

The story of 'Tipper' and the
'His Master's Voice' picture
painted by Francis Barraud





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'His Master's Voice' picture
painted by Francis Barraud**

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FOREWORD

THE DISCOVERY of a photograph, believed to have been taken by Francis Barraud of his *original* painting "His Master's Voice" showing Nipper, the dog, looking at and listening to a phonograph, was an exciting event in the "gramophone" diary of 1973.

In the following pages a newly-written history, based upon letters and documents of the period which place many dates exactly for the first time, endeavours to tell the complete story as far as it is now possible to do. Great care has been taken to present the facts correctly, and considerable research has been carried out to this end. Where it has been impossible to produce documentary proof of certain facts, the existing evidence is quoted and examined.

I am very grateful to EMI for permission to quote from letters and publications and for the photographs used to illustrate the article. The reproduction of the copy of the photograph of Barraud's first "His Master's Voice" painting, the original of which is in the Crown copyright records in the Public Records Office, appears by permission of the Controller of Her Majesty's Stationary Office.

The quotations from Miss Enid Barraud's writings have been taken from articles written for various EMI publications. Miss Barraud, who died in 1972, was the historian of the Barraud family and extensively researched the "Nipper Story" from the angle of that family. Apart from this, she wrote a fascinating book entitled *Barraud - the story of a Family* (published in 1967 by The Research Publishing Co., 52 Lincoln's Inn Fields, W.C.2) which tells the complete story of this prolific and talented family.

To all other editors and authors who have allowed me to quote from their publications, thus enriching this chronicle, I also offer my thanks.

Every effort has been made to trace the owners of the copyrights for all items quoted and to request permission for their use; should anyone owning such rights not have been contacted I offer my sincere apologies and trust that he will pardon the omission.

Since the first edition of this monograph was published in Britain in 1973, I have had the good fortune to meet several members of the late Francis Barraud's family. Philip Barraud, the great-nephew of the painter and the brother of Miss Enid Barraud, has kindly allowed me to draw upon his own researches into Nipper's burial place. His conclusions, which I have quoted, have been based upon papers in the family archives and upon his own on-the-spot researches at Kingston-upon-Thames. For permission to use this material and for his help with other aspects of the text I wish to express my thanks to Mr. Barraud and his family.

This new edition also includes a number of additions and alterations to the original text. Most of these have been made possible through the courtesy of EMI, who have allowed me to examine a number of files not previously available to me.

Special thanks are due to Swantje Postlethwaite who has designed the cover and the border decorations used throughout the booklet.

LEONARD PETTS





"HIS MASTER'S VOICE" THE DISCOVERY OF THE PHOTOGRAPH SHOWING THE ORIGINAL PAINTING

IT HAS ALWAYS been well known that Francis Barraud's original picture of "His Master's Voice" depicted 'Nipper', the dog, apparently listening to a cylinder record on a phonograph and not to the familiar gramophone.

For me, the title the artist gave to the original has always seemed more suitable than ever it did when applied to the altered picture with the gramophone. I say this for the simple reason that a phonograph was not only a reproducer, it was also a recorder of sounds and the owner of such a Talking Machine was enabled to make recordings in the confines of his own home, much the same as the possessor of a Tape Recording Machine may do today. It, therefore, follows that the phonograph was the more likely instrument to reproduce an ordinary person's voice than the gramophone. For the dog to be listening to His Master's Voice on the gramophone it would require that either His Master was a recording artist or His Master had privately recorded his voice at a recording studio.

On October 21st 1972 I probably became the first person for 74 years to see Francis Barraud's photograph of his original painting. Let me tell you how this came about.

I am presently engaged in researching the Talking Machine Industry of Great Britain and one of the tools of my trade is the *Trade Marks Journal* published weekly by The Board of Trade through H.M. Stationary Office. In the Autumn of 1972, at a Gramophone Society meeting, I was introduced to Leonard Petts, the author of this history of the picture, whom I knew to be contemplating a book about the labels used on The Gramophone Company's records. During the course of our conversation I asked him if he would like to make use of the Trade Marks data which I had been accumulating over the previous two years. There followed some discussion during which Mr. Petts asked if I knew that Francis Barraud had, in fact, Registered his original picture, submitting a photograph of it with his Application for Registration. This I did not know, which was exciting news in itself, and in the excitement I mistook Mr. Petts' remarks to mean that the artist had put forward his picture for Registration as a Trade Mark, although I knew of no business operations with which Francis Barraud was connected.

