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Queen's University

[Publications Review for the Agnes
Etherington Art Centre]

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FINAL REPORT

**Publications Review
for the
Agnes Etherington Art Centre**

June 30th, 2004

8020Info Inc. - Consultants

Ideas, Advice & Information in Action



<http://www.8020info.com>

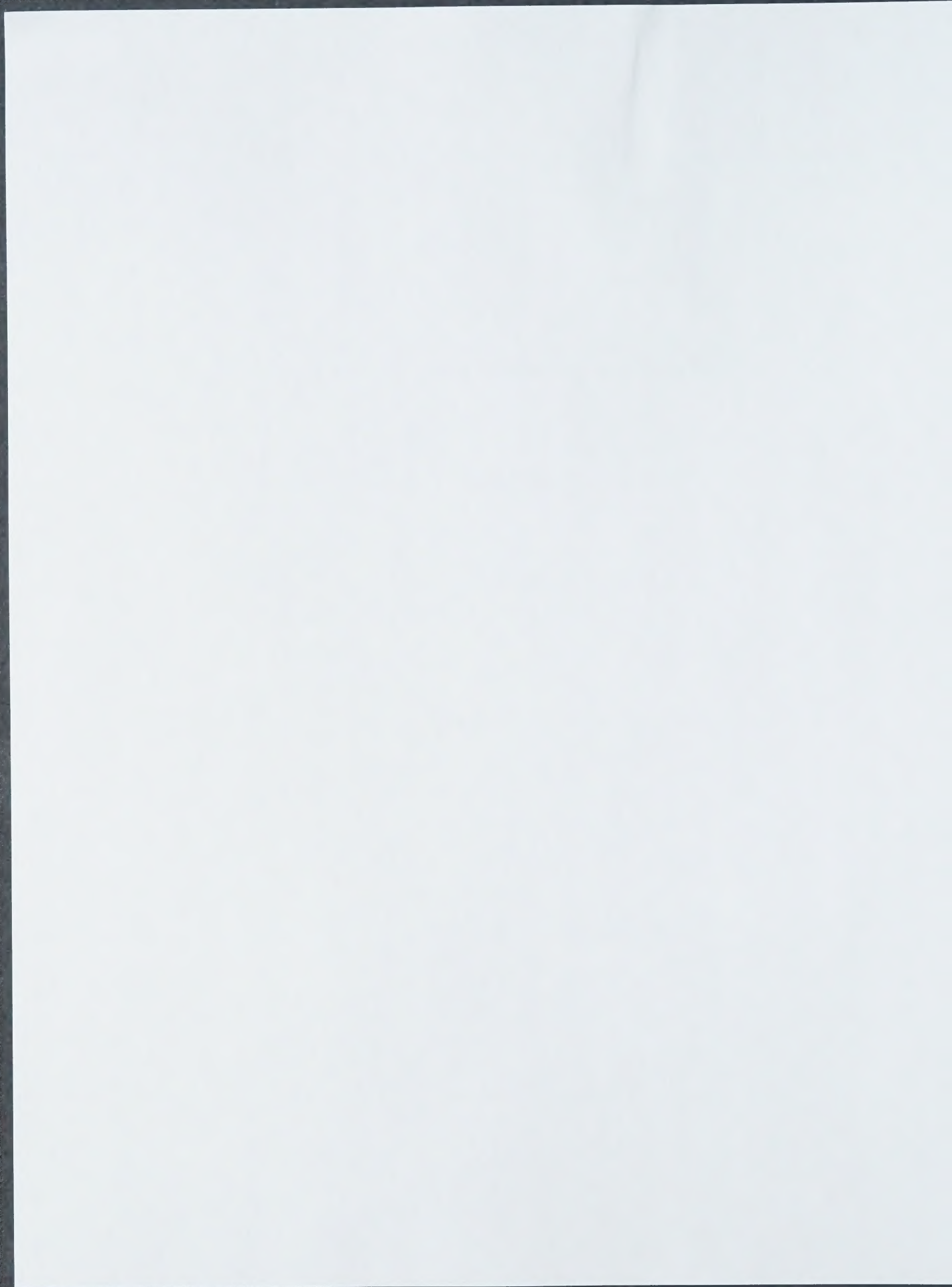




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Section 1: Introduction

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Section 2: Conclusion



Background to this Report

In March 2004, Director Janet Brooke contracted 8020Info Inc. to undertake a review of Agnes Etherington Art Centre publication distribution channels. The scope of the work was expected to include:

- a review of current distribution channels and research on potential regional opportunities for sale of AEAC publications;
- initial contact with potential distributors regarding opportunities for the sale of the exhibition catalogue *Ah Wilderness! Resort Architecture in the 1000 Islands* and future publications;
- a report of distribution channels and retail opportunities available to the Agnes Etherington Art Centre; and
- support for staff in establishing relationships with potential distributors.

To undertake this assignment, 8020Info Consultant Donna Gillespie, and Project Partner Barbara Allan who brought 20 plus years of publishing industry retail experience, reviewed the current distribution contract with Art Books Canada (ABC Books), the complete list and samples of current and past publications available for distribution and specifications for the *Ah Wilderness!* catalogue.

During the course of this assignment, it was discovered that a binding distribution contract exists between ABC Books and the Agnes Etherington Art Centre (Appendix A.) that restricts the Agnes Etherington Art Centre from establishing new distribution channels or securing other feasible retail opportunities for current or future publications such as the *Ah Wilderness! Resort Architecture in the 1000 Islands*.

This report provides an overview of current sales and distribution practices and provides an overall look at options available to the Agnes Etherington Art Centre for future sales both externally and on-site. Future support can be provided if particular options are of interest for further exploration.

Customer Service



Overview of AEAC Publications

According to the AEAC Publications Reference List (updated to February 5th, 2004 – see Appendix B), the Agnes Etherington Art Centre has published 172 exhibition catalogues or related print materials for sale and distribution since the late 1960s.

Publications primarily serve as support material for exhibitions providing further context to the artist(s)' career and/or interpretation of works on display. As with most exhibition catalogues, the content is written in a more academic style including curatorial essays rather than at general reading level. Publishing and writing costs are funded through the exhibition budget, with separate fundraising taking place to cover expenses if necessary. Going forward, the Art Centre is faced with the choice of continuing with this standard gallery practice or designing publications as a potential profit-centre for the organization.

In review, the publications vary widely in terms of size, shape, content, quality and cost per unit – indicative not only of publishing trends, but also of curatorial capacity and funding availability. This can make it challenging for potential retail sales opportunities, which in many cases dictate the specifications for a publication rather than the other way around with the value placed on the content. Consideration may want to be given to creating a set of “templates” for future publications that still permit a degree of curatorial freedom in the design and content, yet create a standard, more saleable approach appealing to distributors and wholesalers.

A difficulty arises with some publications that were originally priced very low (a practice which may be related directly to covering the cost per unit, though in some cases remains unexplained) and leave little room for further discounting as a “sale” item or promotion. It is recommended for consideration that catalogues that do not have the price published, that an updated pricing take place to set a minimum standard which promotes the intellectual value of the publication, which can then be discounted as necessary as a sales and promotions means.

A small percentage of the titles have sold out and are no longer available for purchase, however for the vast majority of titles, the Art Centre is faced with maintaining a large inventory of exhibition catalogues. This poses an interesting situation for the Art Centre as many of these publications may be perceived by the general consumer as “out of date” or of limited interest, though within the research or academic realm these hard to find catalogues may be of great interest and highly valued. The challenge then becomes to best match the catalogue with the potential consumer. Understanding the target consumer can then assist the organization in determining future print runs and capacity for maintaining an inventory of past publications.

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CONSTITUTIONAL HISTORY

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Elements of Successful Catalogues

While it is understood that the objective of exhibition related publications is to provide further context and support for the exhibition, if a retail component and its potential revenues are of interest, there are some basic elements for publishers to keep in mind to maximize potential sales and merchandizing opportunities. Elements to consider include:

Design

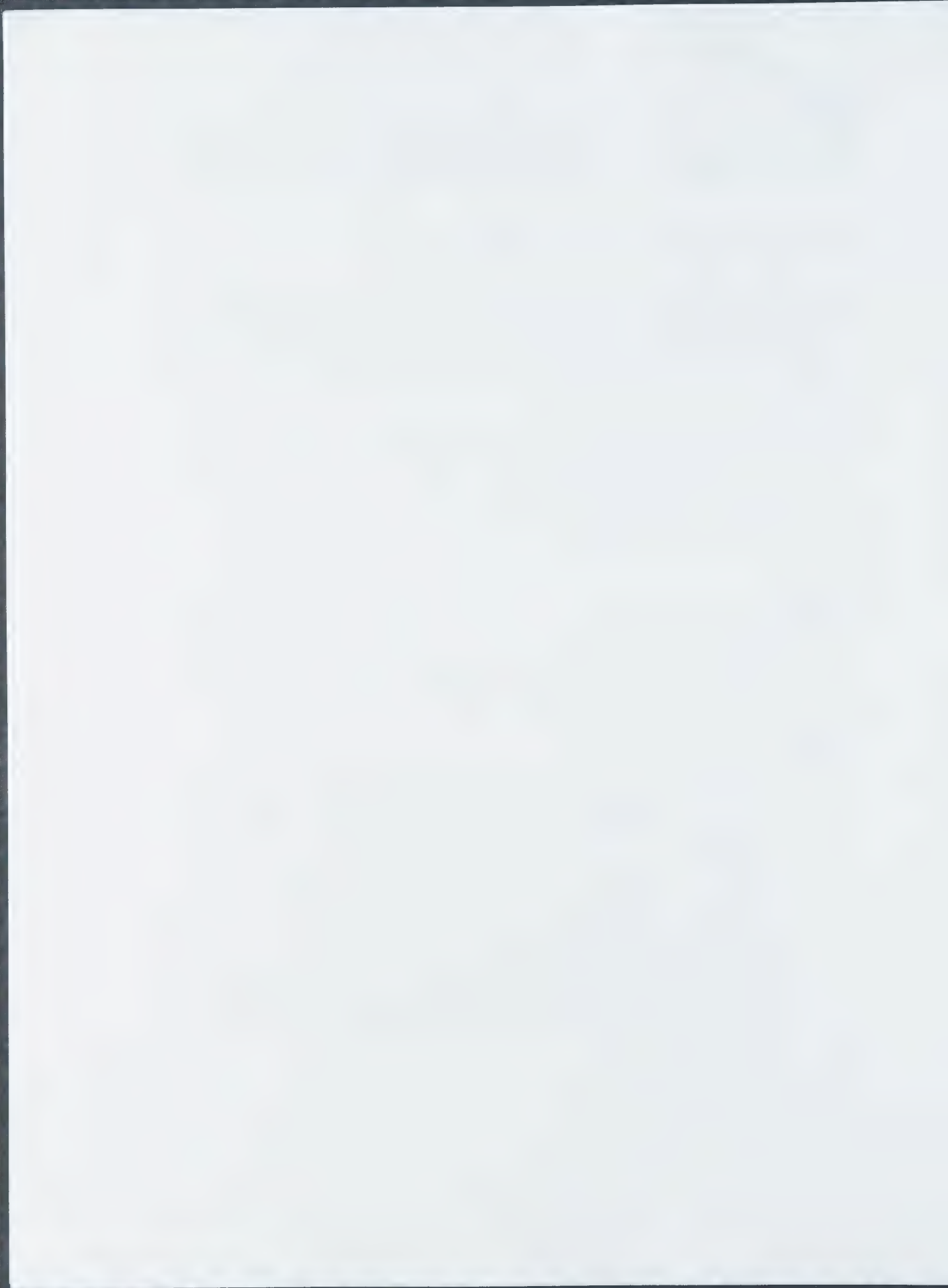
- A book spine that includes writing with name of publication and author;
- A “catchy” cover that attracts buyers interests;
- A size that has a shelf presence – e.g. 8 ½” x 11”;
- Not printing the price on the catalogue; and,
- Inclusion of a bar code.

Content

- General level writing – many stores will not accept academic essays or books; and,
- Inclusion of illustration or plates – colour preferred over black and white and all black and white greatly reduces interest.

Pricing

- Establish prices that take into consideration both the cost per unit in terms of printing, writing and administrative time as well as the future discounts' required by the distributor, sales representatives, wholesalers and on-site sales promotions. While in many cases this may not be realistic, it is wise to be aware of the true cost of publishing for the organization.
- Typically, a price that ends in 99 cents tends to “make people angry”. Standard pricing would end in 50 cents, 75 cents or 95 cents.
- If publications are geared at a tourist market, under \$25 is the standard range with \$19.95 a typically “ideal” price.
- Trends in recent block-buster exhibition catalogues which have become designed as “coffee table books” generally are priced at a much higher level to appeal to a different market, and reflect \$45 through \$80 price range typically.



AEAC Publication Sales & Distribution

Currently, sales and distribution of Agnes Etherington Art Centre publications are realized through two primary channels:

1. On-Site through Gift Shop sales or through a complimentary exchange program with other galleries and museums, and
2. ABC Books as exclusive worldwide distributor.

The following chart highlights the past six years of publication sales.

Fiscal Year	On-Site Sales	ABC Books Sales	Total Sales	% of Total Sales Sold by Distributor
2004*	\$ 370	\$1,369	\$1,739	79%
2003	\$ 154	\$ 802	\$ 956	84%
2002	\$ 271	\$ 541	\$ 812	67%
2001	\$ 543	\$1,263	\$1,806	70%
2000	\$ 984	\$ 587	\$1,571	37%
1999	\$2,181	\$ 201	\$2,382	8%
1998		N/A	\$2,043	

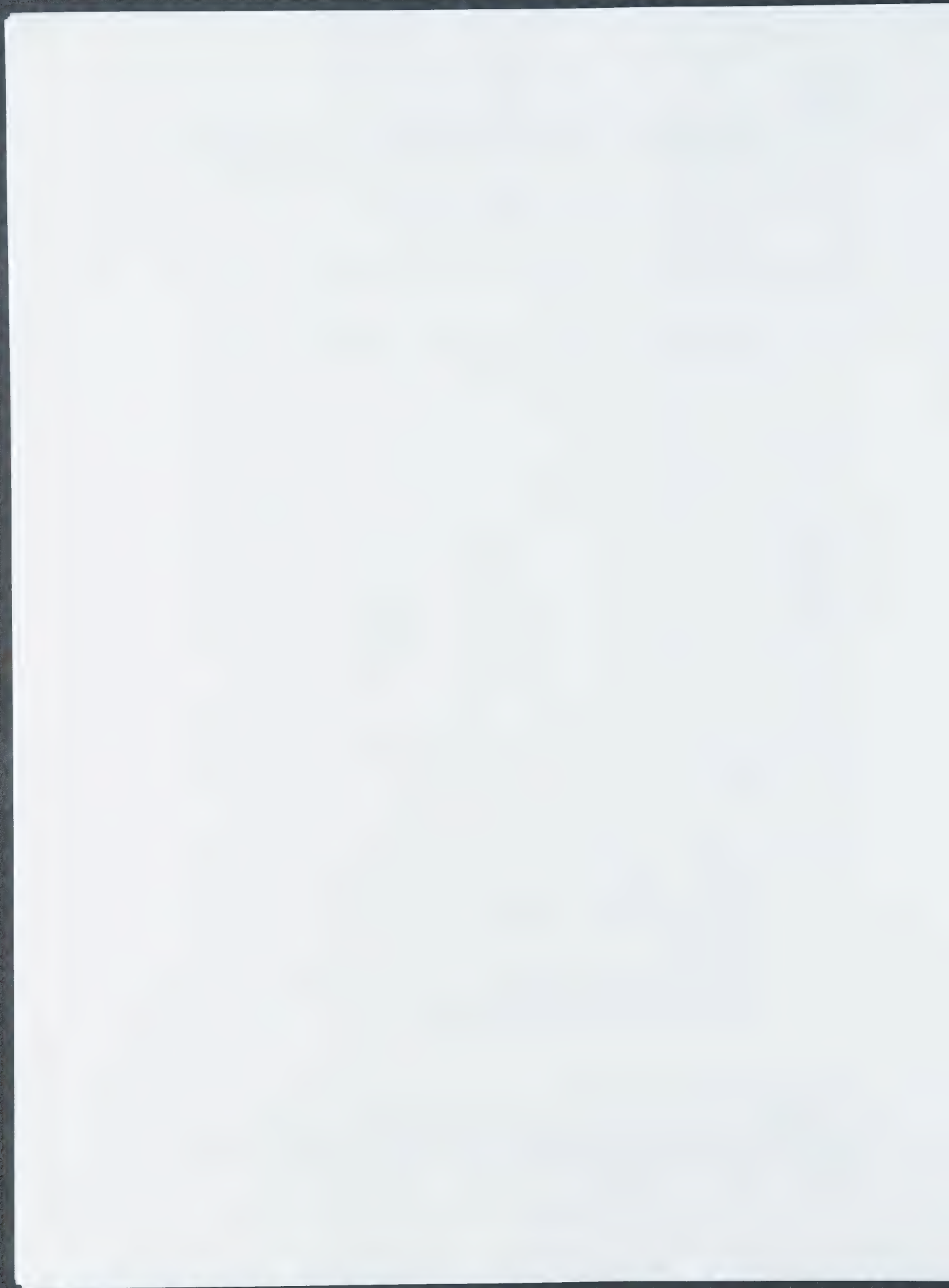
Publication sales have varied over the past six years, with a record high predicted for the 2004 fiscal year (final sale figures still pending). However, sales from 2000 through 2003 were significantly lower than the 1998 and 1999 revenues – a trend* that has not been accounted for.

One trend that is clear is that sales by ABC Books have become a substantial source of sales for publications. This trend could be related to:

- the type of publication produced by the AEAC being more closely aligned with ABC Books target consumers,
- an increase in the number of publications produced by the AEAC for ABC Books to sell,
- an increasing knowledge of AEAC publications on behalf of ABC Books due to the established relationship, or a
- reduced effort in-house for sales of publications.

* 2004 sales do not include revenue from the new Gift Shop consignment sale system implemented in October, 2003.

* It is undetermined if increased sales during 1998 and 1999 were related to the AEAC Capital Campaign – potentially, complimentary catalogues for donors were purchased by the Campaign Fund.



The Current Contract with ABC Books

From review of the files and confirmed by Laurence Boyle, President ABC Books, the most recent distribution agreement between the Agnes Etherington Art Centre and ABC Art Books Canada is dated February 5th, 2002. This agreement is automatically renewed annually, and outlines the current sales and distribution policy for all AEAC publications.

The following two points from the contract are of interest:

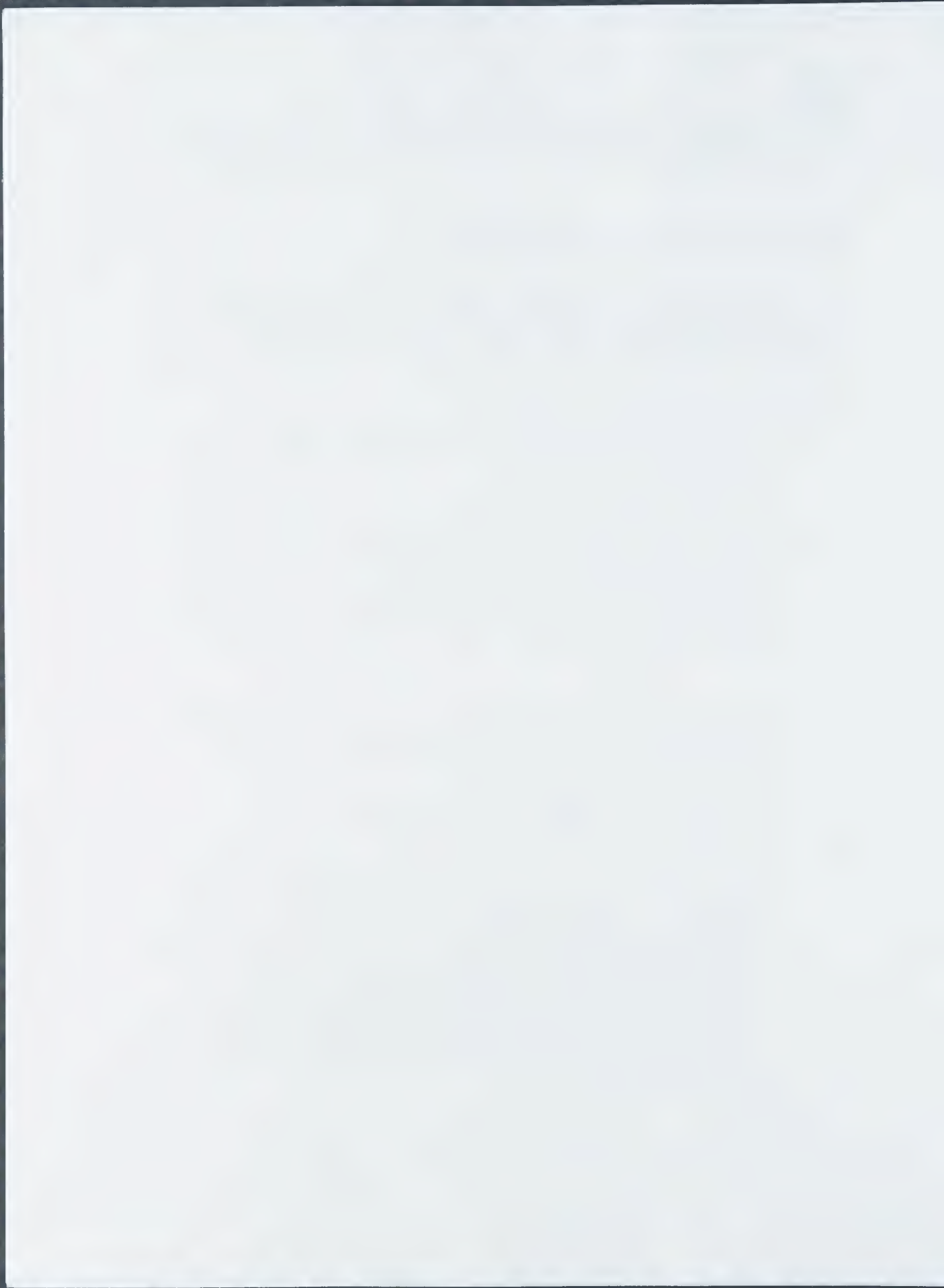
- ABC Books has the exclusive rights to distribute all past, current and future AEAC publications internationally. The only exception to this clause is:

- *the sale to individuals at the same retail price as sold by ABC Books.*

While this clause permits on-site sales of publications through the Gift Shop, it basically eliminates all possibility for the Agnes Etherington Art Centre to offer discounts, organize sales of publications, or investigate potential new retail opportunities. While it is possible to sell to purchasers, it is not industry practise or common sense for bookstores, gift shops or other retail outlets to purchase at full retail cost.

- The AEAC provides all publications to ABC Books with a discount of 65 per cent of the retail price, and is required to absorb the following costs:
 - *All shipping costs to and from ABC Books*
 - *All lost or damaged publications during transit*
 - *Promotional copies (10) of all new publications*

There appears to have been some confusion over the level of discount offered to ABC Books. Original correspondence from 1998 indicates that a 60 per cent discount was to be offered, which was then adjusted to 65 per cent at the request of ABC Books. While the current level of discount is not untypical, it is on the high end of discounts. The distributor or sales agent is typically required to offer purchasers 40 to 45 per cent off of the retail price, with another 10 per cent or so of the retail price as commission going to the sales representative. The additional 10 to 15 per cent charged by ABC Books could be justified by their promotional support and administrative role in handling shipping and returns.



