



**AERIAL VIEW FROM SIXTH STREET  
GENE FRIEND RECREATION CENTER**

**WRNSSTUDIO**





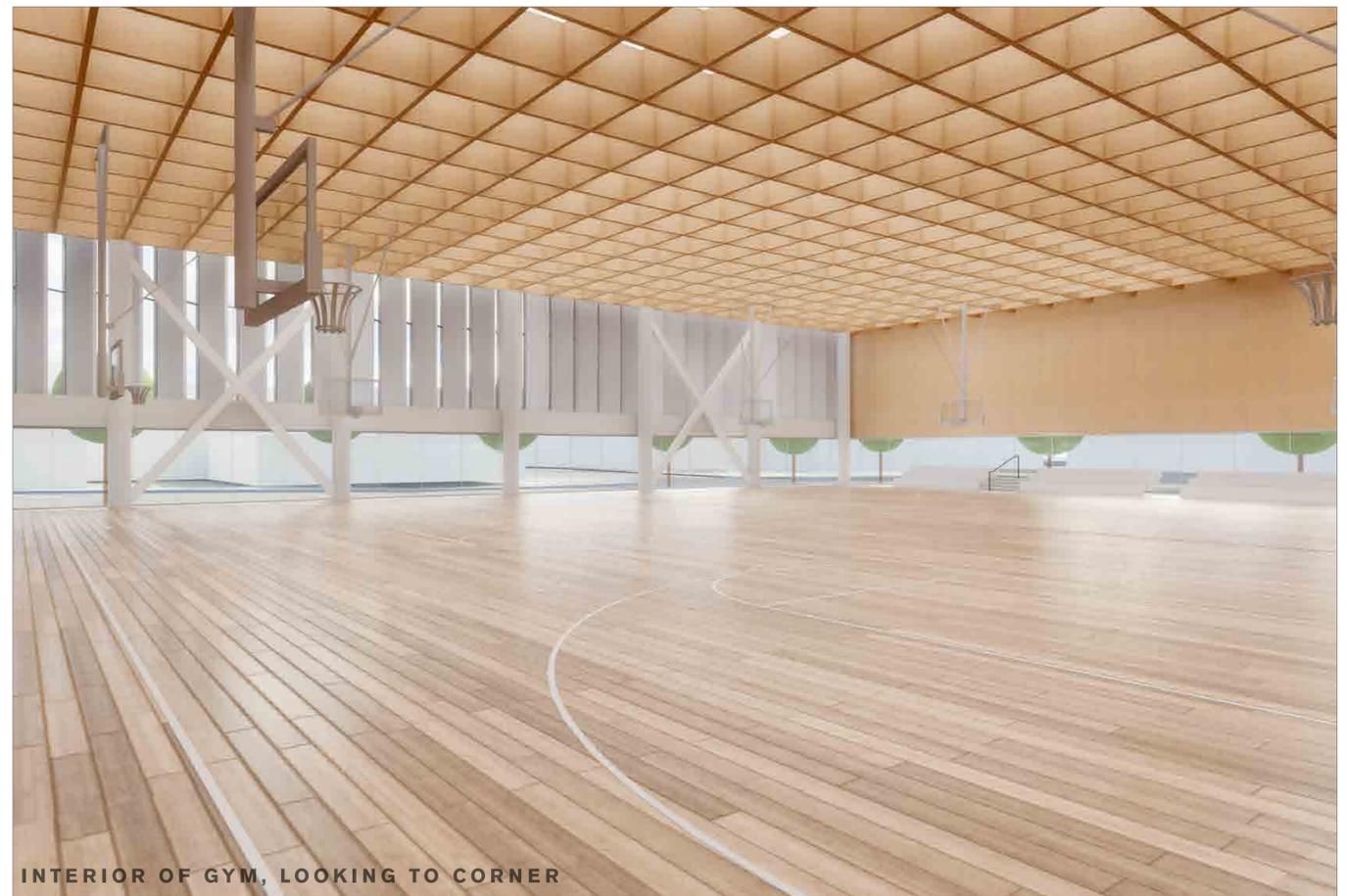
**VIEW FROM CORNER OF SIXTH & FOLSOM  
GENE FRIEND RECREATION CENTER**

**WRNSSTUDIO**





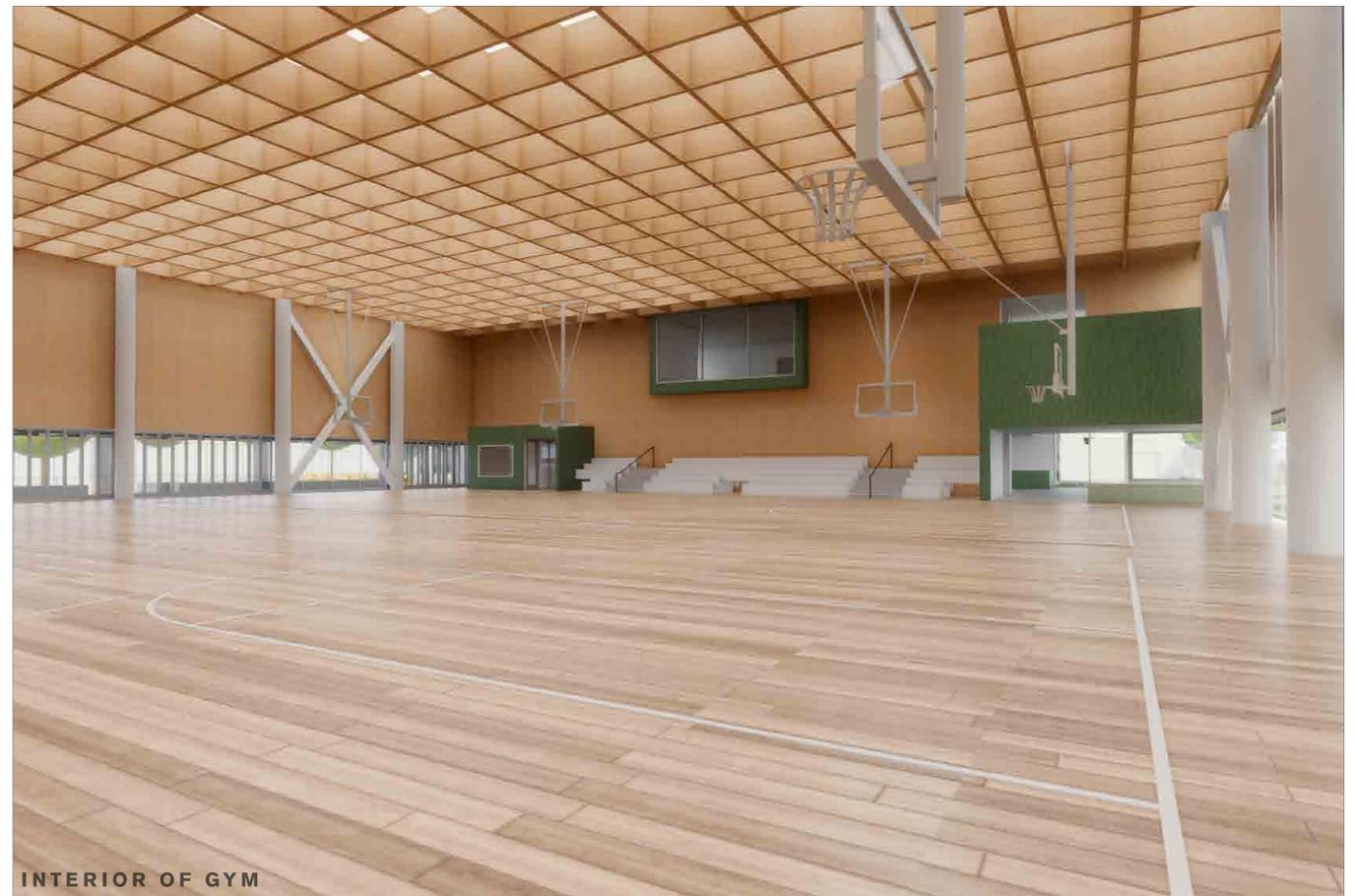
AERIAL VIEW FROM HARRIET STREET



INTERIOR OF GYM, LOOKING TO CORNER



VIEW FROM CORNER OF FOLSOM & HARRIET



INTERIOR OF GYM

**VIEW FROM CORNER OF SIXTH & FOLSOM  
GENE FRIEND RECREATION CENTER**

**WRNSSTUDIO**





THE FISH  
MUSEUM

270



F  
A  
R  
W  
E





GENE FRIEND  
RECREATION CENTER



FRIEND  
STATION  
CENTER  
PARK DEPARTMENT





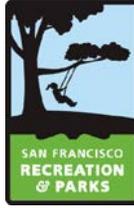












Mayor London Breed  
Philip A. Ginsburg, General Manager

Ralph Remington  
Director of Cultural Affairs  
San Francisco Arts Commission  
401 Van Ness, Suite 325  
San Francisco, CA 94102

May 27, 2021

Dear Director Remington,

I'm writing to request the removal of existing public art at the Gene Friend Recreation Center.

