



Live Auction Catalogue
Friday 20 October, 6pm

40 Stills
AUCTION
2017

DETAIL
FRAMING STUDIO

LYON & TURNBULL
AUCTIONEERS SINCE 1826

Stills' 40th Anniversary Auction

Friday 20 October, 6pm

Support the future of photography in Scotland.

Exhibition of works at Stills:

Wed 18th Oct - Fri 20th Oct

11am - 6pm on 18 & 19 Oct

11am - 4pm on 20 Oct

You can also bid on a selection of anonymous prints online generously donated by Stills' community from October at: www.stills.org



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For 40 years Stills has been a crucial supporter of photography in Scotland. Our space in central Edinburgh is a dynamic hub for photography, with production facilities, including digital labs and darkrooms, a dedicated gallery space and Scotland's largest photography library, all across the four floors of our building. When we opened in 1977 we were the first dedicated photography centre in Scotland and remain the only space committed to photography in Edinburgh.

Our Auction is an exciting opportunity to support our work - and by extension, the future of photography in Scotland. It's also a chance to own works by some of the most exciting artists and photographers working in Scotland and beyond. I'd like to first say a huge thank you to all of the artists that have generously donated works to help us raise funds - we are very fortunate to be part of such a supportive artistic community. I also want to extend a thank you to our partners for this event, Lyon and Turnbull - whose support and advice has been invaluable.

This catalogue includes some information about the works available in our Auction, but if you'd like to find out more or chat to me about a particular piece please don't hesitate to get in touch. Or, if you can't make it along to our live auction on the 20th October we can arrange for you to bid remotely. Please contact me at the number or email address below.

Ben Harman, Director of Stills
0131 622 6200
ben.harman@stills.org

Nicky Bird



1. NICKY BIRD (& ALEXANDER BROWN)
Title: Craigmillar, Edinburgh. The Back Green, Back of Niddriemains Drive, Summer 1968 / Back of Niddriemains Drive, Winter 2007.
Date: 2007
Medium: Lambda c-type print (framed and glazed)
Edition details: unique
Dimensions: 60 x 88 cm
RESERVE PRICE: £500

Bio: Nicky Bird is an artist whose work investigates the contemporary relevance of found photographs, the hidden histories of archives and specific sites. In varying ways, she is interested in creating artworks that make visible the process of collaboration. These collaborations are with people who have significant connections to materials originally found in archives. For the Stills auction, Bird has donated a unique photograph from Beneath the surface / Hidden Place, a series commissioned by Stills in 2008 resulting in a touring exhibition and publication. The work explored the physical and emotional effects of economic change and regeneration in Scotland.

Jane Brettle



2. JANE BRETTLE
Title: Untitled 4: from Verging
Date: 2017
Medium: Inkjet print on archival paper (framed and glazed)
Dimensions: 42.5 x 32.5 cm
RESERVE PRICE: £300

Kate Davis



3. JANE BRETTLLE
Title: Untitled 10: from Verging
Date: 2017
Medium: Inkjet print on archival paper (framed and glazed)
Dimensions: 42.5 x 32.5 cm
RESERVE PRICE: £300