While the current distribution arrangement with ABC Books is quite restrictive and does not generate a high level of return financially for the Art Centre, there are many important benefits in the arrangement for the organization, such as:

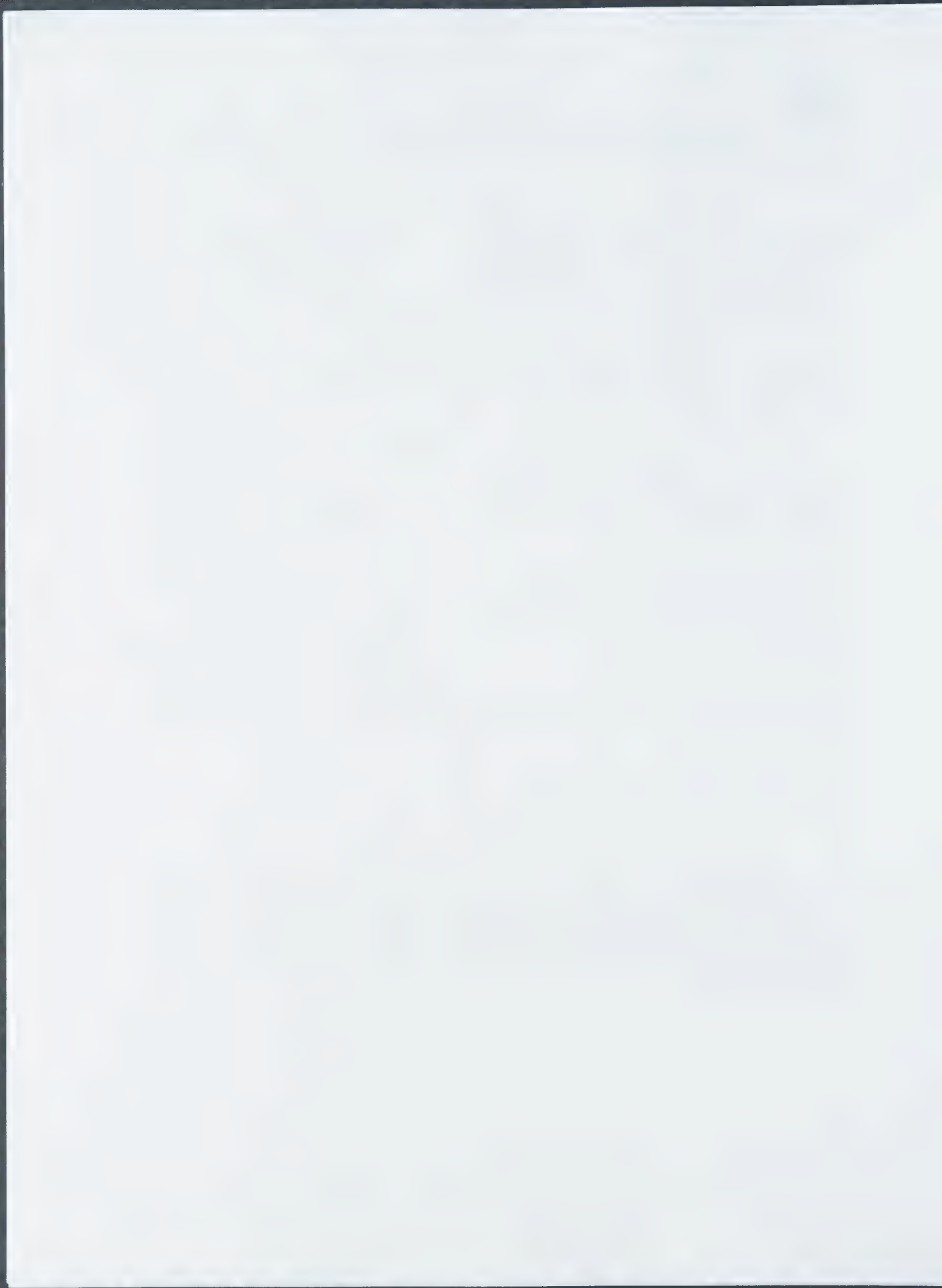
- Minimal administrative support or follow-up required by AEAC staff. It appears that ABC Books oversees the majority of bulk order shipments and returns.
- Minimal promotional and marketing costs assumed by the Art Centre – though this may want to be considered to augment ABC Books marketing promotions.
- Regular bi-annual reporting and payment by ABC Books to the AEAC – though more detailed sales reports may want to be considered and requested.
- Prestige and point of contact for the critical mass of Canadian galleries and museums being represented.
- Limited investment of time, human Resources, expertise or supervision required.

Sample Publication Revenue Breakdown

Book retails for	\$30.00 per unit
ABC purchase rate <i>(based on 65% discount)</i>	\$10.50 per unit
ABC sales rate <i>(based on 45% discount)</i>	\$16.50 per unit
AEAC sales revenue	\$10.50 per unit
Less shipping	\$ 1.00 per unit
Less admin.	\$ 1.00 per unit
	<u>\$ 8.50 per unit</u>

For illustration purposes only, if the cost of publishing an exhibition catalogue is \$15.00 per unit, then there is a negative net loss of \$6.50 per unit. For future costing, consideration needs to be given to the non-financial value specific exhibition catalogues provide, thereby justifying potential net losses.

While there are pros and cons to almost any partnership arrangement, it is worth considering whether the current distribution arrangement meets the Art Centre's needs now and in the future. It is recommended that upon review of these notes and in consideration of the questions posed at the end of this report, that a meeting take place between the Art Centre and ABC Books to determine future objectives and negotiate contract arrangements.



Distribution & Sales Options

It is possible for the Agnes Etherington Art Centre to consider terminating the current contract with ABC Books at any time. Six months notice is required by ABC Books to terminate any binding agreement. If the Agnes Etherington Art Centre wishes to consider other options, the following highlights some basic sales opportunities that could be undertaken with AEAC staff acting as both publisher and sales representative, or in combination with an independent sales force. The Book Industry can generally be divided into three categories:

1. Publishers – those that create the book or catalogue
2. Distributors – those that sell the product to wholesalers
3. Wholesalers – those that sell the product to individual consumers

Books are typically purchased by distributors or wholesalers in quantities of 2s, 3s, 5s, 10s, 15s, 25s, etc. Discounted rates offered to a purchaser are generally related to the quantity ordered. For example, with a 25-unit quantity a discount of 41 per cent is common. At 100 units, 42 per cent may be offered, and so on.

Distributors

Often small groups such as the Art Centre will use a large distributor who then takes a percentage of all sales – as is the case with ABC Books. Books come in to the publisher and are then delivered to distributor. Working with a distributor is only worthwhile if you are selling a number of different titles, as most distributors or sales groups would want to profile at least five or more titles. Distributors have sales representatives that work in different regions or with particular types of buyers such as Universities, Libraries or Gift Shops. Generally a 10 per cent commission goes to the sales representative.

When working with an independent distributor, the publisher is required to provide background information for the distributor to then make the pitch to stores and speak knowledgeably about the product. Often independent distributors will represent up to 15 or 20 publishers at any given time. Benefits of working with a distributor are that they have pre-established contacts with buyers and have the ability to regularly attend trade shows.

Consignment Sales

Consignment is the practice of offering products for sale to a distributor or retail agent, with payment being made to the Publisher only when sales are generated. In essence, the agreement with ABC Books is a consignment system – both for the Art Centre and perhaps also for ABC Books in its subsequent sales to retailers.

It is recommended that if you do choose a consignment system, that you are prepared for the administrative work required on your end. A dedicated staff person should be in place and prepared to oversee regular follow-up with a sales staff and purchasers. Be prepared for possible damage to catalogues that you will have to absorb – either due to shipping or in-store damage.

Purchase in Advance

As a publisher or sales representative, it is reasonable to expect purchasers to buy the product in advance. This may be the method used by ABC Books by its sales force. Generally, it is standard to factor a 40 per cent discount into the price of the book or catalogue, and it is common to expect the buyer to pay for shipping both to and from. Buyers will then hold the product for approximately 90 days, with returns of unsold units to be expected anywhere from three months to one year. Some sellers choose to offer a higher discount, say up to 50 per cent, with a no returns policy to reduce the administrative time required for follow-up or hassles associated with returns.

Wholesalers

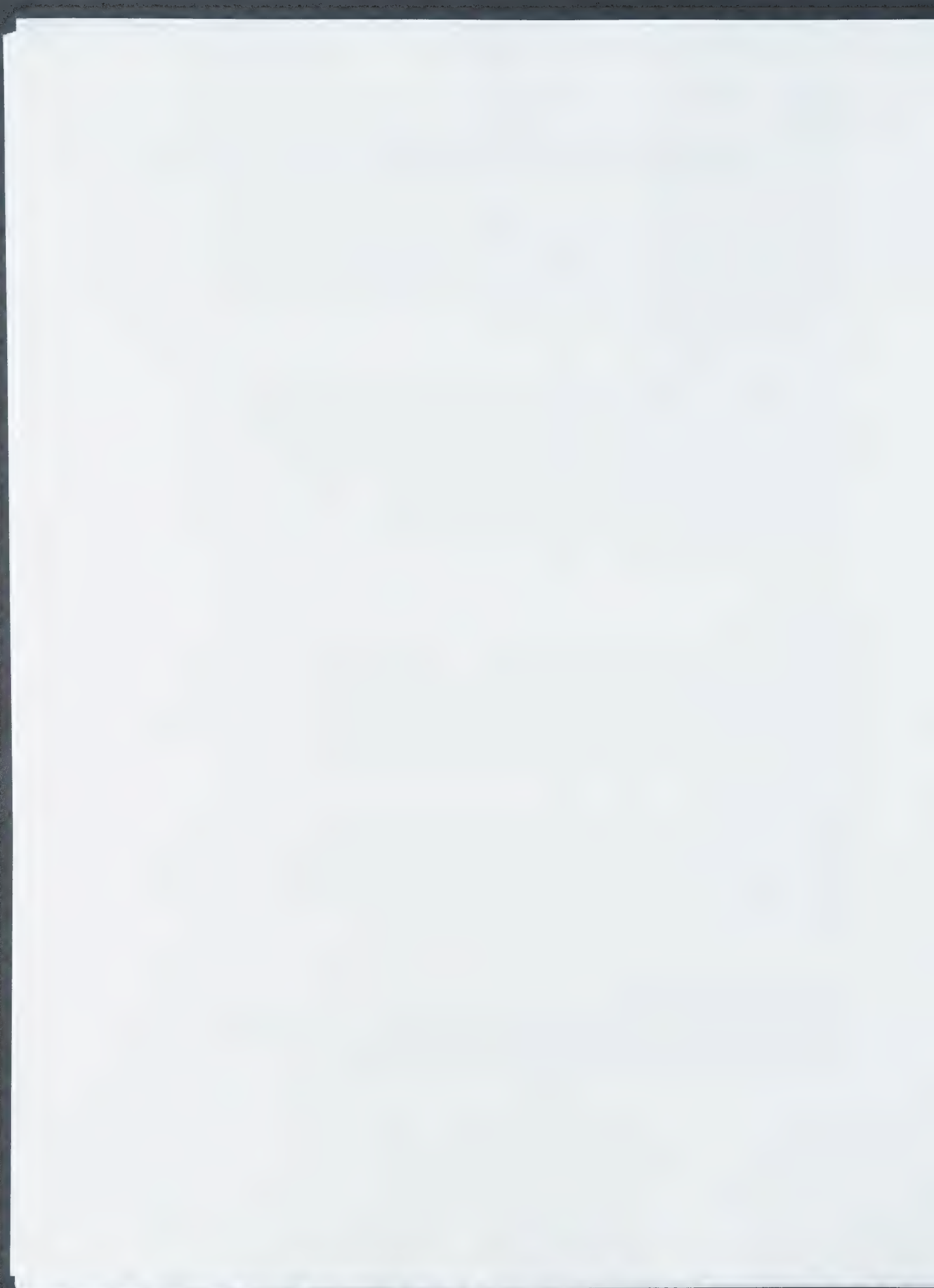
A variety of wholesalers exist for the book market. From big box to independent bookstores, gift shops to universities or libraries, a variety of possible opportunities for sales exist depending upon the nature of the product. The advantage of working with experienced distributors or sales representatives is that they have established relationships that may take years for a new person or organization to develop. The needs and industry practices of the various wholesalers varies as much as their type of store.

Big Box Stores

In general, big box stores such as Indigo, Chapters Books and Barnes & Noble have “taken over” the book retail industry. Sales to mega-retailers generally go through a head office though sometimes a local manager has the discretion to purchase some books based on local interest. In this case, a consignment system may be necessary. In general, big box retailers require a 45 per cent discount.

Gift Shops/Small Retail

Gift Shops and smaller book retailers generally work on a 50 per cent discount due to lower margins, however negotiations are standard. In order to best target these retailers, attendance at trade shows and direct contact with buyers is required.



On-Site Sales Opportunities

As a secondary channel of publication distribution, on-site sales and increased merchandizing may be an option for maximizing revenue through Art Centre and Gift Shop sales. In review of AEAC publications and practices, the following opportunities are suggested within the context of the current binding contract with ABC Books.

Displays

Currently the AEAC Gift Shop is the retail arm for sale of all AEAC publications on-site. The space serves many objectives, primarily to generate revenue for the organization on behalf of the Gallery Association. While publications, especially with their low pricing are not necessarily the most lucrative product, developing ways to promote and display the wide range of current and past catalogues could be developed in conjunction with Gift Shop staff. It appears that only a limited number of publications (primarily the current titles and retail oriented catalogues are on view).

Another option could be to create appealing displays that could be located in the Atrium area of the Art Centre for perusal, to entice potential buyers and raise awareness of the significant publication inventory of titles. As space and visual presence may be limited, having an attractive and professionally designed promotional catalogue of catalogues may be a starting point to consider.

Packaging

In review of the publications available for sale, realistically many have limited general market appeal. A number of titles however may have a local appeal, such as those related to the history or architecture of the area. To maximize their sale potential, grouping two or three related publications together as a bundle with one price point may create an intriguing new product. Consideration would need to be given to the time and cost associated with shrink-wrapping or “gift-basketing” such a new product. While this may be a grey area within the current ABC Books contract, it does create a new product out of an old that could be marketed to local museum gift shops or small, independent book retailers in the area.

Another option for packaging could be to create a set price or package deal for school boards and classrooms, university departments, art libraries or groups for instance, for a set purchase of \$100, a complete set of AEAC Publications can be purchased. While this may again not be the most lucrative, it does help to ensure that publications are in the community and available for reference, rather than taking up space being stored.



Web-based Promotions

Web-based promotions may be worth considering for past publications. Currently both the AEAC website and the ABC Books website list select titles for sale. However, for researchers or those interested in information on select artists or their works, it can be difficult to identify the Art Centre as a potential site for purchase. An online inventory of catalogues that is designed for search engines to “read” the content through meta-tagged headlines and embedded text may help connect those of interest with the publications. This would consist of highlighting the artist or theme of the publication, rather than the organization so that researchers internationally could make the connection.

Gallery Association Promotions

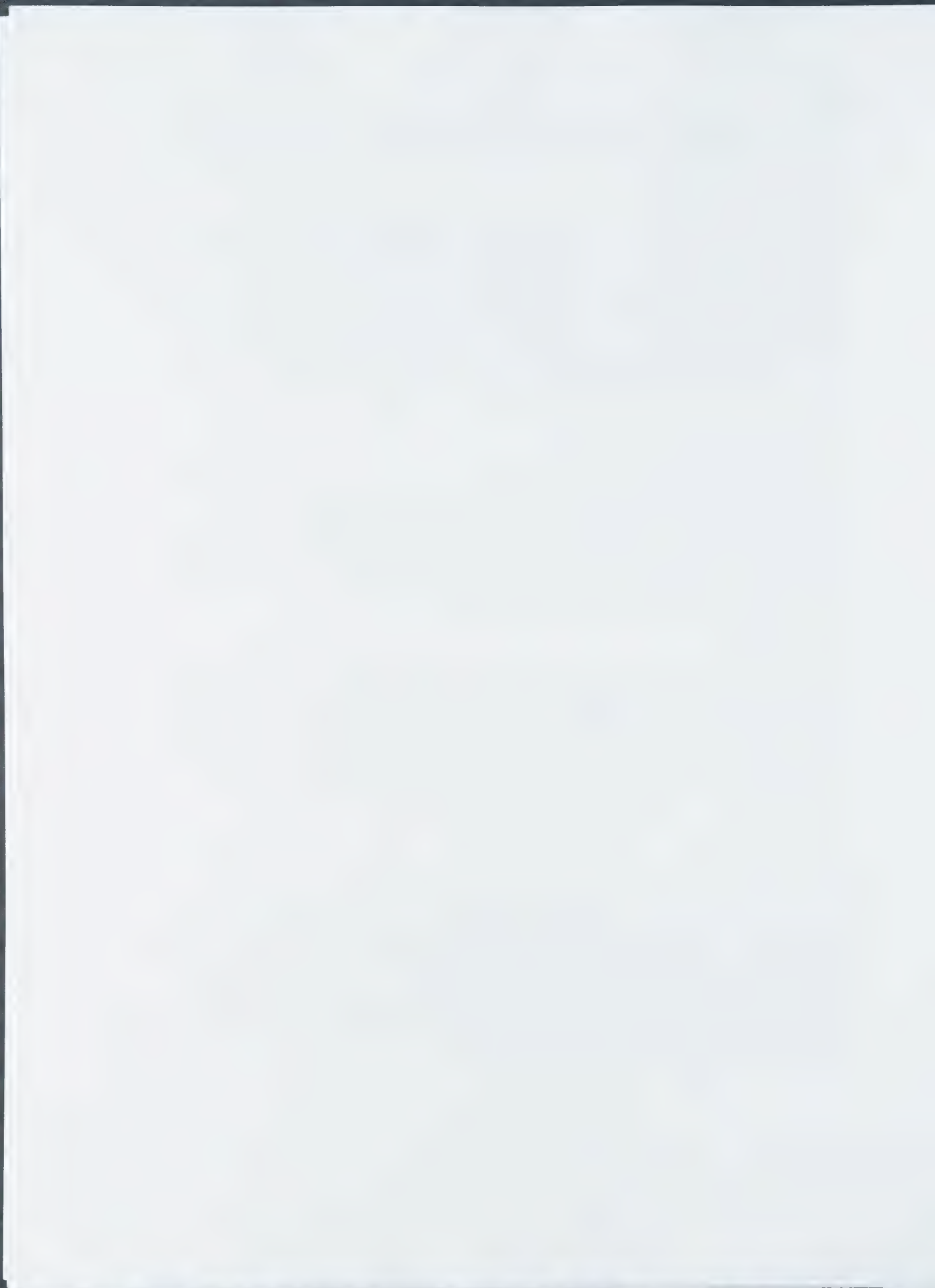
An option for the AEAC to establish an arrangement with the Gallery Association and credit this voluntary association as a co-publisher of future publications, thereby circumventing the current ABC contract arrangements. More reasonably, establishing that the Gallery Association is to receive a certain quantity of each Art Centre publication for promotional and fundraising endeavours may prove beneficial for smaller scale sales to local museum gift shops and area bookstores such as Novel Idea.

Book Orders

From time to time the Art Centre fills individual book order requests for past publications rather than forwarding the individual to ABC Books. Currently, individual publications are priced from \$1 to \$30. It would be wise to consider establishing a minimum charge per unit such as \$5 in order to communicate the intellectual value of the publication and cover the administrative time required to fill such orders. This practice as suggested earlier may want to be considered for blanket re-pricing of all publications.

Public Relations

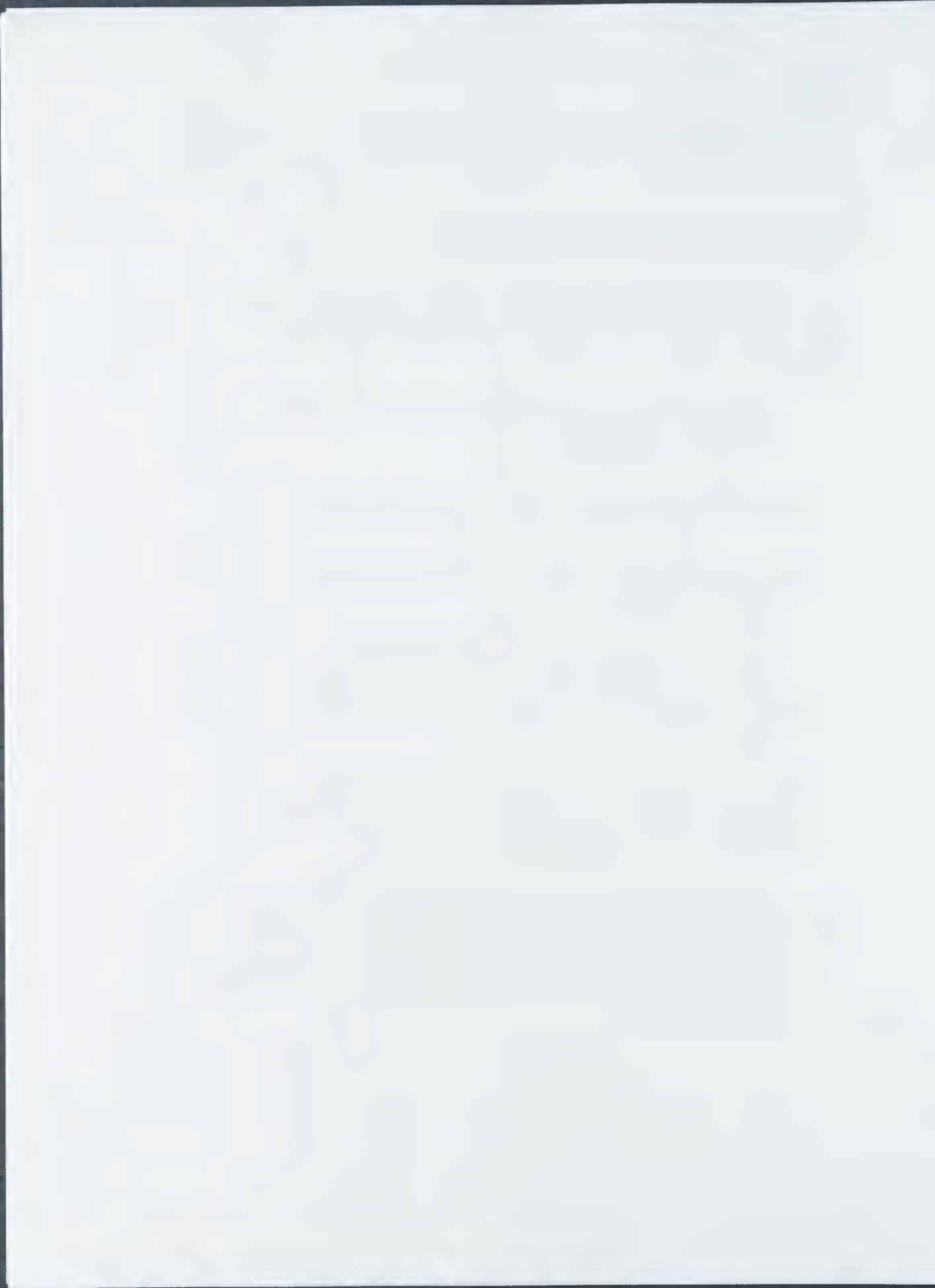
While the Art Centre publications may be considered a potential profit centre for the organization, it could also be considered a public relations vehicle. For older titles where a large inventory exists, using the publication or a package/bundle of titles may be an effective way to encourage new members, thank supporters/volunteers/members or to inform influential individuals such as municipal councillors, community or academic partners of the rich history of the Art Centre. Sometimes a token gift that technically costs the organization next to nothing can be highly valued by the recipient and help establish a good footing for future relationships.



