery of Northumberland

Purpose and Summary

In response to an initial email enquiry from Mr. Robert Meynell (acting on behalf of the Donors) on August 19, 2020, and following subsequent email correspondence with you, I made arrangements to visit the Art Gallery of Northumberland on September 25th, 2020, to visually inspect the fibreglass sculpture by William McElcheran titled 'Passers By', the subject of this appraisal. During this inspection visit I catalogued, measured and photographed the sculpture, which is an intended gift to the AGN. As requested, I have prepared an appraisal report for a charitable donation to the Art Gallery of Northumberland of this work, understood to be co-owned equally by Mr. Robert Meynell and his two sisters, Ms. Christina Meynell and Ms. Andrea Meynell. This appraisal estimates the **fair market value (FMV)** of the gifted item for your use in arranging for a charitable receipt for tax purposes to be issued to the Donor. In summary, the estimated fair market value of the sculpture listed below is **\$117,500.00 CAD**. As this is a proposed donation, the effective date of this report is the current date, **Oct. 22, 2020**.

A handwritten signature in black ink that reads "Kenneth J. Forsyth". The signature is written in a cursive, flowing style.

Kenneth J. Forsyth ISA, AM

While not defined in the Income Tax Act, **fair market value (FMV)** is generally understood to mean, as endorsed by the Canada Revenue Agency and the Canadian Cultural Property Export Review Board:

The highest price, expressed in terms of money, that a property would bring in an open and unrestricted market between a willing buyer and a willing seller who are knowledgeable, informed, and prudent, and who are acting independently of each other.

The **fair market value** (FMV) is not determined by a forced sale, nor is it determined by a sale within a market place other than that in which the donated item would most commonly be sold to the public. In this case the relevant markets include retail sales through Kinsman Robinson Gallery in Toronto, which has represented the artist's Estate for many years and where the most recent retail sales have occurred. There are also active secondary markets for McElcheran's work at auction, with numerous works appearing for sale annually at the major fine art auction houses in Canada, including Heffel's online and live auctions, Waddington's, Levis, and Walker's. Accordingly, information on past and recent sales of comparable works, technical aspects of the artist's studio process, and the markets for McElcheran's work was obtained from John MacGregor Newman of Kinsman-Robinson, the representing dealer. Additional information on secondary markets and recent sales results at auction for other sculptures by the artist were obtained through various online auction databases, including the Heffel Price Database, Waddington's 'Prices realized' webpages, and the AskArt Database.

This appraisal made use of the **sales comparison approach** to estimate fair market value, supported by a reasoned justification providing a rationale for my value conclusion. In the sales comparison method, the relevant markets are researched to locate comparable items that have sold in the recent past in order to establish **market value**, which can be used as an indicator of **fair market value**. My estimate of value was derived by comparing the value characteristics of the subject artwork with corresponding characteristics of other sculptures by the same artist which have recently sold in retail markets or, where data is more relevant or plentiful, in secondary markets at auction. To the extent possible, FMV has been estimated by comparison with prices achieved or asked at retail and at auction by other works by the artist, taking into account differences in the variable sets of value characteristics. Where unique aspects of the subject sculpture find no close correspondence with other works used for comparison, I have set forth a reasoned argument for a rationale of value.

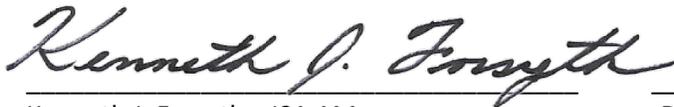
This appraisal is based on my direct personal inspection of the sculpture at the Art Gallery of Northumberland on September 25th, 2020. Unless otherwise stated herein, the value expressed is based on the general expertise and qualifications of the appraiser as to the appropriate market and valuation methods for the item involved. This appraisal is to be used ONLY for the function of issuing a tax receipt for a charitable gift. Any other use of this appraisal is not intended. This report is only intended for use by you, my client, and other authorized users including the Donors (Robert, Christina and Andrea Meynell), their lawyer or tax advisor. Research for this report was carried out September 28 – 29, October 7 – 8, October 15th & 17th, 2020. The appraisal report was written October 17 – 22, 2020.

