

Painter,  
Engraver,  
Photographer.  
Section 90

18

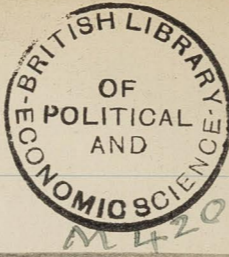
Painter,  
Engraver,  
Photographer.  
Section 90

[i]

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Engraving -



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Booth, Life and Labour... 1902-3  
Second Series. Vol. IV. Part I.

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Photographer.  
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Census Enumeration.

Enumeration by Families

	Females		Males		Total
	All Ages	-19	20-54	55-	
Painter, Engraver	1375	266	2986	669	5296
Photographer	610	303	1200	132	2245
Musician	5296	376	4167	586	10425
Actor	1664	75	1114	82	2935
Theatre Service	327	69	739	108	1243
Showman etc	199	217	1551	132	2099
Total	9471	1306	11757	1709	24243

Sex	Male	8461
	Female	1507
Birth Place	In London	49% 4872
	Out of London	51% 5096
Industrial Status	Employer	10% 990
	Employed	52% 5102
	Neither	38% 3876

Heads of Families  
9968

Total Population Concerned.

In family	Heads	Others occupied	Un-occupied	Servants	Total
Total	9968	8530	18,555	3069	40122
Average	1	.86	1.86	.31	4.03

Classification

Distribution.

X numbers living in families		
3 or more to a room	3077 or 7.7%	East Inner 2099 Outer 489 2588
2 " 3 "	4670 " 11.6	
1 " 2 "	7757 " 19.3	North Inner 2674 Outer 9867 12541
Less than 1 room more than 4 persons	17188 or 42.8	West Inner 1393 Outer 7325 8708
4 or more persons to a servant		
Less than 4 persons to a servant	2869 or 7.2	Central Inner 2537 2537
With 2 or more servants	1492 or 3.7	S. East Inner 285 Outer 4431 4716
Servants	3069 or 7.7	S. West Inner 3058 Outer 6034 9092
	40,122 or 100	40122

Distribution

East	North	West + Central	South	Total
1477	7149	7506	8111	24243

Inner 12036 or  
Outer 28086 or.

The notes in this book refer only to the first two lines in the Census table on the opposite page, viz. Painters, Engravers & Photographers. These correspond to Sections 35 & 38 of the Census

Section 35 contains the following heads:

Painter, Engraver, Sculptor, (Artist)  
Marine Artist, Painter R.A. Landscape Painter, Scenic Artist, Artist in oils, Enamel Painter, Miniature Painter.

Bank note, Copperplate, Line, Stone, Wood, Steel

Writing, Music Engraver, Etcher, Landscape, Portrait Engraver, Trade Mark Engraver.

Section 38 contains:

Photographer, Albumenizer, Dry plate maker, Worker Daguerrotype, Ferrottype Stereographic, Photographic - Artist, Assistant, Printer, Mounter, Colourer, Carbon printer Enameller (Photo), Photo paper maker.

Note Map engravers classed with Mapsellers etc. See 38

Heraldic } engraver " " Die, Seal, coin & medal maker.  
Die }  
Seal }

Music engraver " " Music sellers

Mr A. Dargavel  
Manager to  
Mr John Swain  
Wood Engraver

GLA  
May 24/94

Mr A. Dargavel, Manager to Mr J. Swain,  
Wood Engraver, 266 Strand.

Had an introduction to Mr Swain. He was out of town so I saw the manager, who gave the following particulars:

Wood engraving is of two kinds: Pictorial and Mechanical. Pictorial engraving includes illustrations for books etc; mechanical engraving, technical drawings, engines etc, such as are published in Engineering and the Engineer.

Both kinds of work are done by time and <sup>by</sup> piece. For the commoner kinds of work the price is fixed at a certain sum per <sup>square</sup> inch.

A pictorial engraver, if in constant work, can earn from £3 to £5 a week but very few have constant work; indeed few have more than half time.

Wood Engravers are passing through a time of great depression due to the competition of the cheaper processes. What is termed (1) half tone work, e.g. the reproduction of shaded or washed drawings, and (2) line work e.g. the reproduction of pen and ink drawings is now photographed upon zinc and reproduced

Pain  
Phot  
mus  
A  
Thea  
Shou

Wood engraving

Pictorial +

Mechanical }

Time & Piece Work

Earnings

Depressed Condition  
of the Trade }

Process work.

Case  
147

Class of Work for which  
Wood blocks are used

Freeman Bros. do small wood blocks for catalogues.

Wood must be close grained.

Prospects of Wood Engraving.

Some Engravers work at home.

in this way. Formerly these drawings were done on wood but this is seldom the case now.

Wood engraving is only used for the best work today. Magazine illustrations and to a certain extent in the Graphic and Illustrated London News. Wood blocks are also used for advertisements. The block being prepared according to the purpose for which it is wanted, the lights and shadows being arranged so as to give the best effect in printing. If an engraving has to be printed quickly the lines should be bold and cleanly cut so that no clogging of the block with ink occurs as would be the case in printing from fine lines.

The wood used must be close grained. Box is the best but other woods are used.

Some engravers think that when the present rush for zinc work is over, there will be a revival of wood engraving. The zinc blocks corrode quickly and will not keep long.

Cannot say how many engravers have regular work as so many work at home and have their own connection with the firms. Swain's employ about 14 in the house & 6 outside.

Hours of work.

No Season.

Age to which men work.

Engravers in Census  
Dictionary.

The usual hours are about 44 per week. There is no season in wood engraving.

Men work to almost any age. Some are exhausted at 50. Usually the sight goes first.

Going through the heads under which engravers are classed in the Census Dictionary, Mr D. gave the following notes:

Bank Note Engraver. Most of this work is done in America.

Copper Plate " There is a good deal of work in this branch - visiting cards and note paper headings. Much is done by men in business for themselves, who also print the paper.

Stone Engraver - Fine. Very small work. Diagrams for engineers.

Etcher. There are a good many employed. Mezzotinters.

For Process work Mr D. recommended me to see  
11/21/94 Mr Swain jun<sup>r</sup> or Mr Livett at 58 Farringdon Street  
& gave me a copy of the Printing World with a description of the works at Farringdon Street.

For copper plate engraving - Mr A. D. Downey  
47 Berwick Street  
Oxford Street

Earnings of Engravers

J. Culleton

25 Cranbourne Street, W.C.

Earnings of Engravers etc.

Mr J. Culleton of 25 Cranbourne Street, W.C. writes on August 24. 1893 as under: "In Confidence"

"Dear Sir - My business consists of two departments which are quite separate:

(1) Heraldic & Genealogical Specialists & Searchers:

1 man @ £5. - - per week  
1 " @ 40/- "  
1 " @ 25/- "

(2) Heraldic Artist, Engraver & Stationer.

	1 Clerk @ 50/-	} Piece work Average
	2 " @ 25/-	
	1 boy @ 13/-	
	1 Steel Engraver @ 45/-	
All	1 Stone " @ 30/-	
Males	1 Brass " @ 40/-	
	3 other Engravers @ 20/-	
	2 Artists " 40/-	



Earnings of Engravers etc  
from  
Board of Trade Returns.

Earnings of Engravers, etchers etc.

The Board of Trade Returns from the  
Printing firms gave the following particulars of  
earnings of wood engravers in October 1886

Wood Engravers: Piece. 1 @ 35/-; 11 @ 30/- - 70/-; 2 @ 25/- for  
44 hours  
Copper & Steel Engravers. " 4 @ 38/-; 2 @ 50/-; 1 @ 1/- per hour. 6 @ 80/-  
" 1 @ 32/-; 3 @ 35/- - 47/6.  
Die sinkers " 8 - 25/- - 60/-; 1 @ 50/-  
Copperplate Printers " 4 @ 30/-; 3 @ 25/-; 2 @ 30/-; 1 @ 7/- per hr;  
30 @ 36/-; 3 @ 36/-; 14 @ 38/-; 2 @ 30/- + 50/-  
Improvers about 15/-

Photo-engraving & etching. This firm employ, beside  
those marked in schedule, the following: -

Developers (Women) 7 average 16/-; Photo-gravers,  
2 @ 40/-; Photo copperplate etcher 1 @ 80/-; Provers  
2 @ 38/-; Collotype plate maker 1 @ 30/-; Print  
cleaner 1 @ 20/-; Engraver 1 @ 40/-; Painter 1 @ 24/-  
Florence 3.

Music Printer - also employs 6 printer stampers 46/8  
piecework.