Choices for Future Consideration

While this report provides a general overview of current practices and potential opportunities for sales and distribution, it also raises a number of questions that should be addressed prior to making choices going forward. Below are some questions for consideration:

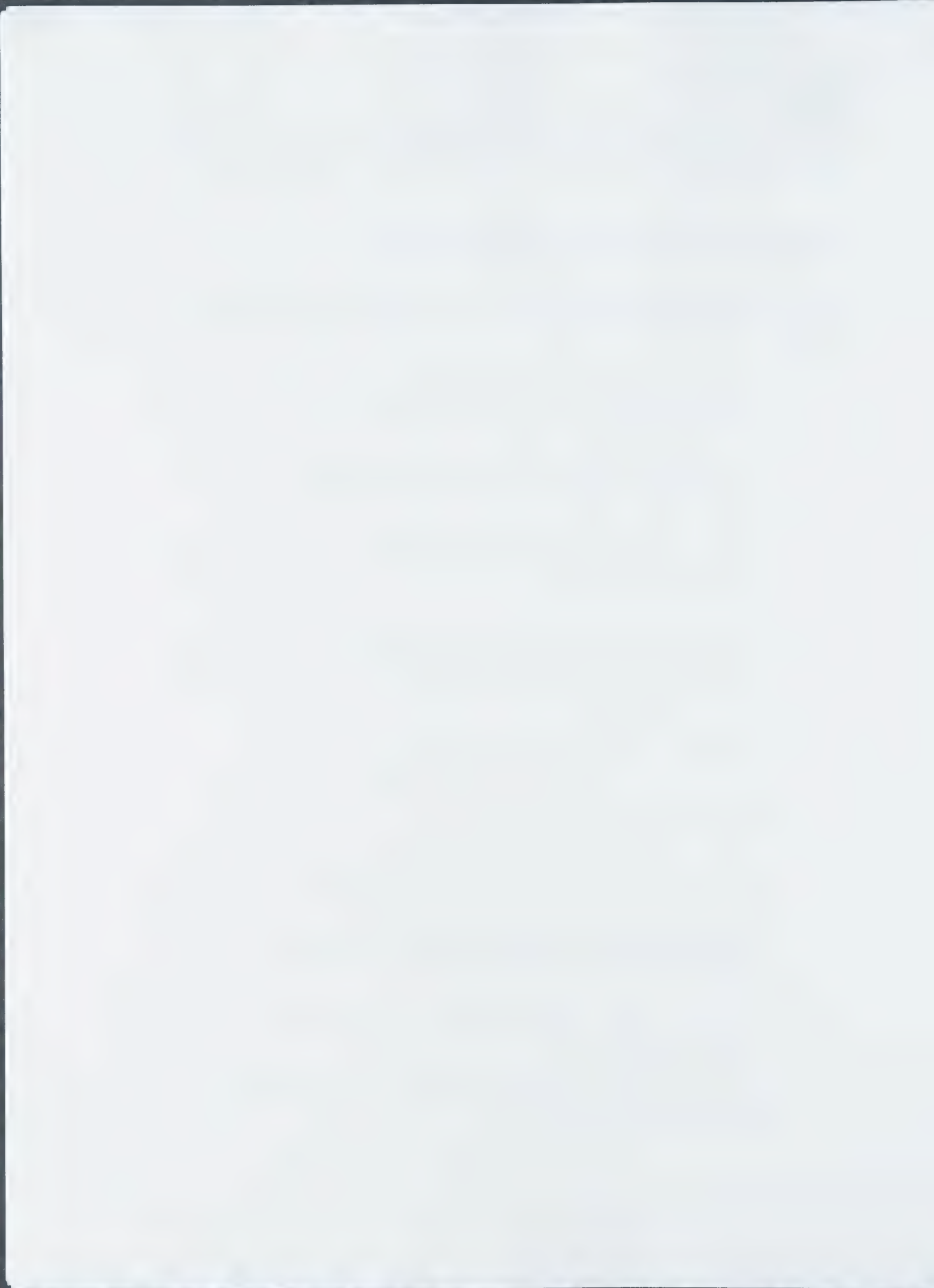
1. In terms of Art Centre publishing, how does the organization place value on the somewhat competing objectives of providing added context for the exhibitions and generating revenue from sales?
2. What is the value placed by exhibition funders such as the Canada Council or Ontario Arts Council, on the nature of publications produced?
3. In order of priority, who is the target audience for publications – person on the street with an interest in a particular exhibition? Academic researchers? Other curators? Practising artists? Gift-buyers?
4. What metrics or measures of success are used to determine if a publication is successful or meets the organizations objectives – is it number of units sold? Number or quality of critical reviews in art magazines or by the media? Number of units sold on-site during the exhibition period or number sold a year post-exhibition? Peer recognition and awards?
5. Does the Art Centre have the interest or human capacity in developing a publications program that is organized as a profit centre? Is this interest commonly shared or in conflict with staff, funders or other interested parties? What are the most viable options for consideration?
6. What is the goal for future publication sales – both on-site and externally? Does the organization have the current human and financial capacity to realize this either through number of titles published annually or number of units sold? Does the current distributor acknowledge these targets and have a plan to realize the goal, or is there another channel for distribution that is more likely to meet the organization's needs?



Action Items for Future Implementation

As referenced throughout the report, below is a list in no particular order of actionable steps that the AEAC can take for increasing the sales and presence of publications going forward.

- Creation of a portable publications display/kiosk for use by the Gallery Association Gift Shop in the Atrium area of the Art Centre.
- Development of a series of publication templates that provide reference for the design and layout of future publications that take into consideration best practices in the publishing industry and cost/benefit analysis.
- Creation of promotional pieces such as bookplates or bookmarks that incorporate further information on the Art Centre such as a map and hours of operation.
- Review and re-pricing of past publications reflective of market demand and intellectual vale of the publications. For publications with limited demand in the current market, repackaging and/or donation of excess inventory for promotional purposes.
- Packaging of similar themed catalogues into a new product for sale.
- Sales campaign geared at educational institutions and art groups for bulk purchase of past publications.
- Increased web presence for promotion of publications for sale through better use of meta-tags, search-engine “readable” text and subject/theme web pages.
- Request for increased sales breakdowns by sector by ABC Books for a better understanding of the current sales market for ABC Books and AEAC publications in particular.
- Undertake a discreet comparison of other institutions publications sales contracts with distributors.
- Review with staff and stakeholders measures of success for publications and choices for future consideration.





Sales & Distribution Contacts

McGill-Queen's University Press

3430 McTavish Street
Montreal, Quebec
H3A 1X9 Canada

- Philip Cercone
Executive Director and Senior Editor
Tel: (514) 398-3750
Fax: (514) 398-4333
philip.cercone@mcgill.ca

For distribution in Eastern Canada:

Hornblower Books

Suite 201, 4001 rue Berri
Montreal, PQ H2L 4H2

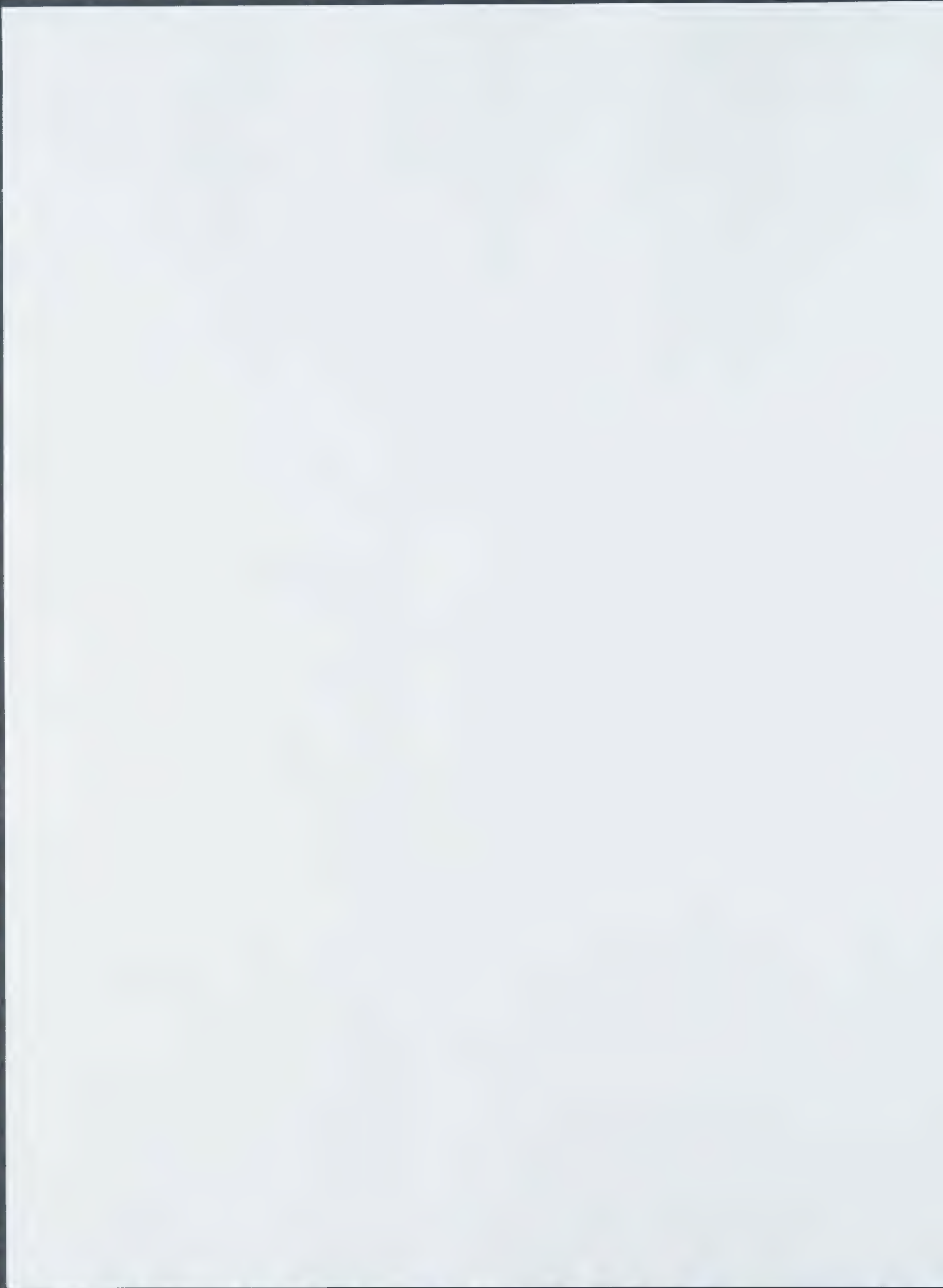
- Karen Stacey and Debra Schram
Phone: (514) 843-7410
Fax: (514) 843-7798
stacey@axess.com
schram@axess.com

McGill-Queen's University Press

Queen's University
Kingston, ON
K7L 3N6 Canada

- Donald H. Akenson, Senior Editor
Tel: (613) 533-2155
Fax: (613) 533-6822
mqup@post.queensu.ca

Please note: These contacts were provided by Barbara Allan as potential names for consideration and industry discussion if ABC Books does not meet the future needs of AEAC publication distribution.



ABC Art Books Canada

372 Ste. Catherine W., suite 230
Montréal Québec Canada H3B 1A2
tel (514) 871-0606
fax: (514) 871-2112
e-mail: info@ABCartbookscanada.com

DISTRIBUTION AGREEMENT

BETWEEN

The Agnes Etherington Art Centre, located at Queen's University, Kingston Ontario K7L 3N6, represented by Dorothy Farr, acting director, and for the purposes of this contract referred to as The Publisher

AND

ABC Art Books Canada Inc., located at 372 Ste. Catherine West, suite 230 Montreal Quebec H3B 1A2 Canada, represented by Lawrence Boyle, president, and for the purposes of this contract referred to as ABC.

IT IS UNDERSTOOD that the Publisher wishes to put its entire publication list into distribution.

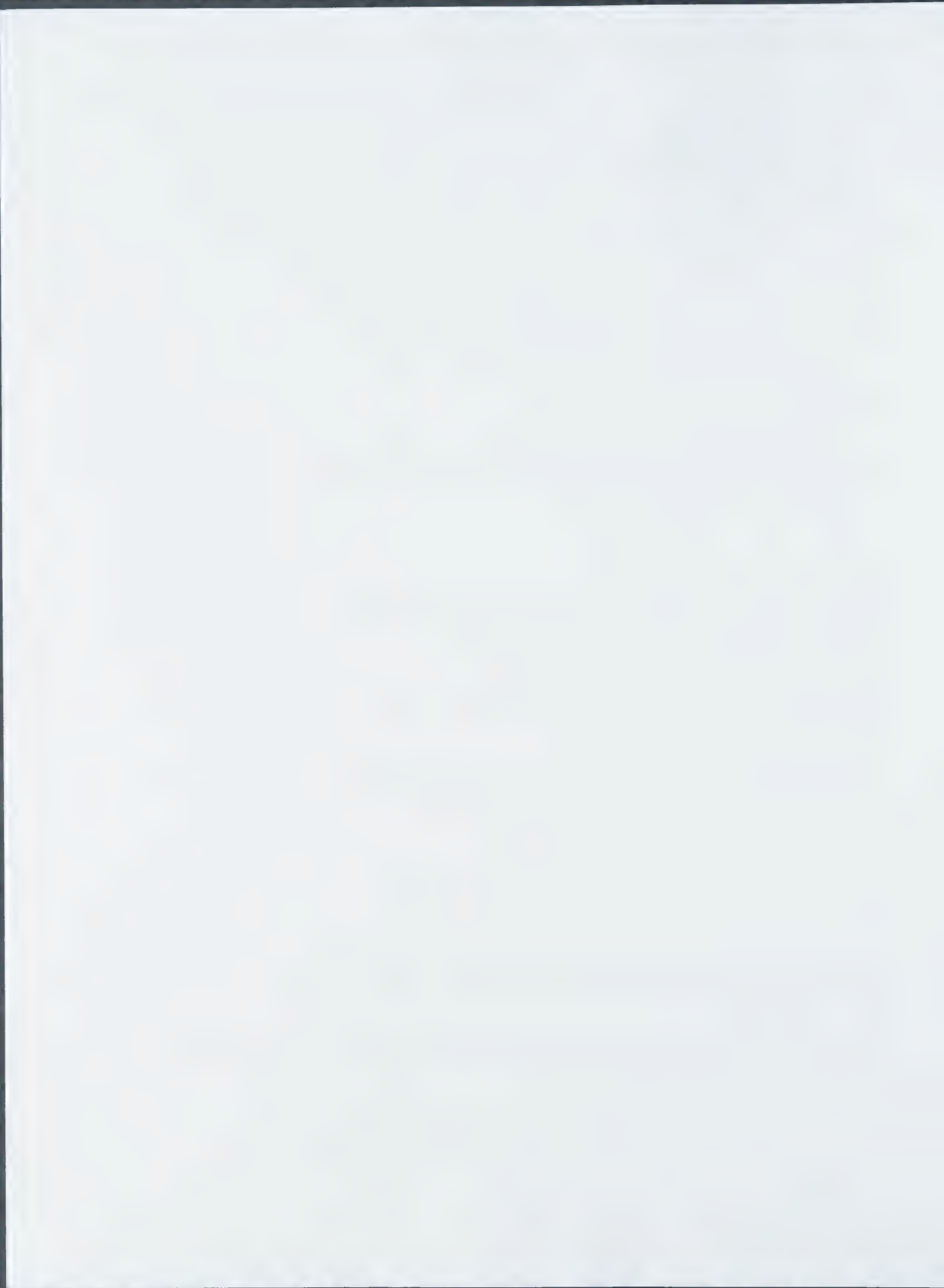
IT IS UNDERSTOOD that ABC possesses the necessary infrastructures to provide an adequate distribution of the Publisher's publications.

ARTICLE I

1.1. Exclusivity

1.1.1. The Publisher entrusts ABC with exclusive international distribution rights for its entire publication list whether already published or forthcoming.

1.1.2. The Publisher entrusts ABC with exclusive international distribution rights for all customer orders for its publications, including their treatment, invoicing, and shipping.



1.1.3. Customer orders include international orders from bookstores for resale, from libraries and library suppliers, from wholesalers, requests for consignment, as well as orders for launches and events outside of the Publisher's institution around the world.

1.1.4. The only exception to exclusivity as outlined in article 1.1. is the sale of its publications by the Publisher to individual purchasers at the same retail price as sold by ABC.

1.1.5. In the case of co-publication, ABC's exclusive international distribution rights as outlined in article 1.1.3. remain unchanged. The co-publisher, however, is not bound by the present agreement.

1.2. Shipping and Warehousing

1.2.1. ABC will receive the Editor's publications on consignment. All publications stored at ABC's warehouse remain the property of the Publisher.

1.2.2. The Publisher entrusts ABC with exclusive storage of its publications as outlined in article 1.1.1. The Publisher agrees to meet the transportation expense for publications shipped to ABC as well as the transportation expense for any publications returned from ABC to the Publisher.

1.2.3. Upon signing this agreement, the Publisher will supply ABC with a complete list of its publications from which ABC will place an initial order.

1.2.4. The Publisher agrees to make available to ABC at least one half of the print run of each of its publications.

1.2.5. The Publisher agrees to fulfill ABC's orders for its publications in a timely fashion and to wrap and ship them securely.

1.2.6. The Publisher frees ABC from all responsibility for publications received damaged or lost in transit.

1.2.7. Publications received by ABC that are defective or damaged will be warehoused separately. If after three notices from ABC the publisher does not declare its intentions, ABC will unilaterally dispose of defective or damaged publications and will inform the Publisher of its decision.

1.3. ABC's Sales and Promotional Responsibilities

1.3.1. ABC will include the Publisher's entire publication list in its computerized data base.

1.3.2. ABC will include the Publisher's new publications with complete bibliographic data on its web site as well as in its sales catalogues, the deadlines for which are April 15 and September 15 of each year.

1.3.3. ABC will include the Publisher's older publications, selected at ABC's discretion, on its web site and in its sales catalogue.

1.3.4. ABC assures a professional retail sales representation throughout Canada and the United States, an active solicitation of libraries, stores and institutions around the world, as well as a full and varied exhibition schedule at events judged by ABC to be in the Publisher's best interests.

1.3.5. ABC assures inclusion of each of the Publisher's new publications, along with complete bibliographic and exhibition information, in *ARTbibliographies Modern* published twice yearly.

1.3.6. ABC reserves the right to use a maximum of ten (10) copies of each new publication for promotional purposes. The sending of promotional copies and the choice of their recipients will be decided by and paid for by ABC.

1.3.7. All promotional activities outlined in article 1.3 are the entire responsibility of ABC.

1.4. The Publisher's Promotional Responsibilities

1.4.1. The Publisher agrees to identify ABC as its exclusive international distributor and to provide its ordering address, both physical and electronic, on its web site and in all appropriate publicity or promotion initiated by the Publisher.

1.4.2. The Publisher agrees, whenever possible, to inform ABC at least two months in advance of the release of each of new publication, the date of publication and the print run along with the following information: title, artist(s), authors(s), page count,

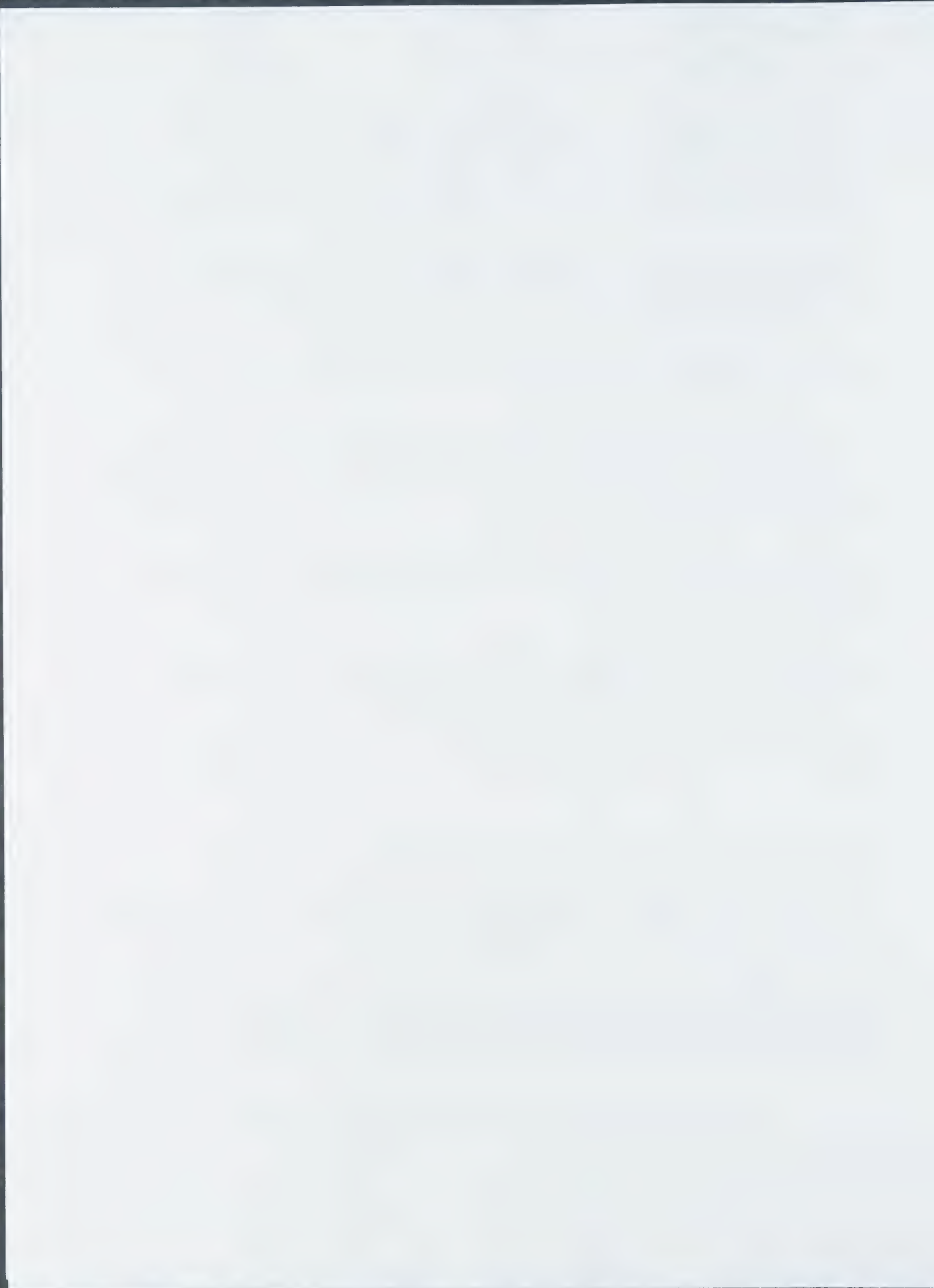


illustration count, format, ISBN, retail price and a descriptive abstract so that ABC can adequately prepare promotion and place an initial order.

1.4.3. The Publisher agrees to take every reasonable opportunity to promote the availability of their publications through ABC to the appropriate parties when representing their institution on official business.

1.4.4. All promotion and publicity not outlined in article 1.3 of this agreement is the entire responsibility of the Publisher.

ARTICLE 2

2.1. Payment and Terms

2.1.1. Because ABC provides discounts of up to 45% to its customers, the Publisher agrees to provide ABC with a discount of 65% of the retail price for each of its publications.