This appraisal, unless otherwise noted, is based only on the readily apparent identity of the item appraised. In my opinion no further guarantee of authenticity, genuineness, attribution or authorship is necessary. This appraisal is also not an indication or certificate of title or ownership, and no attempt to investigate ownership has been made. The appraised value is based upon the whole interest and possessory interest of the client, undiminished by any liens, conditions of gift, fractional interests or any other form of encumbrance or alienation. The value conclusion expressed herein is based on the appraiser's best judgement and opinion and is not a representation or warranty that the item will realise that value if offered for sale at auction or otherwise. The value expressed is based on current information as of the effective date of this appraisal, **October 22, 2020**. No opinion is expressed as to any past value, nor, unless otherwise expressly stated, as to any future value.

Appraiser's Attestation:

I, Ken Forsyth, certify that to the best of my knowledge and belief:

- The statements of fact contained in this report are true and correct and relevant for the purpose of the appraisal.
- The reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions, and are my personal, impartial & unbiased arm's-length professional analyses, opinions, and conclusions.
- I have no undisclosed past, present or prospective interest in the property that is the subject of this report and have not previously sold the property, nor have any personal interest with respect to the parties involved.
- I have performed no services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding acceptance of this assignment.
- I have no bias with respect to the property that is the subject of this report, or to the parties involved in this assignment.
- My engagement in this assignment was not contingent upon developing or reporting predetermined results.
- My compensation for completing this assignment is not contingent on an action or event resulting from the analyses, opinions, or conclusions in this report or from its use.
- My compensation is not contingent upon the development or reporting of a predetermined value or direction in value that favours the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.
- My analyses, opinions, and conclusions were developed, and this report has been prepared in conformity with the *2020-2021 Uniform Standards of Professional Appraisal Practice*. This appraisal has also been prepared in conformity with and is subject to the current version of the *International Society of Appraisers Appraisal Report Writing Standard and Code of Ethics*. Any departure from these standards, the reasons for such departures, and its impact on the appraiser's value conclusions were discussed with the client in advance and are noted above.
- I have made a personal inspection of the property that is the subject of this report.
- No one provided significant personal property appraisal assistance to the person signing this certification.



October 22, 2020

Kenneth J. Forsyth ISA AM

Date

The liability of the appraiser for this appraisal report will be limited solely to fees rendered. In the event of any dispute with regard to the appraisal services provided, the parties agree to make a good faith attempt to settle the dispute. If the matter cannot be settled, the parties agree to submit to binding arbitration in the Province of Ontario. The client shall indemnify, defend and hold the appraiser harmless from and against any actions, claims, liabilities or expenses incurred as a result of claims based on or arising from the appraisal by third parties unrelated to the immediate purpose of the appraisal.

This report consists of nineteen pages including an Addendum containing photographs of the subject artwork and the appraiser's professional credentials. With the exception of my client, possession of this report or its copy does not carry with it the right of publication, nor may this report be used for any purpose by anyone other than my client or other authorized users without my previous written consent. If this report is reproduced, copied, or otherwise used, it must be done so in the report's entirety including the cover document and all attachments. Furthermore, no amendments, alterations or change to any item in this appraisal shall be made by anyone other than me. I regard all information concerning this appraisal as confidential. I retain a copy of this document along with my original notes, and I will not allow others to have access to these records without your written permission or unless so ordered by a court of law.