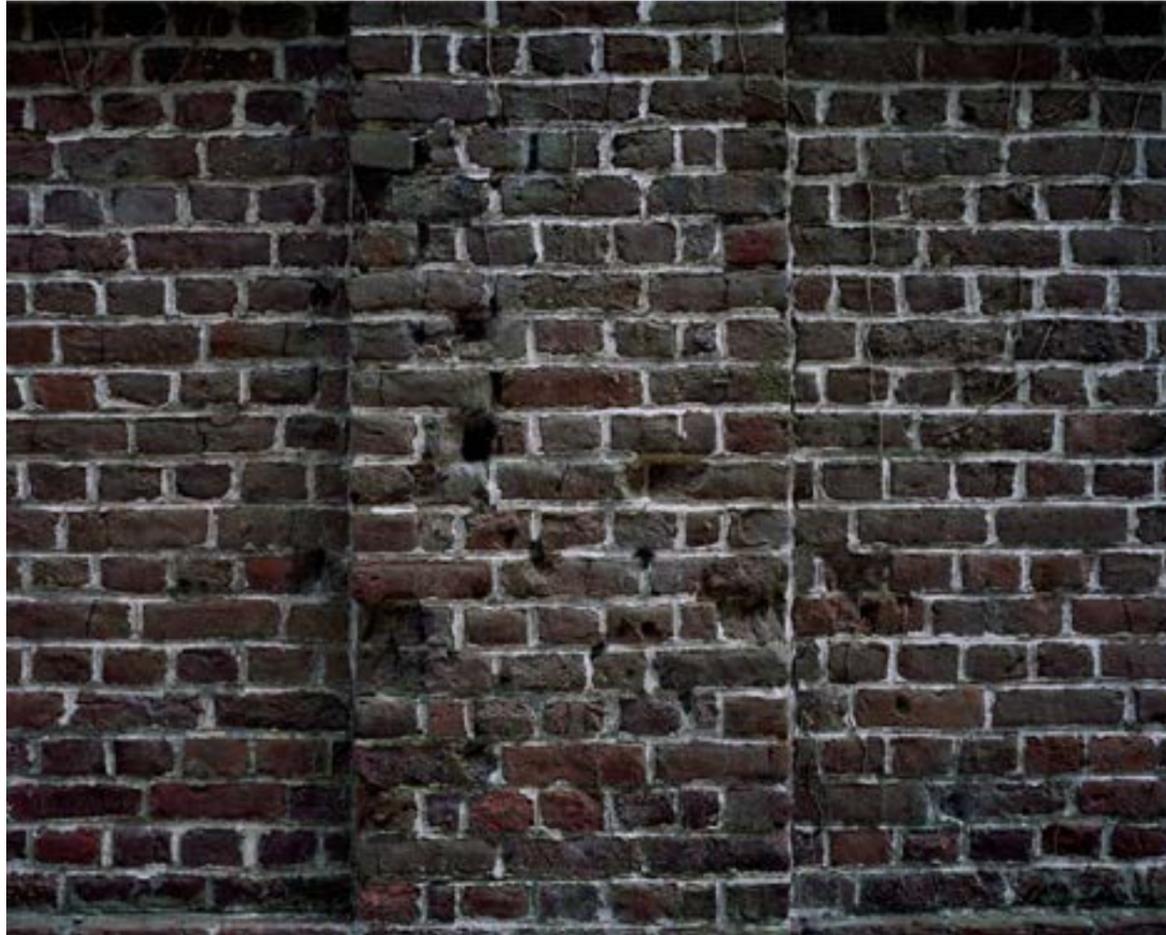
Bio: Jane Brettle's work has been exhibited and published nationally and internationally and is represented in public and private collections including the Deutsche Bank Art Collection, the National Galleries of Scotland and The Royal College of Surgeons, London. She has been an Associate Lecturer at Edinburgh College of Art and Associate Senior Lecturer at Northumbria University where she was involved in developing the Contemporary Photographic Practice Course. In 1984, she set up the first gallery education project in Scotland at Stills and in 1987 she co-established Portfolio Gallery, workshop and magazine in Edinburgh. Brettle lives and works mainly in Edinburgh and in the South West of Cornwall.



4. KATE DAVIS
Title: Nudes Never Wear Glasses
Date: 2017
Medium: Silver gelatin print (unframed)
Edition details: Artist's proof (signed)
Dimensions: 16 x 20 inches
RESERVE PRICE: £350

Bio: Kate Davis is an award-winning artist based in Glasgow. This year she presented a major solo exhibition at Stills, titled, Nudes Never Wear Glasses, which brought together a new photographic series with drawings and recent moving image works. Across mediums including moving image, drawing, photography and bookworks, Davis' practice questions how historical narratives are produced and perpetuated. For our auction, she has donated an artist's proof of one of the three new photographic works that she developed and printed for her exhibition at Stills.

Chloe Dewe Matthews



5. CHLOE DEWE MATHEWS
Title: Private Herbert Chase
04:30 / 11.06.1915
Sint-Sixtusabdij, Westvleteren, West-Vlaanderen
Date: 2013
Medium: C-type photograph mounted onto aluminium
Edition details: 2/5
Dimensions: 150x120 cm
RESERVE PRICE: £3000

Bio: Chloe Dewe Mathews is an award-winning photographic artist. This work is from her major solo exhibition at Stills in 2014, Shot at Dawn, a series of work commissioned by the Ruskin School of Art at the University of Oxford as part of the 14-18 NOW, WW1 Centenary Art Commissions. The series focuses on the sites at which British, French and Belgian troops were executed for cowardice and desertion between 1914 and 1918. Since 2014, work from Shot at Dawn has been included in exhibitions at Tate Modern, London; Museum Folkwang, Essen; and the Irish Museum of Modern Art, Dublin.