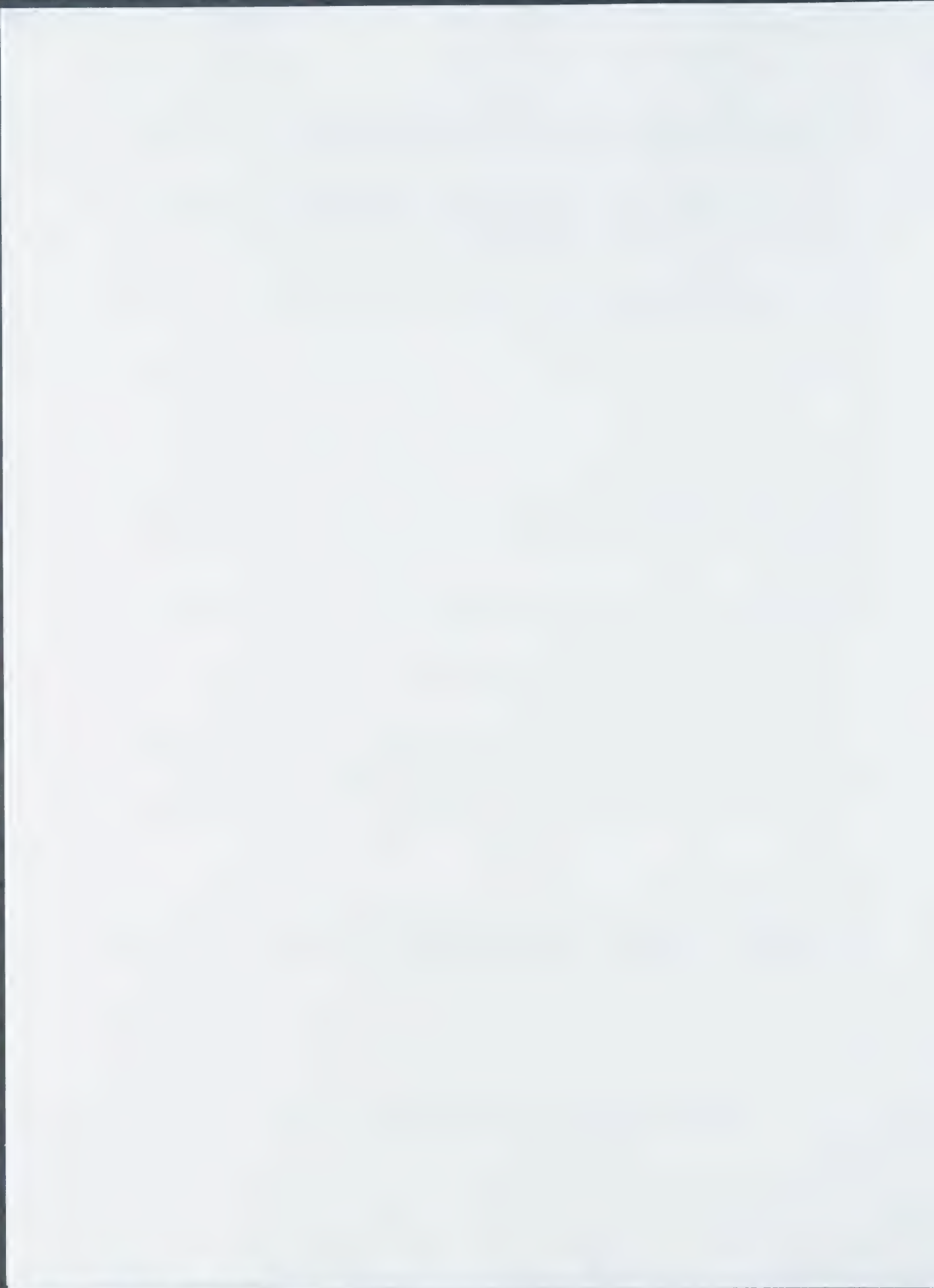
2.1.2. ABC will pay the publisher for copies sold at six month intervals in the thirty (30) following May 31 and November 30 of each year.

2.1.3. ABC will provide the Publisher with a sales report with each payment.

2.1.4. Due to the fact that retail customers can return unsold publications to ABC up to one year after the invoice date, ABC reserves the right to pay the Publisher 20% less than the amount due at each payment period in order to avoid carrying a negative balance. Any balance due will be paid at each succeeding payment period.

ARTICLE 3. CLAIMS

3.1. The Publisher frees ABC from all responsibility regarding any action or claim directed against the Publisher regarding the Publisher's publications, or resulting from the Publisher's actions or omissions, whatever the cause.



ARTICLE 4. DURATION AND TERMINATION OF THIS AGREEMENT

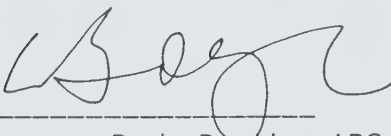
4.1. The present agreement is automatically renewed annually from its date of signing. Either party can terminate this agreement by sending, by registered mail, a six (6) month notice of termination to the other party at its aforementioned address.

4.2. In the case of termination the obligations and responsibilities of each party as outlined in this agreement remain intact and unchanged for the six (6) month period outlined in article 4.1. During this six (6) month period ABC remains the Publisher's exclusive international distributor and no other organization, including the Publisher, can fill or solicit customer orders or undertake any action or promotion to do so.

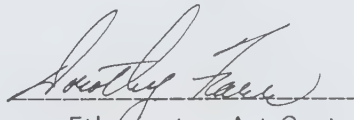
4.3. This agreement is automatically terminated if either party violates any articles found therein. Each party has two (2) weeks to correct any violation after having received from the other party a notice indicating the nature of such violation.

4.4. Once this agreement is terminated, ABC will produce a final sales report. The amount due the Publisher will be paid within the one hundred and eighty (180) days following the date of termination. For the reasons outlined in article 2.1.4. ABC reserves the right to withhold 20% of the amount due. This final balance will be paid one year after the termination of the contract once all customer returns have been received.

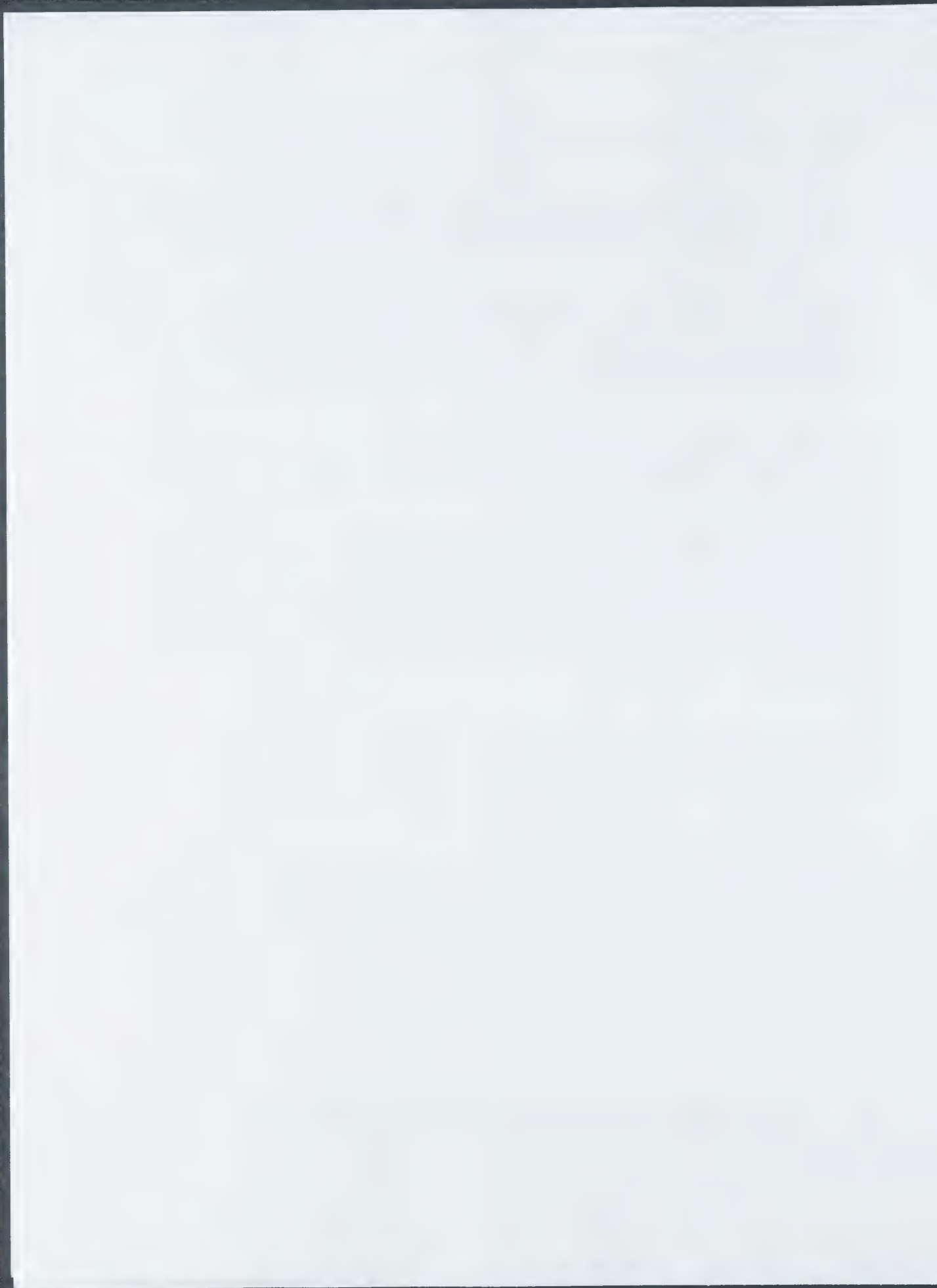
Signed in duplicate 02/05/02 (month/day/year) by



Lawrence Boyle, President ABC



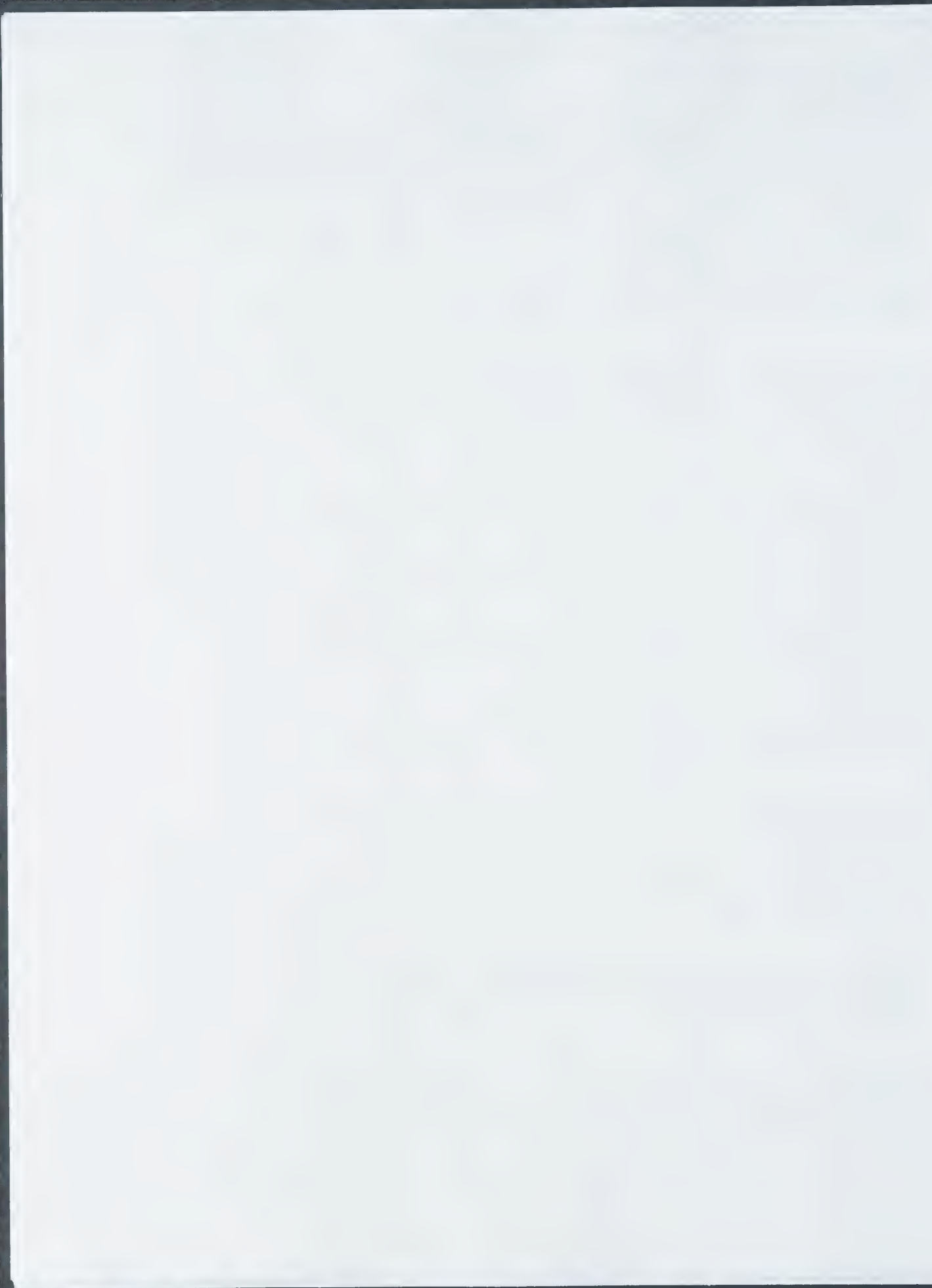
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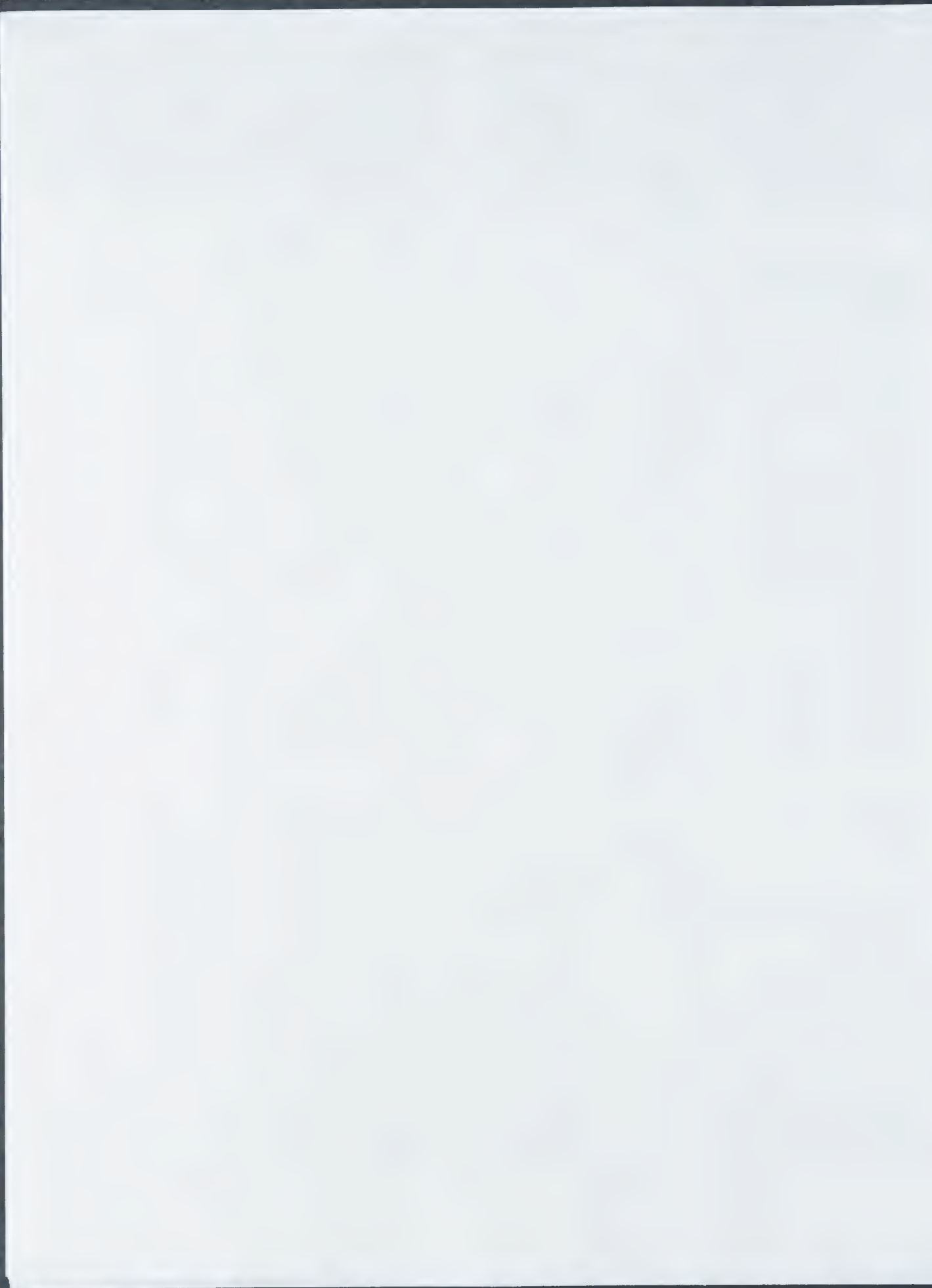
**AEAC PUBLICATIONS
Reference List**

TITLE/DESCRIPTION	AUTHOR	ISBN	PRICE	CODE	SHELF NO. NOTES
A Certain Amount of Joy: Alex Wyse Recent Work. 15 pp, colour (cover), 1986.	Dorothy Farr	0-88911-411-0	\$ 4.50	AE096	SHELF NO. - 42
A Fish Story: Dave Gordon. 6 pp, b/w, 1984.	Introduction by Robert Swain Essay by Artist		\$ 2.50	AE077	Annabel's Office
A. A. Chesterfield: Ungava Portraits (1902-1904). 48 pp, b/w, 1983.	William C. James	0-88911-373-4	\$ 10.00	AE071	SHELF NO. - 31, 32, 33 Bilingual
André Biéler in Rural Québec. 48 pp, colour, 1988.	Frances K. Smith	0-88911-495-1	\$ 7.00	AE106	SHELF NO. - 45
André Fauteux: Ten Years - Dix Ans. 61 pp, b/w, 1982.	Karen Wilkin	0-88911-372-6	\$ 5.00	AE070A	Annabel's Office Out of Print
Andrea Bolley. 6 pp, b/w, 1981.	Dorothy Farr		\$ 1.00	AE035	SHELF NO. - 30
Annual Report: 1994-1995. 20 pp, b/w, 1995.			N/A	AE135	SHELF NO. - 79
Annual Report: 1995-1996. 20 pp, b/w, 1996.			N/A	AE141	SHELF NO. - 82
Annual Report: 2001-2002. 24 pp, b/w, 2003.			N/A	AE162	Annabel's Office
April/Davey/Grauerholz. 35 pp, b/w, 1985.	Martha Townsend	0-88911-398-X	\$ 4.00	AE089	SHELF NO. - 39
Architects Books & Libraries: A Collection of Essays. 46 pp, no illustrations, 1995	Pierre de la Rufiniere (editor)	0-88911-692-X	FREE	AE136	SHELF NO. - 79
Barbara Caruso: Grey Lock, Grey Series. 3 pp, colour, 1979.	Foreword by Frances K. Smith Essay by Artist		\$ 1.00	AE018	Annabel's Office
Barker Fairley: Landscapes & Portraits. 16 pp, b/w, 1980.	Gary Michael Dault	0-88911-020-4	\$ 2.00	AE028	SHELF NO. - 30
Better Worlds: Activist & Utopian Projects by Artists. 56 pp, colour, 2002.	Jan Allen & Laura U. Marks	0-88911-912-0	\$ 16.00	AE159	SHELF NO. - 89, 90
Beyond the Frame: Space in Art. 48 pp, b/w, 1988.	Jeri Harmsen	0-88911-491-9	\$ 2.50	AE107	SHELF NO. - 46 Pencil Included
Bill Vazan: A Cosmic Dance. 68 pp, colour, 1993.	James D. Campbell	0-88911-547-8 (paperback)	\$ 15.00	AE123	SHELF NO. - 82
Bon Echo: Dreams & Visions. 8 pp, b/w, 1993.	Jan Allen		\$ 3.00	AE124	SHELF NO. - 82 Out of Print
Brian Kipping: Paintings. 6 pp, b/w, 1986.	Dorothy Farr		\$ 2.00	AE097	SHELF NO. - 85
Bruce St. Clair: Paintings - A Ten Year Survey. 16 pp, colour (cover), 1977.	Robert Swain		\$ 2.50	AE006	Annabel's Office Published by the



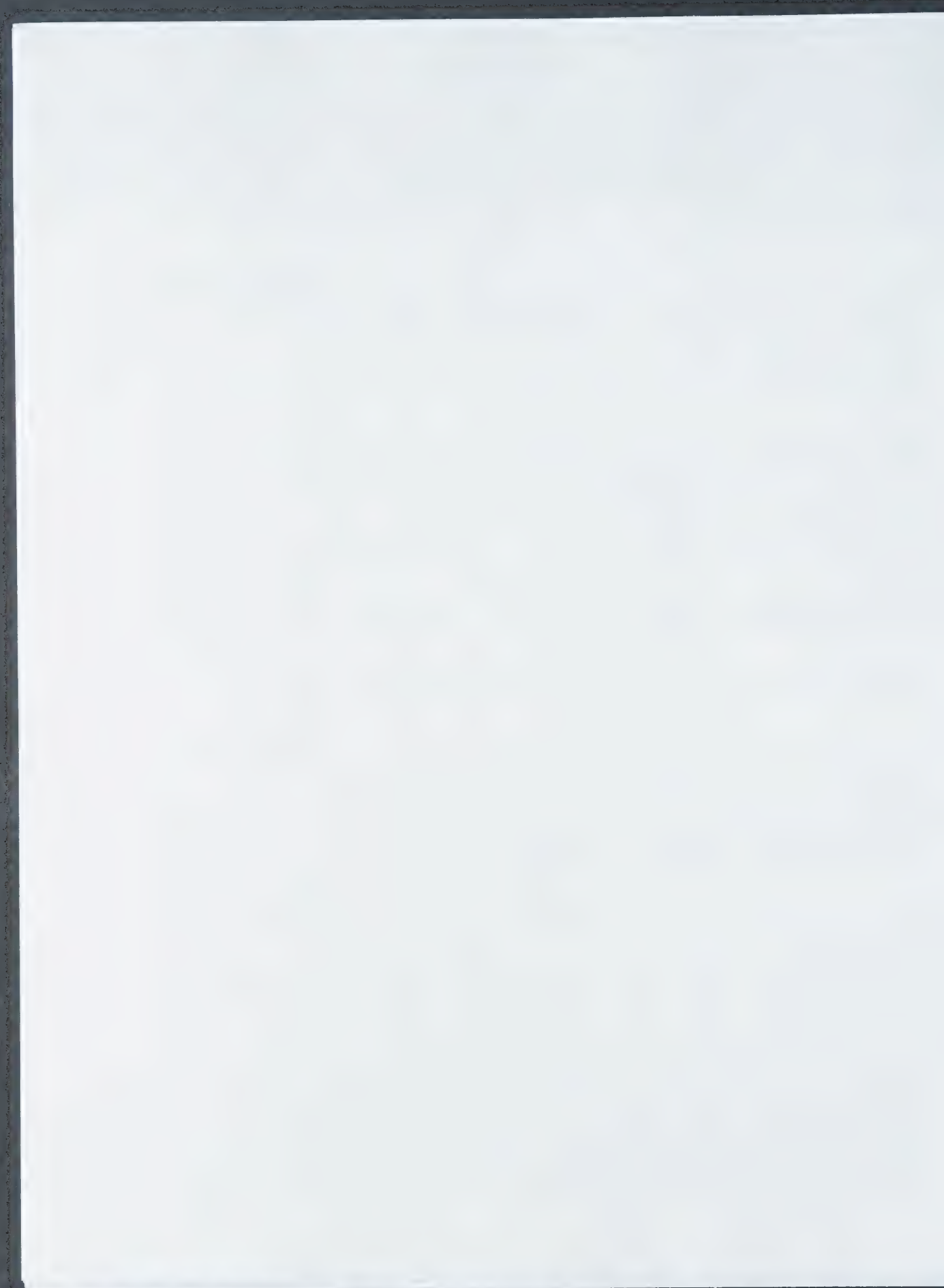
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Aggregation Gallery					
Canada Mikrokosma: An Exhibition of Contemporary Canadian Tapestries. 63 pp, colour, 1982.	Foreword by Robert Swain Essays by Artists	0-88911-028-X	\$ 4.00	AE055	Annabel's Office Out of Print Bilingual
Catalogue of the Permanent Collection of Paintings, Sculptures & Drawings (1968-1976). 275 b/w & colour illustrations, 1968.			\$ 9.00	AE001	SHELF NO. - 1
Charles William Jefferys (1869-1951). 83 pp, colour (cover), 1976.	Robert Stacey		\$ 3.00	AE004	SHELF NO. - 2, 3
Cheryl Pagurek: 5 Fraserwood Ave., Apt. #2. 6 pp, colour (cover), 1994.	Jan Allen	0-88911-491-9	\$ 2.00	AE133	SHELF NO. - 78
Christian Knudsen. 12 pp, b/w, 1981.	Robert Swain		\$ 2.00	AE036	SHELF NO. - 12
Christopher Broadhurst: Recent Paintings. 6 pp, colour, 1981.	Robert Swain		\$ 2.50	AE037	SHELF NO. - 30
Christopher Broadhurst: Four Quartets. 6 pp, colour, 1993.	Mary Jo Hughes	0-88911-652-0	\$ 2.00	AE125	SHELF NO. - 82
Connected: Contemporary Art in Kingston. 62 pp, colour, 2003.	Jan Allen	0-88911-912-0	\$ 20.00	AE163	SHELF NO. - 97, 98
Contemporary Primitives. 16 pp, b/w, 1982.	Dorothy Farr	0-88911-368-8	\$ 2.00	AE056	SHELF NO. - 19
Crime & Punishment. 32 pp, colour, 1999.	Jennifer Rudder	0-88911-750-0	\$ 12.00	AE154	SHELF NO. - 87, 88
Daniel Fowler of Amherst Island (1810-1894). 192 pp, b/w, 1979.	Frances K. Smith	0-88911-005-0	\$ 9.00	AE019	Annabel's Office
Daphne Haugo. 6 pp, b/w, 1981.	Dorothy Farr		\$ 2.00	AE038	Annabel's Office
David Andrew: Paintings & Printings. 6 pp, b/w, 1979.	Foreword by Frances K. Smith Essay by Artist		\$ 2.00	AE020	Annabel's Office
David Elliot: The Studio. 4 pp, b/w, 1979.	Frances K. Smith		\$ 1.50	AE021	SHELF NO. - 30
Diary III: Life is Art. 6 pp, b/w, 1981.	Louise Dompierre Comment by Artist		\$ 2.00	AE039	SHELF NO. - 30
Edifice. 24 pp, colour, 1997.	Jan Allen	0-88911-744-6	\$ 6.00	AE150	SHELF NO. - 86
Europe Looks at the World: The Evolution of European Cartography from 1493-1761. 12 pp, b/w, 1984.	John Channell Berry	0-88911-043-3	\$ 2.00	AE078	SHELF NO. - 34
Exhibitions in Review: 1987-1988. 122 pp, b/w, 1988.		0-88911-503-6	\$ 5.00	AE108	SHELF NO. - 47
Exhibitions in Review: 1988-1989. 98 pp, colour (cover), 1990.		0-88911-531-1	\$ 5.00	AE115	SHELF NO. - 61
Exhibitions in Review: 1989-1990. 94 pp, colour (cover), 1992.		0-88911-541-9	\$ 7.50	AE120	SHELF NO. - 70
Exhibitions in Review: 1990-1991. 71 pp, colour (cover), 1993.		0-88911-545-1	\$ 7.50	AE126	SHELF NO. - 76
Exhibitions in Review: 1992-1993. 90 pp, colour (cover), 1993.		0-88911-551-6	\$ 7.50	AE127	SHELF NO. - 82