**APPRAISAL OF A SCULPTURE BY WILLIAM HODD McELCHERAN, TITLED 'PASSERS BY',
A PROPOSED DONATION TO ART GALLERY OF NORTHUMBERLAND**

DESCRIPTION:**VALUE IN CANADIAN DOLLARS:**

1. **WILLIAM HODD McELCHERAN (Canadian, 1927 - 1999) RCA**
Passers By undated (c. 1975-77) and unsigned Artwork: **\$117,500.00**
 Plastic & fibreglass composite sculpture with layered terra cotta / faux bronze painted patina, unique. Bolted to an aluminium plate screwed to wooden 2x4 feet.
 Size: 77.25 x 56.5 x 36 inches (196.2 x 143.5 x 91.4 cm.)
 Provenance: Purchased directly from the artist by Sheila Shotton.
 By descent to the present owners.
 Exhibitions: The sculpture was installed outdoors at Harbourfront in 1978, judging from a photograph taken May 1, 1978, where it is identified as "*Encounter*":
https://commons.wikimedia.org/wiki/File:McElcheran_sculpture_harbourfront.jpg
 Further details on this installation are being researched through the City of Toronto Archives.
 Condition: Good, with general weathering and surface wear. Some small hairline and tension cracks at fibreglass joints: at woman's left wrist, at the junction of her skirt and the left hem of her coat, at the junction of the man's coat and handle of his briefcase. There is some evidence of previous repairs. There are numerous minor condition issues at the sculpture's surface including worn, oxidized and damaged areas of the thin and unevenly applied bronze-coloured patina, which has been painted over a 'terra cotta' coloured base coat. Damage due to prolonged outdoor exposure is particularly noticeable on the backs of the figures' coats. In other sections, such as the woman's neck and right calf and the man's face, neck and lower third of his coat, the 'bronze' patina is worn through to the underlying 'terra cotta' finish. The sculpture's surface is covered in some areas with dirt, dust, and insect accretions. The undersides of the sculpture's forms are very roughly finished, with the terra cotta painted surface showing loose fibreglass ends and the metal armature rod with small clods of earth showing under the sole of the male figure's forward foot.

MARKET ANALYSIS AND COMPARABLE SALES:

The subject artwork features McElcheran's most recognizable and most commonly recurring theme, the *Everyman* dressed in the businessman's anonymous uniform of overcoat, tie, hat and briefcase. It is unusual in two respects: it is made of fibreglass composite and features a young female figure literally and figuratively passing the businessman by. Large-scale works executed in fibreglass by this artist are extremely rare, and have not appeared for sale in the relevant markets. The only fibreglass work sold in recent years was a 26" high maquette for the larger bronze sculpture *Time-wise*, 1979, best known for the cast located at the entrance to John C. Munro Airport in Hamilton, Ontario.

TOTAL PAGE 4:**\$ 117,500.00**



William Hodd (Bill) McElcheran
Checking the Time, Fibreglass, unique, 26 inches high
 Sold at Joyner/Waddington May 28, 2008 for \$8,050.CAD

Research indicates that only a few similar large format works, made of a plastic and fibreglass composite stained to resemble bronze, were created for public commissions that were subsequently intended to be cast in bronze. For example, the untitled relief sculpture outside the John M. Kelly Library at the University of Toronto was originally unveiled in 1973 in fibreglass. Two years later it was sent to McElcheran's Italian foundry to be cast in bronze and was then reinstalled. The subject artwork should thus be considered a finished, unique sculpture by the artist rather than an intermediate stage in his studio production, as there were no bronze examples cast after it. Details provided by the Donor (email, September 14, 2020) indicate that it was purchased directly from the artist by Sheila Shotton, with a verbal agreement allowing her to have it subsequently cast in bronze if and when she had the funds. This was never done.

There have been no sales of directly comparable sculptures by the artist, but earlier versions of the same subject with the same title have been sold in the past that are of limited relevance:



Passers By 1969
 wooden version, 21.2 inches tall, unique
 Sold at Sotheby's Canada, May 14, 2002 (Lot 24)
 Subsequently re-sold by Kinsman Robinson Gallery
 in 2007 for \$25,000.CAD



Passers By c. 1967? More likely 1970-72
 Bronze, edition 1/4, 21 x 13 x 7 inches
 Sold Heffel Nov. 26, 2009- \$17,550.CAD (Lot 87)