At my first opportunity, I researched the Trade Marks Journals again, working backwards in time from the already known Application of the altered picture submitted by The Gramophone Company. All was to no avail; bitterly disappointed I had to admit to myself that the hoped for illustration was not there.

A further conversation with Mr. Petts revealed that I had misunderstood him and that Francis Barraud had Registered his original painting at Stationers' Hall, copyrighting it as a "Work of Art".

My next move was to ascertain that the photograph did still exist. A key piece of information was to discover the date on which Francis Barraud's Application for copyright had been filed; otherwise it would be a matter of diligently searching through months and months, perhaps years and years, of copyright Applications in the "Works of Art" files, trying to discover the intriguing photograph. Fortunately, Mr. Petts was able to supply this vital piece of information, and I was eager to follow this up at the first opportunity.

On the 16th October 1972 I had a Premium day's holiday from work and hied myself off to The Public Records Office, in Chancery Lane, London, where I applied for a Temporary Reader's Ticket. With the assistance of the



Supervisor, I soon established that Barraud's copyright Application had been filed and was still in existence! The question was, "Was the photograph still with the application form?"

As with many old documents, the copyright Applications were not housed in the Public Records Office, but would have to be brought in from the country where they were stored. I was promised I could have them for inspection by the coming Saturday. Knowing the month and year in which the Application had been made, I played safe by ordering Applications for copyright for one month previous to and two months later than the month specified.

Working in a factory is a frightful bore at the best of times, but the next four days seemed to drag out interminably. At last it was Saturday! I arrived at the Public Records Office in the morning just as they opened. I presented my ticket to one of the stewards and explained that there should be four boxes of "Works of Art" copyright Applications awaiting my inspection. The man went away and after a short spell of time was back saying that he could find nothing earmarked for me! The Supervisor came over and, I having explained the situation, he proceeded to thumb through some slips on his desk and then suggested to the Steward that the boxes may have been left in the "Long Room". I was beginning to feel frustrated! Eventually the man came back clutching four boxes and the adrenalin began to flow! Trying unsuccessfully to keep calm, I found a desk at which to examine the contents of the boxes. I chose the box which, if our information was correct, was the most likely to contain what I was hoping to find.

The box was bound with white tape which I untied; then I removed the lid and proceeded to take out the Applications within, one by one, placing them in the lid in the order in which I found them. Every Application was marked with a rubber stamp of Stationers' Hall which showed the date of filing. I soon realized that the box had probably never been opened since the day it had received the last of that particular month's Applications, 74 years ago!

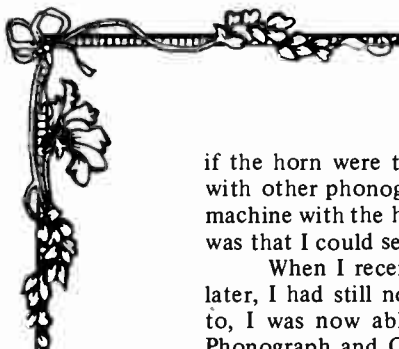
The Applications were prescribed forms to which were attached samples or photographs of the objects which were to be copyrighted. I quickly dispensed with the one by one method of inspection and took out, en bloc, all Applications made previous to the day I wanted. Excitement increasingly rose within me. Would it be there? It should be amongst the next few forms which tantalisingly were face downwards in the box. I now had to turn each one separately. Cocoa; Cotton thread; Perfumery; Soft Drinks; and then a whole range of clothing designs from a tailor, showing Dress suits, Sporting wear, Fishing outfits, Cycling clothes, etc., etc. . . . would they never end?

Suddenly, **THERE IT WAS!!** The photograph of the original painting showing the terrier "Nipper" apparently listening to a Phonograph.

But what model and make of phonograph was it? I had come armed with as many illustrations of phonographs as I possessed. One sheet of Edison machines, printed by The Cylinder Phonograph Division of "Thomas A. Edison, Inc." of Orange, New Jersey, I hoped might have provided the answer, but none of them was at all similar to the one in the photograph, neither was any of the few illustrations I had of Columbia machines, so what was it? Had Francis Barraud taken artistic licence?