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Female Imaginary. 44 pp, colour, 1994.	Jan Allen	0-88911-666-0	\$ 9.00	AE134	Gift Shop
Femscript: A Transcript of the Symposium on Feminist Art Practices. 35 pp, b/w, 1996.		0-88911-708-X	\$ 4.00	AE142	Annabel's Office Published by the Organization of Kingston Women Artists
Fertile Ground. 24 pp, colour (cover), 1996.	Jan Allen	0-88911-736-5	\$ 7.50	AE143	SHELF NO. - 81
First Impressions: European Views of the Natural History of Canada from the 16th to 19th Century. 131 pp, colour, 1992.	Victoria Dickenson	0-88911-543-5	\$ 20.00	AE121	SHELF NO. - 70, 71 Bilingual
Flaming Creatures: New Tendencies in Canadian Video. 19 pp, b/w, 1997.	Gary Kibbins	0-88911-748-9	\$ 6.00	AE151	SHELF NO. - 86
Frank Nulf: Form/Inform. 39 pp, colour (cover), 1993.	Jan Allen, Liz Wylie & Comment by Author	0-88911-650-4	\$ 7.50	AE128	SHELF NO. - 77
French Lithography: The Restoration Salons (1817-1824). 211 pp, b/w, 1977.	W. McAllister Johnson		\$ 10.00	AE007	SHELF NO. - 3 Bilingual
French Royal Academy of Painting & Sculpture: Engraved Reception Pieces (1672-1789). 210 pp, b/w, 1982.	W. McAllister Johnson	0-88911-027-1	\$ 15.00	AE057	SHELF NO. - 20, 21, 22, 23 Bilingual
From Private Walls. 8 pp, no illustrations, 1980.	Robert Swain <i>et al.</i>		\$ 2.50	AE029	Annabel's Office Published with the cooperation of the Rotary Club of Kingston
Gary Kibbins: Grammar Horses. 40 pp, colour, 2003	Jan Allen, Gary Kibbins	0-88911-916-3	\$15.00	AE 166	SHELF NO. 101
G. Noel Bullock: Experimental Linear Series IV. 3 pp, b/w, 1983.	Louise Dompierre		\$ 2.00	AE072	Annabel's Office
General Idea Editions (1967-1995). 320 pp, colour, 2003.	Barbara Fischer (editor)	0-7727-8205-9 (bound) 0-7727-8206-7 (paperback)	\$ 35.00	AE161	SHELF NO. - 96 Published by the Blackwood Gallery of the UTM.
George Harlow White (1817-1887). 44 pp, b/w, 1975.	Frances K. Smith		\$ 3.00	AE002	SHELF NO. - 30 Occasional Paper #2
George Heriot: Painter of the Canadas. 72 pp, b/w, 1978.	Gerald Finley	0-88911-008-5	\$ 3.00	AE010	SHELF NO. - 5 Bilingual
Gerald McMaster: Niya Nèhiyaw - Crossfires of Identity. 6 pp, colour, 1993.	Michael Bell	0-88911-656-7	\$ 2.00	AE129	SHELF NO. - 82
Gerhard Harpe: Suspended Series - Vortex. 6 pp, b/w, 1984.	Louise Dompierre		\$ 2.50	AE079	SHELF NO. - 82
Germaine Koh: Personal. 28 pp, colour, 1997.	Jan Allen & Wayne Baerwaldt	0-88911-746-2	\$ 7.00	AE152	SHELF NO. - 87



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Gift of Genius: A Rembrandt for Kingston. 6 pp, colour, 2003.	David de Witt	0-88911-904X	\$5.00	AE164	SHELF NO. 99
Gretchen Sankey: Some of the Parts. 19 pp, colour, 2000.	Jan Allen	0-88911-754-3	\$ 7.50	AE156	SHELF NO. - 88
Guido Molinari: Works on Paper. 80 pp, colour (cover), 1981.	David Burnett	0-88911-019-0	\$ 5.00	AE040	SHELF NO. - 12, 13 Bilingual
Hamish Buchanan: Veiled Men. 6 pp, colour, 1995.	Mary Jo Hughes	0-88911-694-6	\$ 2.00	AE137	SHELF NO. - 78
Harold Feist: Genesis of an Image. 39 pp, colour, 1988.	Karen Wilkin & Mary Jo Hughes	0-88911-496-X	\$ 5.00	AE109	SHELF NO. - 47
Hayter & the Atelier 17: Works from the Dickson/Sweetman Collection. 11 pp, b/w, 1978.	Jennifer Dickson		\$ 2.00	AE017A	Annabel's Office
Henry Saxe: Recent Sculptures. 24 pp, colour, 1983.	Robert Swain	0-88911-379-3	\$ 2.00	AE073	SHELF NO. - 34
Heritage Quilt Collection. 63 pp, colour, 1992.	Ruth McKendry	0-88911-539-7	\$ 12.00	AE122	SHELF NO. - 72, 73, 74, 75, 76
Heroic Figures: African Sculpture from the Justin & Elisabeth Lang Collection. 42 pp, b/w, 1988.	Jacqueline Fry, Nkiru Nzewu & Jean-Claude Muller	0-88911-492-7	\$ 18.00	AE110	SHELF NO. - 48, 49 French Insert (400 copies)
Horatio Walker (1858-1938). 54 pp, b/w, 1977.	Dorothy Farr		\$ 3.00	AE008	SHELF NO. - 4
In Praise of Older Buildings. 64 pp, b/w, 1976.	Gerald Finley		\$ 15.00	AE005	Annabel's Office Published by the Frontenac Historic Foundation
Ingeborg Mohr: Notes on Dark Ground. 14 pp, colour, 1986.	Dorothy Farr	0-88911-406-4	\$ 2.00	AE098	SHELF NO. - 43
Inuit Art in the 1970's. 104 pp, colour, 1979.	Marie Routledge	0-88911-010-7	\$ 6.00	AE022	SHELF NO. - 30 Out of Print Bilingual
J. C. Heywood: One Year. 16 pp, b/w, 1982.	Foreword by Robert Swain Essay by Artist	0-88911-370-X	\$ 1.00	AE058	SHELF NO. - 30
J. W. Beatty (1869-1941). 86 pp, colour (cover), 1981.	Dorothy Farr	0-88911-018-2	\$ 6.50	AE041	SHELF NO. - 14, 15, 16 French Insert
Jan Menses: Works from the Tikkun Series. 16 pp, b/w, 1984.	Louise Dompierre	0-88911-045-X	\$ 4.00	AE080	SHELF NO. - 35
Jayce Salloum: Untitled. 47 pp, colour, 1999.	Jim Drobnick & Jennifer Fischer	0-88911-752-7	\$ 12.00	AE155	SHELF NO. - 82
Jeffrey Childs: Concept, Constructions and Pure Forms. 6 pp, b/w, 1981.	Essay by Artist		\$ 2.00	AE042	Annabel's Office
Jeffrey Spalding Drawings. 6 pp, b/w, 1981.	Robert Swain Comment by Artist		\$ 2.00	AE043	SHELF NO. - 30 Out of Print



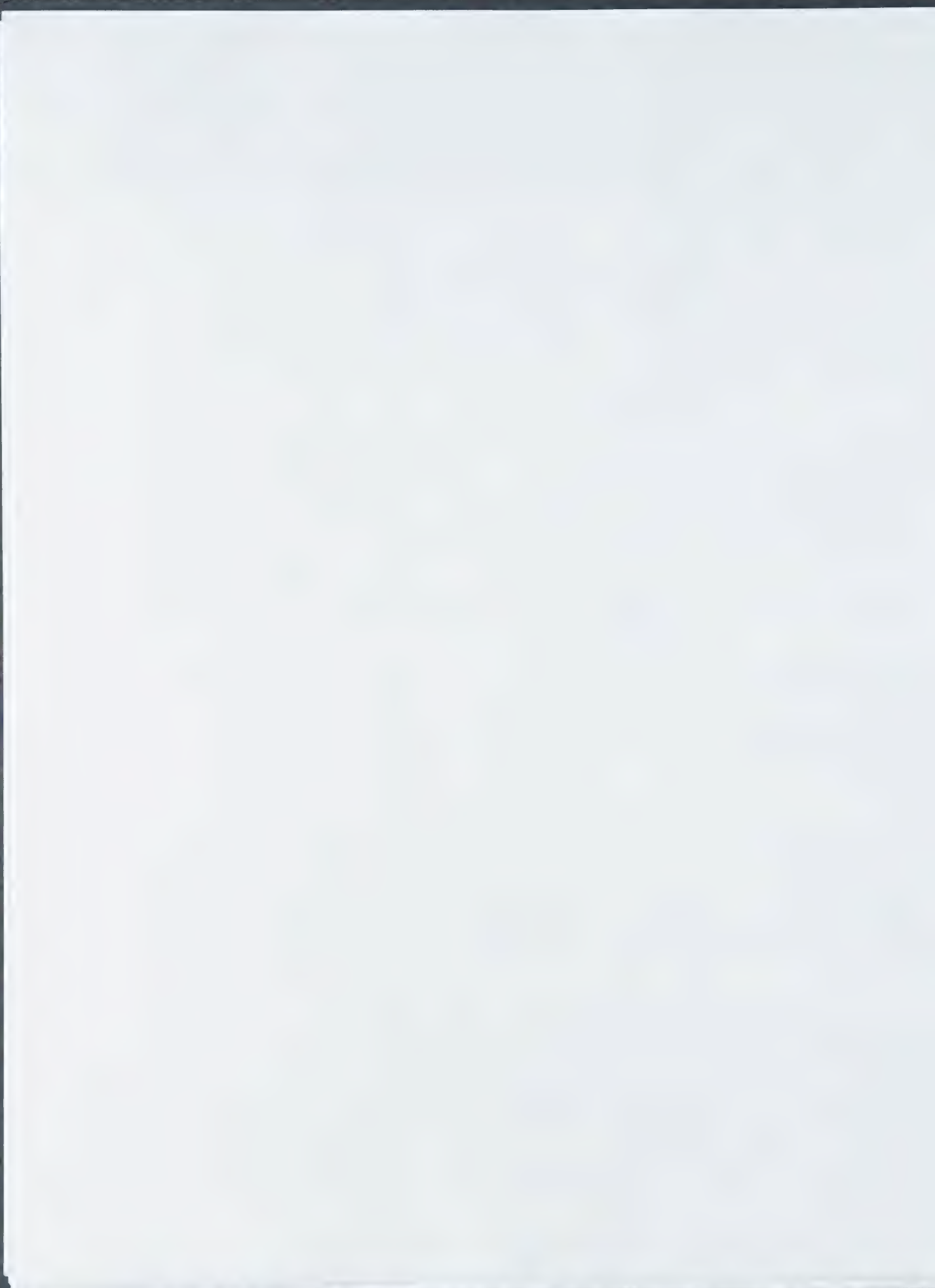
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Jennifer Dickenson. 12 pp, b/w, 1986.	Dorothy Farr	0-88911-407-2	\$ 2.00	AE099	SHELF NO. - 82
Joan Frick: Light Line Drawings. 6 pp, colour, 1995.	Mary Jo Hughes	0-88911-690-3	\$ 2.00	AE138	SHELF NO. - 79
John Clark: The Grey Paintings (1978-1983). 23 pp, b/w, 1983.	Bruce Grenville	0-88911-376-9	\$ 3.00	AE074	SHELF NO. - 34
John Hall's Imitation of Still Life Portraits. 45 pp, colour, 1989.	Nancy Tousley	0-88911-501-X	\$ 10.00	AE113	SHELF NO. - 50
John Herbert Caddy (1801-1887). 68 pp, colour (cover), 1985.	Frances K. Smith	0-88911-396-5	\$ 5.00	AE090	Annabel's Office Out of Print Bilingual
John Lyman (1886-1967). 234 pp, colour, 1986.	Louise Dompierre	0-88911-410-2	\$ 15.00	AE100	SHELF NO. - 41, 46, 51, 52 Bilingual
John M. Lyle: Toward a Canadian Architecture. 145 pp, b/w, 1982.	Geoffrey Hunt	0-88911-029-8	\$ 15.00	AE060	SHELF NO. - 30 Bilingual
John McEwen: Moving Toward Eden. 50 pp, colour (cover), 1985.	Gary Michael Dault	0-88911-401-3	\$ 8.00	AE091	SHELF NO. - 82
John Noestheden. 6 pp, b/w, 1980.	Ihor Holubizky		\$ 1.00	AE030	SHELF NO. - 30
Katja Jacobs: Recent Works. 11 pp, colour, 1986.	Karen Wilkin	0-88911-409-9	\$ 2.00	AE101	SHELF NO. - 43
Kingston Conference Proceedings: A Reprint of the Proceedings of the 1941 Kingston Artist's Conference. 193 pp, no illustrations, 1991.	Introduction by Michael Bell Biographical Notes by Frances K. Smith	0-88911-535-4	\$ 15.00	AE119	SHELF NO. - 66, 68, 69
KJB: Works (1977-1981). 16 pp, b/w, 1981.	Robert Swain	0-88911-024-7	\$ 2.00	AE044	SHELF NO. - 17
Laurel Woodcock: Take Me, I'm Yours. 48 pp, colour, 2001.	Jan Allen & Paul Kelley	0-88911-827-2	\$ 16.00	AE157	SHELF NO. - 88 CD Included
Lee Kozlik: Recent Works. 6 pp, b/w, 1980.	Comment by the Artist		\$ 1.50	AE031	Annabel's Office
Leslie Reid: Recent Prints & Paintings. 20 pp, colour (cover), 1984.	Robert Swain	0-88911-382-3	\$ 2.00	AE081	SHELF NO. - 35
Life Forces: Photographs by Carol Marino. 39 pp, b/w, 1987.	Michael Bell	0-88911-413-7	\$ 8.00	AE105	SHELF NO. - 44
Likely Stories: Text/Image/Sound Works for Video and Installation - Works by Vera Frankel. 40 pp, b/w, 1982.	Louise Dompierre		\$ 2.00	AE059	SHELF NO. - 24, 25
Lilias Torrance Newton (1896-1980). 31 pp, colour, 1981.	Dorothy Farr	0-88911-023-9	\$ 2.00	AE045	SHELF NO. - 17
Lillian Freiman: Paintings & Drawings. 16 pp, b/w, 1978.	Judith M. Nasby	0-88911-000-X	\$ 1.00	AE011	SHELF NO. - 6



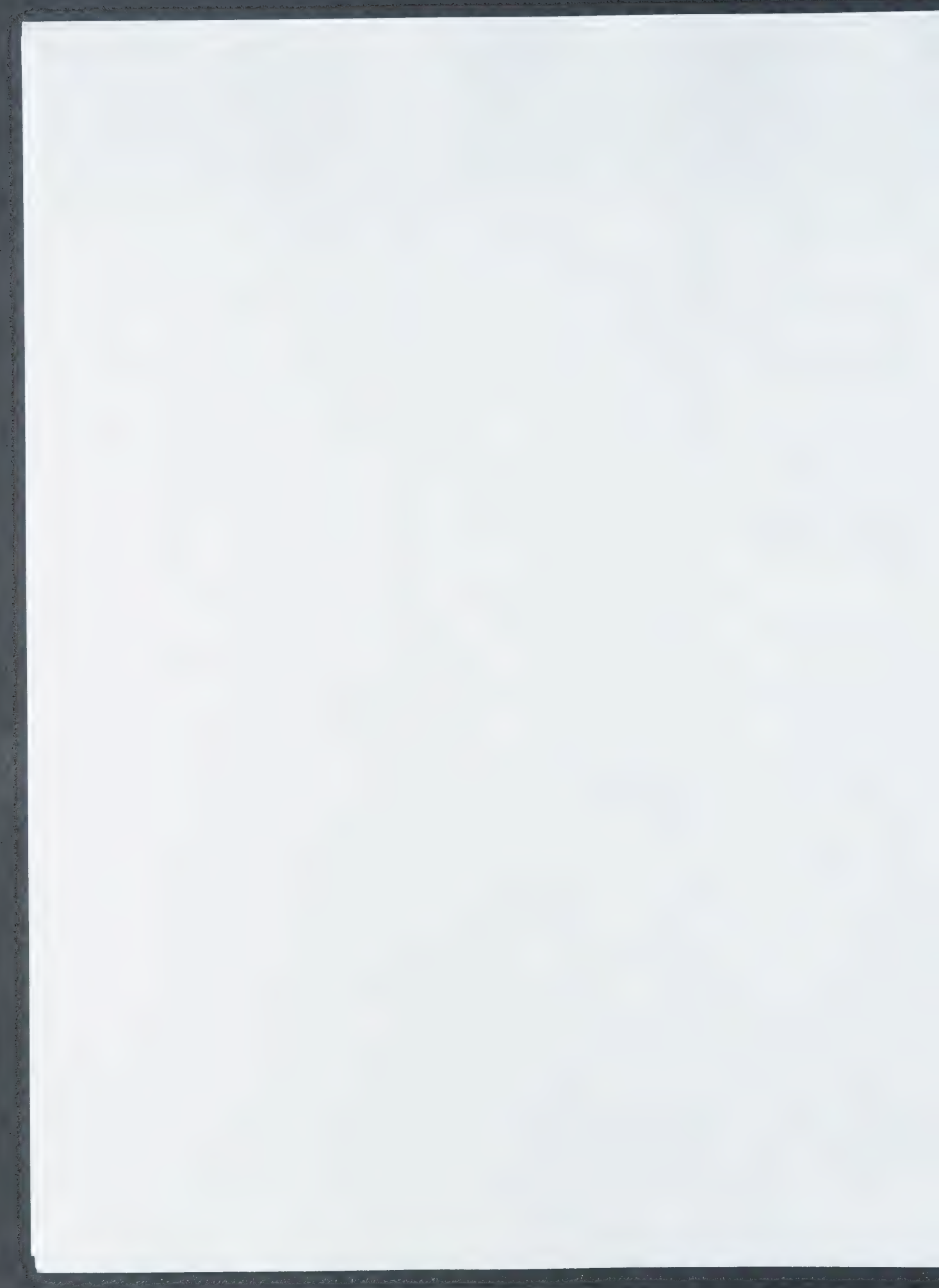
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Louis Stokes: Trees of Life & Recent Sculpture (1982-1984). 20 pp, colour (cover), 1984.	Louise Dompierre	0-88911-383-1	\$ 4.00	AE082	SHELF NO. - 36
Lynn Donoghue: Dancemakers & Other Portraits. 12 pp, colour (cover), 1982.	Robert Swain	0-88911-042-5	\$ 2.00	AE061	SHELF NO. - 25
Machine Life. 64 pp, colour, 2004	Jan Allen, Ihor Holubizky, Caroline Seck Langill	0-88911-918-X	\$20.00	AE 167	SHELF NO. 167
Mae Home: Stephen Cruise. 40 pp, colour, 1990.	Michael Bell	0-88911-533-8	\$ 5.00	AE116	SHELF NO. - 62
Magda Creet: Kingston Portraits. 2 pp, b/w, 1979.	Frances K. Smith Comment by Artist		\$ 1.00	AE023	Annabel's Office
Malcolm Rains: Sculpture. 6 pp, b/w, 1979.	Robert Swain		\$ 1.00	AE024	SHELF NO. - 30
Marlene Creates: Paper, Water & Stone. 6 pp, b/w, 1981.	Comment by Artist		\$ 2.00	AE046	Annabel's Office
Mary-Ann Kokoska: Drawing in Succession. 6 pp, colour, 1993.	Jan Allen	0-88911-662-8	\$ 2.00	AE130	SHELF NO. - 77
Maurice Cullen (1866-1934). 115 pp, colour, 1982.	Sylvia Antoniou	0-88911-369-6	\$ 7.00	AE062	SHELF NO. - 26 Bilingual
Melvin Charney (1981-1983). 56 pp, b/w, 1983.	Introduction by Louise Dompierre Essays by Artist	0-88911-375-0	\$ 5.00	AE076A	Annabel's Office Out of Print
Metamorphosis, Memories, Dreams & Reflections: The Work of Florence Vale. 59 pp, colour, 1980.	Natalie Luckyj	0-88911-015-8	\$ 7.50	AE032	SHELF NO. - 30 Out of Print
Micah Lexier: A Minute of My Time (September 29, 1998 15:04-15:05). 8 pp (foldout, postcard), colour, 2003.	Jan Allen	0-88911-914-7	\$2.00	AE 165	SHELF NO. 100
Michael Schreier: Street Portraits, Ottawa (1980-1983). 16 pp, colour (cover), 1986.	Robert Swain	0-88911-405-6	\$ 4.50	AE102	SHELF NO. - 44
Milly Ristvedt-Handerek: Paintings of a Decade. 27 pp, colour, 1979.	Karen Wilkin	0-88911-013-1	\$ 2.00	AE025	SHELF NO. - 30
Museopathy. 110 pp, colour, 2002.	Jim Drobonick & Jennifer Fischer	0-88911-908-2	\$ 22.00	AE160	SHELF NO. - 91, 92, 93, 94
Nancy Hazelgrove: Recent Work. 6 pp, b/w, 1982.	Louise Dompierre Comment by Artist		\$ 2.50	AE063	Annabel's Office
Naomi London: Necessary Grief - Grieving Equipment. 24 pp, b/w, 1995.	James D. Campbell & Mary Jo Hughes	0-88911-696-2	\$ 3.00	AE139	SHELF NO. - 78
Of Mudlarkers & Measurers. 23 pp, colour, 1997.	Sarindar Dhaliwal	0-88911-742-X	\$ 6.00	AE153	SHELF NO. - 87
On the Move. 42 pp, b/w, 1986.	Catherine Gold, Jeri Harmsen & Jean Beninger		\$ 2.50	AE103	Annabel's Office Pencil Included