Our team at the Recreation and Park Department has been working in partnership with Arts Commission staff for several years, during an extensive community outreach and planning process. This planning culminated in a concept design that has been approved by the Recreation and Park Commission and the Arts Commission's Civic Design Review Committee. The project will entail a full replacement of the site, including a brand new, larger recreation center and all new landscape and site improvements.

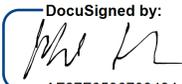
Rec and Park supported the Arts Commission and consultants in assessing the cost of removing, conserving, and restoring the existing artwork on site. The cost estimates were very high, in excess of the value of the art. There were also questions as to whether the artwork could survive conservation.

The project budget includes hundreds of thousands of dollars for new public art as part of the Art Enrichment Allocation. We are excited to work with Arts Commission staff, artist(s), and community members to integrate significant and meaningful artwork with the new facility.

Rec and Park has reached out to core community stakeholders, as well as the project outreach email list developed over the last several years, to alert community members to the possibility of deaccessioning the existing public art. No opposition has been encountered as part of this process.

We therefore request that your staff move forward with the Arts Commission's process for deaccessioning, in conjunction with the critical path for delivery of the capital renovation.

Sincerely,

DocuSigned by:  
  
AF27F6596709494...  
Philip A. Ginsburg  
General Manager

5/27/2021

Cc: Susan Pontious, Program Director  
Allison Cummings, Senior Registrar





**ARG CONSERVATION SERVICES, INC**  
**CONSERVATION CONSTRUCTION MANAGEMENT**

January 25, 2019

Ms. Jennifer Crane  
Project Manager  
Civic Art Collection and Public Art Program  
San Francisco Arts Commission  
401 Van Ness Avenue, Suite 325  
San Francisco, CA 94102

Re: Gene Friend Recreation Center Sculpture ROM Estimate (CS18072)

Dear Ms. Crane,

ARG Conservation Services (ARG/CS) is pleased to provide you with a proposal to assess an artwork, comprised of a frieze and eight sculptures, for removal at the Gene Friend Recreation Center located at 270 6<sup>th</sup> Street in San Francisco, California. Titled “A World View” and created by Martha Heavenston in 1989, this artwork is comprised of a frieze and eight sculptures that circle the playground at the Gene Friend Recreation Center.

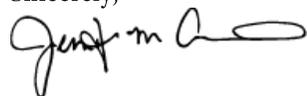
Both the frieze and sculptures are mosaic artworks, created from setting tile fragments into mortar. Currently, the construction and attachment of the frieze above the Center’s entrance is unknown. The artist’s background documents, provided by SFAC, mention that some of the sculptures, surrounding the playground, are strengthened with steel surrounded by polyurethane foam.

ARG/CS provided a ROM estimate for removal and six months of storage in a letter to the Arts Commission dated November 12, 2015. Based on this previous research, ARG/CS estimates that a ROM estimate for deinstallation, conservation, and six months of storage for the sculpture would be \$150,000 – 175,000. A ROM estimated fee for reinstallation could be developed after the location of reinstallation is known.

Regarding the frieze, ARG/CS recently completed an investigation to gather more information about construction details. Recommendations were compiled for deinstallation and preparation for storage, which accounted for the tile’s condition, size, and irregular composition. Details of the backing system are better understood, and inconsistencies were identified between the original construction drawings and the findings. The mosaic is set onto a mortar bed that directly is attached to two layers of plywood and a steel structural member that spans the lower opening. Given the fragility of the tiles and construction details, it is recommended that the mosaic be cut out from the building in one or possibly two units. A ROM estimate for deinstallation and storage is \$250,000 – 300,000. After removal, a design phase is recommended to determine reinstallation details, which would be used for reinstallation plan and estimate.

A report has been provided for the frieze, and we are happy to set up a meeting to discuss both artworks to assist with the decision-making process.

Sincerely,

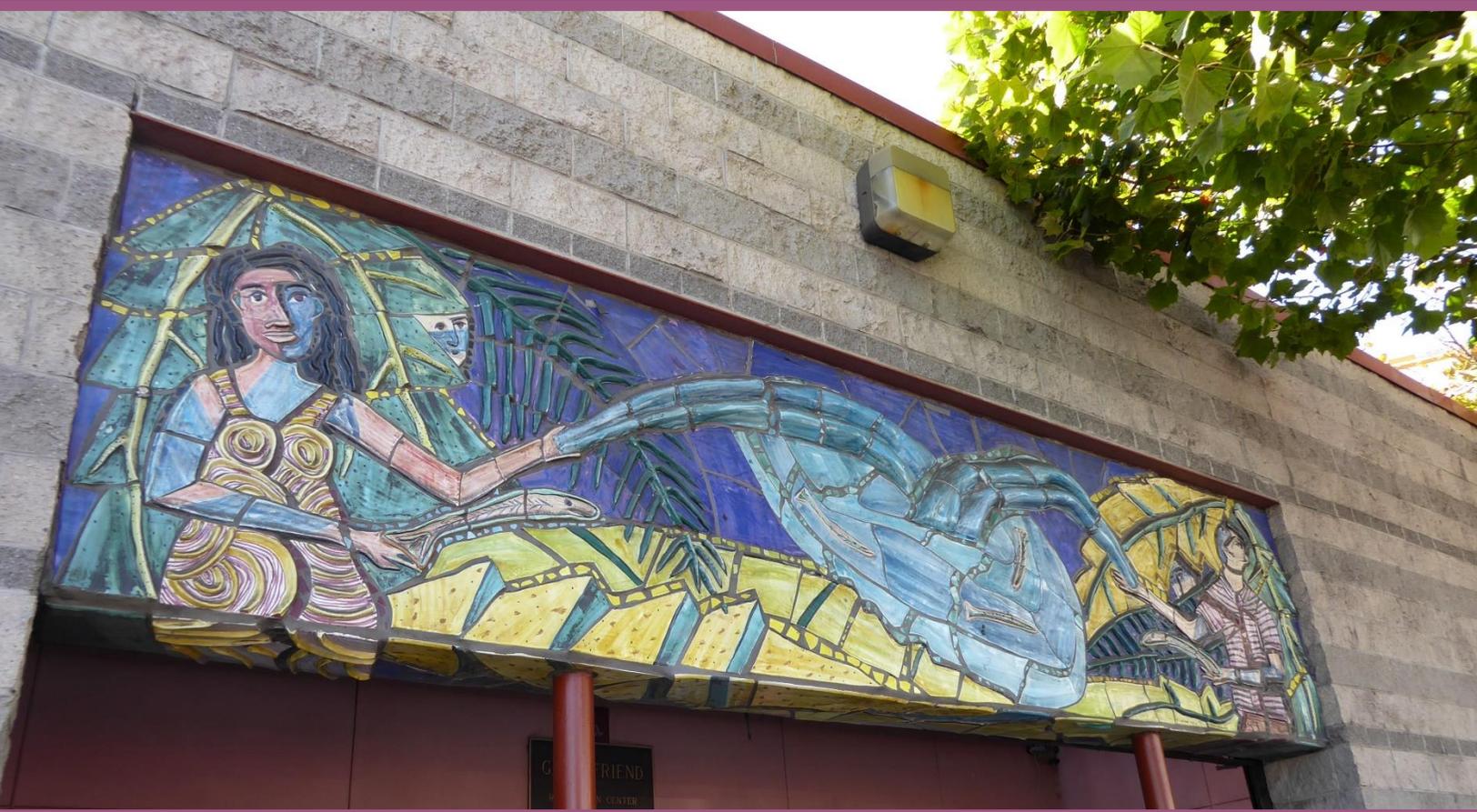
A handwritten signature in black ink, appearing to read "Jennifer Correia". The signature is fluid and cursive, with a long horizontal stroke at the end.

Jennifer Correia, Associate Principal  
ARG Conservation Services, Inc.