Another small bronze with a similar theme was recently sold at auction July 25, 2018, along with several other small to mid-sized bronze sculptures as part of Heffel Fine Arts HO2 Dupont Canada Collection Sale:



Passing (03869/A90-004), 1988 bronze sculpture, edition 4/9, signed, 15 x 8 1/2 x 9 1/2 inches.
Estimate \$8,000. - \$10,000. Realized Price : \$10,625.00 CAD

Other maquette-to-half-sized bronze sculptures featuring single figures of striding businessmen or of two in conversation, cast in editions between 6 - 9 and measuring from 23 inches to 49.5 inches tall, have recently sold at auction in Toronto. These works, which are fairly comparable in some respects to the subject sculpture, typically sell in a dependable range topping just over \$40,000.CAD. They include:



William Hodd (Bill) McElcheran
Businessman with Folder 1987, 49 x 24 x 18 in 124.5 x 61 x 45.7 cm bronze sculpture, ed. 3/6
Estimate: \$25,000 - \$35,000 CDN Sold for: **\$37,251.CAD** (premium included)
Heffel Post-War & Contemporary Art on Wednesday, May 29, 2019



William Hodd (Bill) McElcheran
Businessman with Briefcase, 1996, 49 x 21 x 19 in 124.5 x 53.3 x 48.3 cm Bronze sculpture, ed. 1/9
Estimate: \$25,000 - \$35,000 CDN Sold for: **\$40,250.CAD** (premium included)
Heffel Post-War & Contemporary Art on Wednesday, May 29, 2019



William Hodd (Bill) McElcheran
Businessman, 1988, 49 1/2 x 20 x 26 in 125.7 x 50.8 x 66 cm bronze sculpture, ed. 2/6
Estimate: \$25,000 - \$35,000 CDN Sold for: **\$40,250.CAD** (premium included)
Sold at Heffel Post-War & Contemporary Art on Wednesday, November 21, 2018



William Hodd (Bill) McElcheran
Smug Man bronze sculpture signed, dated 1994 and numbered 1/9 on the base
28.5 x 11 x 18 ins (72.4 x 27.9 x 45.7 cm.)
Sold at Cowley Abbott Auctioneer, November 20, 2018 for **\$21,240.CAD**



William Hodd (Bill) McElcheran
Discussion, 1991, 23 x 13 x 10 in 58.4 x 33 x 25.4 cm bronze sculpture, ed. 5/9
Estimate: \$12,000 - \$16,000 CDN Sold for: **\$41,300.CAD** (premium included)
Heffel Post-War and Contemporary Art- 1st Session on Wednesday, May 25, 2016

Most recently, Kinsman Robinson Gallery reports the retail sale of a much more comparable over life-sized bronze businessman, which represents the top end of market value for the artist:



William Hodd (Bill) McElcheran
Che Fa? (198.12) 1994, 78 ins. tall (198.1 cm) bronze sculpture, ed. 2/4
List Price: \$275,000.CAD Sold September 9, 2019 for for **\$220,000. CAD**

The retail asking prices for other bronze sculptures by the artist (that are much smaller and for a variety of reasons less comparable to *'Passers By'*) are also relevant to estimating FMV. For example, I note the following works featuring groups of businessmen (and women) available for sale through Kinsman Robinson Gallery:



William Hodd (Bill) McElcheran
Hunting Party, 2018, Bronze sculpture, posthumous cast,
edition of 4, 28 × 24 × 36 inches (71.1 × 61 × 91.4 cm)
Retail Price: **\$150,000.CAD**



William Hodd (Bill) McElcheran
Getting Ahead, 1997, Bronze sculpture, posthumous cast, edition
 2/9, 28 1/2 × 28 × 14 in. (72.4 × 71.1 × 35.6 cm)
 Retail Price: **\$75,000.CAD**

