

Heirloom Photo Restoration

"Preserving Family Memories"



920-623-3460

Walcott
Studio

www.walcottstudio.com

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You are invited to make Walcott Studio your Heirloom Photo restoration specialist. We frequently work with photographic images of the media types describe in this booklet. If you have any questions please call, we'll do our very best to help you.

Thank you for the opportunity to help preserve your families heritage!

OUR HERITAGE

Today Walcott Studio continues its 50-plus year tradition of building family histories, creating new traditions and preserving treasured memories. With over 50 years of family photos on file, Walcott Studio is committed to helping you create those new traditions which will become the next generations heirlooms.

The first Walcott Studio was operated by Frank B. Walcott in Berlin Wisconsin in the 1800's. In 1951 Merton & Frances Walcott purchased a studio from Pratt and Emko above Topp's Dry Good's Store in downtown Columbus, Wisconsin. Before that it was Miller Studio. Mert's first studio was in the middle of the Anzio Beach head during WWII. Following the war he attended the New York Institute of Photography and apprenticed for over five years with Ed Block Studio in Beaver Dam. He later earned the Master of Photography and Photographic Craftsman Degrees. He helped found the Photographic Artists Degree Program for the Professional Photographers of America.

In 1956 Merton and Frances purchased the Whitney House from Mrs. Albrecht. The original architecture was Italianate and later modified to Victorian. The home was built by Eli Whitney in 1868. He was the founder of the Columbus Canning Company and builder of the Whitney Hotel in Downtown Columbus at the four corners. Twice during the history of the home it served as a funeral parlor.

The current studio was designed by "Mert" and built onto the side of the home. It was designed to be handicap accessible, with radiant heat in the floor and air-conditioning in the ceiling in 1956.

Their son John started full time in photography by attending the U.S. Navy Photo School. Later he graduated from Layton School of Art (MIAD). He then worked for studios in Florida and Texas. The Walcott's continue to study and teach within the profession. John has earned the Master of Photography and Photographic Craftsman Degrees and has been Certified by the Professional Photographers of America.



Frank B. Walcott with daughters Frances L. & Helen R.

In 1976 John with his wife Suzanne purchased the studio. In the mid-1980's they added a northlight greenhouse studio adjacent to the camera room because of the beauty they saw in the lighting of many Heirloom Photos the studio restored and those produced by Frank B. Walcott in the 1800's.

IDENTIFICATION & DATING OF PHOTOS

DAGUERREOTYPE 1840 - 1860

Common Characteristics: A Non-paper, silvery, highly reflective (mirror-like) surface, best viewed by reflecting something dark against image. Will also reflect newsprint. Common size: 2 ½ x 3 ¼.

Daguerreotypes are highly detailed non-paper images. Most daguerreotypes are studio portraits, with rare exceptions being outdoor scenes. The daguerreotype's silvery, highly reflective surface makes it difficult to see the image under certain light. To best view the image, reflect something dark against the daguerreotype.

Daguerreotypes consist of a silver coated copper plate, which carries the image. Resting on this plate is a decorative brass mat, which in turn is covered by a piece of glass. These three pieces are held together with a copper band, known as a preserver, wrapped around them and crimped over the top and bottom. This assembly was then placed into a wooden case covered with embossed paper, tooled leather, or paper-mache. The most common size of daguerreotype is 2 ½ x 3 ¼. Because of the difficulty of producing large plates, daguerreotypes rarely were larger than 6 ½ x 8 ½. Color may have been added to the image by the use of dry pigments or gum Arabic. A quick test to identify a daguerreotype is to place a piece of paper with writing on it against the cover glass of the daguerreotype. If the writing is reflected in reverse, the image is a daguerreotype.

AMBROTYPE 1854 - 1870

Common Characteristics: Similar to daguerreotype, glass plate backed by black paper, black velvet or black varnish. Will not reflect newsprint.

Ambrotypes, though similar in appearance to daguerreotypes are much less detailed images. The majority of Ambrotypes are studio portraits, with some rare examples of outdoor scenes. Ambrotypes are underexposed glass plate Collodion negatives. The glass plate is backed with black paper, black velvet, or black varnish. In some cases, the glass plate is dark purple, dark blue, or dark red glass. Ambrotypes are found in the same ornate cases used for daguerreotypes. And as with daguerreotypes, color may have been added to the image. When a piece of paper with writing on it is held against the surface of an Ambrotype the writing will not be reflected.

TINTYPES (properly called ferro type prints) 1860 to early 1900's

Common Characteristics: Can be identified with a magnet. Thin sheet of iron lacquered with black varnish. Common sizes: 2 ½ x 3 ½, or 8x10.

Tintypes are a thin sheet of iron which has been lacquered with black varnish. A collodion emulsion was then applied to the plate. Tintypes were low cost portraits produced by both studio photographers and itinerant street photographers. Because of this, the quality of images can range from very good to almost unseeable. The most common format is 2 ½ x 3 ½. But full plate images of 8 x 10 are not uncommon. Tintypes were first presented in the same type of cased used for daguerreotypes and ambrotypes. Later in the 19th century, die-cut paper sleeves replaced the ornate cases. Tintypes were hand colored just as daguerreotypes and ambrotypes were. Because they are made of iron, tintypes can be identified with a magnet. Note: after 1870 many tintypes were varnished with a chocolate brown varnish instead of black varnish. This can help in dating some tintype images.