Alan Dimmick



6. ALAN DIMMICK
Title: Isle of Arran Ferry, 2016
Date: 2016
Medium: Silver gelatin print (unframed)
Edition details: 10/100
Dimensions: 10x8 inches
RESERVE PRICE: £100

Robin Gillanders



7. ALAN DIMMICK
Title: Transmission, Jim Lambie, Glasgow, 1999
Date: 1999
Medium: Silver gelatin print (unframed)
Edition details: 10/100
Dimensions: 10x8 inches
RESERVE PRICE: £100

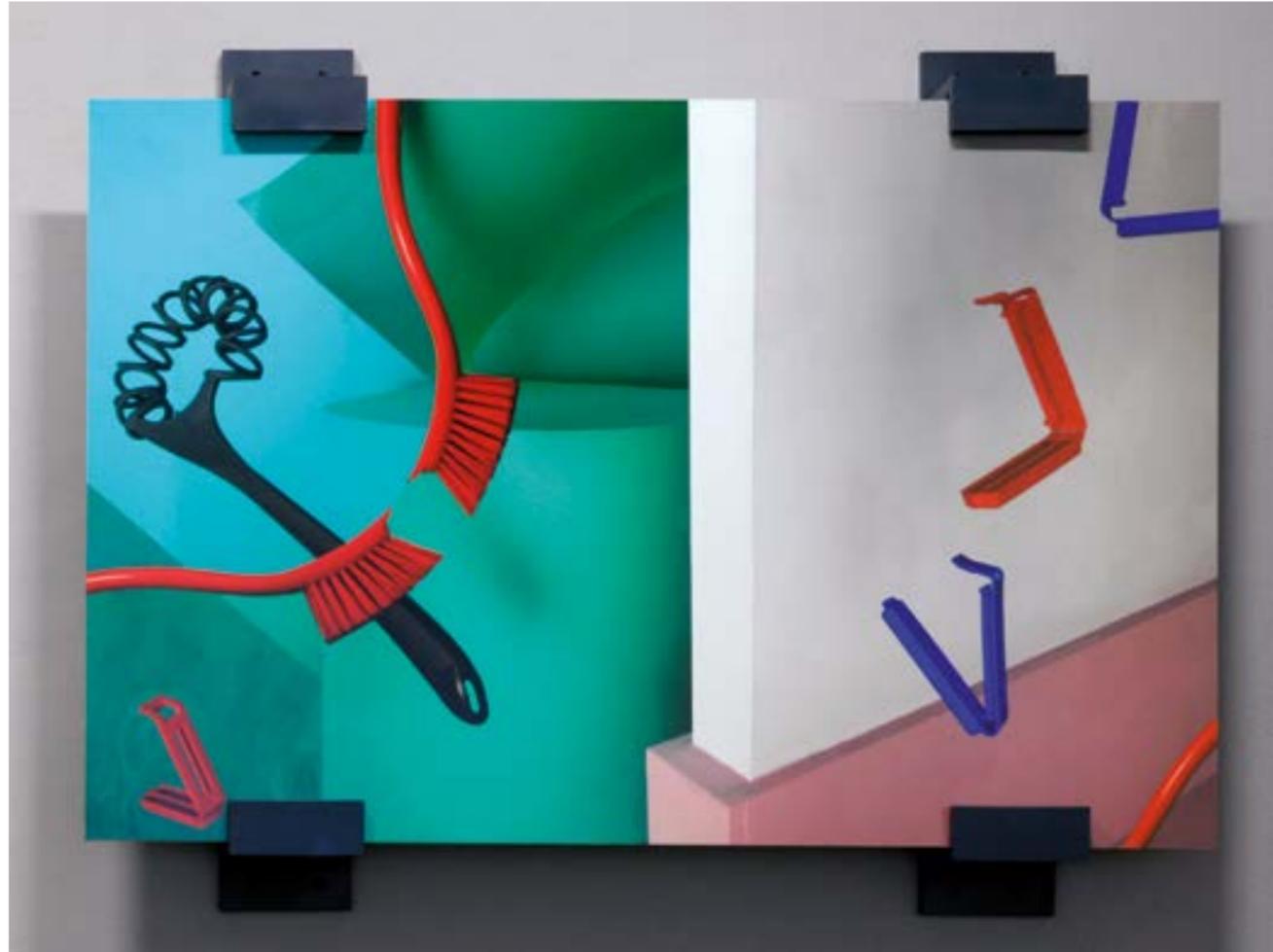
Bio: Alan Dimmick is a Glasgow based photographer who is best known for his black and white documentation of the contemporary art scene in Scotland. For an exhibition at Stills in 2017, we presented more than 500 photographs from his growing archive. His images offer a unique visual record of the people, places and events from the recent history of Scottish culture as well as his travels and personal projects over the last 40 years. The first book on Dimmick's photographs will be published in early 2018.