PROFESSOR HERKOMER ON WOOD-ENGRAVING. *Saturday* *April 28/94*

Although wood-engraving is believed to be a declining art, in consequence of the competition of photography and "process," a goodly number of the members of the International Society of Wood-Engravers sat down to its second annual dinner at the Holborn Restaurant last evening, Professor Hubert Herkomer, R.A., the president, occupying the chair. There were also present Mr. Seymour Lucas, R.A., Mr. W. Crane, R.I., Mr. W. L. Thomas, R.I., Mr. W. Hatherell, R.I., Mr. T. P. O'Connor, M.P., and Mr. Ashby Sterry.

In proposing the loyal toasts, the Chairman mentioned that, at last, the world had a satisfactory portrait of the Princess of Wales, which had been painted by an artist who was originally a wood draughtsman. This reference was understood to apply to the work by Mr. Luke Fildes, R.A., in the forthcoming Royal Academy Exhibition.

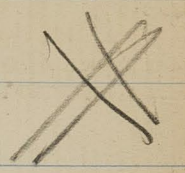
The CHAIRMAN, in proposing the toast of the evening, said it might naturally be asked, What was the mission of the society? It was to try and save the beautiful art of wood-engraving from the death that threatened it on all sides. (Hear, hear.) The society believed that it would hit upon some plan whereby this great object could be attained, directly or indirectly, through the efforts of its members. They included desperate men—men who were fighting not only for the life of an art, but for their own lives. (Hear, hear.) It had become a question of bread and butter to a set of art-workers, and he was confident that these men, standing shoulder to shoulder, would devise some means whereby their art could take its proper place again. And what did the civilised world not owe to the wood-engraver? Woodcuts had penetrated to the furthest corners of the earth and brought joy to the lonely settler's hut, even as they had brought delight to the palaces of monarchs. Artists, again, assuredly owed as much to the interpreters of their black and white work as musical composers and dramatists owed to theirs. (Cheers.) To the right-hearted public the society appealed, to place before it the facts of an unwholesome change which was spreading over the world of art illustration. (Cheers.) Art work had been exchanged for mechanical process. It was a conjuring trick—(laughter)—which the public, asking no questions, had tentatively accepted for the real thing; but this must not, and if the society could help it should not, continue for long. (Cheers.) Twelve years ago the American magazines were in the full enjoyment of their newly-gained reputation for refined wood engraving treated with originality. When in 1882 he visited the offices of these publications in America his delight was great when he saw all the best woodcuts of our weekly illustrated papers covering the walls of the engravers' department, and was told that these beautiful specimens were the only masters which the Americans had had. He was reminded by them of Mr. W. L. Thomas's efforts to reproduce an artist's experiments in some newer method of drawing by the use of washed tones with line, or with chalk, or pen or pencil, or with anything which liberated the artist's hand from the trammels of a material. But now experiments were made with process only; and, thank goodness, it gave trouble enough. (Laughter.) Even engravers were starting process block manufacturing. (Laughter.) The ease of mechanical reproduction had induced such a surfeit of illustration that its true position had been brought into contempt. By this overdose of illustration we failed altogether to give to it its educational value. They might get sick to death of illustrations, and pray for some publication that would have the courage to clear them out. In this chaotic state of things "process" work was no longer

defined, but was made to stand upon an equality with art work, which was the saddest of all conditions, because masterpieces of wood-engraving were still produced. An artist's interpretation of another artist must always remain the true method of artistic reproduction, for no mechanical process could take the place of the living artist. (Hear, hear.) When a mechanical

process could invent the subtle differences between the lines in the sky, the foliage, and foreground, with equal intelligence, he would turn that process into a limited liability company. (Laughter.) Much had been written about the immorality of cheapness. The sister sin, and the outcome of it, was the immorality of haste, and this was the cause of the threatened extinction of wood engraving. Haste was the black plague of modern times, for it entirely destroyed the repose so necessary for the production of great art. (Hear, hear.) But the tide would turn, and they might hope that all the engravers would not then have become railway porters or omnibus conductors, or permanently taken up their abode in the workhouse. (Cheers.) A revival would be possible before very long, and when it did come there would be a proper adjustment of the positions of art work and mechanical work. In the present position he would suggest a compromise and urge the conductors of illustrated papers to use process work for the reproduction of line alone, leaving tone works to express the more complete work of the artist, which must be rendered again by the artist-engraver. Quick work from an artist could be welcomed, but it was a dangerous thing to impose rapidly upon the engraver, and once for all it should be avoided. If that were the rule, artists would have less cause to complain of engravers spoiling their work, and would hardly wish to rush into "process" as the only alternative to bad engraving. Therefore let them accept the mechanical means at hand for the reproduction of the artist's rapidly drawn line, because raggedness occurring in the line, reproduced by process, was far less injurious to the quality of the work than the "straightened up" and stiffened line which was so often seen in the engraver's facsimile when he was pressed for time. It was not a matter of money, but one of time which had brought about the danger to wood-engraving. They might, by accepting his compromise, give up line to photography when time actually pressed, for every engraver and every artist knew that, even in facsimiles, the skilful engraver's hand was far the best. As perfect facsimile work by a master hand, he instanced the work from the drawings by Adolph Menzel of generals who lived in the time of Frederick the Great, which he had brought for their inspection. Perfect, indeed, was the full expression of the artist's line in all its gradation of depth and in all its movement in these engravings. But he had no need to uphold the masters of the past, for there were master engravers among them now; so let it not be said to their everlasting shame that they had allowed them and their art to perish. Let it not be said that the illustrated weekly papers, which had been monuments of artistic work, had ceased to care whether they raised the public taste or not. Let photography, in all its varied application to mechanics, take its proper place—as a handmaiden to art only, and let it, in that capacity assist where and when it could, but let nothing interfere with the rights of the artist-engraver, whose skilful hand alone could interpret the soul of another artist's work; and that was why he now asked them to drink "Prosperity to the Society," which was bound heart and soul to the effort to preserve the monumental art of wood engraving. (Cheers.)

Mr. MAYNARD, chairman of the society, replied, and he described the last two years as having been a critical period; but, notwithstanding, the society had enrolled 120 members, and put by a cash balance of £150. By self-education they had endeavoured to fit themselves more ably to realise the requirements of the artist and of the publisher. They hoped to hold an exhibition of modern engraving, to show the public what was being done.

Other toasts followed, Mr. W. CRANE proposing "Journalism," to which Mr. W. L. THOMAS replied.



International Society  
of  
Wood Engravers.

April 194  
JA

A Limited Friendly Society

Objects

Qualification of  
Members

Subscription

International Society of Wood Engravers.

Registered Office: Mitre Hotel, Chancery Lane. E.C.

Interview with the Secretary. Mr A. Myerson.  
1, Norfolk Street, Strand, W.C.

The Society is registered as a Friendly Society under a Limited Special Authority & its objects defined as "the promotion of the Fine Art of Wood Engraving". This object was amplified by a resolution adopted unanimously on Feb 23/93 as a Preamble to the Rules and "a code of honour for future Government by Committees" as follows:- "This Society shall be established for mutual assistance and support, to protect, advance and uphold such customs, usages, etc., as may be deemed necessary or as special requirements may demand; to advance the art of Wood Engraving by holding exhibitions, awarding prizes, etc.; to establish a club-house as soon as practicable & to provide funds for the assistance of superannuated & other members who are known to need & deserve it at any time."

Every Wood Engraver working as an assistant or otherwise, or who may prove his right so to work, either by indenture or otherwise satisfactory evidence, is eligible for membership & shall pay 6<sup>d</sup> a week as

Subscriptions

Honorary Members

Entrance Fee

Benefit.

Government.

Memberships.

Wood Engravers in London.

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subscription. Members leaving the United Kingdom pay 4<sup>d</sup> per week + superannuated members 3<sup>d</sup> per week

Artists or gentlemen connected with the profession, not being wood engravers may become honorary members by paying an annual donation of one guinea.

Members' entrance fee is 2/-.

The Committee may "grant a sum not exceeding £1 a week for such a time as may seem necessary or expedient" to any member who through exceptional sickness or misfortune may need it.

Business is conducted by a Committee consisting of 4 officers - Chairman, Secretary, Treasurer, Librarian and eight members. Committee is elected annually by ballot from the members of the Society.

There are about 130 members of the Society in London. Mr M. thinks about 500 <sup>wood</sup> engravers are employed here. The number employed on process work is large. There are many foreigners, French and Germans, in the trade, mostly clever men. Numbers of these have left England

Wood Engraving:  
Three styles of work }

Trade depressed by  
Process work }

Photo-Process work.

A. B. Cowne & Co. in their catalogue quote

Half tone blocks at 10<sup>d</sup> per sq. inch. minimum 10/

Line process e.g. etching 3<sup>d</sup> to 4<sup>d</sup> per sq. inch. minimum 3/6

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since the decline in the trade.

There are three classes of wood engraving:

- (1) Mechanical - geometrical drawings, engines etc.
- (2) Pictorial - Fine art, portraits.
- (3) Anatomical.