SALTED PAPER PRINTS 1840 - 1855

Common Characteristics: Very thin, almost always mounted to something. Matte surface, with a red-brown, purple or yellow-brown hue. Paper fibers clearly visible.

Salted paper prints are very thin papers, and are always found mounted to some form of backing. Because there was no sizing applied to the paper, the paper fibers are clearly visible, and the prints have a matte appearance. Salted paper prints have a red-brown, purple or yellow-brown hue. Many salted paper prints were made from paper negatives. The resulting grainy mottled prints are a characteristic of paper negatives and should not be confused with deterioration.

ALBUMEN PRINTS 1850 - 1895

Common Characteristics: Glossy surface. Paper has a yellowish appearance, or has been dyed with a pink, blue or violet hue. General loss of detail in the highlight areas of the image.

Albumen prints were the most popular photographic printing media of the 19th century. Albumen prints are thin sheets of rag stock paper sized with protein derived from egg whites. Unlike salted paper prints, where the silver grains of the image exist in the fibers of the paper, the albumen sizing holds the silver salts on the surface of the paper. This creates greater image

and subtlety of tone. The albumen sizing also gives the paper a glossy finish. The early albumen prints were given one coat of albumen and were only slightly glossier than regular writing paper. Toward the end of the 1860's, double albumen coated papers came into use. These papers were much glossier than the single coated papers, and were made even glossier by burnishing between heated rollers. Burnished gloss prints became nearly universal by the mid 1870's. Another indicator for dating these images is the color of the print. Albumen treated paper has a yellowish appearance. Beginning in the late 1870's dyes were added to the albumen. Pink, blue and violet dyes were used, with pink being the most popular. After 1880 nearly all albumen paper was dyed. Albumen prints can be distinguished from salted paper prints by their glossy surface. Albumen prints can be distinguished from later gelatin emulsion papers by the loss of detail in the highlight areas of the image. Albumen papers by the very nature of their egg white emulsion are doomed to continuous deterioration.. The result being that nearly all albumen prints will have faded away over the next 75 years.

MISCELLANEOUS

Over the last 30 years of the 19th century many improvements in silver papers were incorporated into the field of photography. Also, there were numerous non-silver papers developed during this time. Unfortunately there is little in their appearance to distinguish one from another. Most of the differences are in the preparatory coatings of the paper, the binder of the sensitized salts, and in the chemical compositions of the sensitized salts. These differences can be quite difficult to determine and so make these materials less useful for the dating of the images. Two exceptions to all of this are:

PHOTO-CRAYOLA OR CRAYON PORTRAITS MID 1860'S - 1900.

Common Characteristics: Combination of photography and drawing. Faces look photographic, but clothing looks drawn. Surface is very matte and looks dusty. DO NOT CLEAN !

Photo-Crayolas are often life-sized images that are a hybrid combination of photography and drawing. An underexposed matte surface print was used as the basis for extensive handwork with charcoal or pastels. These pieces can be differentiated from drawings or painting by the photographic quality of the face. But the rest of the image may be of a painterly quality. Often the clothes were drawn on the subject and were not necessarily the subject's own. Note: The surface of Photo-Crayolas are very matte and look dusty. Do Not try to clean the surface of these prints. If you do, you will be wiping away the image.

CYANOTYPE 1880 - 1920

Common Characteristics: Bright blue and white images

Cyanotypes were invented by Sir John Herschel in 1842. The cyanotype was the first successful non-silver photographic printing process. It was used for the first photographically illustrated book. They are easily recognized because of their blue and white appearance. This paper was used rarely in portraiture but was used for pictorials because of the ease of processing, low cost and fairly permanent iron based images.

ABOUT YOUR HEIRLOOM PHOTOS

We take great pride in our creative photographic and artistic endeavors and every reasonable effort will be made to satisfy you. However, we can only work from the photographic images provided. No one can paint your memories; one person's mental image is never the same as another's and an artist is not as exact as a camera. When your original is in damaged condition, poor focus, or is very small there may be differences between the final photograph we produce and the way the original may have appeared when new. Consistent with professional standards, any heavily restored photograph may have the look of a painting or drawing when complete.

ABOUT COPYRIGHT

The Federal Copyright Act and International copyright laws protects creative people by giving the author the exclusive right to reproduce their creations. This includes the exclusive right of architects, artists, authors, composers, designers, musicians, photographers, and other creative people, to control the making of copies. It is *illegal* to copy, scan or reproduce items without the creators permission. Violators of these laws are subject to its civil and criminal penalties. If the studio that created the original photograph is out of business, or by written permission from the photographer we will accommodate all reasonable/legal requests for reprints.

HEILROOM RESTORATION CATEGORIES

NO RESTORATION

(Acquisition and print only)... The original image appears to be in perfect condition or the client elects not to have any restoration work done.

“What you see is what you get”.