8. ROBIN GILLANDERS
Title: Hospitalfield, Arbroath
Date: 1987
Medium: Silver gelatin print (framed and glazed)
Edition details: Signed on verso
Dimensions: 42 x 31.5 cm
RESERVE PRICE: £380

Bio: Hospitalfield has been place of study for visual artists since the early 20th century and generations of Scottish artists, including James Cowie, Robert Colquhoun and Joan Eardley have spent time there. Robin Gillanders returns to the site frequently in his photographs; his first visit to Hospitalfield was in 1985, when he made a portrait of John Blakemore on a weekend workshop organised by Stills. The picture donated for our Auction was taken in the same location as the portrait two years later. Between the 28th October-14th January Stills will present a major retrospective of Gillanders' work.

Eden Hawkins



9. EDEN HAWKINS
Title: From the series Folding Screens
Date: 2017
Medium: Digital print on Baryte paper with painted MDF corner shelves
Edition details: 1/10
Dimensions: 67 x 100 cm
RESERVE PRICE: £340

Bio: Eden Hawkins is an artist based in Edinburgh and our auction includes a work that she exhibited at Stills this year in the exhibition, *Ambit: Photographies from Scotland*. *Ambit* was organised to showcase new talent in photography from Scotland and Hawkins presented works from *Folding Screens*, a series that she describes as: “existing within the nexus of physical and digital representations and resulting from working physically within a 5m² space paired with the vaster scape of digital possibility.” Each piece in the series begins as physical form that is staged and lit then digitally altered and printed to offer a visually ambivalent field of concrete and abstract forms.

Paul Hill MBE



10. PAUL HILL MBE
Title: Man Against Snow, Austria, 1974
Date: printed in the 1980s
Medium: black & white darkroom print (unframed), signed
Dimensions: 21 x 15 cm
RESERVE PRICE: £380

Bio: As a photographer and teacher, Paul Hill has been a major influence on contemporary British photography. He has exhibited regularly since 1970 throughout the UK and around the world. In the 1970s he co-founded *The Photographers' Place*, the UK's first residential photography workshop. Hill was made a Fellow of the Royal Photographic Society in 1990 and, four years later, was awarded an MBE for services to photography. *Man Against Snow, Austria* is an image that was used as the cover illustration for Hill's influential book, *Approaching Photography* (1982/2004).

Dan Holdsworth



11. DAN HOLDSWORTH
Title: Sólheimajökull, Iceland
Date: 2008
Medium: C-type print
Edition details: Original test print, signed and dated on verso
Dimensions: 8 x 10 inches
RESERVE PRICE: £380

Bio: Major British artist Dan Holdsworth has spent more than a decade photographing the Sólheimajökull glacier in Southern Iceland. His expansive landscapes create a vertiginous pleasure in the immensity of what we do not comprehend.