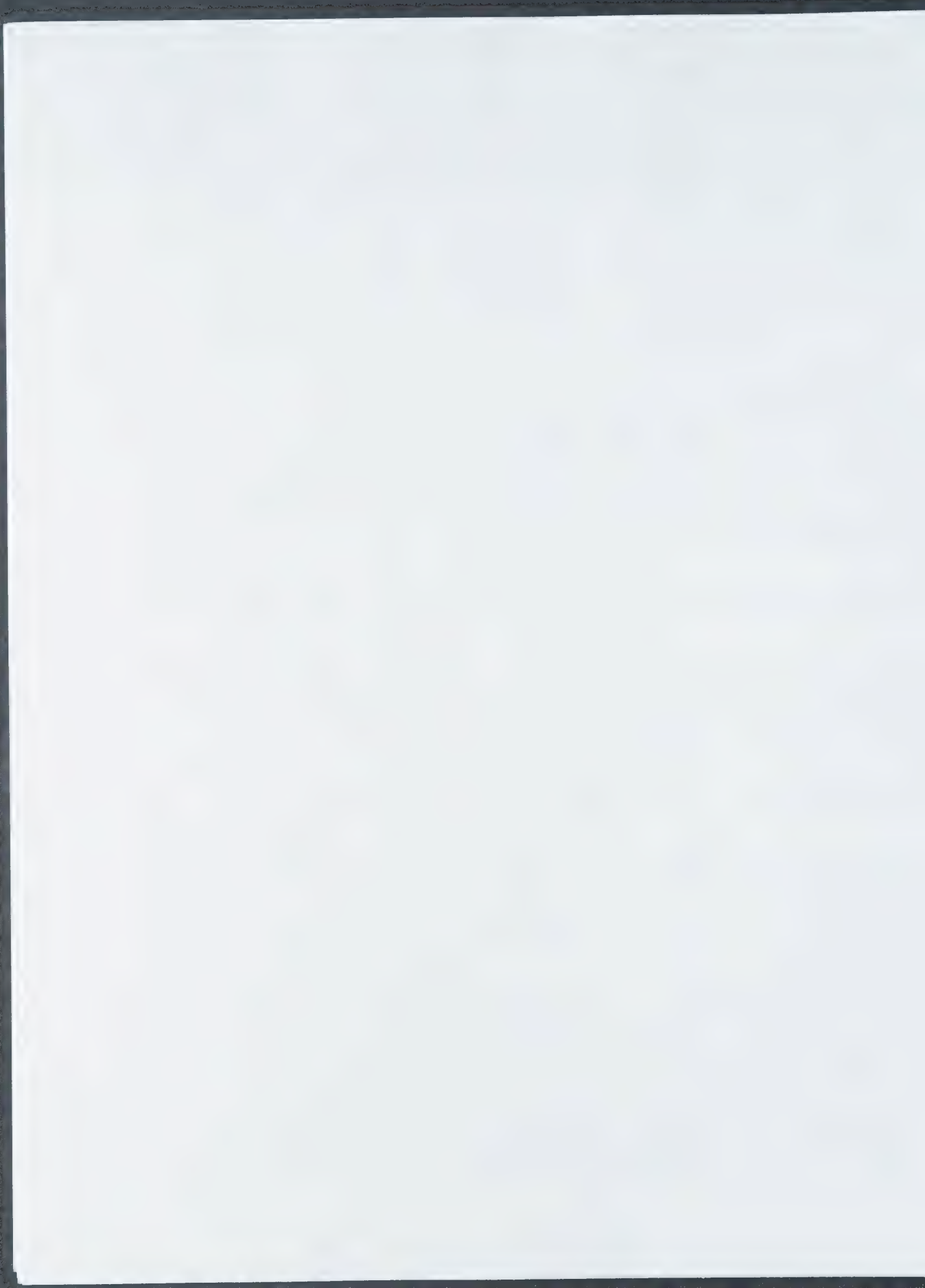
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Other Realities: The Legacy of Surrealism in Canadian Art. 47 pp, b/w, 1978.	Natalie Luckyj	0-88911-006-9	\$ 2.00	AE012	SHELF NO. - 6, 7
Otis Tamasauskas: Recent Work. 6 pp, b/w, 1981.	Dorothy Farr Comment by Artist		\$ 2.00	AE047	SHELF NO. - 30
Outdoor Sculpture at Queen's. 2 pp, b/w illustrations, 2002.	Steve Stowell & Jan Allen		FREE	AE160A	SHELF NO. - 95
Paul McGlashan: Consensus. 6 pp, b/w, 1981.	Comment by Artist		\$ 2.00	AE048	SHELF NO. - 30
Pasted Paper: A Look at Canadian Collage (1955-1965). 20 pp, b/w, 1979.	Linda Milrod	0-88911-009-3	\$ 2.00	AE026	SHELF NO. - 11
Peter Johnston: Relief Sculpture. 6 pp, b/w, 1980.	Louise Dompierre		\$ 2.50	AE033	Annabel's Office
Pictorial Incidents: The Photography of William Gordon Shields. 80 pp, b/w, 1989.	Michael Bell	0-88911-504-4	\$ 12.00	AE114	SHELF NO. - 60, 61
Pictures from the Age of Rembrandt: Selections from the Personal Collection of Dr. & Mrs. Alfred Bader. 85 pp, colour, 1984.	David McTavish	0-88911-385-8	\$ 10.00	AE083	Annabel's Office Out of Print
Pierre Gauvreau: The First Decade. 47 pp, colour, 1981.	Karen Wilkin	0-88911-020-4	\$ 3.00	AE049	SHELF NO. - 30 Out of Print
Prince, Prent, Whiten: Figurative Sculpture. 31 pp, b/w, 1981.	Natalie Luckyj	0-88911-021-2	\$ 3.00	AE050	SHELF NO. - 18
Richard Nigro: A Memory of My Friend. 2 pp, b/w, 1982.	Robert Swain		\$ 1.00	AE064	Annabel's Office
Richard Sewell: Paratactic Images. 16 pp, b/w, 1985.	Louise Dompierre	0-88911-399-8	\$ 2.00	AE092	SHELF NO. - 40
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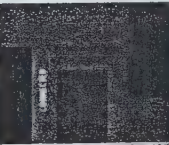
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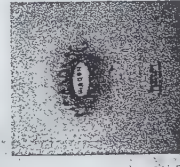
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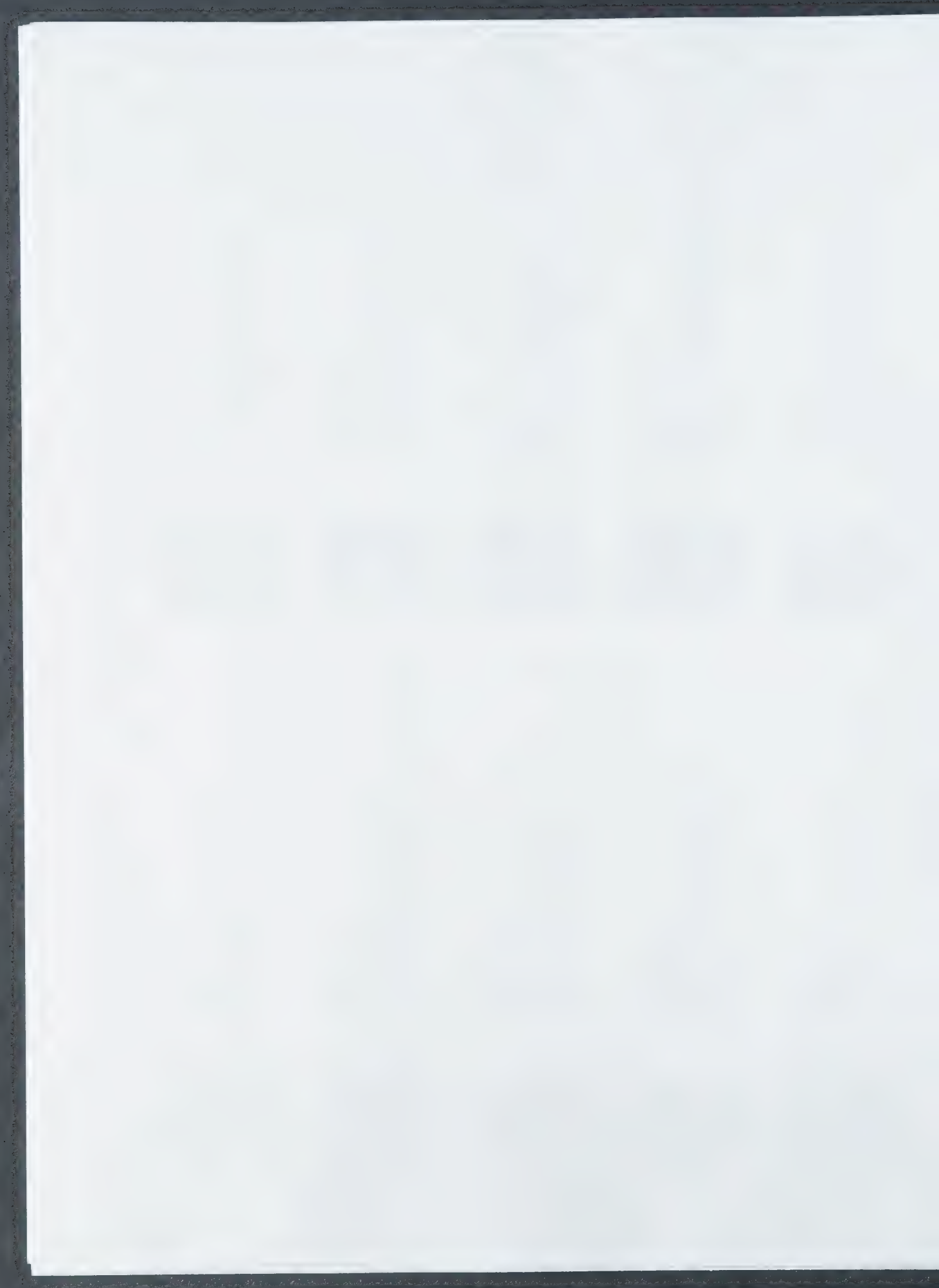


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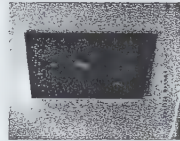
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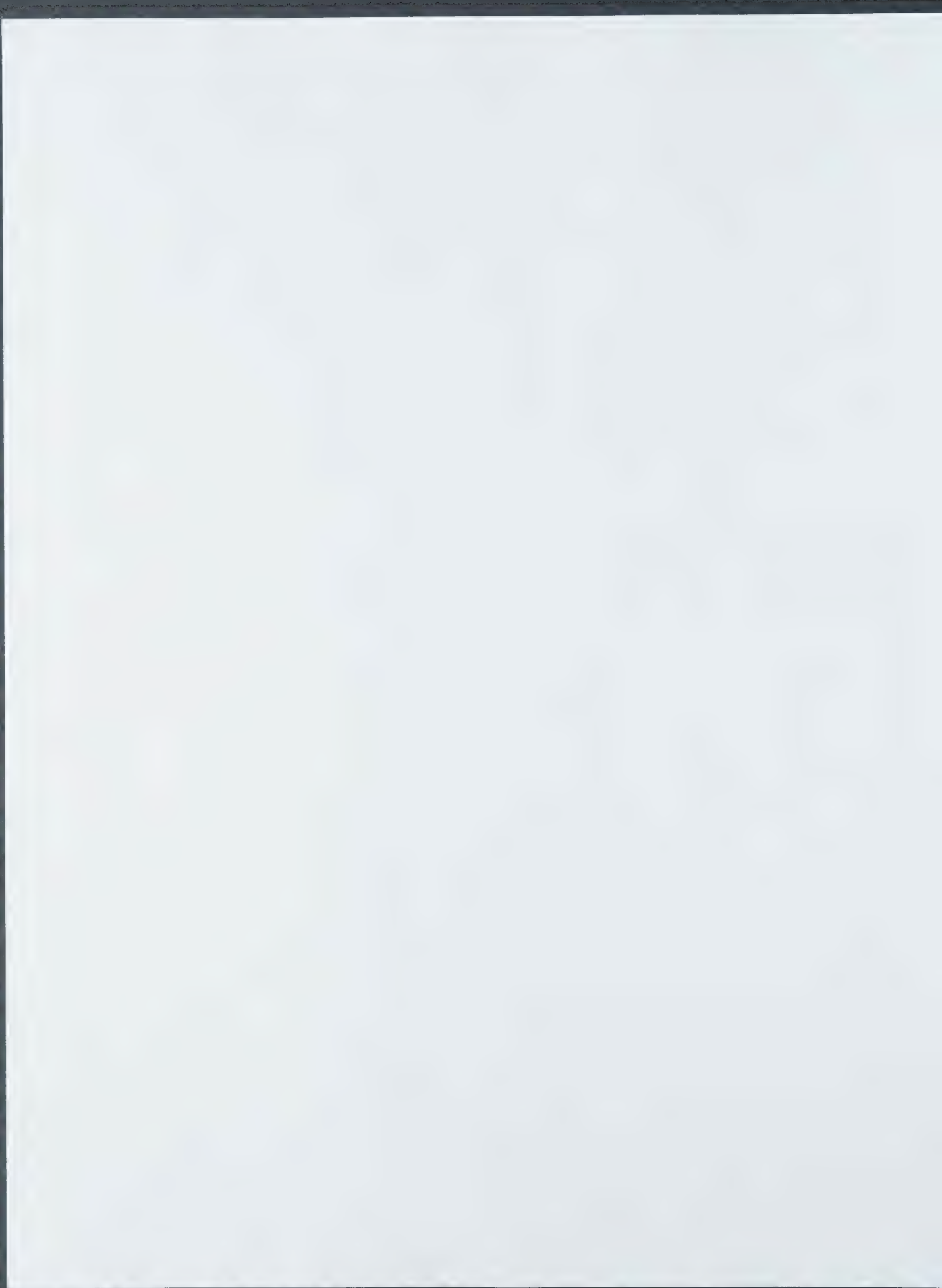
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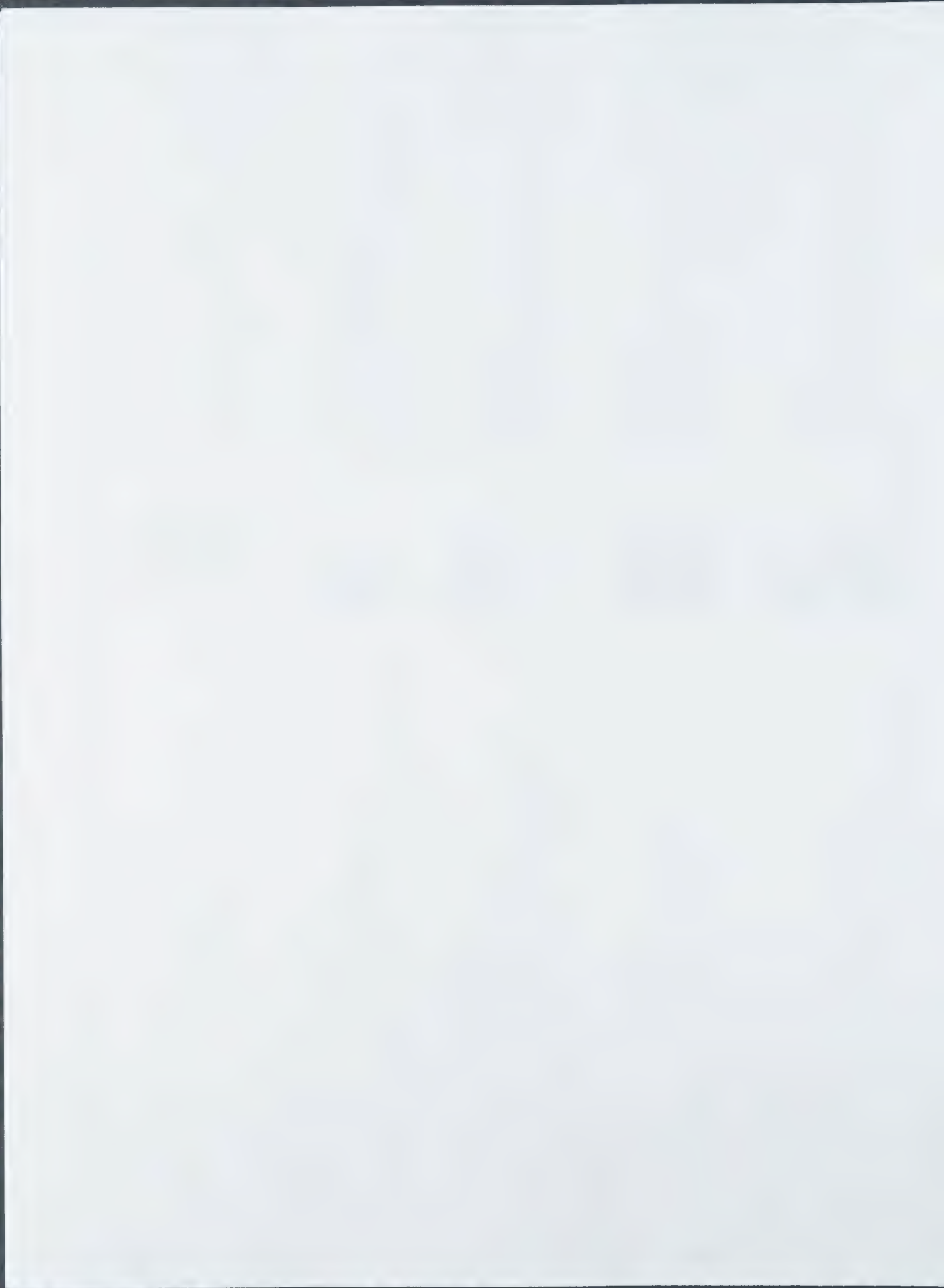
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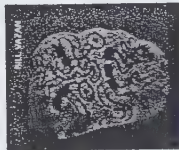
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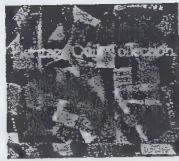
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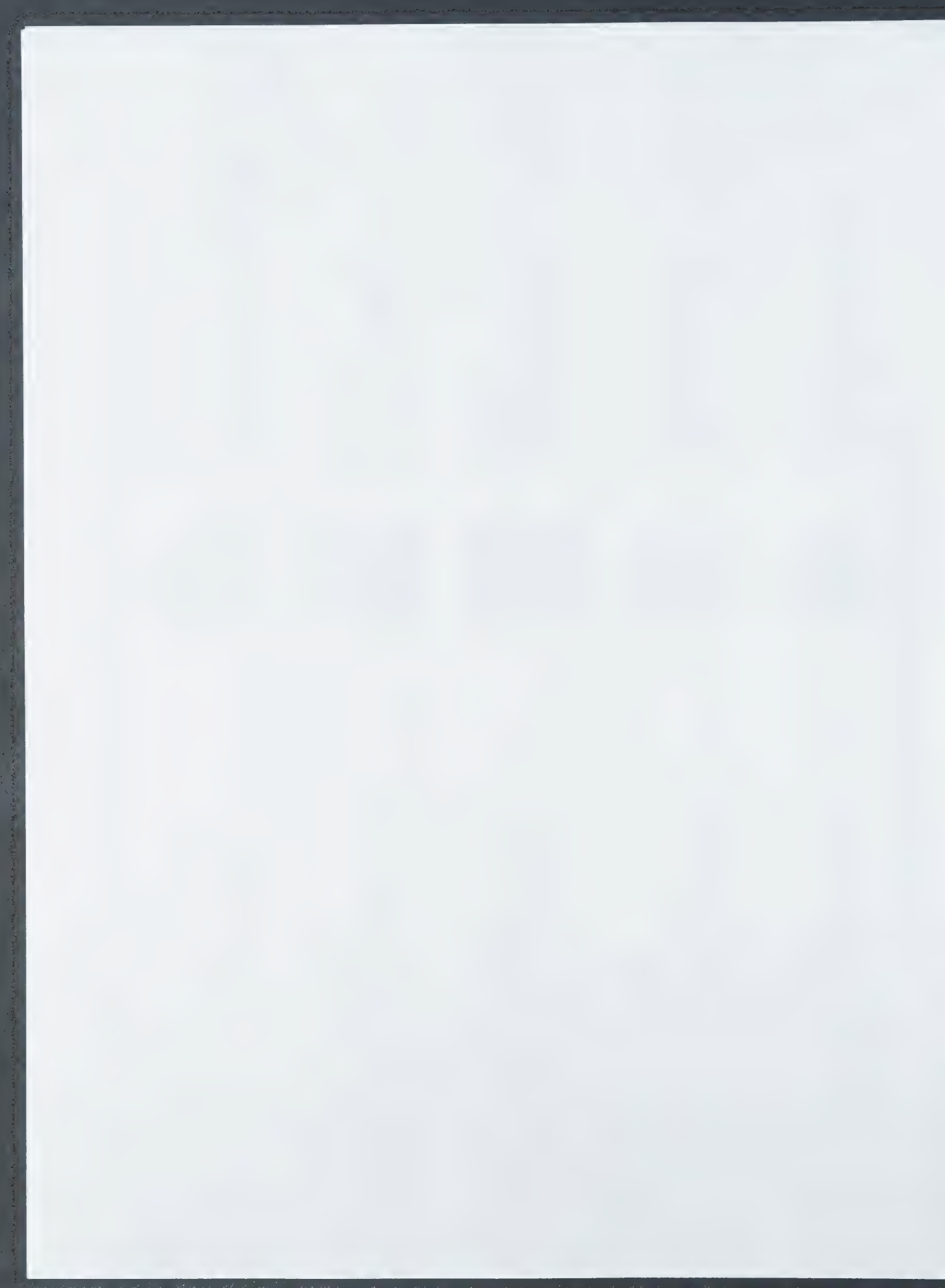