My researches into the Talking Machine Industry have been confined to the disc record and my knowledge of machines, both phonographs and gramophones, is of a very low order. "Oh, well," I thought, "if I do not determine the make and model of the phonograph, someone else will, but I will have a go at it myself." Careful study of the phonograph had shown me that, from the Dog's point of view, things were not as they should be, the cylinder mandrel with its leading gate was at the left and the feed screw to the right. I knew that this was not the usual arrangement, but





if the horn were to be rotated through 180 degrees this would bring everything into line with other phonographs. My conclusion was that "Nipper" is shown facing the rear of the machine with the horn pointing away from the front. One other feature which puzzled me was that I could see no inlet for a winding handle.

When I received my copy of the photograph at home, which was about eight weeks later, I had still not discovered the identity of the machine. With the photograph to refer to, I was now able to investigate more fully. Being a member of The City of London Phonograph and Gramophone Society (which from its earliest days in 1919 could claim Mr. Edison as its Patron), I possessed every issue of its official magazine *The Hillandale News* which I knew to contain many illustrations of very early types of Talking Machines. In the issue for December 1965 was reprinted a leaflet of 1893, showing "The Commercial Phonograph" as advertised by "The Edison-Bell Phonograph Corporation Ltd." of Edison House, Northumberland Avenue, London.

This machine was manufactured by The Edison Works in the United States and was made primarily as a dictaphone, its commercial advantage being that it was cheaper to use one of these machines than it was to employ a stenographer; i.e., a shorthand typist. A horn was not provided; instead, connected to the reproducer was a hollow tube which surrounded almost the whole of the cabinet work at the top. Into this tube could be inserted up to as many as eight sets of hearing tubes, the main tube being disconnected from the reproducer when a recording was to be made and a speaking device substituted. The machine was battery operated.

Comparing this instrument with the one in the photograph, it was apparent that either this or a similar model was the machine which Francis Barraud had painted. The listening distribution tube was there; there was no winding handle needed; the connection from the reproducer would allow for a horn to be rotated, or fitted, through a large angle; the arrangement of the pulley guard; the on/off switch and many other features make it almost certain that the machine is "The Commercial Phonograph". The only question remaining is the identification of the horn.

That the photograph of the original painting had lain in a box without disturbance for 74 years and that I was the one to bring it into the light of day once more has been one of the most exciting and satisfying events of my life. It is also a marvellous coincidence that the publication of this picture and the stories surrounding it took place during the year in which The Gramophone Company, known to most people as "HIS MASTER'S VOICE", was celebrating the 75th anniversary of its foundation.

FRANK ANDREWS

(This introductory article is reproduced by kind permission of the author)



THE STORY OF "NIPPER" AND THE "HIS MASTER'S VOICE" PICTURE, PAINTED BY FRANCIS BARRAUD

"Nipper was really a very clever little dog – of course one is always inclined to think one's own dog cleverer than those belonging to other people – but he was most original."

Francis Barraud

FRANCIS BARRAUD, the painter of the world famous picture "His Master's Voice", came from a family of artists; both his father and his uncle were well-known animal painters.

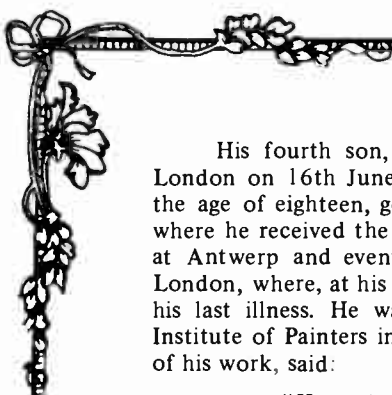
The original Barrauds in this country were Huguenots who came over after the Revocation of the Edict of Nantes in 1685. Philip Barraud, a leading Huguenot of Angouleme in the Charente, apparently sent his wife and son (another Philip) out of France when the persecution of the Huguenots seemed likely to recommence, and Philip junior and his mother settled in a Huguenot community in London. It is appropriate to mention here that the family surname, although no doubt pronounced 'Barrow' in France, has, for a great many years, been anglicised in this country with the final 'd' being pronounced. The accent is on the first syllable as in 'barrel' and the second syllable is pronounced as though it were the first syllable of the word 'audible'. Philip married in due course, and one of his descendants, Paul Philip Barraud, became the celebrated chronometer maker, establishing himself in Wine Office Court, Fleet Street, as a watch and chronometer maker, afterwards moving to 41, Cornhill. William Francis Barraud, a son of Paul Philip Barraud, held an appointment in the Long Room at the Custom House. He had five sons and seven daughters. William (born in 1810) and Henry (born in 1811) the two eldest, were well-known animal painters, exhibiting between them over seventy-two pictures at the Royal Academy.