Cc: Glenn David Mathews, Principal  
David Wessel, Principal  
Dena Kefallinos, Project Manager/Conservator

# San Francisco Arts Commission

## *Gene Friend Frieze Assessment*



*Prepared for:* Jennifer Crane  
Project Manager  
San Francisco Arts Commission  
401 Van Ness Avenue, Suite 325  
San Francisco, California 94102

*Prepared by:* ARG Conservation Services, Inc.  
Pier 9, The Embarcadero, Suite 107  
San Francisco, California 94111

Contractor License No. 799537

[www.argcs.com](http://www.argcs.com)

CS18072

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## EXECUTIVE SUMMARY

ARG Conservation Services (ARG/CS) was contracted by the San Francisco Arts Commission (SFAC) to assess for removal a frieze over the main entrance of the Gene Friend Recreation Center located at 270 6<sup>th</sup> Street in San Francisco, California. This artwork is titled “Give and Take” and was created by Martha Heavenston in 1989. The frieze is a mosaic composed of irregularly-shaped, high-relief ceramic tiles set into mortar.

The goal of the assessment was to better understand the frieze’s construction, notably its substrate, so that ARG/CS could plan for its removal and storage. ARG/CS worked with Pacific Masonry Restoration (PMR) to carefully remove two tiles and drill holes to understand the assembly of the frieze. The two removed tiles were reset back into their places once the assessment was completed. ARG/CS also consulted drawings of the Gene Friend Center provided by SFAC to aid in understanding the construction of the frieze. After the assessment, ARG/CS and PMR were able to determine the best method for removal of the frieze which is outlined in the recommendations of this report.

## PROJECT TEAM

### CLIENT

Jennifer Crane, *Project Manager*

Allison Cummings, *Senior Registrar*

### ARG CONSERVATION SERVICES

Dena Kefallinos, *Project Manager/Conservator*

Johana Moreno, *Senior Conservator*

Jennifer Correia, *Associate Principal*

Glenn David Mathews, *Principal*

### PACIFIC MASONRY RESTORATION

Rudy Mojica, *Principal*

Juan Lopez, *Mason*

## ASSESSMENT

On October 19, 2018, ARG/CS and PMR conducted the onsite portion of the assessment. The frieze was accessed from ladders for the investigation. ARG/CS removed two ceramic tiles towards the right side of the frieze. The first tile was on the vertical face of the frieze and the second tile was on the underside of the frieze. Although great sensitivity and skill was used by PMR to remove the first tile, it broke in to pieces which ARG/CS carefully documented and collected for repair.



Figure 1: Overall view of frieze over main entrance at the Gene Friend Recreation Center.



Figure 2: Overall view of PMR mason removing mortar joint of the mosaic with a masonry, angle-grinding saw to remove tile.



Figure 3: Detail of PMR mason removing mortar joint with saw. He vacuumed masonry dust with hepa vacuum in left hand.

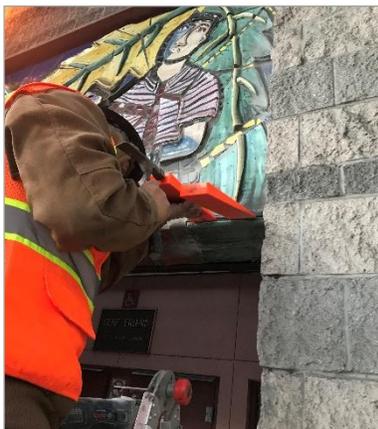


Figure 4: PMR mason uses shims to detach tiles from substrate after remove surrounding mortar joints with saw.



Figure 5: Detail of tile's backside with attached mortar after removal.



Figure 6: Overall view of tile after removal on site.

Once the two tiles had been completely cut and chiseled from their mortar substrate, holes were drilled into both areas of the frieze where the removed tiles had been in order to insert the borescope probe. Due to the inner structure having no voids, ARG/CS was unable to insert the borescope probe into the drilled holes to view the interior structure of the frieze. However, from the drilled holes ARG/CS was able to determine that most of the frieze is solid and what materials were used to create the underlayment and support for the artwork.



Figure 7: Overall view of two removed tiles with three holes.



Figure 8: Drilling into bottom of frieze.

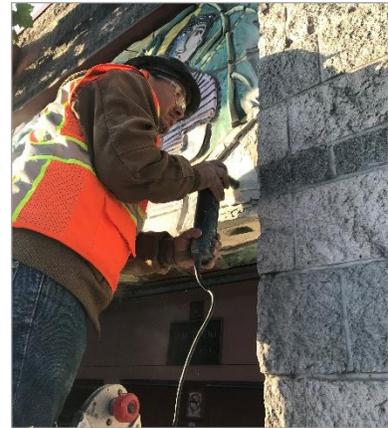


Figure 9: Drilling into front side of frieze.



Figure 10: Detail of first hole.



Figure 11: Detail of second hole.



Figure 12: Detail of third hole.

ARG/CS repaired the broken tile back at their conservation lab after PMR removed excess mortar from its back side. The removal of the excess mortar was so that the tile would lay flat and bind better with the new mortar for reinstall. Also, from repairing this tile, ARG/CS was able to determine the difficulty of repair of the tiles which is relatively low due to the tiles' bumpy surface, high glaze, and many colors. The tiles are wrapped and stored for reinstallation, which is being scheduled with SFAC. Additional photo-documentation will be submitted after reinstallation.



Figure 13: Tiles removed for inspection and repair. The tile on the left and small fragment were repaired with conservation-grade epoxy and inpainted to match the glazed finish.

## FINDINGS

The assessment findings determined that the tiles are soft and irregular in texture and shape, making removal of the frieze tile by tile not the best solution. Although glazed (indicating a high temperature firing), the tiles are randomly-shaped, irregular in texture and hardness with a high-relief design. These characteristics result in a high-risk for breakage for removal of individual tiles. Furthermore, the mosaic lacks a lath support system, which would have made it easier to separate tiles from the architecture.

Underneath the mosaic and bedding mortar, the boroscope camera documented building paper, two layers of wood, and metal. We were hoping to hit a hollow region inside the frieze to insert our borescope camera, but the region in which we drilled the three holes appears to be solid layers of backing materials. The mosaic has no metal lath system, it appears to a concrete bedding mortar with plywood backing attached to a steel structural member (possibly a box or I-beam) that spans the entryway.

SFAC provided drawings of the Gene Friend Recreation Center for ARG/CS to examine alongside their onsite assessment. The drawings' details of the frieze do not reflect what was found during ARG/CS' onsite assessment. According to the drawings, the frieze has no metal I-beam or box beam spanning the entryway and is composed of plaster, plywood, and wood blocks. The differences in the drawings' detail of the frieze and the investigation's findings are a result of the drawings not being as-builts, which would have reflected any changes made to the design during construction.

## RECOMMENDATIONS:

Based on ARG/CS assessment of the frieze, ARG/CS recommends for its removal the following:

- Coordinating with demolition contractor of building for removal of frieze.
- Placing protection on frieze prior to demolition work.
- Installing site protection and scaffolding for work.
- Investigating backside of frieze during careful, and selective demolition of its backside with demolition contractor.
- Consulting with structural engineer about where to cut the frieze for removal.
- Determining areas to cut frieze into sections after investigation of backside and consulting with a structural engineer.
- Cutting the frieze into large sections.
- Collecting and documenting tiles that detach from the frieze during cutting work.
- Placing and strapping the frieze unto pallets for transportation.
- Restoring and re-adhering tiles that detach or brake during cutting and removal.
- Facing the frieze with muslin fabric and conservation-grade adhesive for extra protection.
- Constructing wooden crates to store the sections of the frieze with ethafoam as padding.

These recommendations include deinstallation and preparation for storage. ARG/CS recommends a design phase of work that would allow for reintegration of the murals into the new construction of the recreation center. There are many variables that could require a slight modification to the artwork; e.g. the underside tiles may not be reinstalled if the new location does not span an entryway.