The men that do ~~the~~ <sup>1<sup>st</sup></sup> & <sup>2<sup>d</sup></sup> are generally quite distinct. Anatomical work is done by men in either branch.

Most of the pictorial work appears in the Graphic, London News, & other illustrated papers and Cassell's Magazine. Few <sup>wood cuts</sup> appear in the other magazines. Advt blocks are done in wood but very few book illustrations now.

The trade is in a very bad state indeed, this condition being entirely due to zincography or more shortly 'process'. [Undercutting reduced prices. See page 10.]

The photo-work falls into two groups; "photo-etching, generally restricted to the reproduction of line drawings & "tone" or "half tone" blocks for wash drawings.

The difference of cost mainly determines the choice between engraving and 'process'. The minimum for a process block is 15/- for 'tone' work; etching

Advantages of  
Wood Engraving.

Independent Workers  
in Small Offices.

Undercutting.

etching is cheaper. When <sup>time</sup> enters into the question, wood engraving is quicker for small blocks and process for large ~~to~~ surfaces.

The advantages of the wood block are:-

- (1) It is easier to print from.
- (2) The lines can be regulated to suit the work - if for fast printing the lines are cut bolder.
- (3) The effect is brighter - the blacks are blacker and the whites cleaner than in process work.
- (4) It is easier to take electrotypes from wood.

Many men work outside the offices. They are to be found in the neighbourhood of Fleet Street, and the greater number of them working for printers and publishers. Two or three men combine and rent an office & get work on their own account. The cost of starting is small & this facility has been detrimental to the trade as it has led to undercutting. Not only is there competition between these little men keen but it is equally close between the large firms and these men. This undercutting has combined with process to bring down prices very rapidly in

Mode of Payment

+ Rate of Earnings

Hours of Work

Irregularity of Employment

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in the past two years. Full page blocks of (ordinary illustration) of London News size was paid about £14 or £15 in 1888 and now it is done for £8 to £9.

When paid by the hour men's ~~earning~~ rates vary from 10<sup>d</sup> to 11<sup>d</sup> + 2<sup>d</sup> per hour. Men who understand the face, flesh etc & can cut portraits are the best paid. Payment is usually by the square inch. Even when a time rate is paid, the work is literally piece work and if the work takes more than the time allotted they do not get paid for it.

Hours are about 8½ per day. Work is very precarious. Cassell's formerly employed 22 wood engravers a few years ago - now only 9 and several of these are not working full time. The Graphic staff is the only one that has done full time recently and the Graphic school has died out. There was a certain amount of 'touching up' in connection with process work but with the improvement

## Mode of Learning

Engravers keep specimens  
of their work

## Prospects of Trade

Copperplate + Wood  
Engraving distinct.

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of the mechanical process, the necessity for this 'touching up' has passed away.

There is supposed to be an apprenticeship but nobody is learning now. There was a great influx of lads about 12 years ago. Little offices used to take boys with a premium.

Engravers keep portfolios of their best work to show what they can do when applying for work.

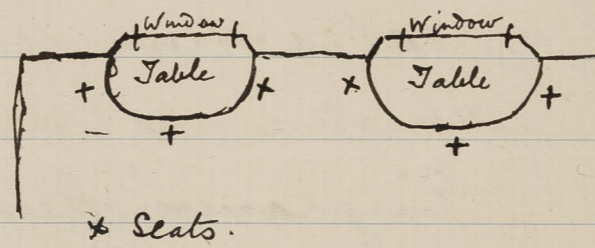
Mr. M. has a great belief that the trade will revive. "It is too beautiful an art to die." At present the public do not know the difference between process work and wood engraving. They need education.

There is no interchange between copperplate & steel plate engravers and wood engravers. They are quite distinct.



Cassell's Wood Engraving Dept  
Visit to -

Apr. 14/94



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Interview with Mr Myerson at Cassell's, Ludgate Hill.

Called at Cassell's to see the work in progress. The engravers' room is on the second floor and is well lighted from the west. The men were working at semi-circular tables fitted in the recess under the windows. Three men were at each table.

Eleven men were working in the room; one of them was touching up a process block; others on wood blocks, mostly small, for Cassell's Magazine & the Quiver. The drawing is photographed upon the block, the surface having been previously prepared for it or it may be photographed on a film which is afterwards floated upon the block. The engraver then cuts away the light portions leaving the dark <sup>parts</sup> to receive the ink.

The distinctive sign of a wood engraver's room is the glass globes of water, of which some are tinted. These are used to concentrate the light on dull days (those at Cassell's were standing on a small centre table ready for use). The tint is to counter-act

14  
the yellow tinge of gas light.

Process blocks cost  $\frac{1}{3}$  to  $\frac{1}{6}$  per square  
inch. Wood engravers can do small blocks  
for about the same price.

The process of taking a proof is very  
tedious. A good proof depends upon the knack  
of the prover rubbing the back with a pressure  
varying according to the depth of shadow he  
wishes to give. The French are very clever at it  
and some of their specimens over here  
do more than credit to their work. Such  
proofs could not be obtained by printing.

Alfred N. Downey  
Heraldic Engraver

Heraldic Engraving  
a branch of the  
Copperplate Engraving.

Methods of Work

Hours

Earnings

Mr Alfred D. Downey.  
Heraldic Engraver. 47 Berwick Street. W.

Mr D. occupies a back room on the top floor where he carries on his trade, working at a small bench under the window.

He is a copperplate engraver and engaged in the heraldic branch of the trade, the production of plates with coats of arms etc.

There are two main branches - Heraldic and Ornamental. Writing is quite distinct. If he has any ornamental work, he puts it out.

~~The~~ Not many men are engaged in the heraldic work. Far more are engaged in writing.

The majority of the men work with or for some firm. There are however a great many who work for themselves. Their earnings then depend upon their being known. Some work by the job; others on time. Hours are usually 9 to 7 pm. Journeymen would earn 30/- to 40/- a week.

Apprenticeship

Firms in the Trade

6 m. 100 ft. 100 ft. 100 ft.  
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Downey's description  
of Trade

Apprenticeship is the usual mode of learning the trade. Term seven years. For writing five years.

There are several large firms in the business. As well-known houses be mentioned: - Baddeleys, Waterlow & Son, Bradbury & Wilkinson, Grant & Co, and Whittierman & Bass, 235-236 High Holborn. Two others in similar line to his own were: Messrs Smith, Kay & Co. 42 Rathbone Place  
Mr Jas. B. Sly " 9 do do.

Mr H. H. Cameron  
Photographer.

### Subdivisions of Work

The Operator

" Retoucher

The Printer.

Mr H. H. Cameron,

The Cameron Studio, 40 Mortimore Street.

Found Mr Cameron at his studio. He was very cordial & promised to give me introductions to some people in the trade.

The subdivision of work in a photographic studio depends mainly upon the size of the studio. In ordinary studios 3 or 4 would do the work. The operator, who takes the photo is the best paid and receives a weekly wage. Retouchers may be either men or women. Women work more cheaply than men. This work is generally done in the worker's home, the retoucher calling at the studio. Payment is reckoned by the  $\text{\$}$  square inch but the rates vary widely as do the capacity and methods of the workers. Some work rapidly, others slowly and go over every part; it is possible to spoil a photo by too much retouching.

Printing is also a separate branch. Many photographers send their work out to be printed. Two reasons for this course: firstly, want of space and secondly in fashionable studios, the employer

Portraiture forms  
bulk of trade.

Hours of Work.

Seasonal changes  
are slight.

Printing Amateurs' Plates.

Large Works are  
outside London.

does not care to have the workpeople about. Besides these there are spotters and mounters.

Portraiture is the principal branch of photography. Some photographers make a speciality of copying pictures — one man only devotes one day a week to portraiture, employing the remainder of his time copying pictures.

Hours are usually 9 to 6 pm. There is little variation: in main thoroughfares a few that have the electric light remain open to catch people on their way home. The time of the year does not influence the business much so far as he is concerned. Just after the London season and the present time (January 1896) is the best for business. During the season people are too lazy to have their photos taken.

There is a considerable trade in printing amateurs' plates, mostly in the hands of a few firms, who lay themselves out for this class of work. The ordinary photographer would only do this work for persons, who came to him for other purposes. Most of the large firms have their works a little way out of London, as the Autotype Coy. at Ealing Dean. etc.

'Cutting' & 'Sweating'

Photographic Copyright  
Union.

Thinks there must be a good deal of overworking - sweating - in the trade. Some firms can sell photos cheaper than he can take them. He instanced Hellis & Son, who have several places of business.

Many societies are connected with the trade. The Photographic Copyright Union is a combination of professional photographers. They have recently decided that members shall not supply copyright photos to a newspaper for reproduction for less than a minimum fee of 10%. The papers resented it at first as the previous custom was to buy a photograph and reproduce it with an acknowledgement.