Sales of large-scale bronzes by the artist comparable to *'Passers By'* are very rare, either at retail or at auction, due to their scarcity and the fact that virtually all were either commissioned for public spaces or sold to corporate or municipal clients as permanent installations. For example, the large two-part sculpture *Daedalus & Icarus*, commissioned for Dupont Canada's head offices in Mississauga, was donated in 2019 to the Canadian Opera Company following the company's down-sizing and installed in January of 2020 at the Four Seasons Centre, rather than sold. The insured values for other publicly held bronze sculptures by the artist, which in some respects are comparable to the subject artwork, are also useful as a point of reference. For example the vandalism in early March, 2020, of McElcheran's over-life sized bronze *Businessman on a Horse*, 1985, at the City of Windsor's Sculpture Park prompted press reports that the sculpture was insured for 'around' \$220,000.CAD¹, the same amount that *Che Fa?* was sold for just over a year ago.



Daedalus & Icarus, installed at COC January 2020



Businessman on a Horse, bronze, 108 ins. high, Windsor

¹ Cathy Masterson, Manager of Cultural Affairs for the City of Windsor, quoted in a CBC News report March 10, 2020 (see <https://www.cbc.ca/news/canada/windsor/2-installations-damaged-at-windsor-sculpture-park-1.5493002>)

RATIONALE OF VALUE:

The subject sculpture possesses a complex set of value characteristics that find no close parallels in recently sold bronzes by the artist. There is therefore no simple or direct correlation between its FMV and retail prices asked for and achieved by works such as *Che Fa?*, *Hunting Party* or *Getting Ahead*, or to the prices achieved by various mid-sized bronze businessmen sold at auction in 2019 and 2018. The facts that the subject is familiar, the theme iconic and the sculpture unique would, on their own, make this work very desirable in the relevant markets. However, the fact that it is made of fibreglass would, in my opinion, have a slightly negative effect on value for two reasons. From the perspective of a 'knowledgeable and informed' buyer, this work would be less durable than a closely comparable sculpture cast in bronze, and more easily susceptible to damage. Because of this relative fragility the work also has slightly less utility to a prospective purchaser, who could only display it indoors. Exposure to the elements, and to fluctuating extremes of heat and cold, would be far more damaging to this work than to a comparable sculpture executed in bronze. In my opinion the comparatively low weight and increased portability of the fibreglass composite sculpture would make it less expensive to transport and store, but are not qualities that add in any significant way to value. Finally, the material and fabrication costs of the subject sculpture are only a fraction of those associated with a bronze cast, and these costs would necessarily be considered as a significant component of the price any willing purchaser would pay. As a very rough estimate, a comparable bronze featuring two figures and weighing 900 lbs. would have a fabrication cost between \$70,000 - \$80,000.CAD and material cost (for the bronze alone) of over \$7,500.CAD – not including the costs of creating moulds². In contrast, the material and fabrication costs of producing the subject sculpture would total less than \$2,000.CAD.

In estimating FMV I have also taken into consideration the enhanced value of a unique, one-of-a-kind work by the artist, which brings us closer to his studio process and the direct 'hand' of the artist. Most of McElcheran's life-sized bronze works were cast in small editions of 4 or 6, so there were never multiple examples cast in large editions which significantly diluted individual values. However, unique works in fibreglass are extremely rare and in my opinion would command a premium in the relevant markets. Finally, I have considered the various minor condition issues of the subject sculpture, especially the weathered and damaged surface patina, which have some negative impact on value. In its current condition the work is not, in my opinion, suitable for display. It would at a minimum require a surface cleaning, repairs to surface cracks, and re-application of the faux bronze patina to make it 'exhibition ready'. The cost of a simple conservation treatment would necessarily be factored into any hypothetical purchaser's calculations, and reflected in a lower selling price than would be obtained by a closely comparable work in pristine condition³.

The most appropriate market in which the highest price would be paid is unquestionably the retail market serviced by the representing gallery for McElcheran's Estate, Kinsman Robinson Gallery. I have considered all relevant factors in reaching my value conclusion including the pricing in retail markets, the unique sets of value characteristics possessed by the subject sculpture, and the extent to which they variably increase or diminish its desirability within those markets. On the basis of all available information I have estimated the undiscounted fair market value at \$125,000.CAD, assuming a work in excellent condition. Applying a discount of \$7,500.CAD (6%) to allow for conservation costs, the total fair market value of the subject artwork is estimated at **\$117,500.CAD** on the effective date.