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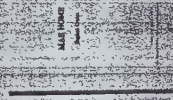
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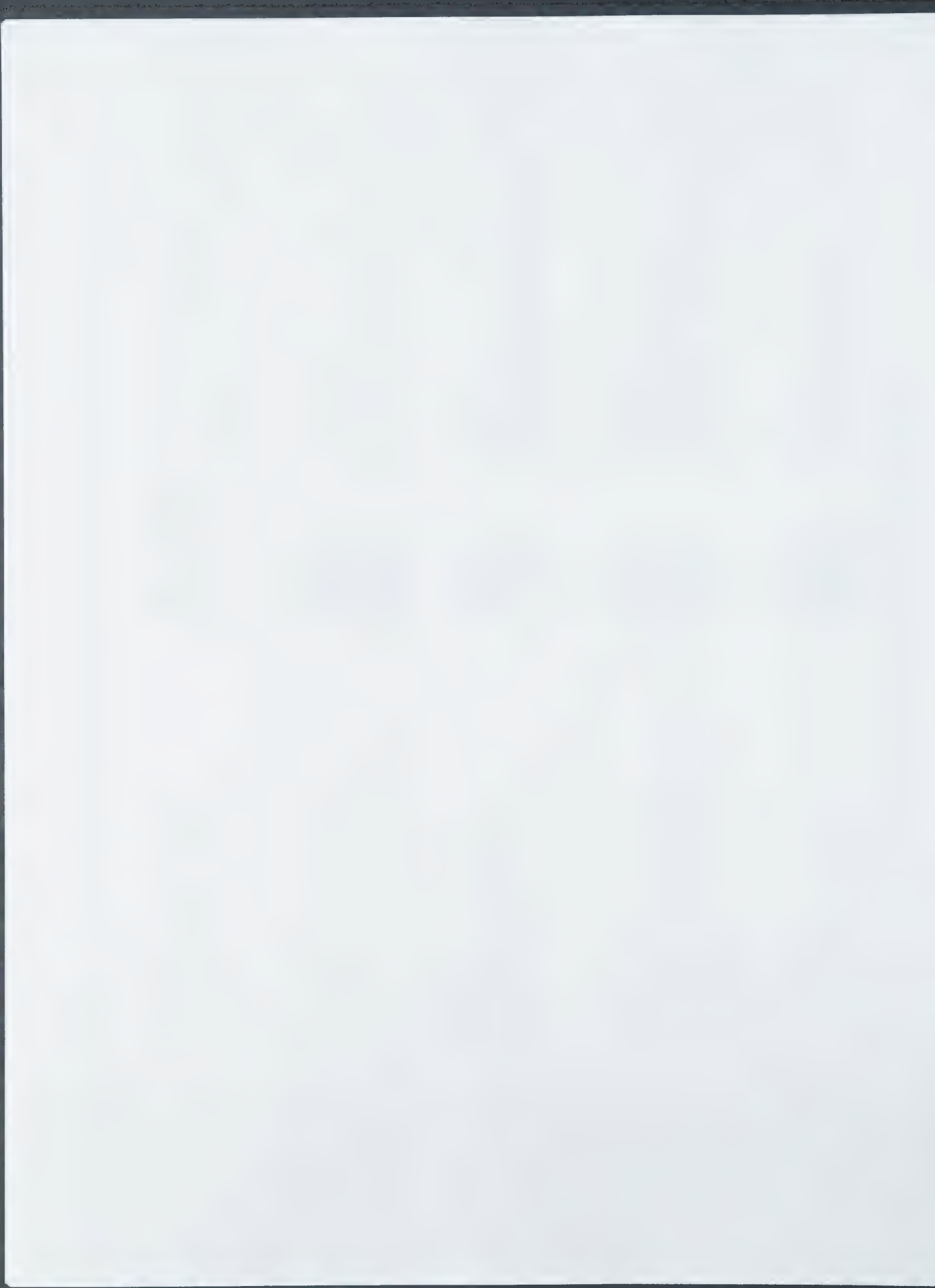
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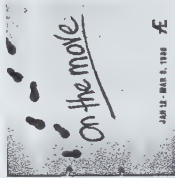


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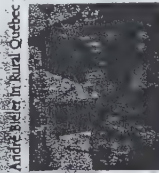
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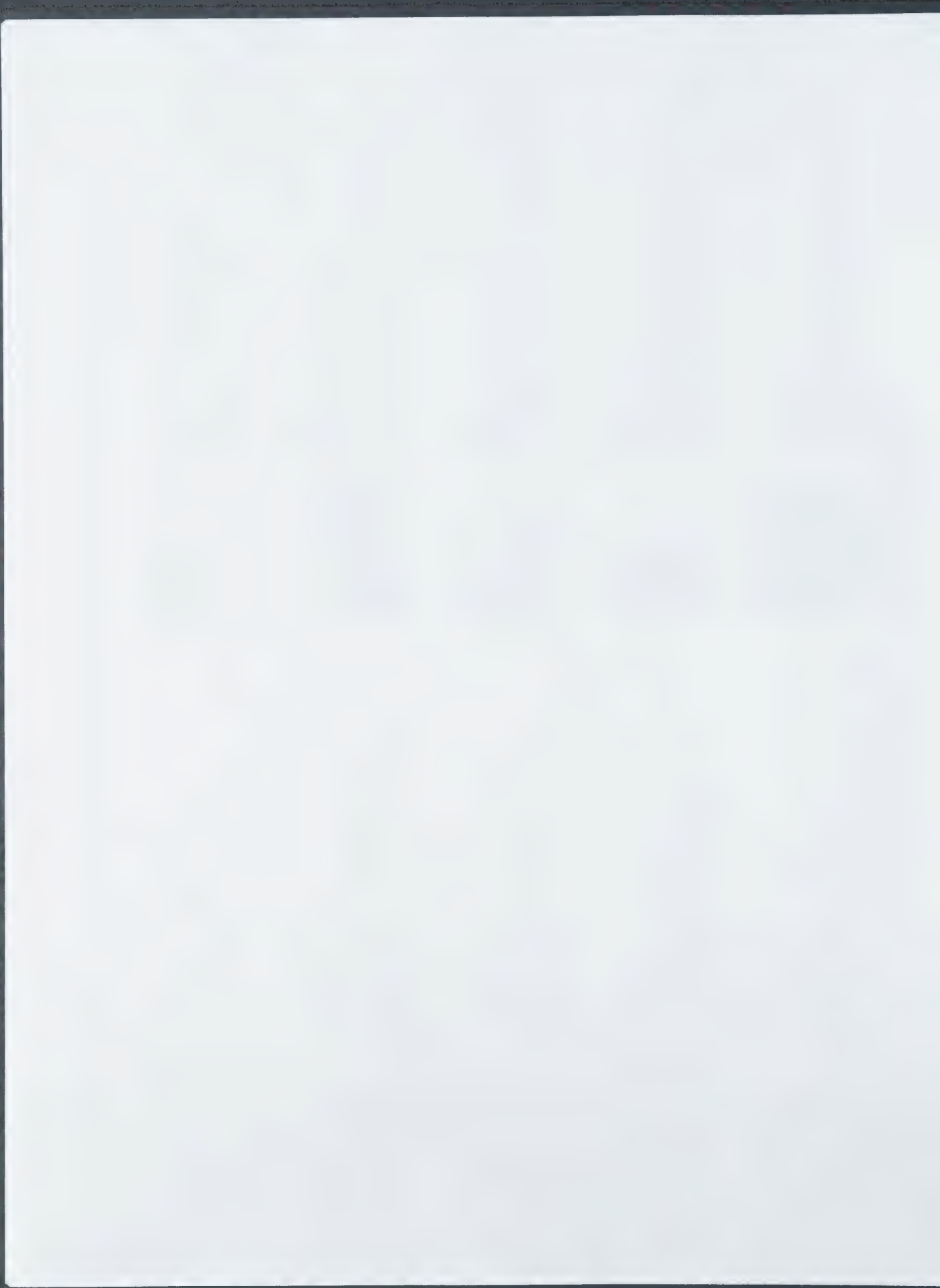
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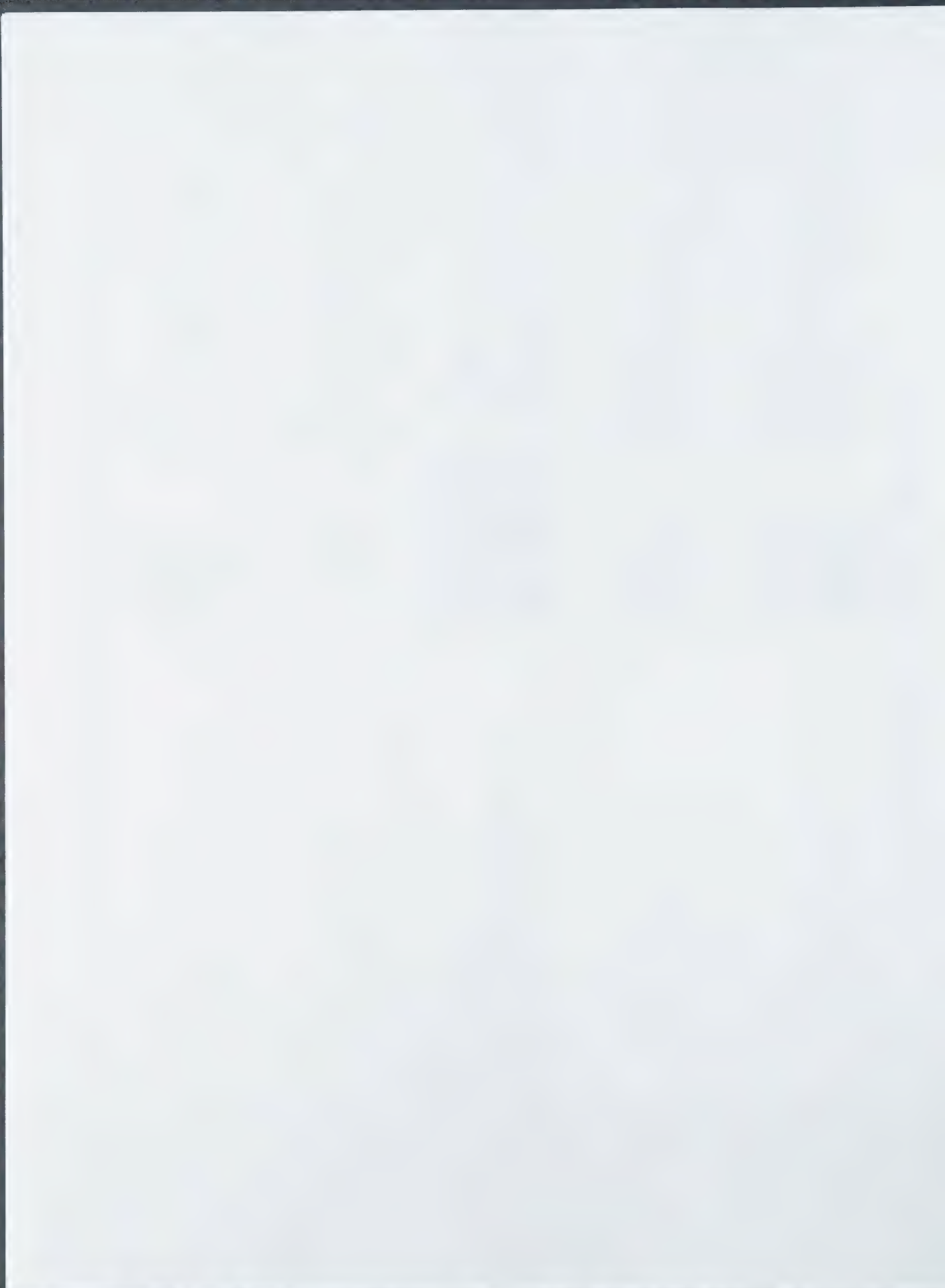
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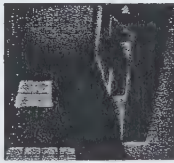
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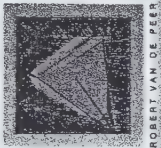
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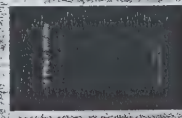
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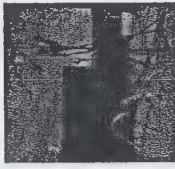
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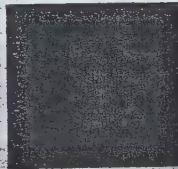


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Louise Dompierre
 Gerhard Harpe: Suspended Series - Vortex
 1984, 6 pp, b/w illustrations.
 AE079



John Channell Berry
 Europe Looks at the World: The Evolution of
 European Cartography from 1493-1761
 1984, 12 pp, b/w illustrations.
 0-88911-043-3
 AE078 \$2



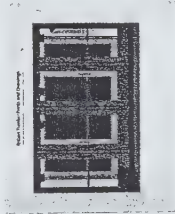
Robert Swain
 Essay by Artist
 A Fish Story: Dave Gordon
 1984, 6 pp, b/w illustrations.
 AE077



Louise Dompierre
 Essays by Artist
 Melvin Charney (1981-1983)
 1983, 56 pp, b/w illustrations.
 0-88911-375-0
 AE076A



Robert Swain
 The Age of Elegance: British Tablewares (1775-1825)
 1983, 28 pp, b/w illustrations.
 0-88911-551-6
 AF074 \$2



Robert Swain
 Robert Tombs: Prints & Drawings
 1983, 6 pp, b/w illustrations.
 AE075



Bruce Grenville
 John Clark: The Grey Paintings (1978-1983)
 23 pp, b/w, 1983.
 0-88911-376-9
 AE074 \$3



Robert Swain
 Henry Saxe: Recent Sculptures
 1983, 24 pp, colour illustrations.
 0-88911-379-3
 AE073 \$2

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Louise Dompiere

G. Noel Bullock: Experimental Linear Series IV
1983, 3 pp, b/w illustrations.
AE072



William C. James

A. A. Chesterfield: Ungava Portraits (1902-1904)
1983, 48 pp, b/w illustrations.
0-88911-373-4
AE071 \$5



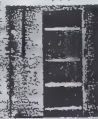
Karen Wilkin

André Fauteux: Ten Years - Dix Ans
1982, 61 pp, b/w illustrations.
0-88911-372-6
AE070A



Robert Swain

Works by Geneviève Cadieux
1982, 8 pp, b/w illustrations.
AE070

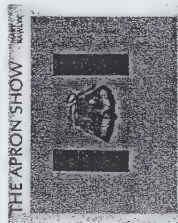


Dorothy Farr

The Rideau Canal: Early Canadian Views
1982, 16 pp, b/w illustrations.
AE069 \$2



Helen Duffy & Frances K. Smith
The Brave New World of Fritz Brandtner
1982, 96 pp, colour illustrations.
0-88911-025-5
AE068 \$8



Dorothy Farr
The Apron Show: Mary Rawlyk
1982, 6 pp, b/w illustrations.
AE067

Dorothy Farr

Something Borrowed
1982, 55 pp, colour illustrations.
0-88911-371-8
AE066 \$3

Something Borrowed



Philip Fry

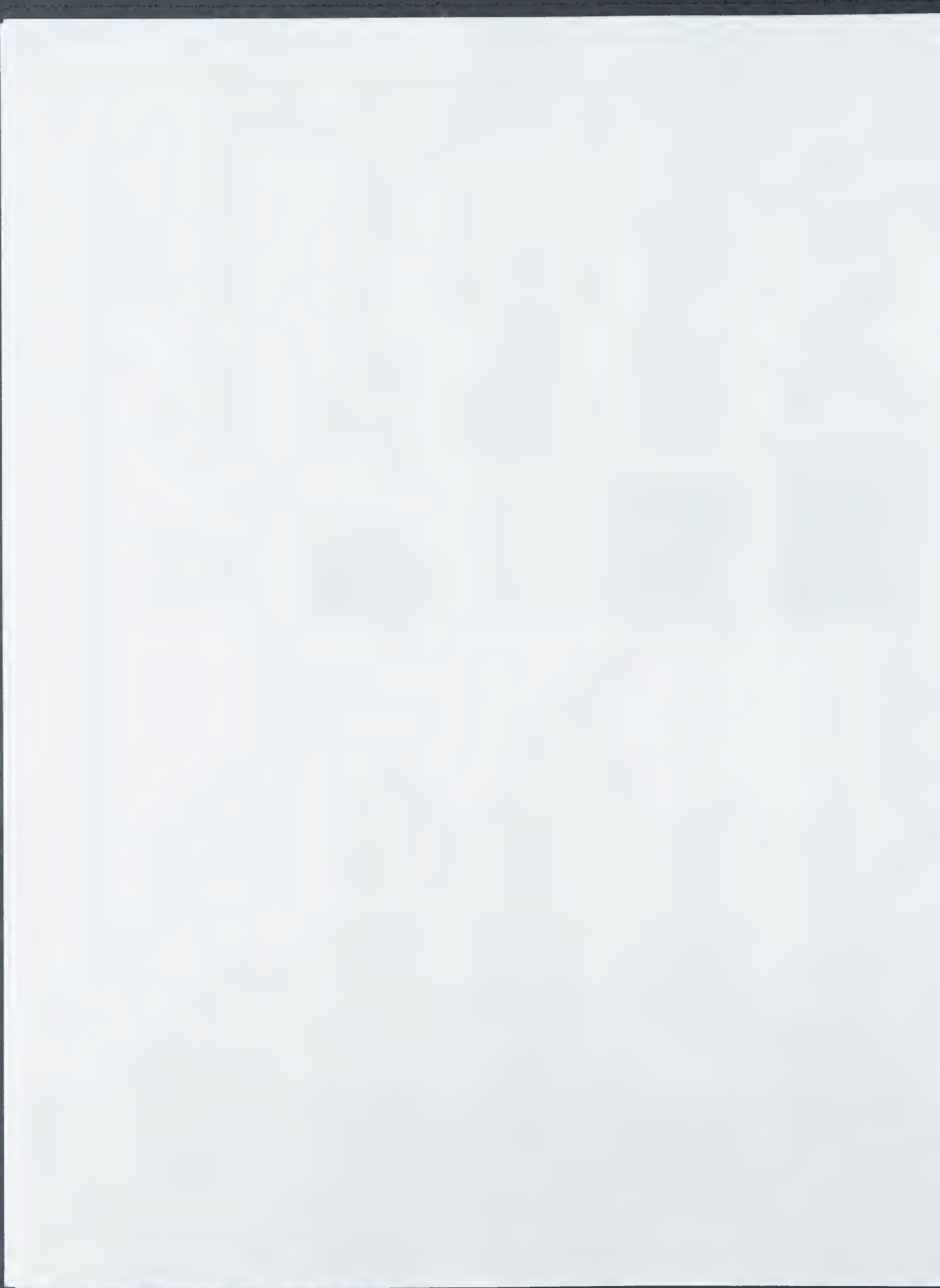
Robin Collyer
1982, 95 pp, b/w illustrations.
0-88911-026-3
AE065 \$8

Robert Swain

Richard Nigro: A Memory of My Friend
1982, 2 pp, b/w illustrations.
AE064



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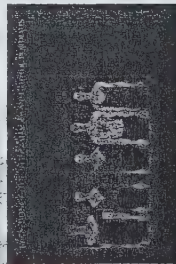
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Louise Dompierre
 Comment by Artist
 Nancy Hazelgrove: Recent Work
 1982, 6 pp, b/w illustrations.
 AE063



Sylvia Antoniou
 Maurice Cullen (1866-1934)
 1982, 115 pp, colour illustrations.
 0-88911-369-7
 AE062 \$7



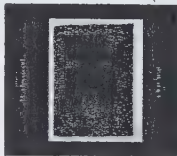
Robert Swain
 Lynn Donoghue: Dancemakers & Other
 Portraits
 1982, 12 pp, b/w illustrations.
 0-88911-042-5
 AE061 \$2



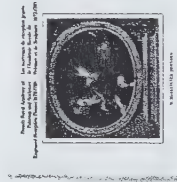
Geoffrey Hunt
 John M. Lyle: Toward a Canadian
 Architecture
 1982, 145 pp, b/w illustrations.
 0-88911-029-8
 AE060 \$15



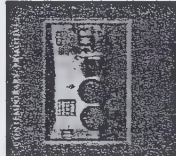
Louise Dompierre
 Likely Stories: Text/Image/Sound Works for
 Video & Installation - Works by Vera Frankel
 1982, 40 pp, b/w illustrations.
 AE059 \$2



Robert Swain
 Essay by Artist
 J. C. Heywood: One Year
 1982, 16 pp, b/w illustrations.
 0-88911-370-X
 AE058 \$1



W. McAllister Johnson
 French Royal Academy of Painting & Sculpture:
 Engraved Reception Pieces (1672-1789)
 1982, 210 pp, b/w illustrations.
 0-88911-027-1
 AE057 \$15



Dorothy Farr
 Contemporary Primitives
 1982, 16 pp, b/w illustrations.
 0-88911-368-8
 AE056 \$2

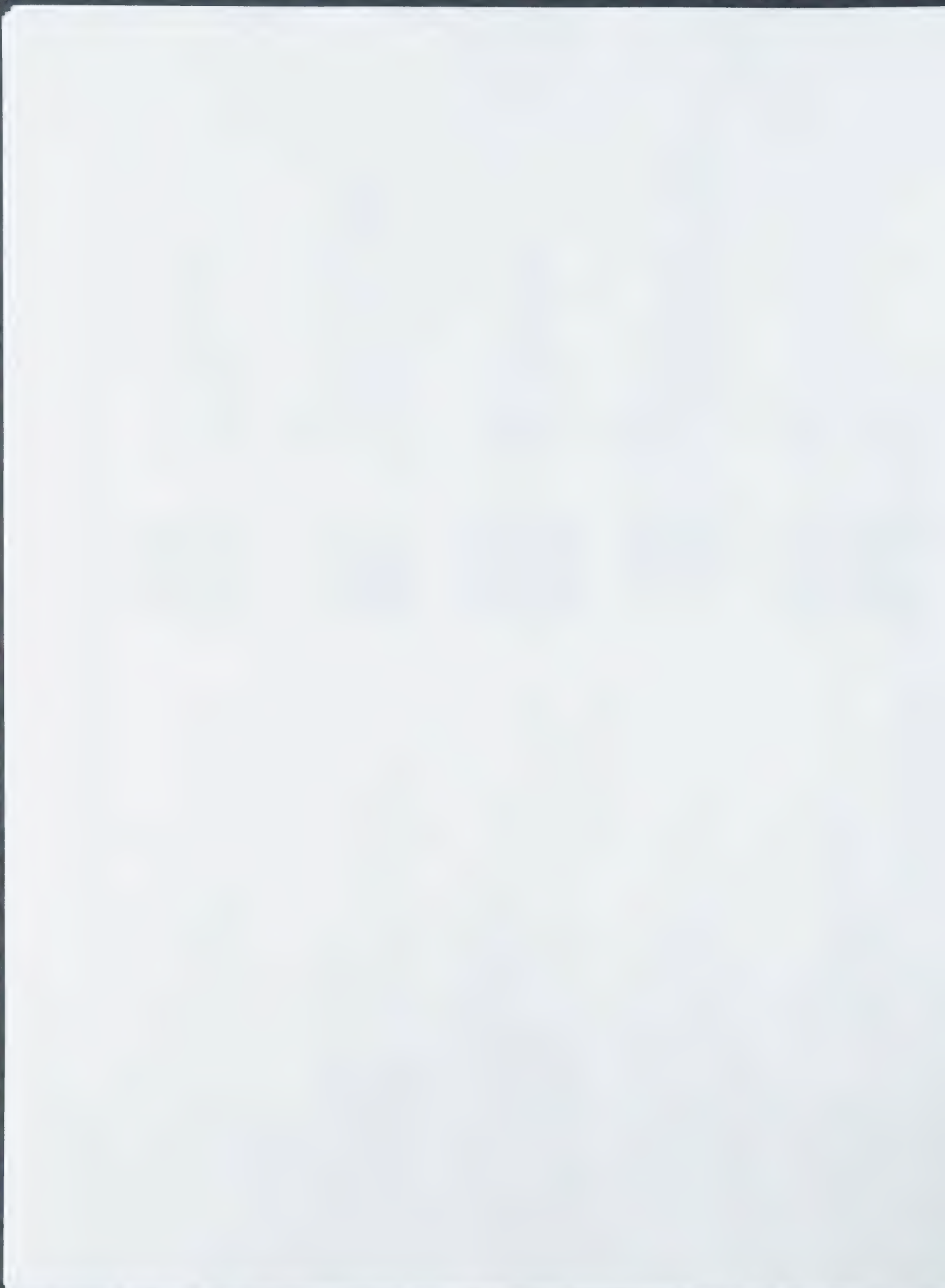


Foreword by Robert Swain
 Essays by Artists
 Canada Mikrokosma: An Exhibition of
 Contemporary Canadian Tapestries
 1982, 63 pp, colour illustrations.
 0-88911-028-X
 AE055