## PRODUCT DATA

### Acryloid B-72

Conservation Support Systems  
P.O. Box 91746  
Santa Barbara, CA 93190  
tel: (800) 482-6299  
web: [www.conservationssupportsystems.com](http://www.conservationssupportsystems.com)

### Flugger Acrylic Filler

Talas  
330 Morgan Ave.  
Brooklyn, NY 11211  
tel: (212) 219-0770  
web: [www.talasonline.com](http://www.talasonline.com)

### Golden Fluid Acrylics

Golden Artist Colors, Inc.  
188 Bell Road  
New Berlin, NY 13411  
tel: (607) 847-6543  
web: [www.goldenpaints.com](http://www.goldenpaints.com)

### Golden Polymer Varnish with UVLS, Satin and Matte

Golden Artist Colors, Inc.  
188 Bell Road  
New Berlin, NY 13411  
tel: (607) 847-6543  
web: [www.goldenpaints.com](http://www.goldenpaints.com)

### Golden Porcelain Restoration Glaze

Golden Artist Colors, Inc.  
188 Bell Road  
New Berlin, NY 13411  
tel: (607) 847-6543  
web: [www.goldenpaints.com](http://www.goldenpaints.com)



**McDONOUGH**

FINE ART APPRAISALS

Gene Friend Recreation Center,  
Martha Heavenston Installation  
Replacement and Marketable Cash Values  
Appraisal Report

Prepared for:

San Francisco Arts Commission  
401 Van Ness Avenue, Suite 345  
San Francisco, California 94102

Effective Valuation Date:

August 21, 2018

Prepared by:

Susan McDonough, AAA  
McDonough Fine Art Appraisals, LLC  
San Francisco, California

Issue Date of Report:

September 13, 2018

# McDONOUGH

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## FINE ART APPRAISALS

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# McDONOUGH

## FINE ART APPRAISALS

### Appraiser's Certification

I, Susan McDonough, hold myself out to the public as a professional appraiser of fine art as included in this appraisal document.

The objective of this report is to provide an unbiased replacement value and marketable cash value of the subject property for collection management purposes. I have no bias with respect to the parties involved with this assignment.

I certify that, to the best of my knowledge and belief, the statements of fact contained in this report are true and correct; the reported analyses, opinions, and conclusions are limited only by the reported Assumptions, Limiting Conditions, Extraordinary Assumptions and Hypothetical Conditions. The values expressed herein are based on my professional judgment and opinion and are not representations or warranties that the items will realize such values if offered for sale in an appropriate market.

This appraisal is prepared in conformity with the 2017–2018 Uniform Standards of Professional Appraisal Practice, written by the Appraisal Standards Board of the Appraisal Foundation in Washington, D.C. The Appraisal Foundation is a Congressionally sanctioned, not-for-profit organization, established in 1987 and dedicated to the advancement of professional valuation for appraisers and users of appraisal services to ensure public trust in the work performed by appraisers.

To my knowledge and recollection, I have performed no services, as an appraiser or in any other capacity, regarding the particular objects that are the subject of this report within the three-year period immediately preceding the acceptance of this assignment. I have no past, present, or contemplated future financial or other interest in the appraised property.

Total pages of report: 28

Total number of articles appraised: 2

Examination date: August 21, 2018

Research dates: August 21, 2018–September 13, 2018

Effective valuation date: August 21, 2018

Issue date of report: September 13, 2018

Without any past, present, or contemplated prospective interest, I declare the replacement value and the marketable cash value of the subject property as of the effective valuation date. Valuation is based on research and analysis of comparative market data. No other party provided significant assistance in the valuation of the appraised property.

Compensation for this appraisal is not contingent upon the arrived valuation. Fee is based on an hourly rate, plus expenses. No person, group, or organization was given a fee in connection with the procurement of this appraisal assignment.

# McDONOUGH

## FINE ART APPRAISALS

Additionally, neither compensation nor my engagement is contingent upon the reporting of a predetermined value or direction in value that favors the cause of the clients, the amount of the value estimate, the attainment of a stipulated result, or the occurrence of a subsequent event.

The entire report is required to fully understand the assignment and these Certification Pages do not encompass the entire report and are not valid without reading and understanding the entire report.



Susan McDonough, McDonough Fine Art Appraisals, LLC  
Appraisers Association of America, Certified Member (Tax ID # 27-1036516)

September 13, 2018

Date

# McDONOUGH

## FINE ART APPRAISALS

### Appraiser's Qualifications

**Susan R. McDonough, AAA • Fine Art Appraiser**

### Professional Experience

Susan is a Certified Member of the Appraisers Association of America, the highest level of membership representing those appraisers who have the most extensive level of expertise, education, and experience in appraising fine and decorative arts.

She has over twenty years of experience in the visual arts. Her specialized areas and periods of interest include Postwar, Contemporary & Emerging Art (Certified), California and Western Art (Certified), American Art, Latin American Art, Prints and Photography.

She is the president of McDonough Fine Art Appraisals, LLC, a private practice that provides USPAP-compliant appraisals, research, and professional opinions of value for paintings and sculpture. She has successfully completed the Uniform Standards of Professional Appraisal Practice (USPAP) examination, the Congressionally-recognized set of appraisal standards promulgated by The Appraisal Foundation, and is currently compliant. She is a current Member of the Board of Directors of the Appraisers Association of America.

A graduate of Columbia College, Columbia University, New York, Susan was a dual major in Art History and Latin American Studies and has a Certificate in Appraisal Studies in Fine and Decorative Arts from New York University, New York. She began her career as a curatorial assistant at The Americas Society, New York, working on the 1992 exhibition and publication "Latin American Art of the Twentieth Century," sponsored by the Museum of Modern Art. She also worked at New York's CDS Gallery, was the assistant managing editor of *The Journal of Art (Il Giornale dell'Arte)*, and later a press relations associate at William Doyle Galleries, New York.

As the Director of Publications and Press Relations at Hackett-Freedman Gallery in San Francisco, Susan managed and produced all external communications and publications and assisted in establishing Hackett-Freedman's reputation as one of the leading galleries of postwar and contemporary art in the United States. She has actively participated in art fairs such as Art Basel | Miami Beach, Art Miami, and TEFAF Maastricht and serves on the vetting committee of the San Francisco Fall Antiques Show (2011–2018).

Susan is an experienced editor and published writer via her work at Abbeville Press, Rizzoli RCS, Hackett-Freedman Gallery, and HarperCollins. She was the managing editor of *Our Times*, a critically acclaimed, 720-page illustrated encyclopedia of the 20th century published by Turner Publishing in 1994. She has written numerous articles and edited monographs and exhibition catalogues on a wide variety of art and artists throughout her career.

### Lectures, Panels and Teaching Experience

- *Appraisal Studies Program*, New York University School of Professional Studies, 2014–2017. Adjunct Instructor
- "Caring for your collection," Art Silicon Valley, October 9, 2014. Panelist

# McDONOUGH

## FINE ART APPRAISALS

- “*How to be a proficient art collector*,” Silicon Valley Contemporary, April 11, 2014. Panelist
- “*California Art*,” National Conference, Appraisers Association, November 14, 2011. Guest Lecturer

### Professional Affiliations & Memberships

- Appraisers Association of America, Certified, Member of the Board of Directors, Current
- ArtTable
- Association of Registrars and Collections Specialists
- College Art Association

### Professional Development

- *National Conference, Appraisers Association of America*, November 12–13, 2017
- *Uniform Standards of Professional Appraisal Practices (USPAP)* 7-hour course update, August 28–29, 2017 (valid through August 2019)
- *National Conference, Appraisers Association of America*, November 12–13, 2016
- *Art Law Day, New York University*, November 11, 2016
- *National Conference, Appraisers Association of America*, November 8–9, 2015
- *Uniform Standards of Professional Appraisal Practices (USPAP)* 7-hour course update, August 3–4, 2015 (valid through August 2017)
- *National Conference, Appraisers Association of America*, November 8–9, 2014
- *Art Law Day, New York University*, November 7, 2014
- *National Conference, Appraisers Association*, November 9–10, 2013. Recipient of the 2013 Regional Service Award
- *Comic Books and Graphic Novels*, University of Colorado, Boulder, Fall 2013
- *Uniform Standards of Professional Appraisal Practices (USPAP)* 7-hour course update, September 16, 2013
- *National Conference, Appraisers Association*, November 10–11, 2012
- *Art Law Day, New York University*, November 9, 2012
- *Insurance, Appraisers and the Law: Fine and Decorative Arts*, UC Irvine, September 10–11, 2012
- *Art Law Day, New York University*, November 15, 2011
- *Care and Identification of Photographs*, Gawain Weaver Conservation and Consulting Services for Fine Art and Historic Photographs, July 12–15, 2011
- *The Conservation and Science of Appraising*, New York University, March 25–26, 2011
- *Uniform Standards of Professional Appraisal Practices (USPAP)* 7-hour course update, September 8, 2011
- *National Conference, Appraisers Association*, November 13–14, 2010
- *Art Law Day, New York University*, November 12, 2010
- *The Fine Art of Printmaking*, New York University, April 9–10, 2010
- *National Conference, Appraisers Association*, November 7–8, 2009
- *Uniform Standards of Professional Appraisal Practices (USPAP)* 15-hour course & examination, July 2009

# McDONOUGH

## FINE ART APPRAISALS

### Scope of Work and Definition of Value

#### **Purpose of the Appraisal:**

I was asked to provide replacement and marketable cash values for a playground installation and tile frieze by the 20th-century, American artist Martha Heavenston installed at the Gene Friend Recreation Center at 270 6th Street in San Francisco, California. This report is not valid for any other purpose or for any other person or entity other than those listed below.