² Provisional estimates provided by ArtCast Inc., Georgetown, and Maker Technical Sculpture Services, Toronto. ArtCast previously calculated fabrication cost at \$35,000.CAD per figure for this sculpture.

³ Approximate costs for basic conservation treatment to this sculpture were provided by Alexander Gabov of *Conservation of Sculptures, Monuments and Objects*, Gananoque, Ontario (email October 22, 2020).

TOTAL APPRAISED FAIR MARKET VALUE	\$ 117,500.00
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TOTAL APPRAISED FAIR MARKET VALUE THIS APPRAISAL: \$ 117,500.00 CAD

EFFECTIVE DATE: OCTOBER 22, 2020



October 22, 2020

Kenneth J. Forsyth ISA, AM

October 22, 2020

ADDENDUM

- PHOTOGRAPHS OF THE APPRAISED ITEM
- APPRAISER'S PROFESSIONAL PROFILE

PHOTOGRAPHS OF THE SUBJECT SCULPTURE



1. **WILLIAM HODD McELCHERAN (Canadian, 1927 - 1999) RCA**
Passers By undated (c. 1975-77) and unsigned
Plastic & fibreglass composite sculpture with layered terra cotta /
faux bronze painted patina, unique.
Bolted to an aluminium plate screwed to wooden 2x4 feet.
Size: 77.25 x 56.5 x 36 inches (196.2 x 143.5 x 91.4 cm.)

DETAILS OF SUBJECT SCULPTURE – DAMAGED AREAS:



Small diagonal stress fracture at junction of briefcase and briefcase handle.



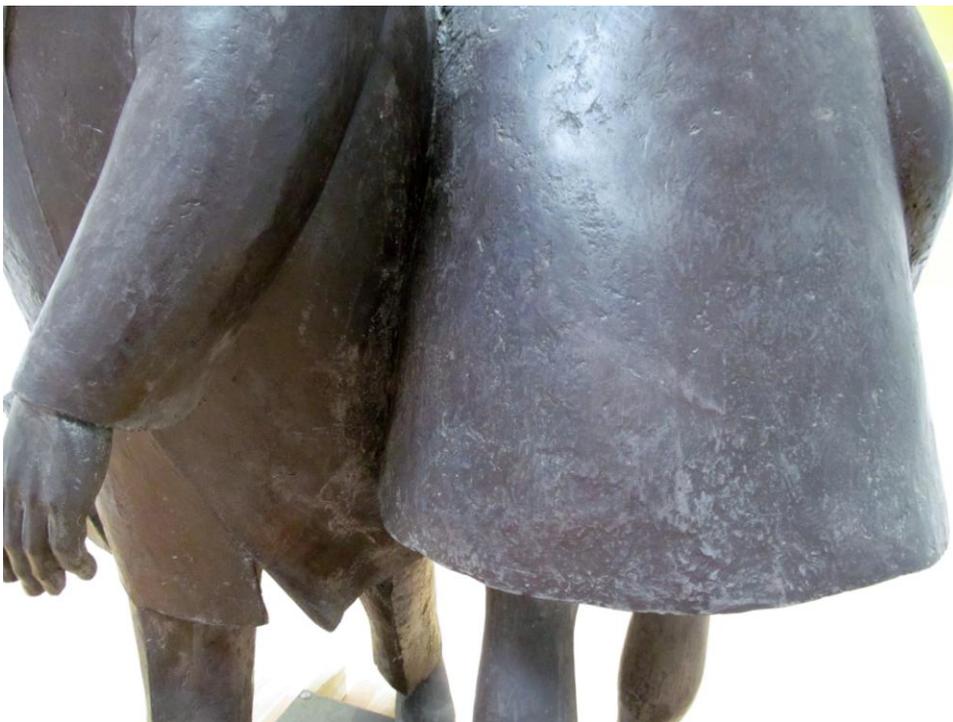
Splitting at underside seam of female's skirt and overcoat.