Sir Walter Gilbey, writing in *Baily's Magazine of Sports and Pastimes* (March 1897) gave details of their painting activities. William painted many pictures on a sporting theme and portraits of men, horses and dogs. Many of these were engraved and reproduced in *The Sporting Magazine*. In 1833 he painted a small portrait of his uncle, Martin Barraud, a well-known sportsman, who appears as a very well-built tall man in the dress of the period, in top boots, standing with a greyhound by his side and a small retriever dog in the background. He died, after a short illness, in 1850, aged forty, leaving one son, a member of the Catholic priesthood. Henry painted portraits, landscapes and animals. He and William had a studio together, and they painted jointly several important pictures. Henry's most popular work was of three choristers, entitled "We Praise Thee, O God". Sir William Gilbey recounts that there

"was a common legend in the minds of many people respecting the models used for this picture, that each of the boys came to a terrible end – one being hanged for murder, the other two sentenced to penal servitude for life – whereas in fact they were the artist's eldest son, his nephew, the son of his brother William, and a friend of theirs, all of them being respectable members of Society."

It is said that when the engraving of the picture was issued around 1840 it had an enormous success, several plates being worn out producing copies. Like his brother, Henry had a number of his paintings engraved and reproduced in *The Sporting Magazine*. Henry died in 1874, aged sixty-three, leaving nine children, five boys and four girls.





His fourth son, Francis James Barraud, who was born at 96, Gloucester Place, London on 16th June 1856, also became a painter. Francis commenced studying art at the age of eighteen, going to Heatherley's School of Art and then to the R. A. Schools where he received the silver medal for drawing from life. Later he attended the academy at Antwerp and eventually returned to England, going first to Liverpool and then to London, where, at his studio in St. John's Wood, he worked continually up to the time of his last illness. He was a frequent exhibitor at the Royal Academy as well as at the Institute of Painters in Oil Colours and other important exhibitions. Alfred Clark, writing of his work, said:

"His paintings displayed great accuracy of detail, as well as a thorough knowledge of colour values, and were delightful in their charm and simplicity".

One of his earlier works, "An Encore Too Many", was purchased by the Liverpool Corporation and was displayed in the Walker Art Gallery of that city.

It was, however, by the picture "His Master's Voice" that Francis Barraud achieved world-wide fame. As Alfred Clark wrote:

"Both subject and title seem to have been inspired. Never was a title so apt or a picture so vivid a portrayal of its title. The whole world saw it and succumbed to its charm. It seems to have touched a human chord".

It is not known exactly when Francis Barraud painted the first version of this picture. In a sworn statement dated January 12th 1921 he declared:

"The said painting is entirely my own original work. . . . It was originally designed and painted by me some time prior to the year 1899 but in its original form the dog was listening to a phonograph, which is a cylinder machine".

This declaration does not pinpoint the date of the actual painting; however, on February 11th 1899 he filed an Application for 'Memorandum of Assignment of Copyright' of his picture of 'dog looking at and listening to a Phonograph'. It therefore seems reasonable to suppose that he would submit this application soon after completion of the painting, which may put that date around December 1898 or January 1899.

In undated notes in his own handwriting, Barraud writes:

"It is difficult to say how the idea came to me beyond the fact that it suddenly occurred to me that to have my dog listening to the Phonograph, with an intelligent and rather puzzled expression, and call it "His Master's Voice" would make an excellent subject. We had a phonograph and I often noticed how puzzled he was to make out where the voice came from. It was certainly the happiest thought I ever had".