#### **Categories of Items Examined:**

Public Art; Community Art; Mosaic Art

#### **Client:**

San Francisco Arts Commission (SFAC)

#### **Owner:**

City of San Francisco

#### **Effective Valuation Date of Appraisal:**

The values expressed in this appraisal are effective as of the date of inspection, August 21, 2018.

#### **Use of Appraisal:**

Collection Management

#### **Users of Appraisal:**

This appraisal can be used and relied upon by the client and owner only. Any other user is considered an unintended user.

#### **Authenticity:**

Although I am not an authenticator, I had no reason to doubt the authenticity of the works except where noted.

#### **Appraiser's Past Exposure to Appraised Objects:**

Although I have appraised similar objects for other clients, this is my initial association with these particular objects, as an appraiser or in any other capacity.

# McDONOUGH

## FINE ART APPRAISALS

### **General Assignment Conditions and Method of Examination:**

The subject property described herein is located at the Gene Friend Recreation Center at 270 6th Street in San Francisco, California. I conducted a visual examination of the playground installation and the exterior entryway frieze on August 21, 2018.

I was able to ascertain medium, style, and quality of the subject property from personal examination, the referencing of photographs, supporting documentation, and personal research. Condition is based on my observations unless otherwise noted. SFAC provided cataloging and dimensions. Height precedes width and depth unless otherwise noted.

I took photographs of the subject property including details. No modifications or alterations were made to the photographs, except sizing and cropping.

I had adequate time to examine, research and write this appraisal report.

### **General Condition of Items:**

No formal condition report was supplied by the client for the subject property. As such, I assigned a general condition comment—good, fair or poor with description qualifications, when needed.

The condition statements take into consideration only the visible exterior of each object and no claims or warranties are made about any internal or structural damage or any inherent vice. SFAC should consult with ARG regarding these issues.

### **Limiting Conditions:**

The following limiting conditions exist in this assignment. These conditions limited the examination, research and/or writing of the appraisal.

The appraiser is not an installer, fabricator, or conservator and does not know the exact effort and expense required to repair, install, remove, and/or transport the artwork.

I assume SFAC will contact Martha Heavenston about this work, and therefore did not contact her directly.

### **Assumptions:**

This appraisal is based on the following assumptions.

All mediums are correct as represented.

All reported price database information is true and correct.

# McDONOUGH

## FINE ART APPRAISALS

Information furnished by consulting sources is assumed to be reliable.

### **Extraordinary Assumptions:**

As defined by USPAP, Extraordinary Assumptions are assignment specific assumptions, as of the effective valuation date, regarding uncertain information used in the analysis, that, if found to be false, could alter my opinions or conclusions. The following Extraordinary Assumptions apply:

This appraisal is based only on the readily apparent identity of the items appraised, and no further opinions or guarantee of authenticity, genuineness, attribution, or authorship is made. I found no reason to question the authenticity of the articles, except as noted.

If the client provided verbal information regarding provenance of the articles listed herein, I am not responsible for the accuracy of this information.

To my knowledge, no laboratory testing has been performed on the subject property.

This appraisal is not an indication or certificate of title ownership. The appraised value is based on whole ownership and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.

This appraisal assumes it is possible to remove and resite the sculptures and the tile facade without destroying their integrity or causing serious damage to the underlying real estate.

### **Hypothetical Conditions:**

The following hypothetical conditions exist in this assignment. These conditions, that are directly related to this assignment, are contrary to what is known by me to exist on the effective date of the assignment results, and are used for the purpose of analysis.

There are no hypothetical conditions present in this appraisal.

### **Research Methodology:**

I researched relevant books, monographs, and auction catalogues as well as websites and subscription price databases. Relevant experts, galleries, and auction houses were contacted for information when necessary. Sources are listed at the end of the report.

# McDONOUGH

## FINE ART APPRAISALS

### **Definition of Sales Comparison Approach and Market Examined:**

The Sales Comparison Approach analyzes recent sales and prices of comparable articles at retail establishments, galleries, and private sales as well as international, national and regional auctions where objects such as the subject property are normally traded.

For this particular appraisal, I researched fees for contemporary tile mosaic installations, sale prices at auctions for comparable objects, and prices at salvage yards that sell architectural artifacts.

I then made adjustments for each comparable article taking into consideration age, condition, rarity, artistic merit, technical workmanship, current trends and availability as compared to the subject property.

### **Type of Values Used:**

Replacement Value and Marketable Cash Value

### **Definitions of Value:**

Replacement Value (RV) is the amount it would cost to replace an item with one of similar and like quality purchased in the most appropriate marketplace within a limited amount of time. Replacement value is applied, almost exclusively, to insurance policies and is generally the highest valuation figure for personal property.

Marketable Cash Value (MCV) is the value realized, net of expenses, by a willing seller disposing of property in a competitive and open market to a willing buyer, both being reasonably knowledgeable of all relevant facts, and neither being under constraint to buy or sell. Marketable cash value takes into consideration insurance, dealer commissions, advertising, travel and shipping expenses that may be involved in the sale. Implicit in this definition is that a sale takes place within an agreed upon time period with a specified method of payment and that the sale take place in the best available marketplace and that sufficient time is allowed to advertise the property properly.

### **Source for Definitions of Value:**

*Definitions of Value*, Appraisers Association of America, March 2017.

### **Approach to Value:**

I considered the following approaches to value: Sales Comparison, Income and Cost. Given the items and the purpose of the assignment, I selected the Sales Comparison Approach to arrive at the Marketable Cash Value.

The Income Approach and the Cost Approach were considered and rejected as not applicable to this appraisal. The Income Approach was not considered appropriate because the subject property at present is not income-generating. The Cost Approach was not considered appropriate as there is no need to determine the value of the subject property based on the cost of manufacturing or recreating an identical object at this time.

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### **USPAP Compliancy:**

This appraisal follows the guidelines of 2017–2018 USPAP in that the report provides all of the necessary information/analysis to satisfy the current report development requirements as defined in Standard 7 (Personal Property, Development) and the writing requirements of an appraisal report as defined in Standard 8 (Personal Property, Reporting).

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## FINE ART APPRAISALS

### Artist Biography

#### 1. Martha Heavenston Nojima (American, 20th Century)

Martha Heavenston Nojima is a late 20th-century, American artist whose primary mediums are ceramic and bronze. She is best known for her community art such as the 5,000-piece tile facade she created, along with 200 local K–5 school children, in 1996–1998 for the Redding Elementary School (now the Tenderloin Community School) in San Francisco.

Other commissions include the fireplace surround at the Joaquin Miller Community Center in Oakland's Joaquin Miller Park; a ceramic and tile sculpture installation at the Stoney Creek Apartments in Livermore; a tile relief in the collection of the Phoenix Airport Museum; and several bronzes in the John Michael Kohler Arts Center in Sheboygan, Wisconsin.

In a 1987 interview with the magazine *Ceramics Monthly*, Heavenston described her work thusly: “My stories are triggered by personal experiences, observations of human interactions, and their relationship to myself and the world. I simplify or embellish these observations which provide me with narratives that I keep in mind while making a piece.... The functional aspect, both real and implied, is a means of placing my work in the everyday life of the viewer, who becomes another visual element when using the piece.”<sup>1</sup>

Around 2000, Heavenston moved to Shimabara, Japan, where she runs a community school and continues to practice her art. She is married to the noted Japanese sculptor Senri Nojima and has taken his name.

Heavenston's work from the 1990s has a folk art, craft aesthetic. Her ceramics from this period bear some formal similarities to that of the California artist Viola Frey (1933–2004), specifically the use of bright color and texture. Her sculptures are also comparable to that of the California sculptor Mary Fuller McChesney (b. 1922), who has created a number of concrete, glass, and tile animal sculptures for parks and playgrounds throughout Northern California.

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1 Danks, Sharon Gamson. *Asphalt to Ecosystems: Design Ideas for Schoolyard Transformation*. New York City: New Village Press, 2001, p. 263.