Hairline crack across female's left wrist.



Broad volumes of the backs of overcoats showing discoloured, worn, and unevenly applied painted patinas, with previous terra-cotta colour showing through.





Detail showing worn and unevenly applied painted patina on woman's neck, face and forehead with terra-cotta colour showing through.

KENNETH J. FORSYTH ISA, AM**FORSYTH FINE ART**

217 – 148 Third Street, Cobourg, Ontario CANADA K9A 5X2 Tel: (289) 252-0543 Email: forsythfineart@cogeco.ca

EDUCATION

- 1976-1980 B.F.A. (Honours) in Studio & Art History, York University, Toronto, ON
- 1999 Accredited Member, International Society of Appraisers (ISA) following completion of core courses on Appraisal Theory & Principles, Appraisal Ethics, USPAP & ISA Report Writing Standards, Identification & Authentication, Market & Value Research, Legal Issues, Business Practices, and Appraisal Principles, Functions, Methodology, Techniques & Issues in Canada.
- 2012 Completed Canadian Core Course, ISA Requalification Course, Fine Art Specialist Course, and 15-hour USPAP. Re-designated as an Accredited Member (AM) with ISA.
- 2015 15-hour USPAP and Requalification.
- 2017 7-hour USPAP Course
- 2018 7-hour USPAP Course & Requalification Course. Re-designated as an Accredited Member, ISA.
- 2020 7-hour USPAP Course

EMPLOYMENT

- 2007- 2020 *Forsyth Fine Art, Mississauga and Cobourg*
Private fine art appraisal & consulting service. My clients include major corporate, educational and financial institutions, public galleries and museums, law firms, insurance companies and private collectors. I also provide collections management and consulting services to a number of private clients.
- 2010 - 2011 *The Bishop's Palace Trust, Wells, Somerset UK*
Provided research and co-ordination for the *Church Treasures* exhibition project. Worked with the Collections Manager, NADFAS and church recorders to document & value potential objects located in 560 parish churches and research their histories
- 1999- 2007 *Art Dealer, Abbozzo Gallery, Oakville*
Providing corporate and residential consulting and sales, appraisal and client services. Administering all aspects of operations, including curating, organizing, scheduling and promoting exhibitions, preparing exhibition catalogues and essays, press releases and publicity, training and directing gallery staff.
- 1998-1999 *Volunteer, Rockhampton Art Gallery, City of Rockhampton, Queensland, AU.*
Provided reception, installation and orientation services.
Teaching Assistant, St. Peter's Primary School, Rockhampton, Queensland, AU
Provided learning support to classroom teachers & supervised the art programme.
- 1992-1998 *Art Dealer / Manager, Gallery One, Toronto*
Responsible for coordinating and administering all aspects of the day-to-day operation of a large contemporary art gallery, including organization of the office & finances, hiring and training of staff, scheduling and organizing exhibitions, preparing appraisals of artworks for private and corporate collectors under the auspices of the Professional Art Dealers Association of Canada (PADAC), and arranging representation of practicing artists. Worked closely with my Directors, gallery artists, other art dealers, public galleries and private and institutional clients in creating and organizing exhibitions, publications & special projects.
- 1987-1992 *Registrar, Gallery One, Toronto*
Additional duties included organizing and updating all inventory and artist's files; physical maintenance of all inventory; dealing with artists in organizing exhibitions; serving clients as a consultant.
- 1981-1987 *Gallery Assistant / Traffic Manager, Gallery Moos, Toronto*
General responsibilities included control of all inventory, shipping, & framing; assembling and installing exhibitions; designing and producing invitations and advertising; maintaining photographic files, and dealing with the public as a salesperson.