Photographic Copyright  
Union - Rules

From the *British Journal of Photography*, Jan. 10<sup>th</sup> 96

PHOTOGRAPHIC COPYRIGHT UNION.

THE following are the rules as amended at the General Meeting, November 22, 1895.

COMMITTEE.

*President*, Frank Bishop (Marion & Co.). *Vice-President*, Joseph J. Elliott (Elliott & Fry, Baker-street). *Treasurer*, Wm. Grove (Window & Grove, Baker-street). *Honorary Secretary*, J. Lillie Mitchell (London Stereoscopic Co., Ltd.), 54, Cheapside, London, E.C. Wm. Downey (W. & D. Downey, Ebury-street), Alfred Ellis (Upper Baker-street), E. Frith (Frith & Co., Reigate), Jas. Lafayette (Dublin), Louis Wilson (G. W. Wilson & Co., Ltd., Aberdeen). *Solicitors*, Messrs. Neish, Howell, & Macfarlane, 66, Watling-street, London, E.C. *Secretary*, Henry Gower, Photographic Section, London Chamber of Commerce, Botolph House, Eastcheap, London, E.C.

TITLE.

I.—The name of the Society shall be the "Photographic Copyright Union."

OBJECTS.

II.—The objects of the Union shall be to secure and protect Photographic Copyrights, to suppress piracies, and generally to promote the interests of the profession.

MEMBERSHIP.

III.—Photographers who have given their signed adherence to the Union shall be considered duly elected, and all professional and amateur photographers and photographic publishers shall be qualified to become Members of the Union under the rules, provided they be introduced by a Member.

IV.—The Committee shall have the power of nominating as Honorary Members, free from any subscription, any persons resident abroad or in the colonies, whom they may in their discretion select as corresponding Agents for the Union.

FUNDS.

V.—There shall be a Donation Fund and a Reserve Fund. The Donation Fund shall be deposited in the name of the Union, and cheques drawn therefrom as per Rule XI. The Reserve Fund shall be deposited at the Bankers in the joint names of the President and Treasurer of the Union, and only in the event of a deficiency in the Donation Fund shall expenses be defrayed out of the Reserve Fund.

VI.—There shall be no Annual Subscription.

VII.—The Working Expenses of the Union shall be met by Voluntary Donations.

RESERVE FUND.

VIII.—A Reserve Fund shall be created, to consist of Voluntary Donations and of such other funds as may be found available for the purpose.

OFFICERS.

IX.—The management of the Union shall be by a Committee of nine Members (but with power to increase their number), two of whom shall retire annually, but shall be eligible for re-election. The Committee shall elect annually from among themselves a President, a Vice-President, and a Treasurer, and the Committee shall be Members of the Photographic Trade Section of the London Chamber of Commerce.

X.—The mode of Election of Members of the Committee shall be by the vote of the General Members of the Union.

XI.—The Bankers of the Union shall be the National Provincial Bank of England, St. Marylebone Branch, Baker-street, W. All cheques shall be signed by the Treasurer, and a Member of the Committee, and countersigned by the Secretary.

XII.—The Standing Counsel, Solicitors, and Secretary of the Union shall be appointed by the Committee, and shall hold office for such time and upon such terms as may be determined by the Committee. No Member of the Committee shall be eligible as Auditor.

MEETINGS OF COMMITTEE.

XIII.—The Committee shall meet monthly on the first Wednesday in each month, but a Meeting may be called by the Secretary, upon the



request of any two Members of the Committee. Three clear days at least must elapse between the issue of the notices (unless the Secretary shall mark them "very urgent") and the day for which the Meeting is called.

XIV.—Five shall form a quorum of the Committee, except where otherwise hereinafter provided. Questions arising at any Meeting of the Committee shall be decided by a majority of votes, and, in case of an equality of votes, the Chairman of the Meeting shall, in addition to his original vote, have a casting vote.

ACCOUNTS.

XV.—Proper books of account shall be kept at the offices of the Union, and all such accounts shall be audited by the Auditors once in every year, and oftener if the Committee shall so determine. The Auditors shall be elected by the Members of the Union present at the General Meeting. All moneys received by the Secretary shall be paid to the Treasurer within seven days.

GENERAL MEETINGS.

XVI.—A General Meeting of the Union shall be held in the month of October in each year, and of such Meeting seven days' notice shall be sent to each Member, together with the report (if any) of the Committee, and an abstract or short statement of the accounts of the Union, together with a note of any alterations of and additions to the Rules that may be proposed. Extraordinary General Meetings shall be summoned at any time, upon the requisition of twenty Members of the Union. At any such Meeting the Rules of the Union may be added to or altered by the vote of two-thirds of the Members present, provided that fourteen days, prior notice has been given to the Secretary stating the proposed additions or alterations. Fifteen Members shall form a quorum at such Meetings, and the Chairman shall have a casting vote.

WORK OF THE UNION.

XVII.—The Society will undertake to register the work of any Member who desires them to do so upon the payment of 1s. 6d., which is inclusive of the fee of 1s. at Stationers' Hall, but the Union shall incur no responsibility in case any such registration shall be held to be defective by any Court of Law.

XVIII.—Any Member shall have the privilege of referring the application of any Publisher or other person, who may desire to copy his works to the Secretary to arrange terms for the same. A record will be kept of all licences and permissions negotiated by the Union, who shall be entitled to charge a commission of ten per cent. on all sums obtained by them in this manner for a Member.

XIX.—Members whose work has been infringed, and who wish the Union to obtain redress for them, must send the Secretary an original photograph, the piracy complained of, a copy of the registration form, the place and date of purchase of the piracy, and the name and address of the person by whom purchased, together with all correspondence that may have any reference to the piracy in question. The Secretary, having satisfied himself and any one Member of the Committee that the essential preliminaries to registration have been duly observed, shall then submit the case to the Solicitor, who will advise the Secretary upon it. A quorum of three of the Committee shall have power to give the Solicitor authority to proceed, but in urgent cases an action may be commenced by the Solicitor, should he deem it advisable, before the Committee have time to sit, but not before obtaining the written authority of the Member or Members interested, and in such cases, until the action of the Solicitor be ratified by three Members of the Committee, the Union shall not be liable for any costs.

XX.—If when a case, at the request of a Member, has been conducted by the Union, and compensation by way of penalties, or damages, or otherwise, be obtained, the net proceeds shall be divisible as follows: Two-thirds shall go to the Member whose copyright has been infringed, and one-third to the Reserve Fund of the Union. If no damages are obtained, then the expenses shall be borne as follows: Fifty per cent. shall be paid to the Union by the Member on whose behalf the action was taken, and thereafter fifty per cent. by the Union.

XXI.—In all cases where the aid of the Union has been sought for compensation obtained

chloride of lime, on account of its great... would never take a group in strong sunlight unless there were other considerations more serious. Mr. Thomas Fall, of Baker-street, London, strongly condemned the prints of babies submitted and some others; they were beneath criticism from an art point of view. Admitted of some prints that he had seen worse. The cricketing group he would have refused to take rather than

and help them in every possible way in all matters relating to Copyrights.

The following are—

COPIES OF FORMS ISSUED BY THE PHOTOGRAPHIC COPYRIGHT UNION.

[2d. per dozen.—Prices include Postage.]

FORM A.]

Photographic Section of the London Chamber of Commerce.  
BOTOLPH HOUSE, EASTCHEAP.

Photographic Copyright Union.

*In reply to your request for permission to copy my photograph of.....  
..... I beg to state that, being a Member of the above Photographic Copyright Union, I am bound by its regulations to make a charge for the permit required. My fee in this case will be ..... and on receipt of this amount I will forward you official permission.*

NOTICE.—Any one copying my photographs for the purposes of reproduction or illustration either in Newspaper, Magazine, Book, or any other form, without first obtaining my permission, render themselves liable to an action for infringement of my copyright.

FORM B.] Receipt granting permission to use Copyright Photographs.

Issued by the Photographic Copyright Union.

..... day of..... 189...  
*In consideration of the sum of..... hereby acknowledged, you are authorised to reproduce, by..... process, my Copyright Photograph of..... in any size not exceeding..... my name to be printed under each impression.*

*This Permission and Fee is for reproduction in..... and for one issue only, and the subject may not be reproduced or sold as an independent illustration separate from the above publication and its accompanying letter-press. If any other use is desired, a fresh Permission and Payment is required.*

NOTICE.—Any one copying my photographs for the purposes of reproduction or illustration either in Newspaper, Magazine, Book, or any other form, without first obtaining my permission, render themselves liable to an action for infringement of my copyright.

FORM C.] Receipt granting permission to use Copyright Photographs.

Issued by the Photographic Copyright Union.