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### Object Identification

**Location: Gene Friend Recreation Center, 270 6th Street, San Francisco, California**

**Martha Heavenston Nojima (American, 20th Century)**

1. *Give and Take*

1989

Signed, dated, and titled lower right: Give and Take 1989 (c) Martha Heavenston

Glazed ceramic tiles, mounted on cement

52 x 210 x 15 inches

Condition: Good; surface intact with minimal losses and cracking; needs cleaning.

2. *A World View*, 8 sculptures, mounted on a concrete retaining wall, plus a group of embedded tiles featuring fish and children's drawings

1989

Glazed ceramic tiles, mounted on cement, acrylic mixture, polyurethane foam, and fiberglass cloth on concrete

Tiger: 23 1/4 x 15 x 91 inches (Condition: Fair)

Woman: 60 x 65 x 18 inches (Condition: Fair)

Fish: 26 x 16 x 98 inches (Condition: Poor)

Alligator: 14 x 15 x 149 inches (Condition: Poor)

Cactus 1: 48 x 26 x 20 inches (Condition: Poor)

Cactus 2: 42 x 23 x 23 inches (Condition: Poor)

Cactus 3: 62 x 35 x 27 inches (Condition: Poor)

Mountain: 48 x 70 x 22 inches (Condition: Fair)

Condition: See individual characterizations above; some sculptures are intact with minimal losses while others such as the crocodile have suffered extensive wear; all of the sculptures have losses and need to be cleaned. See ARG documentation for additional information

Description: These two works were commissioned for what was then the 6th and Folsom Community Recreation Center. Heavenston's central theme was the exploration of the meaning of change through the lens of an ecological journey.

The first work, *Give and Take* (1989), is a mosaic tile frieze located above the main entrance to the rec center on 6th Street. The composition features a young couple, a woman at left and a man at the right, each with an outstretched arm that morphs into a vine that entwines around a large green heart at the center of the work.

This jungle theme is carried forward into the second work, *A World View* (1989), located in the rec center's outdoor playground. The installation starts in the northeastern quadrant with a jungle motif, where an outstretched pink

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tiger faces a woman wearing a tropical headdress mounted on the cement retaining wall. The jungle theme then transitions to an ocean motif with a large blue fish to the left of the woman and a series of inlaid tiles featuring fish circling the front area of the sand pit. These tiles, which are inlaid on steps, connect with the large fish at the end of the wall, creating an enclosure for the sandbox.

From there, the theme continues to evolve, with a green alligator representing a swamp, followed by three cactus signifying the desert. The installation concludes at the southwestern end with a purple mountain.

Heavenston also worked with children from a local elementary school to create a series of square ceramic tiles, decorated with children's drawings, that are inlaid in between each of the standing sculptures on the retaining wall.

**Note:** Heavenston's original proposal was more complex. The final work is a pared down version of what was originally proposed and has fewer elements.<sup>1</sup> This change in scope may have been in response to concerns about safety issues and scale as put forth by the Park & Recreation Committee at the project's inception.<sup>2</sup>

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1 Martha Heavenston, "Proposal for Sixth and Folsom Community Recreation Center," Correspondence.

2 See Project Summary Notes, dated February 19, 1988.

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### Market Analysis

Public art achieves its maximum value when it is enjoyed by a community that is enthusiastic about its display and able to connect with its meaning and aesthetics, and when the art is installed in a safe environment that maintains and preserves its longevity. Once a work of public art is removed from its original context and these factors no longer apply, its value diminishes. For this reason, public art is not intended to be traded like other art forms in the secondary market.

When public art is offered for sale in the secondary marketplace, prices are impacted by size, weight, and condition. If the art is large and/or heavy, there is a limit to where the work can be installed. Owners of private homes that have spaces that can accommodate these types of objects often prefer to commission new works for site-specific locations, which limits the pool of interested buyers. Related costs associated with conservation/restoration, transportation, storage, and installation are high and impact the sale price as well.

However, occasionally murals and mosaics do get dismantled and resold or gifted. Corporate buildings, hotel lobbies, or public spaces such as hospitals or libraries are the most likely buyers for works such as the subject property, in theory. In any case, important works of public art that are slated for removal, for whatever reason, are acquired by institutions that, supported by community activism and fundraising, oversee their removal and/or restoration.<sup>3</sup>

That said, most buyers of public art prefer to commission new works designed to fit a particular space and that conform to current building codes (works by major artists with active and liquid secondary markets such as Alexander Calder, Louise Nevelson or Richard Serra are exceptions). As a result, works of public art that are offered for resale in the open market are subject to heavy discounts and sell for less than the price paid for the original commission.

This situation proves to be even more true for community-based art, such as the subject property, which is created by the artist in conjunction with people who do not have a recognized artistic practice or are outside the artistic community such as school children or adults with disabilities.

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<sup>3</sup> Relevant case studies include the Millard Sheets mosaics for the Mercantile Dallas Building, Romare Bearden's *Pittsburgh Recollections* at the Pittsburgh IRT, and Louis Comfort Tiffany's and Maxfield Parrish's *Dream Garden* at the Curtis Center in Philadelphia.

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### Comparable Market Data

The original budget for this project was approximately \$60,000, including installation and materials.<sup>4</sup> Adjusting this number for inflation<sup>5</sup> yields a 2018 dollar figure of approximately \$125,000.

I researched prices for recent tile commissions and consulted with contemporary Bay Area mosaic artists about current fees, which generally range from \$300–\$450 per sq. foot for two-dimensional works, and more for complicated, three-dimensional sculptures with curvy forms.

While Heavenston's sculptures are intentionally rough hewn, rectangular, and use large, ceramic tiles that are easier to place than small, tightly fitted pieces, they are three-dimensional, which increases their cost. Applying a hypothetical price per sq. foot of \$400.00 per sculpture yields the following prices, approximately:

Frieze: 4.5 x 17.5 x 1.25 feet (52 x 210 x 15 inches) = 98.5 sq. feet	\$39,500
Tiger: 1.9 x 1.25 x 7.5 feet (23 1/4 x 15 x 91 inches) = 18 sq. feet	\$7,200
Woman: 5 x 5.5 x 1.5 feet (60 x 65 x 18 inches) = 41.25 sq. feet	\$16,500
Fish: 2.1 x 1.3 x 8 feet (26 x 16 x 98 inches) = 22 sq. feet	\$8,800
Alligator: 1.2 x 1.25 x 12.5 feet (14 x 15 x 149 inches) = 18.75 sq. feet	\$7,500
Cactus 1: 4 x 2.2 x 2 feet (48 x 26 x 20 inches) = 17.5 sq. feet	\$7,000
Cactus 2: 3.5 x 2 x 2 feet (42 x 23 x 23 inches) = 14 sq. feet	\$5,600
Cactus 3: 5 x 3 x 2.25 feet (62 x 35 x 27 inches) = 33.75 sq. feet, adjusted to 15 sq. feet <sup>6</sup>	\$6,000
Mountain: 4 x 6 x 2 feet (48 x 70 x 22 inches) = 48 sq. feet	\$19,200
Total cost, new:	\$117,300

The inlaid community tiles and fish are simple transfers on white ceramic tiles that are readily obtained at home supply stores for \$1.00–\$2.00 per tile. Minimal labor is involved in transferring the images and firing the tiles. The total fee for this aspect of the project would likely not exceed \$5,000.

Note that the total cost to commission a new installation of like kind and quality today is close to the original fee in 1989, after adjusting for inflation.

<sup>4</sup> According to correspondence and invoices in SFAC's files, this number was all inclusive (artist fee, materials, and installation). In 1990, Heavenston was paid an additional \$3,625.00 for additional expenses (Minutes for Visual Arts Committee Meeting, January 24, 1990).

<sup>5</sup> Based on annual CPI: <http://www.bls.gov/cpi/cpicalc.htm>

<sup>6</sup> The total volume is not indicative of the actual size of the work. The larger dimensions are due to the extension of one of the cactus arms.

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According to my research, there is no active secondary marketplace for Heavenston Nojima's work. She is no longer living or marketing her work in the United States and has resided in Japan since the late 1990s/early 2000. I found a few minor references to exhibitions of recent studio work, but no evidence that she is continuing to work in the community-based, public art sphere.

I researched secondary market auction sales for comparable mosaic murals, sculptures, tilework, and architectural artifacts as well as list prices for comparable objects at Bay Area salvage yards. In general, prices for outdoor mosaic sculptures and objects range from under \$100 up to \$1,000, depending on size, subject, execution, and condition. The buy in rate for works of this type is high.