Holdsworth had a solo show at Stills in 2007, he has also had solo shows at BALTIC Centre for Contemporary Art, Gateshead, and Barbican Art Gallery, London; and group shows at Tate Britain, London, and Centre Pompidou, Paris. His work is held in collections including the Tate Collection, Saatchi Collection, and the Victoria and Albert Museum, London.

kennardphillipps



12. kennardphillipps
Title: Deadhead
Date: 2017
Medium: Ink on newsprint
Edition details: 1/14, signed and dated
Dimensions: 58 x 35 cm
RESERVE PRICE: £250

Bio: The British Journal of Photography called kennardphillipps 'masters of the art of political photomontage' – and in this work you can see why. A London cityscape is printed onto the salmon pink pages of the Financial Times. A head composed of roughly cut surveillance cameras and screens emerges, propped up on a suit-and-tie pedestal. kennardphillipps' work is a fearless and ferocious critique of structures of power and the individuals that wield it. kennardphillipps is a collaboration between Peter Kennard and Cat Phillipps. They have been working together since 2002. In 2015, they exhibited at Stills and have also showed their work at The Imperial War Museum and Gallery of Modern Art, Glasgow.

Mischa Kuball



13. MISCHA KUBALL
Title: UTOPIE / BLACK SQUARE 2001 FF
Date: 2003
Medium: Photograph mounted onto aluminium
Edition details: XIII / XX, signed and numbered
Dimensions: 50 x 50cm
RESERVE PRICE: £400

Bio: Mischa Kuball is an artist based in Düsseldorf, Germany. He has been exhibiting in galleries, museums and public spaces since the late 1970s and is currently a Professor for Public Art at the Academy of Media Arts, Cologne, and Associate Professor for Media Art at ZKM, Karlsruhe. Kuball visited Stills in 2016 to deliver a public presentation on his work. For our auction, he has donated a work from a series consisting of photographed images of the catalogue from an exhibition on Suprematism, Die Grosse Utopie, hosted by Schirn Kunsthalle, Frankfurt, in 1992.

Lorna Macintyre



14. LORNA MACINTYRE
Title: Untitled
Date: 2008
Medium: Silver gelatin print (framed and glazed)
Edition details: unique
Dimensions: 48 x 38 cm
RESERVE PRICE: £800

Bio: Lorna Macintyre's work was included in the Ambit exhibition at Stills this year - a collaboration between Street Level Photoworks, Glasgow and Stills to showcase some of the most interesting and innovative new talent in photography from Scotland. Macintyre's recent solo exhibitions include: Spolia, Campble Line, Dumfriesshire (2017); Much Marcle, Chapter, Cardiff (2016); Material Language or All Truths Wait in All Things, Mary Mary, Glasgow (2015); Solid Objects, Glasgow Project Room (2015); and Four Paper Fugues, Mount Stuart, Isle of Bute, part of GENERATION, 25 Years of Contemporary Art in Scotland, (2014).

Rachel Maclean



15. RACHEL MACLEAN

Title: Pic
Date: 2017
Medium: Inkjet print (unframed)
Edition details: 33/98
Dimensions: 30 x 21 cm
RESERVE PRICE: £250

Bio: Rachel Maclean is currently representing Scotland at the Venice Biennale. For this hugely prestigious art-world event, Maclean created the critically acclaimed film 'Spite Your Face', which is where this print is taken from. 'Pic' is a version of Pinocchio re-imagined by Maclean. She adapts this famous Italian story to reflect on contemporary post-truth politics, creating a razor-sharp critique; a damning allegory for our times made at a pivotal moment in Maclean's career. Maclean is based in Glasgow and studied at Edinburgh College of Art Rachel. She was awarded the Margaret Tait Award in 2013, has twice been shortlisted for the Jarman Award, and has achieved widespread critical praise for Feed Me (2016) in British Art Show 8.

Norman McBeath



16. NORMAN McBEATH

Title: City
Date: 2011
Medium: Archival digital print (unframed)
Edition details: Artist's proof (includes signed and dated certificate of authenticity and presentation box)
Dimensions: 16 x 12 inches
RESERVE PRICE: £350

Bio: Norman McBeath is a photographer and printmaker based in Edinburgh. His work focuses on people and places and his collaborations with writers and poets such as Paul Muldoon, Jeanette Winterson, Kathleen Jamie, Janice Galloway and Robert Crawford have been exhibited in Chicago, Edinburgh, Glasgow, Oxford and at Yale. Works from McBeath's series Light Box were included in Ambit: Photographies from Scotland, an exhibition at Stills this year. His work is represented in collections including the National Portrait Gallery, London and the National Galleries of Scotland.

