

Requests for valuations of photographs we have not sold

I am not a registered valuer and I definitely do not intend to become the default/de-facto photography valuer for New Zealand. Also, it is inappropriate for values to be determined by one individual.

I have had to take a stand on this because as a sole operator, one can only do so much and I never saw it as part of my core business [or interest]. I do not retain an on-going file on auction prices achieved.

However, we do address the pricing of photographs with considerable care, and our invoices are annotated: *We advise you keep this [invoice] with the photograph as provenance documentation.*

We also provide conservation advice on our invoices

Frequently edition information is dealt to particularly casually and a number of artists seem to have rather a loose interpretation, despite our lengthy efforts for clarity in this area [see: *News* page, low down].

I vigorously avoid using the term 'AP'. Not knowing the edition number can be an issue, but the owner should have paperwork elucidating this. If a work is an 'AP', that could have issues longer term as the term 'AP' gives no indication of the edition size.

Also, work must be sighted /inspected to arrive at a valuation. Photographs, like other works-on-paper, are vulnerable to poor environmental housing.

Pricing and valuing of a photograph depends on:

- a) importance of the **artist** [and their pricing structure], identifying signature / artist stamp.
However, all work is not signed & *validating receipts* should be retained with the work.
- b) importance/historical relevance of a particular **image**
- c) **rarity** [& edition size, noting that works acquired by public institutions are effectively removed from the 'market-place']
- d) **vintage**
- e) **medium**/print type – analogue [resin coated vs fibre-based]
- digital [note lab/paper production costs]
Is the actual print made by the artist, or another professional.
NOTE: posthumous prints.
- f) **condition** of the actual print [print quality/ *condition report*] & size
Condition is a very important consideration, but only relevant to what is normal for a particular photographer's work from a particular period.
- g) **provenance** [auction & secondary sales; and likely *environment* the photograph has 'lived in']
- h) **exhibition history** & literary references/reproduction.
- i) overall **presentation** of a work

Other factors include the current **state of the photography market**, the **sort of work that sells well**, realised **prices at auction** for the photographer and any **other known sales**, **profile of the photographer in relation to the market**, place of the work in the development of NZ photography (i.e. its **significance** as this may affect value), and **position in relation to** prices of **other photographers**, etc.

Where a **reputation** is **today** ?

I advise you approach an **auction house** which undertakes valuations.