Alfred Clark writing on the same theme said:

"I have often talked to Mr. Barraud about this, and he has assured me that there was nothing more than this to the story of how he hit upon the idea. It simply came to him, and he immediately transferred it to canvas".

There have been many apocryphal accounts of how the original "His



Master's Voice" came into being; three of the most bizarre are recounted below.

Frank Andrews found the following amazing account on how "His Master's Voice" was born in *The Talking Machine News* (April for May Edition 1916).

"Daniel Farrell, whose fox terrier inspired the trade mark of His Master's Voice, died at Camden N.J., last week of pneumonia. He was in business many years ago at 102, North Front Street, New York, until the property was taken over by the Victor Gramophone Company.

"When the company was in its infancy and Mr. Farrell wandered about the small plant with Eldridge R. Johnson, the founder, who was often experimenting with his talking machine, the dog would stop and listen. Finally it got accustomed to the sounds and would perch itself on a table near a horn. One day Mr. Farrell talked into the machine and a record was made. The dog, after listening to several selections, was taken away and when the record with his master's voice was placed on the machine he was again put on the table. It was while he was listening attentively to the sounds that he was photographed and the picture became the trade mark of the Company".

Leon F. Douglas, at the time Vice President and General Manager of the Victor Talking Machine Company, wrote of another claimant to the picture.

"Mr. E. C. Goodwin, manager of the Talking Machine Department of Lyon and Healey, advises me that he has sent you copies of the dog in colours, the reproduction of his father's painting. Mr. Goodwin Sr. is one of the most celebrated artists in this country, especially for work of this kind. He gets up into thousands of dollars for his pictures and he was so pleased with this subject that he spent five or six months on the picture, and would ordinarily charge about \$3,000 for it".

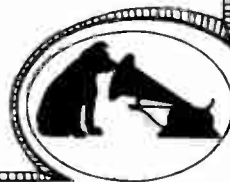
This, by the way, was written back in February 1903, only some four years after Barraud had made the original painting!

Dick Holbrook in "Jazz Rustitution No. 14" published in *Vintage Jazz Mart* reported a legend that the original picture showed Barraud's brother's coffin – and this was part of what was painted out! James Playstead Wood included this 'invention' in his *Story of Advertising* (1958). When tackled by Holbrook on the origin of this story Wood was unable to give any satisfactory reply on the source.

To repeat more of these stories would perhaps only help to perpetuate their fiction; anyone interested can, no doubt, ferret out many more for his own entertainment. The fact that they exist at all only shows the immense interest generated in this picture.

Barraud had first exhibited at the Royal Academy in 1881, one of his works on that occasion being a portrait of his Uncle, George Rose. After 1882 Francis Barraud did not again exhibit his work at Burlington House until 1902 when his portrait of Admiral Sir Harry Keppel received a place; this was followed in 1903 by "The President and Council Regret", painted perhaps with previous rejections of his pictures in mind. Such a fate was accorded to his most famous work as he confirmed in an interview in *The Evening News* during 1921:

"I had offered it for exhibition at the Royal Academy but it was refused".



Not only the R. A. appears to have rejected the original "His Master's Voice" picture. In an article for *The Strand Magazine* for August 1916 Barraud wrote:

"I called it 'His Master's Voice' and showed it to several publishers, as I thought there would be a demand for it as a reproduction. These gentlemen, however, were not of the same opinion; one well-known man objected on the score that no one would know what the dog was doing. Another very generous and venturesome publisher offered me five pounds for it, but I was not tempted".

Popular legend has it that Barraud offered this painting to one of the Cylinder Companies – Edison Bell was the most popular candidate – and that they refused it. Alfred Clark, then Managing Director of The Gramophone Company, in his "Story of 'His Master's Voice' " in *The Voice*, April 1935, stated:

"He (Francis Barraud) took it to a company then prominent in the sale of wax cylinder phonographs, to see whether they were interested enough to acquire it. They did not seem at all impressed by the originality and beauty of the picture, but asked for time to think it over".