BASIC RESTORATION

Damage such as small cracks, stains, surface dirt, or fading is confined to a plain background. Image does not have a detailed background, (painted scenes, outdoor scenes, or buildings). Image does not have damage on faces, patterns, lace, plaids, or drapery.

STANDARD RESTORATION

Damage such as cracks, tears, stains, surface dirt, or fading does not affect more than one third of the original. Image does not have severe damage that requires reconstruction of faces, patterns, lace plaids, or drapery.



EXTENSIVE RESTORATION

May require reconstruction of faces, patterns, lace, plaids, drapery or body parts.

Removal or insertion of a person or object; joining of two or more original photographs.

Change or extension of the background

Correction of crazing, dirt, mold, cracks, tears, stains, or fading over one half of the photograph.

Corrections needed when original is stuck to glass or if original is broken into pieces.

CUSTOM



HEIRLOOM RESTORATION PRINTS

<u>Prints</u>	
<u>4x5</u>	\$ 15
<u>5x7</u>	20
<u>8x10</u>	40
<u>11x14</u>	85
<u>10x20</u>	120
<u>16x20</u>	180
<u>20x24</u>	266
<u>8-Wallets</u>	20 (with an above order, otherwise double the price)

*For Sepia, add \$15 to your first print.
Mats or French Lines add \$10 each
to your first print of a specific size.
Name plaques \$5 each + \$.30 a letter.*

BLACK & WHITE FIBER BASE PRINTS

	<u>1st Print</u>	<u>Addl.</u>	<u>Toning</u>	<u>Watercolor</u>	<u>Canvas</u>
<u>4x5</u>	\$ 75	\$ 35	\$ 8	\$ 125	\$ 225
<u>5x7</u>	80	45	10	125	225
<u>8x10</u>	105	65	15	125	225
<u>11x14</u>	195	100	20	225	350
<u>16x20</u>	280	165	25	350	535
<u>20x24</u>	375	265	30	460	672
<u>24x30</u>	575	485	35	620	890
<u>8-Wallets</u>	70				

HEIRLOOM RESTORATION PRICES

<u>Final Print Size</u>	<u>Basic</u>	<u>Standard</u>	<u>Extensive</u>
<u>5x7 & smaller</u>	\$ 46	\$ 137.50	\$ 275
<u>8x10</u>	55	137.50	285
<u>11x14</u>	75	150	295
<u>16x20</u>	100	180	350
<u>20x24</u>	150	225	425

HAND OIL PAINTINGS

	Spot Oil <u>on B&W</u>	Brown tone <u>Spot Oil</u>	B&W/Tone <u>Full Oil</u>	Brush Oil <u>Portrait</u>
<u>5x7 & smaller</u>	\$ 60	\$ 75	\$ 100	\$ 175
<u>8x10</u>	70	85	125	195
<u>11x14</u>	85	125	150	225
<u>16x20</u>	125	150	200	350
<u>20x24</u>	150	175	250	450

Hand-oil painting prices are based on single Head & Shoulders subjects. Groups are priced per face. Full length portraits and bridal portraits are more, because of additional detail. Prices shown are estimates and are determined by the artist based on difficulty of the project. As with any art, interpretation is at the discretion of the artist. Requested changes are extra.

PEOPLE LOVE OUR RESTORATIONS!

“I have never left the studio with out being completely satisfied; whether with service men’s pictures - wedding portraits - family heirloom portrait restorations and reproductions - portraits taken of my family at the farm during all seasons of the year - framing or some type of a special thing I would ask for.”

~ Dolly Sauer - Fall River



“We have had many portraits restored and are very pleased with everything they do. They have made standard and custom sizes, toned prints and also black and white portraits. We are always thrilled with the results.”

~ Paul & Bernell Kovalaske - Oshkosh

HEIRLOOM RESTORATION PRICING

Acquisition Service \$ _____

The restoration process begins by acquiring a high grade image of your original Heirloom photo(s). Large quantities, such as estates, boxes and albums, are priced on time and materials. Six or more images, ordered at the same time are \$20 per original. Individual original, non-copyright, is \$30 each, (one time charge).

Restorative Services Hand Artwork (Page 8) \$ _____

Cost of Prints (Page 8) \$ _____

Sepia (Gives an old world beauty to your prints. Pg. 8) \$ _____

Hand Oil Painting Estimate \$ _____

Mounting Service \$ _____

11x14's and larger will be mounted on Acid Free backing to prepare them for framing. Smaller prints will be delivered unmounted unless otherwise requested.

Presentation & Framing \$ _____

"A print with the proper framing is like a lovely story with a happy ending." ~ John Walcott, We have a wide variety of frames for all sizes.

Archiving Services \$ _____

Time + \$7 per CD/DVD @ 300dpi

File Only Purchase \$ _____

Quality 10 jpgs, 4x5 or 4x6, \$60 per image

Sub Total \$ _____

Wisconsin Sales Tax (5.5%) \$ _____

Shipping \$ _____

Total \$ _____

Restoration prices shown are estimates. Costs are based on actual time required. We will notify you if the charges exceed estimate provided. If the charges are less we will reduce your final bill.



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Columbus, WI 53925

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