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*In consideration of the sum of..... hereby acknowledged, you are authorised to reproduce, by..... process, our Copyright Photograph of..... in any size not exceeding..... our name to be printed under each impression.*

*This Permission and Fee is for reproduction in..... and for one issue only, and the subject may not be reproduced or sold as an independent illustration separate from the above publication and its accompanying letter-press. If any other use is desired, a fresh Permission and Payment is required.*

NOTICE.—Any one copying our photographs for the purposes of reproduction or illustration either in Newspaper, Magazine, Book, or any other form, without first obtaining our permission, render themselves liable to an action for infringement of our copyright.

Mr A. Graves  
Photographic Printer

Tuesday Jan 14<sup>th</sup> 1906  
S.A.

Mr Alfred Graves. Photographic Printer. 40 Howson Road  
Brockley S.E.

Mr G. advertised for a situation as printer - over 20 years' experience. He was last employed by Mr E. D. Lavender, Photographer, Bromley. Mr L. employed one printer, two assistant printers & one operator.

The operator takes the photo & if he is also a retoucher he completes the negative ready for the printer, if not, it must pass through the retoucher's hands.

The printer takes the negative and prints & tones the copies. In a small house, he would also mount the photo but in larger establishments this is done by girls. A good printer must understand the different classes of work - carbons, platinotypes etc. Hours of work at his last place were: from 8.30 to 2 pm. then 40 minutes for dinner but this was often shortened. 2.40 to 6.30 closing time. - 8 to 6.30 are the usual hours.

Mr Pyne of Richmond - hours are 8 to 7 pm. Thirty minutes is usual for dinner.

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Altho' they cannot print after dark, they can develop 'platinums', tone, clear up and fit the presses for the next morning. On Saturdays they close at dusk but it is generally a little later before they are done. On foggy days they can do nothing but are kept all the same.

Seasons do not make much difference in photography. In one place they used to be a little slack in the spring. About Christmas and autumn was the busiest season. People have their photos taken when they return from the sea side.

Wages have declined in recent years. 5 or 6 years ago printers earned 47/- to 50/- a week. Now he should reckon the wages of an ordinary printer at 25/- to 30/- a week and the best men would not exceed 40/-. At his two last places - Bromley and Lewisham he has had 35/- & he has just obtained a situation at Southport at the same wage. The assistant printer at Bromley received 24/- & 20/- respectively. When applying for situations, printers <sup>take specimens of their work.</sup>  
Operators wages vary from £4 to 30/- according to the class of house.

Sometimes a printer is given a small commission <sup>over</sup> on the amount of work done.

Mr G. worked for a Scotch firm for some time. The hours were shorter than London and a larger staff was employed. Was also at Helli's & Sons. Guildford Road, Greenwich. This firm take portraits at their studios and send them to Greenwich to be finished. Their hours are 8 to 1 and 2 to 5.30 and 6 to 7. Saturday finish at 2pm. Printers earn 25/- to 20/- & Assistant printers 15/-. The latter are youths, 16 to 18 years old. Louers earn the same as printers; each would have a boy to help him.

Photographic ~~gas~~ work is picked up by outsiders. There are very few apprentices now.

There has been a great growth in the number of amateurs and also dealers in photographic materials. With this ~~the~~ the plate making & paper making has grown very much. All photographers use dry plates ~~not~~ now; the wet process has been superseded.

Many Germans are engaged in the trade. There is great jealousy between the assistants employed in the trade.

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There was a trade society called the Photographic Benefit Society. It gave sick and unemployed benefit but it was wound up last year. Mr. G. was not a member of it. I think there should be a Trade Union.

Photographers do not care for amateurs' work. If they did any developing or printing they would charge full studio prices.

Mr G. W. Rousham  
Operator & Retoucher.

Jan 14/96  
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Mr Geo. W<sup>m</sup> Rousham. 8 Akeman Road. N. 13<sup>rd</sup> Street  
Advertized in the British Journal of Photography  
for a situation as Operator and Retoucher.

Mr R is a young man, well educated and  
with an agreeable presence. When he took to  
photography he studied optics. Was employed  
at Llandrindod Wells. The trade was entirely portraits  
and mostly in the season. I think the country  
trade is much better than London. In London  
the competition is so great and the prices so low  
that you cannot turn out work as in the  
country where the work is more regular. In London  
you are not allowed to put much work into anything.

Operator & Retoucher. These branches generally  
go together although there are operators who cannot  
retouch & retouchers who cannot operate. In  
large studios a retoucher is employed. Taken  
in order of importance the Operator stands first,  
the Retoucher next & the Printer & finisher last. This  
is also the order of the work.

Retouching is chiefly done by ladies. They work at home and are paid a rate per head - 4<sup>d</sup>, 6<sup>d</sup> or 8<sup>d</sup>. An ordinary rate is: Quarter plate 6<sup>d</sup>, 3/4 length - 9<sup>d</sup>, cabinet head 4/- . A retoucher should do 5 or 6 cabinet heads a day or 7 or 8 small heads. Retouchers sometimes gets a small commission, thus he may earn 15/- a week & be allowed 2<sup>d</sup> or 1 1/2<sup>d</sup> for every negative.

Cost of Portraits differs according to the firm - first or second class. At a first class studio the prices would be: First class - silver prints - Panels 30/- a dozen, cabinets 18/- a dozen, carte de visites, 8/6 a dozen - Midgets 4/6 a dozen. Platinotypes about double price all round. Second class silver prints: Cabinets 12/- a dozen, carte de visites 5/- a dozen, Midgets 2/- & 2/6 a dozen. Third class - 1 cabinet & 3 cartes for 2/6; 3 cabinets & 3 cartes 5/-, 12 cabinets for 8/6. Very little platinotypes in either second or third class.

Hours of work have been greatly increased by the use of the artificial light, but in very few instances have there been wages been increased. Work from 8.30 or 9 am until 7, 8 or 9 pm, with



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30 minutes, 45 minutes or an hour for dinner and  
30 minutes for tea.

Seasons. First class firms are always busy before  
and just after Christmas. People go to ball & like to  
be photographed in ball dresses etc. Winter is the best time.

Wages also differ according to the class of firms.

Second class firms would pay: Operator & Retoucher  
25/- to 30/-, Operator 25/-, Retoucher 25/-.

Spotting  
e.g. taking out spots on the prints, Finishing, Burnishing  
& Mounting is done by girls earning 12/- to 18/- a week.

Printer & Toner 18/- to 25/-. Commission  
is sometimes given but only by second-class houses.

The amount of salary depends upon the extent of  
the business.

Apprentices. pay £20 premium and receive £12  
a year in wages. A second class advertise for  
learners for 6 months, who would afterwards be  
discharged.

Prospects of the Trade he regards as fair. It has  
been dragged down and prices have been lowered.  
The difficulties of rising from the ranks  
are not great.

Does not think that amateurs compete much with professional photographers. They do not and cannot give sufficient time to it, and they fail in retouching. On the other hand the professionals make a little out of amateurs for the use of the dark room.

[ A few days after the interview Mr R. sent the following note in which he refers to the different classes of persons in their order of importance ]

I. Operator, Retoucher, worker up in B+W. and oil.

- 1<sup>st</sup> class firm - 45/-
- 2<sup>nd</sup> " " 35/- - 40/-

(B+W) a trade term i.e. Black & White. signifying that the artist can work-up enlargements in water colour or crayon on paper or water colour or oil colour upon 'opal'.

II. Operator & Retoucher.

- 1<sup>st</sup> 35/- - 40/-
- 2<sup>nd</sup> 25/- - 35/-

- Can photograph by means of the camera the figure posed & lighted (in the studio) to the best.

advantage - and after retouch the negative image by means of very finely pointed lead pencils, softening the lines and shadows upon the face, which photography very much exaggerates thus necessitating and proving the legitimacy of hand work.

III. Operator

1<sup>st</sup> 30/- 35/-

2<sup>nd</sup> 25/- 30/-

Merely taking the negative portrait through the camera for the retoucher to finish and put into print.

IV. Retoucher

1<sup>st</sup> 25/- 30/-

2<sup>nd</sup> 20/- 25/-

Preparing the negative after development for the Printer.

V. Black & White and oil artist.

Photographers usually put this class of work out to specialists - paying in proportion to the size of the picture and the quantity and kind of work required. N.B. Very few enlargements are painted in oil now. The style is old-fashioned.

VI. Black & White Artist

The impression of the positive image upon paper and opal requires a quantity of careful brush work to give the picture depth & to contrast the shadows and high lights. This work is done by the B & W. Artist.

VII. Printer and Toner

- 1<sup>st</sup> 30/- to 40/-
- 2<sup>nd</sup> 20/- to 30/-

The negative is permanent and can at any time have positive impressions taken from it upon paper. This is called "Printing" and is effected by the action of light passing through the thinner or transparent portions of the glass negative. The light turns the silver in the paper black and the denser or opaque portions of the glass negative not admitting the passage of so much light, the result upon the paper is that those portions are left white or slightly toned according to the density. The prints are then toned to the colours required and afterwards fixed in soda (Hyposulphate) (after much washing of the prints before and after both processes) and are thus made permanent (or so called.)