I can trace no actual reference to the Edison Bell Company in Francis Barraud's writings, or indeed to his paying any visit to a Phonograph Company's office. However, Philip Barraud, the great-nephew of the painter and brother of the family biographer, Miss Enid Barraud, has a letter in the family archives written to his father, Henry George Frederick Barraud, by Francis on March 19th 1921 in which he stated:

"I don't know how you got hold of that idea about my having painted Nipper alone and then someone at the Gramophone Co. suggesting putting in the machine. No, what happened was this. I first of all had a phonograph, which as you may know is a different type of machine. The Phonograph people wouldn't decide to have the picture and someone advised me to have a brass trumpet instead of the black one I had on the Phonograph and told me I could get one at the Gramophone Co.'s Offices in Maiden Lane (as the phonographs only had black trumpets). I went to borrow the brass trumpet which was much more pictorial than the black one, and they asked me if I could alter the Phonograph into a gramophone. I said I could if they would buy the picture which they did. . . . I didn't mention the Phonograph Co. in my interview as I expect they have regretted not having purchased the picture and I didn't want to rub it in".

Here Francis is no doubt referring to his article in *The Strand Magazine* in 1916 wherein he wrote:

"I painted the picture before I had ever heard of the Gramophone Company, and the instrument which appeared in it was a talking machine of nondescript type".

Now that we are able to examine a photograph of the original painting it seems clear that the phonograph Barraud painted was in fact an Edison 'Commercial' Phonograph which was marketed in Britain by the Edison Bell



Company, thus naturally suggesting this Company as the one most likely to have been offered the painting and the one to have turned it down. This appears to be borne out by George Frow who tells of Eric Hough's recalling how his grandfather James E. Hough, the founder of the famous Edison Bell Company, had stated emphatically in his rich Yorkshire tones that "Dogs don't listen to phonographs", thereby, says Mr. Frow, passing to the Gramophone Company the world's most attractive trade mark.

Philip Barraud states he had always understood that, after the offer to the phonograph people, the picture stood aside for a while in the studio and that someone then suggested that the Gramophone Co. might be interested. Mr. Barraud writes:

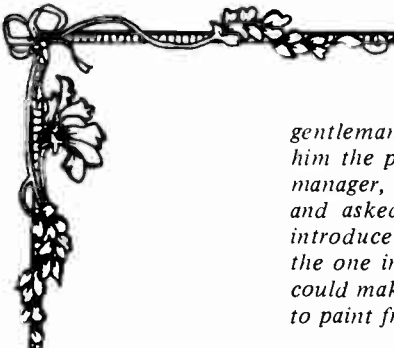
"The above letter is a bit vague on this point although it does mention that 'someone advised me to have a brass trumpet', not indicating that it was also suggested that Francis should offer the picture to the Gramophone Company as an advertisement. Now my father had two first cousins (sisters) who have always insisted that it was their father who gave Francis the idea either of making the picture into an advertisement or else of offering it eventually to the Gramophone Company when it had been turned down by the phonograph company. . . . Since their story has been of long standing and no one else has ever made any claim to have been the 'someone' I believe that it is true that their father did in fact suggest the Gramophone Company to Francis. . . . The person concerned was Francis's brother-in-law and his name was Alfred Egan. He was a commercial man and certainly knew Francis very well".

From an old advertisement we know that the Edison "Commercial" Phonograph was on sale in Britain during 1893. This relates to the date of Nipper's death in 1895. However, if Barraud painted the picture during Nipper's lifetime, it would not account for the difference of some three to five years before the painting was Registered. It would seem strange that a painter of Barraud's experience and reputation would offer his painting to a commercial company before Registering his Copyright in the picture, Since he did this on February 11th 1899 there would have been some three and a half months for him to consult with phonograph interests before he paid his first visit to the offices of The Gramophone Company, which visit is known to have been late May (probably on Wednesday May 31st 1899). It would appear that he did not see Barry Owen on this visit; however, he did leave a photograph of his painting – still with the Phonograph – for him to see. On June 2nd 1899 Barry Owen wrote to Barraud, asking him to call either on the morning of Saturday 3rd June or during the day of Monday 5th June to discuss the matter. Whether Barraud kept the appointment is not known; however, on Tuesday June 6th he wrote to Barry Owen asking if "he entertained the idea of making use of the picture" and suggesting that he would like to show him the original, which he described as being 36" x 28" in size.