### Specific comparables include:



1. Maria Alquilar (1928–2014), *Farm Animals*, ceramic tile, extremely heavy, 2 x 4.5 feet (26 x 55 inches).

Sold for \$200 on June 10, 2018 at Turner Auctions, South San Francisco. Estimate: \$300–\$500.

This work is smaller than the subject property but has a similar folk art aesthetic.



2. Luis Valencia (Mexican, 20th Century), *Visionary pastoral landscape of angels, God, Adam and Eve*, ten polychrome sculpted ceramic tiles set within a blue frame, 2.5 x 5.25 feet (31.5 x 63 inches).

Sold for \$175 on July 10, 2016 at Material Culture, Philadelphia. Estimate: \$200–\$400.

This work is smaller than the subject property but has a similar folk art aesthetic.



3. Terrie Kvenild (American, 20th Century), *Giant mosaic pony sculpture*, Mosaic over concrete and steel composite. Very heavy (300+/-lbs), 3.5 x 1 x 4 feet (40 x 12 x 48.5 inches).

Sold for \$500 on July 22, 2012 at MG Neely Auction, Lantana, Florida. Estimate: \$400–\$1,200.

This sculpture is analogous to the subject property in terms of size, media, and subject matter, but appears to have been in better condition at the time of sale.

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4. California Art Tile From Varsity Theatre Palo Alto, 31 x 17 inches. Priced at \$500.00 at Ohmega Salvage, Berkeley.

While not an art object, this architectural element illustrates the type of asking price that excavated tile artifacts carry in the salvage market. Assuming a 50% mark up from the cost of acquisition, the wholesale value of this fragment is in the \$200-\$250 range.

### Valuation Conclusion

### Replacement Value

The value listed below is a “Replacement Value.” This value represents how much it would cost to replace the Heavenston frieze and playground installation with a new commission of like kind and quality today. This value does not take into account the following:

1. The installation’s current condition, which has deteriorated.
2. Any related installation or transportation costs that might apply.
3. The fact that the playground installation does not conform to current building/planning codes.

<i>Give and Take</i> , entry way frieze, 1989	\$40,000
<i>A World View</i> , 1989, 8 sculptures and assorted community art tiles	\$77,800
Assorted transfer tiles	\$5,000

### Total Replacement Value

**One-hundred, twenty-two thousand, three-hundred dollars and zero cents** **\$122,300.00**

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### Marketable Cash Value

Marketable cash value factors in other costs that may impact the cash, or net, value of an artwork such as insurance, installation, advisory and project management fees, conservation, shipping, and storage. Implicit in this definition is that any sale takes place within an agreed upon time period with a payment in terms of cash, that the sale take place in the best available marketplace, and that sufficient time is allowed to advertise the property properly.

To establish the marketable cash value of the installation, I researched the auction and salvage markets for mosaic sculptures and tile work. Sold works that were comparable in terms of date, style, and/or execution were identified, and adjustments were made to account for size, artistry, condition, and medium.

I then considered estimated de-installation and conservation costs, as put forth by ARG<sup>7</sup>, and subtracted them to arrive at an estimated figure (exact costs being unknown). This approach assumes that the seller bears responsibility for costs related to conservation and de-installation. Re-siting and installation costs are assumed to be born by the buyer and are excluded from this analysis.

This installation is thoughtfully conceived and done in a charming, naïf folk art style. However, the works are large, heavy, and have deteriorated over time. The individual pieces need work to restore missing and discolored tiles and to repair any cracking or separation that has occurred. The sculptures do not meet existing building codes for play structures and have lost their intended utility.

The works would likely realize more if sold separately. Yet, the entire installation was conceived as a single entity and is meant to be displayed in its entirety. Breaking up the installation destroys the artist's original intent and devalues the group as a whole.

Finally, the market for Heavenston's work is no longer active and her reputation in the United States is unknown outside of academic interest in her community-based work in the Tenderloin. This total lack of market presence makes it unlikely that a third-party, such as a dealer, gallery or local institution, would be interested in supporting or underwriting the works' removal and/or restoration.

All of these factors limit the installation's resale value.

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7 See August 28, 2018 ARG ROM Estimate

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### MCV before associated costs

<i>Give and Take</i> , entry way frieze	\$750.00
<i>A World View</i>	
Tiger:	\$500.00
Woman:	\$500.00
Fish:	\$250.00
Alligator:	No Commercial Value
Cactus 1:	\$100.00
Cactus 2:	\$100.00
Cactus 3:	\$100.00
Mountain:	\$350.00
Tiles:	No Commercial Value
Total MCV before associated costs	\$2,650.00

Less removal, conservation, and storage and transportation -\$175,000.00

MCV after associated costs -\$172,350.00

### Total Marketable Cash Value (Net to Seller)

**Negative one-hundred, seventy-two thousand, three-hundred and fifty dollars, and zero cents \$-172,350.00**

Summary	RV	MCV	Condition
Frieze: 4.5 x 17.5 x 1.25 feet (52 x 210 x 15 inches) = 98.5 sq feet	\$ 39,500.00	\$ 750.00	Good
Tiger: 1.9 x 1.25 x 7.5 feet (23 1/4 x 15 x 91 inches) = 18 sq feet	\$ 7,200.00	\$ 500.00	Fair
Woman: 5 x 5.5 x 1.5 feet (60 x 65 x 18 inches) = 41.25 sq feet	\$ 16,500.00	\$ 500.00	Fair
Fish: 2.1 x 1.3 x 8 feet (26 x 16 x 98 inches) = 22 sq feet	\$ 8,800.00	\$ 250.00	Poor
Alligator: 1.2 x 1.25 x 12.5 feet (14 x 15 x 149 inches) = 18.75 sq feet	\$ 7,500.00	\$ -	Poor
Cactus 1: 4 x 2.2 x 2 feet (48 x 26 x 20 inches) = 17.5 sq feet	\$ 7,000.00	\$ 100.00	Poor
Cactus 2: 3.5 x 2 x 2 feet (42 x 23 x 23 inches) = 14 sq feet	\$ 5,600.00	\$ 100.00	Poor
Cactus 3: 5 x 3 x 2.25 feet (62 x 35 x 27 inches) = 33.75 sq feet, adjus	\$ 6,000.00	\$ 100.00	Poor
Mountain: 4 x 6 x 2 feet (48 x 70 x 22 inches) = 48 sq feet	\$ 19,200.00	\$ 350.00	Fair
Tiles	\$ 5,000.00	\$ -	
<b>Total Cost, New</b>	\$122,300.00	\$ 2,650.00	
		\$ 175,000.00	
<b>Less Conservation and Storage</b>		\$ (172,350.00)	

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## FINE ART APPRAISALS

### Statements, Indemnification, and Disclaimers

This appraisal consists of 28 pages and must be presented in its entirety to be valid. This document is prepared solely to establish a basis for the replacement value and the marketable cash value of the subject property as of the effective valuation date stated in this report. It is to be used by the client, owner, and other intended users, as stated in this report, and solely by them or their designated agents for this purpose.

Unless otherwise stated herein, this appraisal is based only on the readily apparent identity of the items appraised, and no further opinions or guarantee of authenticity, genuineness, attribution, or authorship is made. However, in appraising the subject articles, I found no reason to question the authenticity of the articles, except as noted. To my knowledge, no laboratory testing has been performed on the subject property.

Unless otherwise stated herein, the appraised value is based on whole ownership and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.

This appraisal is made at the request of the parties named for their use and is not an indication or certificate of title ownership. The identification of the interest of the requesting parties is simply represented to me by such parties and no inquiry or investigation has been made nor is any opinion given as to the truth of such representation.

The values expressed herein are based on the appraiser's best judgment and opinion. The values expressed are based on current information on the assigned effective valuation date stated on the cover page of this report. No opinion is hereby expressed as to any future value, nor unless otherwise stated, as to any past value.

The market level selected for this assignment is based on the property's current use and alternative uses as relevant to the type and definition of value and the intended use of the appraisal. As such, I considered the most common marketplaces given the purpose of this appraisal assignment.

The client shall indemnify, defend, and hold me as the appraiser harmless from and against all actions, claims, liabilities or expenses incurred as a result of claims based on or arising from the appraisal, by third parties unrelated to the stated purpose of this appraisal.