VIII. Spotter & Finisher

1<sup>st</sup> 18/- to 25/-

2<sup>nd</sup> 12/- to 18/-

Sometimes 'Receptionist' duties are combined with above. When the print is dry upon the card mount it requires "touching up" in water colour, which is mixed to the same tint as the colour of the photo: and afterwards passed <sup>under</sup> ~~through~~ a hot steel roller to give it a glossy appearance called "burnishing". Platinum prints are not subjected to the latter process.

IX. General Assistant.

1<sup>st</sup> - 18/- to 25/-

2<sup>nd</sup> 15/- to 20/-

Expected to assist in any department, altho' perhaps fully qualified in only one or two. In 2<sup>nd</sup> class firms he would perhaps be the only employee i.e. firms in a very small way of business.

X. Dark Room Assistant

Wages equal or in some cases below that of 'General Assistant'.

The foregoing description is very crude but it may serve to give a general idea of the work.

There is no standard wages.

I have not mentioned a 3<sup>rd</sup> class in my preceding remarks because it is most difficult to even strike an average wage paid by a particular class of firm. The maximum wage paid by a first class firm for an Operator & Retoucher and the minimum wage paid by a 2<sup>nd</sup> class firm to a man working in the same capacity may be equal in amount and vice versa. I have observed that where a 1<sup>st</sup> class firm offers 30/- for a good Operator & Retoucher, a 2<sup>nd</sup> class firm would give the same man 5/- more. So if you wish to form a 3<sup>rd</sup> class from my list you may safely do so in proportion as the 1<sup>st</sup> differs from the second or you could raise the 1<sup>st</sup> & 2<sup>nd</sup> a few shillings and still be within the mark.

Health

I could not fairly state that photography is an healthy employment although if we admit

of comparison with other trades, it will of course prove favourable.

Here are a few objections.

Operators & Retouchers (I to IV) are generally engaged in the studio. & with glass roof. It is obvious that in the hot weather, the atmosphere will register high. Retouchers (IV) engaged exclusively in this occupation are sitting all day at a desk with a cloth over the head so that side light shall not interfere with the work. The work is very tiring to the eyes - especially in hot weather when sleep is the retouchers prerogative.

An Operator & Retoucher <sup>(I & II)</sup> has an advantage over a Retoucher (IV). For the former the ~~best~~ tedious work of retouching is relieved at times by the exercise of ~~his~~ his duties as operator, which constitute both physical & mental change.

The printer's (VII) is a very interesting and active employment.

Toning is not so enjoyable to some as the ~~the~~ chemicals frequently cause very bad swellings in the fingers of those who suffer with bad hands through the winter months, a by no means infrequent ailment when the hands are

in continual contact with cold water.

General Assistant (IX) This general assistance in the business introduces varied change with activity - to my mind an enviable position.

Dark room (X). Position not an healthy one - dark room - size varying - little or no ventilation, hot air & chemicals not conducive to health.

Outlook. There seems little or no prospect of a material advance in wages for the worker.

The assistant with encumbrances is prevented from saving a little capital for the purpose of starting business - for him it is a sad outlook.

Yet an assistant, with a little encouraging help possessing energy and power of application, with a few pounds - might stand on a level with his master in 2 or 3 years.

For the former the condition of affairs is not improved with advancing years - regarding competition & lower wages, but the latter has a wider field before him - he may make his choice of either first or third rate work to suit the taste of customers.



Mr G Syrad  
Retoucher

GLL Jan 14/96

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G. Syrad. 6 Parsons Green. SW.  
Seen at 9 Adelphi Terrace  
Advertised for re-engagement as "a first class  
retoucher in West End House. Many years experience in  
best houses". Mr S. is a middle aged man. His eyes  
looked rather weak, probably the effect of his work.

Wages have gone down very much during the past 10  
or 15 years. Formerly thought nothing of paying  
3, 4 or 5 guineas a week for a retoucher; now  
not 6 in London get 60/- and "4/- is reckoned  
a good screw". A well skilled man can get  
50/- and then rates fall to 30/- + 25/-. The lowest  
is 23/-. The number of retouchers employed  
in the house has decreased and some work is  
given out. Elliott & Fry only keep six; the  
head man gets 63/-. The amount paid depends  
very much upon the character of the firm and the  
men seek to get into the houses that pay most. These  
are usually the West End firms. Usually a  
certain amount of work is expected from a  
man; thus Mendelssohn expects 60 or 70  
negatives a week. Et

When the work is put out, it is paid

by the piece. The rates vary but are reckoned per negative. In first-class studios 6<sup>d</sup> to 9<sup>d</sup> is paid for C. de Visites, Vignettes, the latter price being for a larger size. Cabinet heads range 9<sup>d</sup> 1/4 to 1/6. Sometimes 5/ a dozen is paid for cartes.

The difference between 1<sup>st</sup> & 2<sup>nd</sup> class firms is often merely a matter of price. The West End firms and some of the 2<sup>nd</sup> rate men would turn out an equally good photo. The amount of work varies in each case. One photo may take an hour or so and another need scarcely anything.

Hours are usually 9 to 6 pm.

Mr S. was apprenticed for 7 years. He then went to Birmingham. Had then to look over the negatives. This was in the wet plate days. Became assistant operator and earned 25/- a week. Afterwards went to the Stereoscopic Company and was with them 7 years. Their works were at Kingsland at that time. Got on very well: started at 30/- but earned more, as they used to work overtime. Was receiving 42/- a week.

when he left. Went to Elliott & Fry's <sup>83 Abchurch Lane</sup> - one of  
the best regulated firms in London - was paid  
50/- . Afterwards employed by H. S. Mendelssohn <sup>14 Pembroke Crescent</sup>.

Season is from May until the week before the August  
Bank Holiday, after which work falls off. This  
statement only applies to the strictly fashionable  
trade. With local photographers the work is more  
regular.

Prospects are not very bright but are greatest  
with retouching. It is rather easy but yet requires  
special skill. People are not so particular as they  
were. Architectural photos, landscapes etc require  
no retouching; are developed as taken.

Amateur work does not & will not interfere much  
with professionals. It will spoil some of the outdoor  
work such as the photos of residences etc for auctioneer's  
catalogues - these are generally done by amateurs. For  
portraits people do not want amateur work.

Learning. A great many come in through the  
polytechnics. Formerly learners were apprentices.  
Now lads (24 youths) go into the studios & pick up what  
they can.

There are a number of foreigners engaged as retouchers - mostly Germans. A great many of them are better workpeople than we are.

Health Conditions  
of Engravers. (D. Arlidge).

41  
The Health Conditions of Engravers:-

From D. Arlidge's "Hygiene, Diseases & Mortality of Occupations." p.p. 208-9.

2. Copper & Steel Engravers are the only class belonging to this group which he mentions. He says "The health characteristics of engravers on copper & steel are alike few & of no great importance, except those belonging to it as a sedentary occupation, demanding a fixed & sloping posture. Accessory conditions are the frequent use of strong light, and severe taxing of the sight, often by very fine work & the employment of strong acids" . . . . .

"The most obvious possible cause of bodily harm exists in the close application of the eyes; but even as to this matter, experience indicates that it is followed by no sensible result where the normal eye sight is strong & healthy. From our own knowledge of many engravers, and inquiries made amongst them, the occupation may be pursued for a long series of years without detriment to vision, & with<sup>out</sup> necessitating the help of spectacles. As with watchmakers, it is one eye, aided by a special magnifying glass, that is most exercised; the other eye remaining at rest. This statement as to the general immunity of engravers from  
eye.

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"eye affections does not fully accord with the views of Thackeray and Layet, who refer to them as liable to such affections. It is a problem for statisticians to settle."

There are several branches of the trade, ranging from that of the highest class of art engraving to that of producing the simplest outlines and letters not varying among themselves in essential features, but only in the amount of art feeling and fine manipulation demanded. But if on the one hand, the eyesight can undergo the great strain required without damage, it does, on the other, grow in acuteness & distinctness, while the employment develops an augmented nervous sensibility of the whole frame, which makes its impress upon the entire individual. Moreover, the cultivation of visual power proceeds *pari passu* with that of sensibility of touch. As a matter of course, these effects are generally in a direct ratio with the degree of artistic taste & skill required by the description of engraving practised."

Among lesser bodily evils, engravers become round shouldered from continued stooping, and suffer with callosities of the thumb & forefingers from friction & pressure of the graving tools."

"Pyro"  
Operator & Retoucher

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"Pyro" 121 Mansfield Street, Kingsland Road.  
Advertized for a situation as "Operator and Retoucher" Over 20 years experience in all branches. Moderate salary for winter months." An elderly man, ~~and~~ rather shabbily dressed & showing that things had not gone well with him recently.