Wendy McMurdo



17. WENDY McMURDO
Title: Avatar (i)
Date: 2009
Medium: Photographic print on Fuji Crystal Archive paper (unframed)
Edition details: 18/100 (includes certificate of authenticity)
Dimensions: 11.7x11.7 inches
RESERVE PRICE: £180

Bio: Wendy McMurdo lives and works in Edinburgh. She studied at Edinburgh College of Art, the Pratt Institute, New York and Goldsmiths College, London. In 1993, for her first major solo exhibition, she worked for the first time with a computer to produce a series that explored the intersection between autographic photography and the digital image. McMurdo has exhibited widely throughout the UK and Europe and in 2014 a mid-career retrospective exhibition of her work Digital Play was included as part of Generation - 25 years of contemporary art in Scotland.

Kevin McCollum



18. KEVIN McCOLLUM
Title: Spaces, Untitled
Date: 2016
Medium: Inkjet print
Edition details: Open edition
Dimensions: 10 x 12 inches
RESERVE PRICE: £110

Kristian Smith



19. KEVIN McCOLLUM
Title: Details, Untitled IV
Date: 2016
Medium: Inkjet print
Edition details: Open edition
Dimensions: 10 x 12 inches
RESERVE PRICE: £110

Bio: Kevin McCollum is a photographer based in Scotland. He studied Photography & Film at Napier University, Edinburgh and in the last few years he has exhibited at venues including the National Museum of Scotland, Edinburgh and the Scottish Parliament. This year, a work from McCollum's Spaces series was included in the exhibition at Stills, The Collection Series: works from a private collection photography collection.



20. KRISTIAN SMITH
Title: Bright Eyes
Date: 2017
Medium: Digital C-type of rephotographed found photo sourced from the internet (framed and glazed)
Edition details: Artist's proof
Dimensions: 48.5 x 48.5 cm
RESERVE PRICE: £340

Bio: *Bright Eyes* was one of the works that Kristian Smith included in the *Ambit* exhibition at Stills this year - a showcase of the most interesting and innovative new talent in photography from Scotland. Smith's work is produced through a process of assemblage of form, medium and multiplicity of meaning. Visual distancing of language and time are combined with metaphors of violence, the gaze and existentialism to reflect our user driven digital landscape. Smith graduated with a BA (Hons) Intermedia Art from Edinburgh College of Art in 2011. Her work has been included in recent exhibitions at: David Dale Gallery, Glasgow; Mostyn, Wales; Institut Francais d'Ecosse, Edinburgh; Catalyst Arts, Belfast; and Ormston House, Limerick.

Karen L Vaughan



21. KAREN L VAUGHAN
Title: The Bell Rock Lighthouse
Date: 2017
Medium: Silver gelatin print (unframed)
Dimensions: 20 x 16 inches
RESERVE PRICE: £110

Bio: Karen L Vaughan is interested in the social, historical and geographical landscapes of Scotland's east coast fishing villages and surrounding seascapes. The Bell Rock lighthouse is the world's oldest surviving sea-washed lighthouse, it was built 11 miles east of the Firth of Tay off the coast of Angus between 1807 and 1810 by Robert Stevenson.

Vaughan's work was included in the Ambit exhibition at Stills this year - a showcase of the most interesting and innovative new talent in photography from Scotland. She has also recently exhibited at Glasgow Women's Library, Glasgow Print Studio and Street Level Photoworks, Glasgow. Vaughan is also the co-founder of Catalyst Arts in Belfast and Not in Kansas, an artist-run initiative based in Glasgow.

David Williams



22. DAVID WILLIAMS
Title: Two Senior Girls, Loch Morlich. From the series, Pictures From No Man's Land: St Margaret's School for Girls, Edinburgh (1984)
Date: Printed in 2017
Medium: Archival pigment ink print (framed)
Edition details: Artist's proof, signed
Dimensions: 31 x 25.5 cm
RESERVE PRICE: £380

Bio: In 1984 David Williams was invited to spend six months as a photographer-in-residence at Scotland's premiere boarding school for girls - 'St Margaret's School For Girls' in Edinburgh. Williams has donated a work arising out of this extraordinary assignment to Stills' Auction - giving collectors a rare opportunity to acquire a work from one of Williams' most important bodies of work. The photograph shows two young women, their backs to the camera, tentatively paddling in the waters of Loch Morlich. Williams took up photography in 1980 and his work has been widely exhibited and published internationally. He became Head of Photography at Edinburgh College of Art in 1990 and was appointed Reader in 2003.