PROFESSIONAL AFFILIATIONS

2003 – 2005: Vice-President, ISA Eastern Canada Chapter
 2001: Organizing Member of ISA Eastern Canada Chapter
 1999 - 2009: Accredited Member of ISA (International Society of Appraisers)
 1988-98, 2000 – 2007: Member of ADAC (Art Dealers Association of Canada)
 2011 – Present: Accredited Member of ISA (International Society of Appraisers)
 2014-2016: President, Canadian Chapter of the ISA (International Society of Appraisers)

LECTURES & WORKSHOPS

Presenter, ***Cost, Price and Value of your Work***, Artist Practice Development Seminar, Art Gallery of Mississauga, December 3, 2013 & December 18, 2012.
 Presenter, ***Walk the Talk***, public walk-through of the exhibition ***Lila Lewis Irving: Appassionata*** with the artist and curator Stuart Keeler, Art Gallery of Mississauga, March 10, 2012.
 Presenter, ***Collected Thoughts***, a lecture series on Private and Corporate Art collecting, presented in conjunction with Oakville Galleries, held at Gairloch House, Oakville, November 7, 15, & 22, 2006.
 Creator & Presenter of film and lecture series ***Reel Artists***, presented in conjunction with Abbozzo Gallery Film Series, hosted by Sheridan College, Oakville, ON Sept. 21 – Nov. 2, 2005.
 Organizer & Presenter, ***The Art of Collecting***, Abbozzo Gallery Lecture Series, November 2003, panel symposium with Aaron M. Milrad and Gabrielle Peacock.
Fraud, Fakes, and Forgeries, lecture and symposium featuring Graham Ospreay (organized with C. Dawn Cain, Acting Curator, Malcove Collection), at the University of Toronto Art Centre, February, 2003.
Five Contemporary Artists, Abbozzo Gallery Lecture Series, March 2002.
Condition & Value lecture & symposium with Margaret Haupt, Head Conservator, Art Gallery of Ontario, for ISA Eastern Canada conference, at AGO November 2001.
How to Build a Collection, Abbozzo Gallery Lecture Series, Oct. 1999.

CATALOGUES, ESSAYS & ARTICLES

David Blackwood: Revelation, curated exhibition and wrote catalogue essay for exhibition October 5 – November 2, 2013 at Abbozzo Gallery, Toronto, ON
Odori: Prints by Naoko Matsubara, essay for exhibition May 26 – June 16, 2012 at Abbozzo Gallery, Oakville, ON.
Illumination: Ephraim Kelloway's Door, catalogue design, intro and essay for an exhibition by David Blackwood, Abbozzo Gallery, November 12 – December 5, 2010
Donna Surprenant: Stilled Life, an exhibition of new paintings, catalogue and foreword of the exhibition October 13 – 28, 2007, Abbozzo Gallery, Oakville, ON.
Heather Horton: Passages, catalogue and essay of the exhibition, September 14 – 30, 2007, Abbozzo Gallery, Oakville, ON.
Mudan: new paintings by Janice Mason Steeves, catalogue and foreword of the exhibition, October 13 – 30, 2006, Abbozzo Gallery, Oakville, ON.
Andrew Peycha: motion in landscape, catalogue and foreword of the exhibition, September 16 – October 1, 2006, Abbozzo Gallery, Oakville, ON.
Looking at Paintings, article (with Birgit Moenke) in ***Stir Magazine***, May, 2005.
A Sense of Place: explorations of the landscape by David Blackwood, Thaddeus Holownia and Dan Steeves, catalogue, foreword & essays on the exhibition, November 12 – 28, 2005, Abbozzo Gallery, Oakville, ON.
David Blackwood: Down on the Labrador, catalogue and essay (with poem by Bill Gough) of the exhibition, April 17 – May 3, 2004, Abbozzo Gallery, Oakville, ON.
Janice Mason Steeves: Flower, catalogue and foreword of the exhibition, November 5 – 22, 2004, Abbozzo Gallery, Oakville, ON.
David Blackwood: The Mummer's Veil, catalogue foreword and essay of the exhibition March 29 – April 3, 2003, Abbozzo Gallery, Oakville, ON