Groups photographers in two classes: the large firms and the small people. The middleman is being driven out of the trade.

The hours are long; the work fatiguing and cold in the winter - there is so much dabbling in water. Work from 9 am to 8 pm. the hour after dusk being utilised for retouching. In some cases the negatives are not developed until night time and then all at once. Close about 6 pm. & work inside after. I think in ordinary studios 9 or 9.30 is as early as they open while much business is not done until 11 am.

Meals. The operator is very badly placed as to meals. He must be in attendance to meet customers & finds it difficult to get out until 7 pm. Have to get a snack of something. As a rule the employer gives

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you a cup of tea about 5 pm.

Wages have gone down very much during the past 10 years. A man who could earn £4 or £5, 10 years ago would have great difficulty in finding a situation where he could earn £2 now. As an operator he had £2 a week from Hellis & Son, but had to work a few hours on Sunday for it. Went at 35/- on the understanding that he was to have a rise in 3 months but when he obtained it, the Sunday duty was added so that he really obtained the pay for his extra work. "Very exacting & grasping - not liberal people".

In Retouching a great many ladies are employed. The pay is less than that of an operator. Few get more than 25/-; knows some who get less. As a rule the work is done in the studio. When paid by amount of work done, the amount is 6<sup>d</sup>. to 9<sup>d</sup> per cabinet head. People have offered to do these heads for about 3<sup>d</sup>. 'Carte de Visites' are paid about half the above prices. Retouchers work from about 9.15 to 7 pm for six days a week; in some cases they knock off at 5 pm on Saturday.



Spotting & Mounting is generally done in the reception room. The pay is 15/- & upward per week.

Learning the Trade.. There are many learning. They commence as amateurs or they go as lads. In the latter case they go as printers first & having learned that they try to get hold of the retouching & from this they would pass to operating.

In the better class businesses apprentices are taken but the arrangement has been abused. It is exceptional now for learners to be apprenticed.

Thinks country work is better than London. The employer gets better prices.. Work is sometimes very heavy. He has taken 110 negatives in a day.

Societies. There was a Benevolent Society but it was wound up recently. No Trade Unions, probably as a result of the jealousy and opposition amongst the men, which is very strong.

The Autotype Coy.  
Photographic Printers.

46  
Mr C. Sawyer. A director of the Autotype Coy.  
44 New Oxford Street. W.

The firm's business is that of photographic artists and includes printing for private studios, enlargements of photos & the making of transparencies.

The company's works are at Ealing.

Hours of work are 8 per day and this has practically been the case for 20 years. Commence at 8 am & work to 1 pm. Resume work at 2 pm until 5.30. Close at 1 pm on Saturday. This gives 47½ hours work per day. There is no seasonal variation and the trade is regular.

Earnings. The head man at the works get £400 a year. The others are paid by results. Carbon printers - 5 men or rather 4 men and a youth - work together and divide the amount earned equally except as regards the youth whose share is smallest. Their united earnings amount to £12 or £15 a week. One week they earned £14 16.8½ & another £12 2 4½, which if divided equally would give each £2 19.4 & £2 8.5½ respectively. Transparency printers earn about 25% a week. The chief photographic

operator receives £3.10. & then the rate goes down to 30/-.  
Collotype work is done by girls. They start at 7/6 and rise to  
20/- or 25/- a week

The firm has several apprentices and tries  
to maintain apprenticeship. The number of amateurs  
coming into the trade is not large.

Excepting two firms, Edwards & England's,  
both of Hackney, dry plate making is not an industry  
of the Registrar General's London. It is located in the  
ring of outer suburbs.

Messrs Freeman Bros  
Engravers

G.H.  
Feb 20/96

Copperplate Engraving.

48  
Messrs Freeman Bros. Engravers.  
23 Farringdon Avenue. E.C.

This firm consists of three brothers, each working at a different branch of the trade & combined for business purposes. They occupy the top floor of a range of newly built warehouses. The front portion is partitioned off as an office and the men work at the back.

When I visited them, all were busily engaged and I passed from one to the other asking questions which they answered without stopping work. There was <sup>another</sup> a young man working in the same room & they also employed an errand boy.

Freeman is a copperplate engraver. Was app<sup>re</sup> to the trade for 7 years. Started at 4/- and had an annual rise of 1/- a week so that at the end of his time he was getting 12/- a week. This is the usual thing: some start at 2/- a week; all pay a premium of £30 & in some cases £80. Even on these terms many houses will not take apprentices; they will not be troubled with them. Others, mostly trade houses such as Royle's of Newgate, take a good number

Subdivisions of  
Copperplate Engraving }

Earnings vary  
according to ability &c

No Trade Societies

number. For the first year or two the youth is a loss to the employer; you can't give him work to do like a wood engraver because a wrong cut may spoil the plate. Lads are supposed to have a six month's trial but <sup>this</sup> is not always done. The result is that many <sup>lad</sup> men get out of their time and are no good at the trade and can only earn their living by soldiering or something of the kind. A lad should have a good knowledge of drawing as the designs must be drawn on the copper and then cut in with the graver. The printing is done from the incised lines.

There are several branches of copperplate engraving: heraldic, map, ornamental, trade etc.

Earnings vary very much. There is no definite rule. Men are employed at a weekly wage and a good man can earn £3 or £4 a week, whilst a duffer will only earn 15/-.

There are no societies in the copperplate engraving. The people will not hold together enough for that.

# Wood Engraving

## Engraving Machine

Time worked }  
is irregular }

The other Freeman is a wood engraver. When I called he was working on some wood blocks for a trade catalogue. He was using an engraving machine. The block is fixed on a circular metal plate and the graver is held by a moveable arm above. The machine can cut straight lines in any direction, parts of circles and, by means of a notched roller, wavy lines for sky etc. With machine he worked up all the straight lines & pickt out the whites leaving the block then ~~for~~ to be finished by hand with the graver.

He described the branch of the trade in which he was engaged as 'catalogue work'. It is not so much affected by process work as the pictorial engraving; indeed it is a growing trade and has created a demand for these blocks.

The number of hours worked varies. Some men will not do any work in the early part of the week & then work very hard to make up. There are many of this class. At one time a man used to choose when he would work now he is obliged to work when he can get it so that when a man gets a job he will work long hours. Freeman evidently acts upon this plan. I did not leave the shop until

## Engraving Machines

## Metal Engraving

51  
until close on 8 o'clock when all four were working away without a thought of stopping, while the caretaker of the building, whom I met at the entrance, said that they were often late & did not like the <sup>outer</sup> door closed.

There not many entering the trade now. The apprenticeship term is 7 years.

The engraving machines are manufactured by several makers and can be used for wood or metal engraving other than copperplate. They are largely used in mechanical work, most of which can be done in this way. The trade in the machines is not great however as a machine will last a life-time.

The other was a metal engraver. This is a coarser kind of work and the metal used is soft. The blocks are used for trade announcements in colours, envelope bands etc. In this case as with wood engraving, the print is made from the raised portions.

Mr Maloy - Messrs Mussett & Maloy  
Heraldic Artists & Engravers.

G.A.  
7th 25/96

Engraving  
divided into Heraldic

Script

Stone & Seal

Bank Note

52  
Mr Maloy. Messrs Mussett & Maloy. Heraldic Artists  
and Engravers. 9 Great Turnstile C.C.

Engraving is divided into many different branches - all distinct. Heraldic includes book plates, coats of arms. The work is done on steel, copper or wood, the same man being able to do the first two; the wood engraver is quite distinct. This is a very small branch of the trade. Does not know more than 4 or 5 good heraldic engravers in London. There would be a number of fair and indifferent men beside, whom he would not know. Then working on copper-plates, there are the 'Script' men, whose work includes share plates, cheques, invitations, bill-heads and visiting cards, the latter being the chief line. The bulk of the men are employed on this class of work. Stone and Seal Engraving e.g. the engraving of seals and signets is a small industry, not much, if any, greater than heraldic engraving. Bank note Engraving is a special branch. Messrs Bradbury, Wilkinson & Co. is one of the few firms beside the Bank of England people engaged in it.



## Earnings of Men.

Script men earn most.

Men work for  
several Employers

A Few Men receive }  
a weekly wage }

Earnings is a very difficult subject. Most of the men work task work e.g. a certain price is agreed for a piece of work, say a book plate. They are able to gauge the proper price very nearly. This system is general in heraldic work. Cardplates are usually reckoned per line, although if the line be long an extra price is paid. The price varies from 4<sup>d</sup> to 4/3<sup>d</sup> per line but the regular range would be about 6<sup>d</sup> to 9<sup>d</sup>. Mr M. pays 4/-.