Calum Colvin



23. CALUM COLVIN

Title: Portrait of Charles Edward Stuart (after William Mosman)

Date: 2016

Medium: Giclée print on archival paper (unframed)

Edition details: Artist's proof (signed)

Dimensions: 29.7 x 40 cm

RESERVE PRICE: £300

Bio: Calum Colvin has exhibited his work nationally and internationally for over thirty years since graduating from the Royal College of Art in 1985. He was a winner of one of the first Scottish Arts Council Creative Scotland Awards from which he created the acclaimed exhibition for the SNPG 'Ossian, Fragments of Ancient Poetry' in 2001. He was awarded an OBE the same year and is Professor of Fine Art Photography at Duncan of Jordanstone College of Art and Design, University of Dundee. His works have been widely exhibited, and are represented in numerous collections including the Metropolitan Museum of Modern Art, New York; The Museum of Fine Art, Houston; The Tate Gallery, London and the Scottish National Gallery of Modern Art in Edinburgh.

David Eustace



24. DAVID EUSTACE

Title: Angel No. 4

Date: 2017

Medium: Inkjet print on archival photo rag paper, unframed

Edition details: Edition of 50, signed and numbered

Dimensions: 20 x 16 in

RESERVE PRICE: £110

Bio: The Scotland-based photographer, David Eustace, studied photography at Edinburgh Napier University and for more than 20 years he has been undertaking prestigious assignments and commissions, photographing some of the most celebrated people from the worlds of art, design, film and music. In 2015, he presented a major solo exhibition at The Scottish Gallery, Edinburgh (the first by a photographer in the 173 year history of the gallery) and in the same year he became Chancellor of Edinburgh Napier University. Earlier this year, Stills worked with Eustace on the Collection Series exhibition: 'Works from a private photography collection'.

Buy What You Love

WHAT IS PHOTOGRAPHY? Photography - writing (graphy) with light (photo).

Two processes announced in 1843 still form the fundamentals basis of photography today.

- **Single positive image:** the surface touched by the light that interacted with the chemicals is the surface you are looking in the finished image. This means the image is unique.
- **Reproducible negative image:** the most common process. The light hits a sensitive surface which can then be used to make multiple copies from. You can see this process at work in negatives, used to make photographs in the darkroom, and sensors, creating a file which is used to print multiple copies of the image.

MEDIUM

Photographs are made up of different elements, a base (most often of paper) and a layer of emulsion (this layer holds the image).

Contemporary

- **Silver Gelatin Print:** black and white photographs made in the darkroom. They are so named because the light-sensitive material is silver which is suspended in layers of gelatin on paper. Variations include **Silver Bromide** and **Silver Chloride**.
- **Chromogenic (C-Type) Print:** colour photographs made in the darkroom from a colour negative. Light sensitive silver salts, in three layers each sensitised to one of the primary colours, are suspended in gelatin layers on paper. Chromogenic processes generally involve shining light into the paper which is then bathed in chemicals to bring the image out leaving only the dyes. Variations of chromogenic prints include **Digital C-Type**, **Dye Destruction** print (**Cibachrome**, **Ifochrome**), **Lambda** print, **LightJet** and **Chromira**.
- **Dye Diffusion:** instant prints, such as Polaroids, include light sensitive dyes which diffuse into the positive layer forming the final photograph.
- **Inkjet Print:** a photograph printed from a digital file. A printer squirts jets of wet ink onto a sheet of paper with an absorbent layer (in general this is resin or gelatin). **Giclée** prints are a type of inkjet print made onto etching paper.

Can't make it along on the night but still want to bid?
Contact Ben Harman, Director of Stills at:
ben.harman@stills.org or 0131 6226200

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Historical

For historic photographs, or contemporary photographers working with historic (also called 'alt' or 'alternative' processes), it may help to have a basic understanding of the differences between processes. This can be particularly useful when making decisions about how to safely store and display the photographs. There are too many different techniques to describe fully here, but there are good resources available online if you want to know more. The Graphics Atlas is a good place to start: graphicsatlas.org

A few of the more common historical processes that you may encounter:

On Paper:

- **Albumen:** egg white is used as a binder for light-sensitive silver, used to make contact prints. Most Carte-de-Visites are albumen prints.
- **Calotype/Talbotype:** salts and sensitising solution applied to paper and exposed in-camera resulting in a negative image then used to make multiple copies.
- **Carbon Prints** and **Woodburytypes:** made using pigments in gelatin, not silver, so considered extremely permanent.
- **Cyanotype:** iron salts on paper contact printed using UV light and washed in water, also known as blueprint.
- **Platinum / Palladium:** made using sensitive iron salts exposed in UV light and a solution which reduces to metallic platinum during developing.