Writing of this visit in his *Strand Magazine* article, Barraud said:

"I was not satisfied with the trumpet I had painted. It was black and ugly, and I wanted something more pictorial. One day a friend of mine suggested I should call on The Gramophone Company and ask them to lend me a brass horn to paint from; so, armed with a small photograph of my oil painting, I paid them a visit at their offices, which were then in Maiden Lane. To a





gentleman I saw there I explained what I required and showed him the photograph. He asked at once if he might show it to the manager, Mr. Barry Owen. I agreed. Mr. Owen shortly came out and asked me if the picture was for sale and whether I could introduce a machine of their own make, a Gramophone instead of the one in the picture. I replied that the picture was for sale and I could make the alteration if they would let me have an instrument to paint from".

Evidently Barraud's memory played him false in remembering his first meeting with Barry Owen. However, during the month of June 1899 some negotiations took place on a purchase price for the picture, without any agreement being reached; and on July 25th 1899, although discussions were not completely broken off, at Barraud's request the Company returned the photograph to him. It should be stressed that at this point no official of the Company appears to have seen the original picture and now that the photograph had been returned there was no pictorial record of the original existing at the Company's offices.

Presumably contact was continued; for on September 15th the Company sent a letter to Barraud making a formal offer for the picture, and Barraud accepted, by telegram, on the following day. This offer was for £100, the payment being split into two parts: £50 for the painting and £50 for the transfer of the copyright in the picture.

In retrospect this may seem to have been a very small amount to pay for the picture. It must be remembered, however, that the Company had only been in existence for little over a year and was still very small at the time. It would have been a very brave man indeed who would have predicted the enormous growth in volume and prestige that the Company was shortly to enjoy. Alfred Clark, writing to the Editor of the *Financial News Ltd.*, commented upon this:

"Of course in the light of after events almost any price may seem small for a picture which has gained such popularity, but Mr. Barraud himself told me afterwards that he always considered that he put a high price on it when he offered it to us, and that he was not only overjoyed but very surprised when his price was accepted".

The purchase of the picture was conditional on Barraud's painting out the phonograph and replacing it by the then current model of the Gramophone. The Company sent a model round to Barraud's photographic studio at 126 Piccadilly, London on September 18th. It is interesting to note the careful approach Barraud had towards changing the picture; for the same day, acknowledging the receipt of the Gramophone, he wrote:

"I received the Gramophone you sent today, but there was no record with it, I should like to have one so that I may paint the whole thing correctly, I shall commence painting it in tomorrow morning. I don't know if you wish it painted in any particular position? I suppose you will leave it to my judgement. I will endeavour to let you have the picture by the end of the week".

The Company naturally replied:

"We will leave it to your good judgement as to the position which you will paint in the machine".



Barraud apparently found that the Gramophone took him longer to paint than he had anticipated, and it was not until October 3rd that he was able to write:

"I have finished the picture and it is ready for you whenever you will send for it".

Representatives of the Company called at Barraud's studio at 3 o'clock on October 4th to view the altered picture. This would appear to be the first time that anyone from the Company had seen the actual picture in any form whatever. That evening a letter was sent to Barraud confirming that the Company would pay £50, at which time the copyright would be made over to the Company. The letter also expressed approval of the painting.

"I have today seen the picture at your studio and am pleased to say that it meets with our approval in every respect and I think the insertion of the Gramophone has been thoroughly well done".

On October 12th Barraud sent the Company the first photograph to be taken of the revised picture; it was, however, on his own admission "too dark a print" and he had ordered another to be made.

The actual picture was delivered to the Company's offices on October 17th 1899 and with it the Company received the sole right of "reproducing the picture on trade circulars, catalogues and heading of note paper".

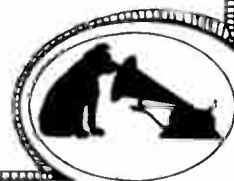
By December 5th 1899 proofs of the first reproductions (printed by Rembrandt Intaglis Ptg. Co. of Lancaster) of the picture were available. These were not plate marked and carried no title. The following week perfect copies were printed, and by the last week of the month they were in general circulation to the Trade.

These reproductions were apparently in sepia. In a letter dated July 20th 1900 the Company stated:

"... we are not thinking of issuing any tinted prints though we have reproduced them in a small size on postcards in colours".