Dorothy Farr
 Tobey Anderson: Recent Work
 1981, 3 pp, b/w illustrations.
 AE054

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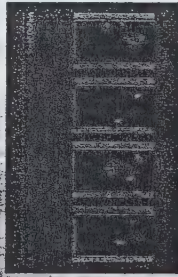
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Dorothy Farr
*The Waterfront: Kingston 1980 -
 Photographs by David Barbour*
 1981, 6 pp, b/w illustrations.
 AE053



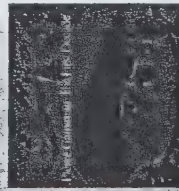
Dorothy Farr
*The St. Lawrence River: Views by 19th Century
 Artists*
 1981, 20 pp, b/w illustrations.
 0-88911-022-0
 AE052 \$2



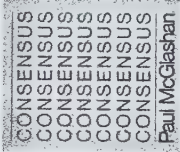
Robert Swain
 Sorel Cohen
 1981, 8 pp, b/w illustrations.
 AE051 \$2



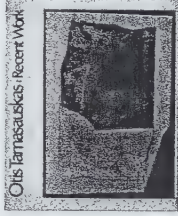
Natalie Luckyj
Prince, Prent, Whiten: Figurative Sculpture
 1981, 31 pp, b/w illustrations.
 0-88911-021-2
 AE050 \$3



Karen Wilkin
Pierre Gauvreau: The First Decade
 1981, 47 pp, colour illustrations.
 0-88911-020-4
 AE049



Comment by Artist
 Paul McGlashan: *Consensus*
 1981, 6 pp, b/w illustrations.
 AE048



Dorothy Farr
 Comment by Artist
 Otis Tamasauskas: *Recent Work*
 1981, 6 pp, b/w illustrations.
 AE047



Comment by Artist
 Marlene Creates: *Paper, Water &
 Stone*
 1981, 6 pp, b/w illustrations.
 AE046

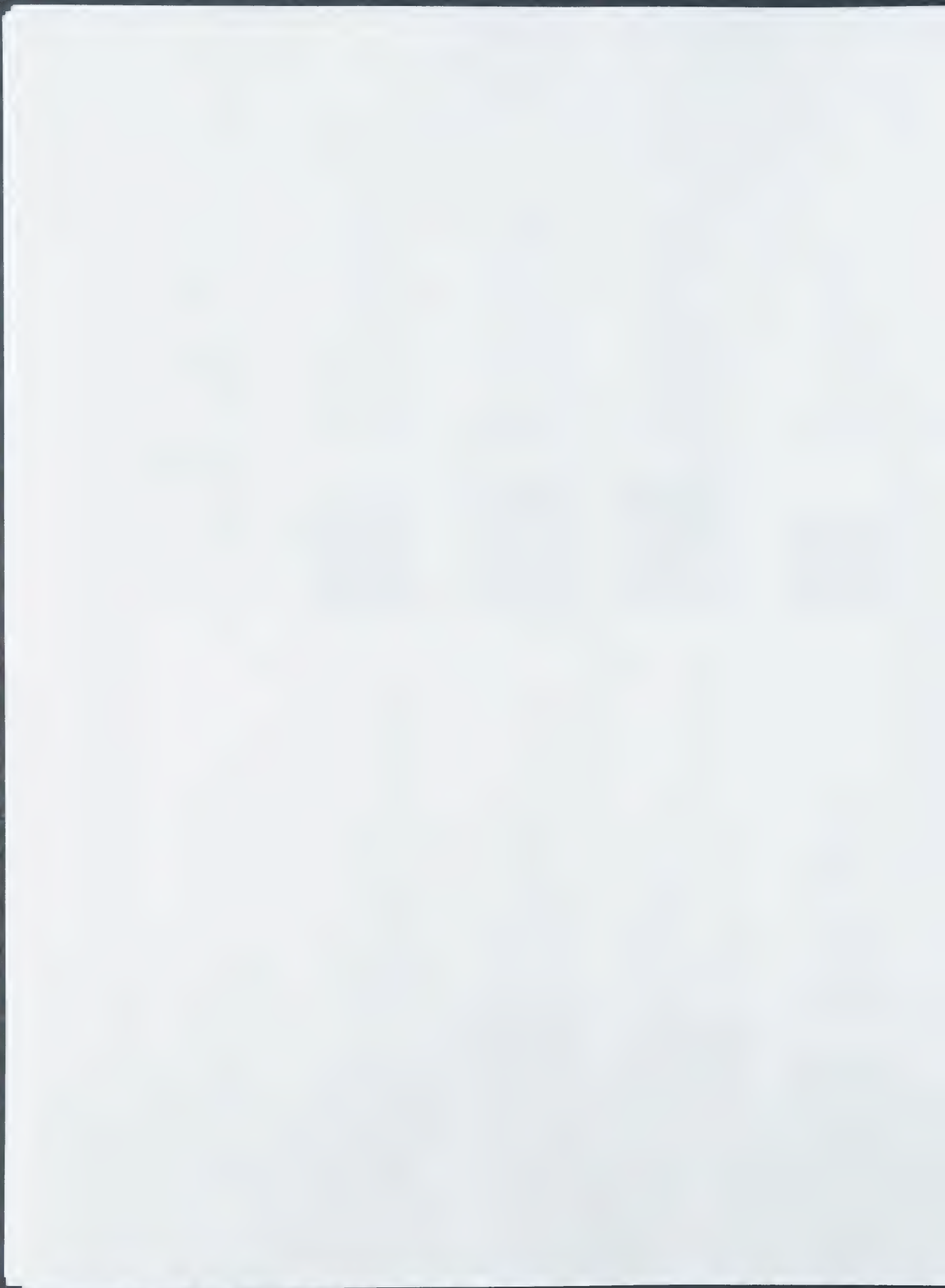


Dorothy Farr
Lilias Torrance Newton (1896-1980)
 1981, 31 pp, colour illustrations.
 0-88911-023-9
 AE045 \$2



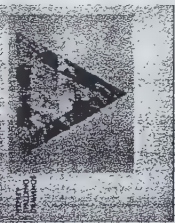
Robert Swain
 KJB: *Works (1977-1981)*
 1981, 16 pp, b/w illustrations.
 0-88911-024-7
 AE044 \$2

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Robert Swain
Comment by Artist
Jeffrey Spalding Drawings
1981, 6 pp, b/w illustrations.
AE043



Essay by Artist
Jeffrey Childs: Concept,
Constructions and Pure Forms
1981, 6 pp, b/w illustrations.
AE042



Dorothy Farr
J. W. Beatty (1869-1941)
1981, 86 pp, b/w illustrations.
0-88911-018-2
AE041 \$6.50



David Burnett
Guido Molinari: Works on Paper
1981, 80 pp, b/w illustrations.
0-88911-019-0
AE040 \$5



Louise Domperre
Diary III: Life is Art
1981, 6 pp, b/w illustrations.
AE039



Dorothy Farr
Daphne Haugo
1981, 6 pp, b/w illustrations.
AE038



Robert Swain
Christopher Broadhurst: Recent Paintings
1981, 6 pp, colour illustrations.
AE037



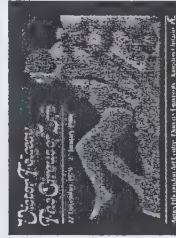
Robert Swain
Christian Knudsen
1981, 12 pp, b/w illustrations.
AE036 \$2



Dorothy Farr
Andrea Bolley
1981, 6 pp, b/w illustrations.
AE035



Dorothy Farr
Comment by Artist
Victor Folgosa: The Circus of Life
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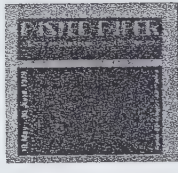
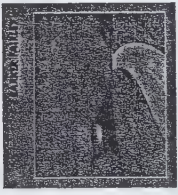
Gary Michael Dault
 Barker Fairley: Landscapes & Portraits
 1980, 16 pp, b/w illustrations.
 0-88911-020-4
 AE028 \$1

Transcript: International Video Art
 Symposium, March 5-7, 1979
 1979, 69 pp, no illustrations.
 AE027 \$2

Linda Millrod
 Pasted Paper: A Look at Canadian Collage
 (1955-1965)
 1979, 20 pp, b/w illustrations.
 0-88911-009-3
 AE026 \$2

Karen Wilkin
 Milly Ristvedt-Handerek: Paintings of a Decade
 1979, 27 pp, colour illustrations.
 0-88911-013-1
 AE025 \$2

Robert Swain
 Malcolm Rains: Sculpture
 1979, 6 pp, b/w illustrations.
 AE024



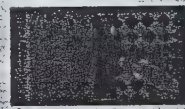
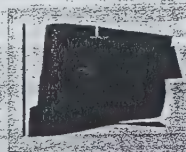
Louise Dompierre
 Pefer Johnston: Relief Sculpture
 1980, 6 pp, b/w illustrations.
 AE033

Natalie Lúckyj
 Metamorphosis: Memories, Dreams &
 Reflections: The Work of Florence Vale
 1980, 59 pp, colour.
 0-88911-015-8
 AE032

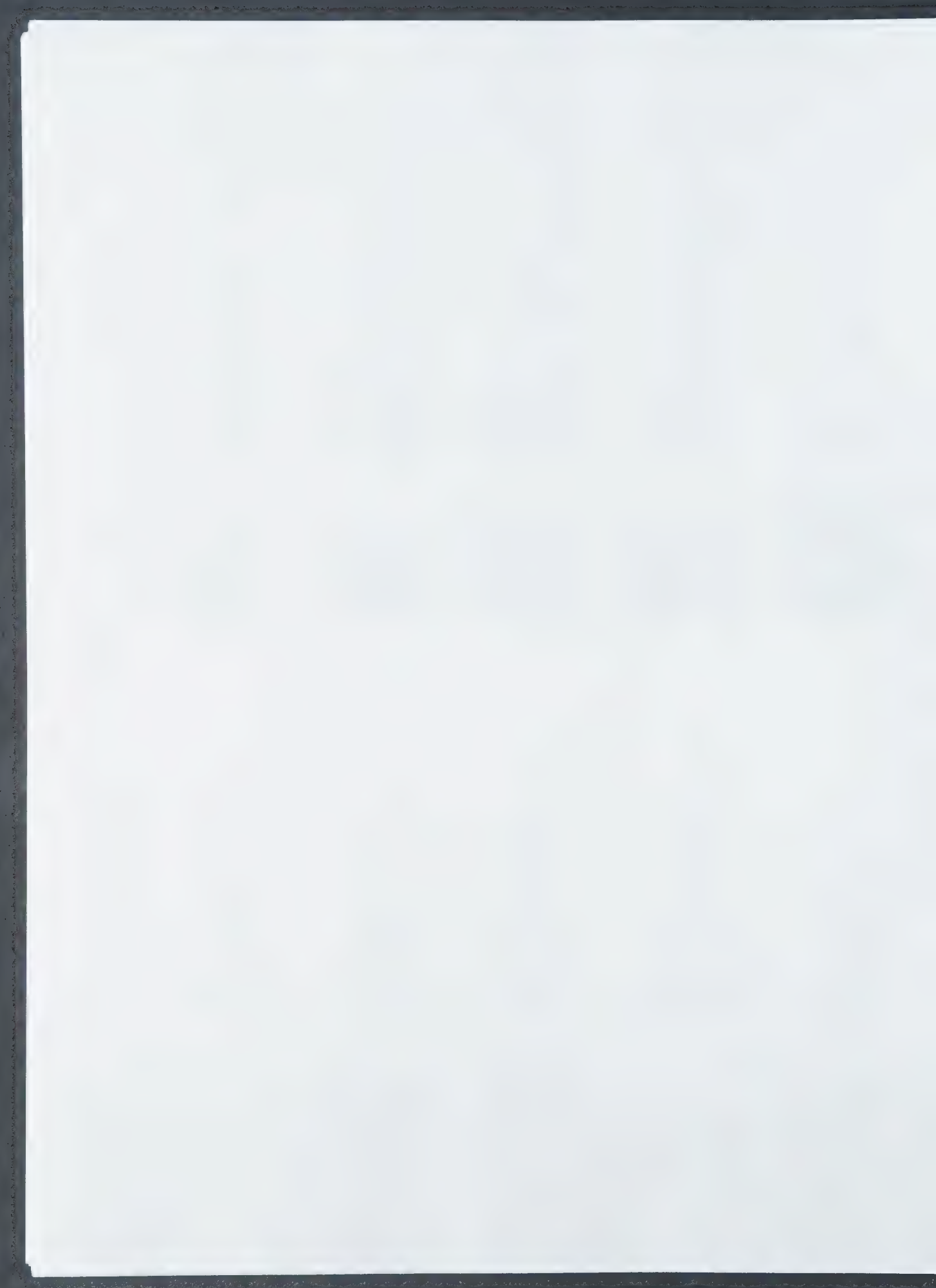
Comment by Artist
 Lee Kozlik: Recent Works
 1980, 6 pp, b/w illustrations.
 AE031

Ihor Holubizky
 John Noestheden
 1980, 6 pp, b/w illustrations.
 AE030

Robert Swain et al.
 From Private Walls
 1980, 8 pp, no illustrations.
 AE029



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Francis K. Smith
 Comment by Artist
 Magda Creet: Kingston Portraits
 1979, 2 pp, b/w illustrations.
 AE023



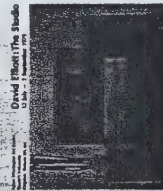
Francis K. Smith
 Essay by Artist
 Barbara Caruso: Grey Lock, Grey Series
 1979, 3 pp, colour illustrations.
 AE018

Marie Routledge
 Inuit Art in the 1970's
 1979, 104 pp, colour illustrations.
 0-88911-010-7
 AE022



Michael Bell
 W. Sawyer: Portrait Painter
 1978, 95 pp, b/w illustrations.
 0-88911-001-8
 AE017 \$4

Francis K. Smith
 David Elliot: The Studio
 1979, 4 pp, b/w illustrations.
 AE021



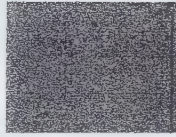
Jennifer Dickson
 Hayter & the Atelier 17: Works from
 the Dickson/Sweetman Collection
 1978, 11 pp, b/w illustrations.
 AE017A



Francis K. Smith
 Essay by Artist
 David Andrew: Paintings & Printings
 1979, 6 pp, b/w illustrations.
 AE020



Transcripts: Printmakers' Symposium,
 November 1 & 2, 1978
 1978, 36 pp, no illustrations.
 AE016 \$2



Frances K. Smith
 Daniel Fowler of Amherst Island (1810-1894)
 1979, 192 pp, b/w illustrations.
 0-88911-005-0
 AE019 \$9



Martha E. Cooke & Michael Bell
 The Last Loin : Rambles in Québec with James
 Pattison Coburn
 1978, 55 pp, b/w illustrations.
 0-88911-004-2
 AE015 \$3



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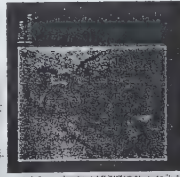
Linda Milrod
Robin C. H. Bell
1978, 10 pp, b/w illustrations.
AE014



Linda Milrod
Sculpture Out of Doors
1978, 10 pp, b/w illustrations.
AE013 \$4



Natalie Luckyj
Other Realities: The Legacy of
Surrealism in Canadian Art
1978, 47 pp, b/w illustrations.
0-88911-006-9
AE012 \$2



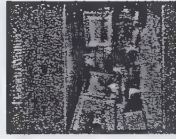
Judith M. Nasby
Lillian Freiman: Paintings & Drawings
1978, 16 pp, b/w illustrations.
0-88911-000-X
AE011 \$1



Gerald Finley
George Heriot: Painter of the Canadas
1978, 72 pp, b/w illustrations.
0-88911-008-5
AE010 \$3



Transcript: Painters' Symposium, March
2 & 3, 1977
1977, 55 pp, no illustrations.
AE009 \$2



Dorothy Farr
Horatio Walker (1858-1938)
1977, 54 pp, b/w illustrations.
AE008 \$3



W. McAllister Johnson
French Lithography: The Restoration Salons (1817-
1824)
1977, 211 pp, b/w illustrations.
AE007 \$20

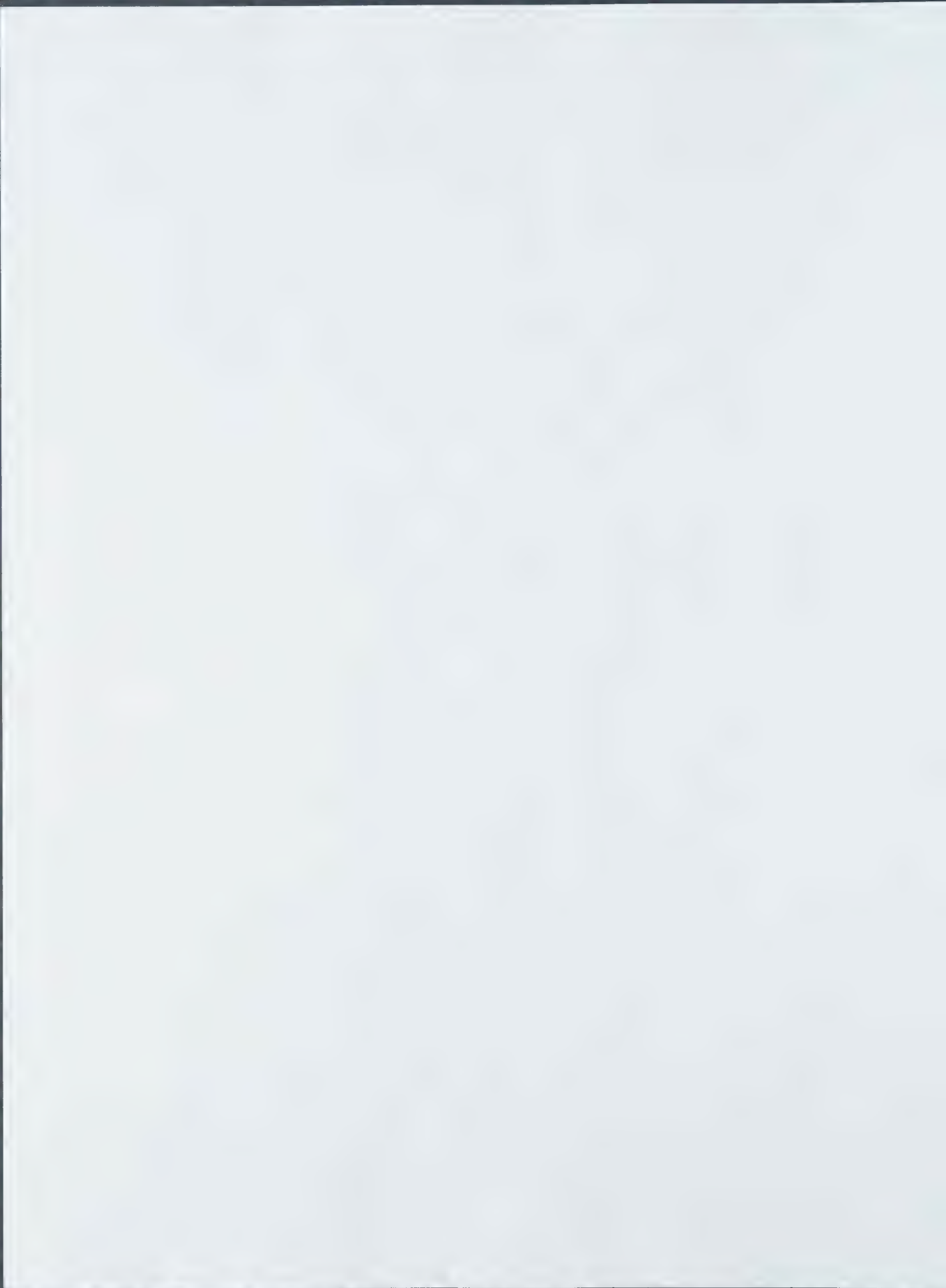


Robert Swain
Bruce St. Clair: Paintings - A Ten Year Survey
1977, 16 pp, b/w illustrations.
AE006



Gerald Finley
In Praise of Older Buildings
1976, 64 pp, b/w illustrations.
AE005 \$15

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Robert Stacey

Charles William Jefferys (1869-1951)

1976, 83 pp, b/w illustrations.

AE004 \$3

Transcript: Sculptors' Symposium,

November 6 & 7, 1975

1975, 26 pp, no illustrations.

AE003 \$2

Frances K. Smith

George Harlow White (1817-1887)

1975, 44 pp, b/w illustrations.

AE002 \$3

Catalogue of the Permanent Collection of

Paintings, Sculptures & Paintings (1968-1976)

1968, 275 b/w & colour illustrations.

AE001 \$9

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Intervention, Editions (Québec, Québec)

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[Louise Bédard Danse](#) (Montréal, Québec)

[Marion Scott Gallery](#) (Vancouver, British Columbia) •

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1. The first part of the document discusses the importance of maintaining accurate records.

2. This section outlines the various methods used to collect and analyze data.

3. The results of the study are presented in the following table.

4. The data shows a clear trend in the number of cases over time.

5. It is important to note that the sample size was relatively small.

6. Further research is needed to confirm these findings.

7. The conclusions drawn from this study are as follows.

8. In summary, the study highlights the need for improved data collection.

9. The authors would like to thank the participants for their contribution.

10. The document concludes with a list of references.

11. The following references were consulted during the research process.

12. The first reference is a study by Smith et al. (2018).

13. The second reference is a report by the World Health Organization.

14. The following table shows the distribution of cases.

15. The data is presented in the following format.

16. The table includes the following columns.

David

MEMO

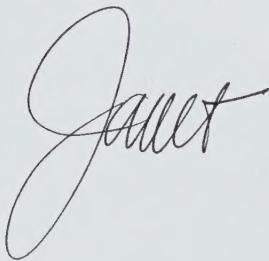
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Tel: 613 533-2190 Fax: 613 533-6765
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Date: 11 August 2004
To: Curators, Pat Sullivan, Barry Fagan, Annabel Hanson, Barbara Bird (GA)
From: Janet M. Brooke, Director
c.c.:
Re: Art Centre publications

As part of the Capacity-building Project we have embarked on with funds from the Canadian Arts and Heritage Sustainability Program, last Spring I commissioned a publications audit from Donna Gillespie of 8020Info Inc. Its purpose is to review the Art Centre's current approach to marketing, sales, distribution of our catalogues, and to propose strategies and options for improvement in order to ensure that our publications are reaching as wide a market and audience as possible, given our means.

I attach a copy herewith for your review, and will plan a meeting sometime this fall for a discussion of possible next steps.



1945

Annual Report of the Board of Directors

1945

For the year ended December 31, 1945, the Board of Directors has pleasure in presenting to you the following report on the activities of the Corporation during the year.

The Corporation has during the year completed the construction of the new plant at [location] and has moved its operations to the new plant. The new plant is a modern and efficient one and will enable the Corporation to produce its products in a more economical and efficient manner than ever before.

The Corporation has also during the year completed the construction of the new [type of facility] at [location]. This new facility will enable the Corporation to produce its products in a more economical and efficient manner than ever before.

The Corporation has also during the year completed the construction of the new [type of facility] at [location]. This new facility will enable the Corporation to produce its products in a more economical and efficient manner than ever before.

The Corporation has also during the year completed the construction of the new [type of facility] at [location]. This new facility will enable the Corporation to produce its products in a more economical and efficient manner than ever before.

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