On Metal or Glass:

- **Autochrome:** glass plate colour transparency, viewed backlit or projected.
- **Ambrotype:** a negative made (generally) on glass either used for printing. When mounted with a black backing the image appears positive.
- **Collodion Wet Plate:** a light sensitive plate exposed in camera, developed, washed and fixed before it dried. Often printed onto albumen paper.
- **Daguerreotype:** sensitised metal plate exposed in-camera and developed over hot mercury fumes. The resulting unique image is often framed, or housed behind glass in small cases, to protect the delicate surface. The image is actually a negative, but appears positive when held at a certain angle.
- **Gelatin Dry Plate:** black and white negatives on glass.

Books

- **Photo Books:** photo books may be published in massive runs, or smaller, limited editions. Limited edition books will be numbered (as with prints) on an inside cover. As with literary books, photo books may be re-printed but each edition will be distinct.
- **Book Dummies:** hand-made books created by photographers during the planning of photo books, dummies are drafts, generally not made for an audience, but they occasionally end up on the market.
- **Artist Books:** self-published or produced on small presses by artist groups or collectives and unique or limited editions.

Other Common Terms

- **Archival:** items and processes considered safe and non-damaging for the long-term storage or display of negatives and photographic prints. Items which are free from compounds that may seep out and interact with the stored item.
- **Contact Print:** an object or negative was in direct contact with the photographic surface in the making of the image, this is also known as a photogram.
- **Contact Sheet:** when a whole strip of negatives is laid directly onto the photographic surface and exposed. This is generally part of the darkroom process so photographers can choose which image to print and determine the correct exposure.
- **Digital Negative:** a negative printed from a digital file into acetate which can then be used to make prints in the darkroom.
- **Hand Coloured:** a photograph painted over by hand, often adding touches of colour to details (pink cheeks) in black and white images.
- **Negatives:** so-called as the colours or tones are reversed from life. Negatives are the 'original' material from which multiple photographs can be made.
- **Tinting:** a photograph which has been given an overall single hue through the addition of dye into the emulsion.
- **Toning:** a process used with historical or black and white photographs where additional chemicals are added which add a wash of colour, or change the tone of the chemicals on the final photograph.
- **Transparencies:** like colour or black and white negatives but positive (slides are transparencies) these can be used in projections or to make prints.

EDITIONING

Photography is inherently reproducible. Although there are some processes which result in a unique print.

Some photographers make editioned prints. This means they only make a defined number of prints from their negative (or digital file). The photographs are numbered in the order that they are produced (i.e. 5/25 is the fifth print made of a total of 25). This practice emerged in the late 20th century and was not common earlier.

Some photographers made, or make, their own prints. Others use assistants or professional printers.

Some photographer's estates or the owners of their work will continue to make prints from the photographers negatives posthumously. Prints made either by the photographer or under their supervision (during their lifetime) are generally more valued.

ARCHIVING

Deterioration

Damage to prints can decrease their lifespan and can occur when prints and negatives are stored and handled badly. Damage may include discolouration of the paper support, silver oxidation or chemicals or dyes that make up the image, scratches or marks on the surface of the print or negative and mould growth.

Storage and Display

Handle photographs and negatives carefully and gently while avoiding touching the surface. When handling unique prints made onto a shiny surface, such as metal or glass, do not touch the surface as you can wipe off the image layer and this can't be repaired or replaced.

If you are storing prints and negatives, store them in a cool, dry, well ventilated area where you can easily access them to check their condition. Avoid attics, basements, sheds and places near radiators or windows. Don't use sellotape, rubber bands, plastic non-archival sleeves and containers, sticky photo albums or any metal fasteners that could corrode.

Light and inadequate framing can cause loss and damage. When getting work framed, ask for conservation or archival frames, and avoid displaying the work in heat or direct sunlight.