I am not required to give testimony, be present in any court of law, or appear before any commission or board by reason of this appraisal without reasonable prior notice. Should this report be challenged in any way, not limited to litigation, it is understood that I am prepared to defend this appraisal and report, if required. Appearance and testimony at deposition, trial, or alternative dispute resolution proceedings and the necessary preparations thereof are considered to be new and separate assignments. Such assignments will be billed at my then current fee schedule.

Possession of this report, or a copy thereof, does not include the right of publication without my written consent. This report or any part thereof, including my identity as the appraiser or my firm, shall not be made public through advertising, public relations, news releases, sales, or other distributive or information media without written consent.

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## FINE ART APPRAISALS

Copies of this report and my written and electronic notes pertaining to the appraisal assignment will be kept in the offices of McDonough Fine Art Appraisals, LLC, for a minimal period of five (5) years after the date of issue or two (2) years after final disposition of any judicial proceedings involving myself, whichever period expires last. McDonough Fine Art Appraisals, LLC will make every effort to store the client's records in a safe and secure environment. However, McDonough Fine Art Appraisals, LLC is not responsible for acts of nature, war, terrorism, or other unexpected catastrophes which may affect the safekeeping of this report.

All matters regarding my duties, responsibilities, and liabilities are in accord with the Valuation Standards and Professional Practices as outlined by the Appraisal Foundation in the 2017–2018 Uniform Standards of Professional Appraisal Practice and the Principles of Practice and the Code of Ethics of the Appraisers Association of America.

Submission of this report concludes this appraisal assignment. Additional services related to this appraisal shall constitute a new assignment and shall be invoiced according to my current fee schedule at that time.

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### Sources

#### Galleries, Auction Houses, and Experts

ARG Conservation Services, San Francisco

Colette Crutcher, San Francisco

Material Culture, Philadelphia

Ohmega Salvage, Berkeley

Rachel Rodi Mosaics, Oakland

Slotin Folk Art, Buford, Georgia

#### Publications and Websites

Danks, Sharon Gamson. *Asphalt to Ecosystems: Design Ideas for Schoolyard Transformation*. New York City: New Village Press, 2001, p. 263.

Jacob, Jane C.H. "Site-Specific Works," *Appraising Art: The Definitive Guide to Appraising the Fine and Decorative Arts*. New York: Appraisers Association of America, pp. 57–59.

Marcus, Clare Cooper and Sachs, Naomi A. *Therapeutic Landscapes: An Evidence-Based Approach to Designing Healing*. New York City: Wiley, 2013.

#### Price Databases

Artnet

AskArt

LiveAuctioneers

Price Miner

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## FINE ART APPRAISALS

### Glossary

**appraisal:** as defined by the Appraisal Standards Board (ASB) in the Uniform Standards of Professional Appraisal Practice (USPAP) is “the act or process of developing an opinion of value.” According to the ASB, value can “be numerically expressed as a specific amount, as a range of numbers, or as a relationship (e.g., not more than, not less than) to a previous value opinion or numerical benchmark (e.g., assessed value, collateral value).”

**attenuation:** a loss in intensity; generally means fading, which may be caused by sunlight or chemical properties in the medium.

**bought in (also BI or buy in):** this term describes what occurs at auction when an object does not meet its reserve price and fails to sell.

**buyer’s consideration:** a discount off of the retail asking price given to the buyer by the seller.

**buyer’s premium:** the percentage of the bid or “hammer” price paid to the auction house. The fee varies depending on the amount of sale price; the more expensive the hammer price, the lower the percentage. Also referred to as “premium.”

**catalogue raisonné:** a scholarly catalogue which should include all the known works or all the known works in a specific medium by the artist at the time of compilation of the book. Essential information identifying the works are included making this the definitive reference book.

**chop molding:** a framing term meaning that the frame molding is cut (chopped and mitered) to size by the manufacture to fit a specific size glass, mat or piece of art.

**clear title:** good ownership one free from encumbrance, obstruction, burden or limitation.

**community art (also dialogical art, community-based art):** an artistic practice that is based on interaction between an artist and members of a surrounding community, usually people who are not actively engaged with the arts. The term came into use in the late 1960s and is often used to denote artistic projects that utilize a grass-roots approach to call attention to issues affecting the surrounding community. The term came into use in the 1960s. Community art encompasses multiple genres and media.

**comparables:** objects of like kind and quality similar to the subject property being appraised.

**condition:** refers to the physical state of the object as of the date of examination. The terms used may vary depending on the type of object, but in general the following can be used as general definitions for the condition standards:

- Good is used when the work is unrestored with no apparent damage to the original condition or restored/conserved/stabilized with concern for preserving the integrity of the work.

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- **Fair** is used when a work has been compromised through damage or restoration. It may be over-restored, lined, or retouched, but remains representative of the artist's work or manufacturer's intent.
- **Poor** is used if a work has either been severely compromised through substantial damage or poor restoration or is in unstable condition.

**date:** the year or period in which the work was executed.

**dimensions:** the size of a work is always measured by the vertical axis first, then the horizontal. It may be listed in centimeters or inches. If the canvas or sheet is not even, then it can be designated as "dimensions variable."

**effective valuation date:** the date on which the stated value(s) are assigned and in force.

**execution:** the end result of the artist's efforts as they relate to color, technique, medium used, and overall quality.

**fine art:** visual art created primarily for aesthetic purposes and valued for its beauty or expressiveness, specifically, painting, sculpture, drawing, watercolor, graphics, or architecture.

**hammer price:** the actual bid price at auction as the hammer falls. It does not include the buyer's premium.

**installation art:** an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space.

**medium:** there are at least four definitions of this term: 1.) The material the item is made from or the art is produced upon and may include white or black paper, canvas, board, cel (acetate), sculptures; 2.) The specific tool and material used by an artist, e.g., brush and oil paint, chisel and stone; 3.) The mode of expression used by the artist, e.g., painting sculpture, the graphic arts; 4.) A liquid that may be added to a paint to increase its manipulability without decreasing its adhesive, binding or film forming properties.

**mosaics:** the creation of a picture or abstract pattern using pieces of hard material, such as stone, tile, or glass.

**most common marketplace (also most appropriate market):** this is the venue in which the appraiser determines an object can be sold most easily and at the highest price. Frequently in the case of personal property, where comparables are scarce, the most appropriate market can be a combination of auction and private gallery sales.

**oeuvre:** the collective or entire body of work of a painter, composer, or author.

**postwar & contemporary art:** generally defined as art created in the post-World War II era, from 1945 until now, with the postwar period ending around 1970.

**primary market:** the primary market is one created either by the maker or agent of the maker when an object is sold for the first time, usually in galleries or stores. The secondary market is the venue for the sale of an object between a seller and a buyer with neither of having participated in the creation or initial sale of the object. In the instance

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of multiples, a valid secondary market cannot exist while the maker or his agent retains a supply of the original offering.

**provenance:** the origins of an art work; the history of a work's ownership since its creation.

**Public Art:** art that is planned and executed with the purpose of being displayed in the physical public domain, usually outside, and accessible to the general public.

**recto:** this refers to the right hand page of a book or the front side of a leaf or picture, on the other side is the verso.

**resale value:** this is the price at which the item can be sold in the marketplace.

**retail market:** the market for the sale of goods directly to consumers rather than intermediaries.

**secondary market:** refers to the marketplace where a used object is bought and sold. Once an item is no longer available from the original source, it is considered a secondary market item and usually refers to the auction market and is in no way associated with the value or the condition of the object. The secondary market is the venue for the sale of an object between a seller and a buyer with neither of them having participated in the creation or initial sale of the object, usually through auction but can also be in galleries. In the instance of multiples, a valid secondary market cannot exist while the maker or his agent retains a supply of the original offering.

**site-specific:** an artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork.

### valuation approaches:

- comparative market data approach: (alternately called: market data approach, comparable market data approach and sales comparison approach): This is the most commonly applied approach when appraising personal property in which appraised value is based upon past prices (close to the Effective Date) for similar works by the same artist/maker or of similar works by another artist/maker of equal standing and related reputation.
- cost approach: This approach is used to determine the value of an object based upon the cost of duplicating or recreating the identical piece. This approach may be applied to the decorative arts when the methods of construction or materials used are replicable and of significant inherent value.
- income approach: This approach is used to determine the value of a work of art or object which will be used to generate future income. This is most often done through leasing, rental or creating reproductions but not through a one-time only sale with transfer of title and/or copyright.

**verso:** this term refers to the left hand page of a book or the backside of a leaf or a picture on the other side of the recto.

**work size:** refers to the dimensions of works on panel or board. When the word "sight" is used in conjunction with work size, it refers to the dimensions of the visible image of the work.