As a rule, script engravers earn the most as they have most work. The heraldic engraver is more highly paid but his work is more uncertain. If working full time a heraldic engraver can earn £5 a week, a 'script' engraver £3 or £4. on the other hand they may go down to 20/-, Mr M. would not give the actual amounts paid to engravers in a week as it would be very misleading. The men usually work for several firms so that the amount paid to any man would not necessarily represent his earnings.

A few men are paid time, when employed in the house but this is seldom done. They have not sufficient work to keep a man regularly employed or it would be best to have them indoors. Used to keep some.

## No defined Seasons

## Learning the Trade

Is this change directly due to change in system  
of employment from indoors to outdoors?

There are no defined busy and slack seasons. The London season is generally the best for them but it is so uncertain that they cannot rely upon it. The great changes of trade do undoubtedly affect them; bookplates etc. are luxuries and when times are bad although a man cannot do with a shabby coat, he can do without a coat of arms. Messrs Mt & M are doubly hit by the depression in ~~law~~ legal circles. The lawyers have no money to spend, while as their former clients do not go to visit the lawyers they are also lost as customers.

Used to have apprentices and taught them painting, drawing and that kind of thing. A premium was paid, which amounted to as much as £100. This has now died out. These lads became good draughtsmen but not necessarily good heralds. Heraldry requires many years training. Now each engraver takes his own apprentices. The men do not care about apprentices: it is a trouble to teach them. This tends to restrict the entrants to the workers' sons but another check occurs here. The trade has been declining very much of late years.

Engravers do not care  
to put their sons to their trade.

Machinery.

years and the work is so uncertain that the men do not care for their sons to enter it. As an example, Mr. ~~W~~ quoted his own case. He is a partner here and his lad had a taste for drawing and the heraldic work but he thought it better that he should not come into the business and deceive himself with the idea that he was going to make a fortune so he has got him into a lawyer's office.

No machinery is used in the trade except for ruling right lines & parallels etc.

Mr Bolton  
For E. Stanford's

GRA. Feb 28/96

Map Engraving

Outline } Engravers  
'Hill' }

Map Engraving a  
London Industry

Maps engraved  
on copper

and

Printed on Litho Presses.

Trade is depressed

Mr Bolton, Manager, Engraving Dept.  
Messrs Stanford, Cockspur Street, G.C.

Map engraving is a distinct branch of the trade and learners are apprenticed as "map engravers" for 5 years. There are two branches: (1) the outline & letter engravers and (2) Hill engravers. The former cuts the outlines and the lettering; the latter the mountains & hills.

With the exception of the Ordnance Survey at Southampton map engraving is a London industry. The number of men employed is small, probably not more than 50, whilst "the good hill engravers could be counted on your fingers."

The maps are engraved on copper plates; steel has not been used for about 25 years, practically since the introduction of lithography, the cost of the steel plates being about one-third more than that of the copper. Maps are now transferred from the copper to a litho stone and printed on the lithographic press.

In recent years the trade has been much depressed owing to the competition of several new

## Cost of Engraving.

## Earnings of Engravers

Reckoned  
by the job.

A few on Piece work

57  
and cheaper processes for the production of maps. Of these process blocks are the chief. The Times Atlas was printed in Germany from such blocks.

The engraved copper plate for a map of the size of those contained in an ordinary good atlas would cost from £60 to £70, the bulk of the cost being for engraving, the plate not costing above 30s or 40s. Does not know the cost of the process block as the work is done in Germany but thinks it would not be more than a quarter that of the engraved plate.

A good man can earn £4 to £5 a week and a fair workman would probably do so. The price is fixed by contract, an estimate being made for each job except for the lettering, for which the rate is reckoned per word of 5 letters. The majority of the men work in their own homes and for more than one firm, consequently it is difficult to obtain accurate statements of their earnings. A few men are employed indoors mainly for corrections. These are paid £3.10 to £4. a week. They are picked men, the best being needed for corrections. The decline of the business has made the work more irregular.

Work is irregular.  
& precarious

Hours of Work

Script Engravers

The 'hill' engravers could earn a better income than the 'letter' men if they were fully employed but as their work is the more precarious the earnings of the two classes do not differ much. Employers endeavour to keep the best men employed so that they may not be inclined to go to other employers for work. As a result of this, the better men obtain more regular work and the less highly skilled take what they can get, the irregular people being made more irregular. These irregular men usually betake themselves to chart work - much of which is done for the Admiralty. The work is not so fine as that demanded by some of the private publishers.

Hours of work in the houses are 9 to 6 or 9 to 7 pm. Stanford's work the longer hours. The man employed indoors has the further advantage that he only works specified hours whilst the homemaker's hours are uncertain and variable.

Script or writing engravers are the largest body of men working on copper. They earn the least

Effect upon Health.

59  
money, the work being much more mechanical.  
It is paid by the line.

• I think the business healthy. There are many old men in it. The sight is the point of most frequent failure. The men that work at this business frequently become very short sighted. On the other hand the tendency as people grow older is for the sight to become longer and the close attention that must be given to the work makes the eyes more keen and discriminating.

Mr Bedding  
British Journal of Photography.

GA  
Feb 27/96

Mr Bedding. Editor British Journal of Photography.  
2 York Street, Covent Garden.

Mr B. has had 16 years experience in photography. He would divide the trade into 3 classes: the low class producing cheap photos; (2) an intermediate class to which most of the suburban photographers belong and (3) the high class photographer. I should quote Helliis & Co. as an example of the cheap work; the London Stereoscopic Coy. would belong to the second and such firms as Mendelssohn to the third.

The question of earnings is very difficult. A man gets what he is worth: it may be anything from £4 or £5 to 12/. Good men have little difficulty in obtaining a good wage but for those who are only partially trained - can only do a little piece of this and a little of that there is not much room. Does not think wages have come down recently. The standard of ability has risen and men have to keep pace with the work so that any one not doing so finds himself in a worse position in a short time.



There are practically no trade societies. Agitations for a trade union are frequent. They break out 3 or 4 times a year in the papers and several attempts have been made to start one but with uniform want of success. There is no cohesion amongst photographers' assistants: those at the West End will not mix with those of the East and these attempts at society promotion have generally had their origin in the East. There is a National Association of Professional Photographers at 13'ham (Sec. J. O'Neill 47 Charlotte Road, 13'ham).

Nearly all the large firms have their works outside the London district. He reckons them as London photographers; the trade depends on London. Plates etc. are nearly all made outside. There is one firm at Hackney. May practically say that it is not a London industry.

Mr J. Moore

GLA  
March

Ink stays on the dark (protected) parts

Resin " " " "

Lights eaten away

Mr J. Moore - North London Club. Rodney Street.  
Pentonville. N.

Mr J. Moore was formerly a litho printer but is now engaged in the manufacture of process blocks or as he termed it "Photoparure". He brought with him a church interior photographed upon a plate and protected with gum.

To obtain the photo the plate is covered with albumen and then sensitized with bichromate of potash. It is then placed in a printing frame with the negative and printed in the manner usual with photos. The unchanged portions of the sensitized plate are then washed ~~with~~ away with a solution. The surface of the plate is then rolled with litho transfer ink and covered with rosin which adheres to the inky parts. The plate is then placed in a bath consisting of half an ounce of nitric acid to a quart of water & the bath rocked. The solution bits away the parts of the plate unprotected with the rosin. The plate is then taken out, dried and heated to melt the rosin which flows into the bitten lines & protects them. It is then allowed to cool & gummed.

I fail to understand this

63  
Then another greasy ink is applied, the gum washed off & rosin sprinkled on the plate which then is placed in a stronger bath. The number of baths into which a plate is placed, and the time ~~they~~ it is allowed to remain depends upon the judgment of the worker and it is here that the skill of the man comes in. The depth of the lines and the relative depth of the lights & shadows depend upon these points, and the beauty and accuracy of the result is a test of the worker's skill.

The preparation of these blocks involves the employment of — the photographer, who takes the negative; the transferer who places it upon the metal; the etcher who attends to the development of the picture and the mounter who mounts the plates on a wooden blocks ready for printing.

The hours are usually from 9 to 7 or 6 p.m. with a 2 o'clock Saturday

A good etcher can command a good price. Weekly wages go as low as 30/- & rise to £3 or £4. Mr M. gets 50/- a week. Mounters  
average

average about 36/- a week. For photographers the average is about 38/-. (The work is always done on the premises) At his place the chief photographer gets 80/-. There are 4 others; two young men get about 35/- & the other 2 rather more.

The introduction of these blocks has seriously affected wood engraving. They can now do the mechanical wood engraving - he thinks better than the wood engraver. A mechanical wood engraver told him that ~~what~~ he could not earn 33/- a week now where formerly he earned 60/-

Mr Moore says that ~~he~~ he knows several men who were litho printers. Thinks they have an advantage over others as the printing and transfer work is almost the same.