Negotiations for the transfer of the copyright of the picture "as it now stands" were completed with Barraud by January 31st 1900 and on February 6th the Company applied for a "Memorandum of the Assignment of Copyright of the painting of Dog looking and listening to a Gramophone and entitled 'His Master's Voice'."

"Nipper" made his first appearance in the Gramophone Company's advertising literature on the British Record Supplement for January 1900. Although he continued to appear on most of the supplements over the years, on needle boxes and tins from around 1903, and in the shape of various sales promotion novelties including his reproduction on the backs of playing cards manufactured by The American Playing Card Company of Cincinnati (manufacturers of "Bicycle Cards") in 1902 (at the request of the British Company), he made only a brief appearance on the British Company's letter headings in 1901, the earliest traced example being dated March 27th 1901. Since it was the policy to preserve the carbon copy of a letter from the London Office, rather than the letter on the original heading, it is now difficult to trace the very first use of the "dog" in this way. It is quite possible, therefore, that Nipper appeared on the British Company's letter headings well before this date. Certainly the Brussels Branch was using the picture on its Memorandum headings, for internal and inter Branch correspondence, as early as May 1900, and on its letter headings by the beginning of January 1901. Other Branches followed, however, there does not appear to have been any clearly defined and concerted plan, and Nipper came and went at random. When the



Company moved to City Road in March 1902, Nipper disappeared from the heading, not to be seen again on the Company's British letters until May 2nd 1907.

It was, in fact, in America where the "His Master's Voice" dog was first Registered as a Trade Mark and promoted in a big way.

Dick Holbrook writing in *The Vintage Jazz Mart* of the American "His Master's Voice" copyright stated that apparently Emile Berliner first saw the "dog" painting whilst on a visit to the British Company's office in May 1900. On his return to America he used it as a Trade Mark for two days before he applied for Registration. The picture he submitted was a carefully drawn pen sketch of the dog and machine, about 4½ inches wide by 3½ inches deep. His required statement, dated May 26th 1900, said:

"My trademark consists of the picture of a dog in the act of listening to the sounds issuing from the horn of the machine. Underneath the said picture appear the words 'His Master's Voice' – but this is unimportant and may be omitted since the essential feature of my trademark is the picture of the dog listening to the sound reproducing machine. This trademark I have used continuously in my business since May 24th 1900".

The U.S. Patent Office issued this TRADE MARK FOR GRAMOPHONES (No. 34890) on July 10th 1900 to Emile Berliner, a citizen, residing at 1717 'P' Street N.W., Washington, D.C., and doing business at 1023 Twelfth Street, N.W., in said City, for his Sound Reproducing Machines, their Appertenances and Records.

On June 16th 1900 Berliner extended his activities across the border when he applied to the Canadian Patent Office for Registration of "His Master's Voice" Trade Mark (No. 7366) and on the same day he also Registered a Copyright (No. 11433) on the picture. He applied for a further Registration of "His Master's Voice" Trade Mark (No. 7479) on September 12th 1900.

Dick Holbrook reports that Berliner used the Dog Trade Mark *on the back* of his 1900 records, using the Montreal Label. He cites Victor 402 – Frank Banta's "Hello My Baby". He states that Brian Rust finds that no date for the record is given in the Victor files, just the notation that the master was sent to the Duranoid Button Co.'s pressing plant on September 27th 1900.

As a result of litigation the American Courts put a legal ban on Berliner's making gramophones and records. Although Berliner finally won his case he was financially unable to continue and Eldridge Johnson, who as "The Consolidated Talking Machine Co." claimed "Our Factory has made all genuine Gram-o-phones sold in this and foreign countries", took over Berliner's rights to the "dog". It was his new "Victor Talking Machine Company" that first used it on a large scale. The name "Victor", says Benjamin Aldridge of Maple Shade, N.3., who according to Dick Holbrook was with the Victor Talking Machine Company as advertising manager almost from its founding, was a mark of jubilation and triumph over winning the legal dispute. Johnson incorporated the "Victor Talking Machine Company" on October 3rd 1901; however, he had already been using the "dog" picture on his "Consolidated Talking Machine Co." letter headings as early as January 1901 and was using the word "Victor" and the "dog" on headings by March of that year. The first traced use of a Johnson letter heading for the "Victor Talking Machine Co." is November 1901. By May 1902 Johnson was reporting:

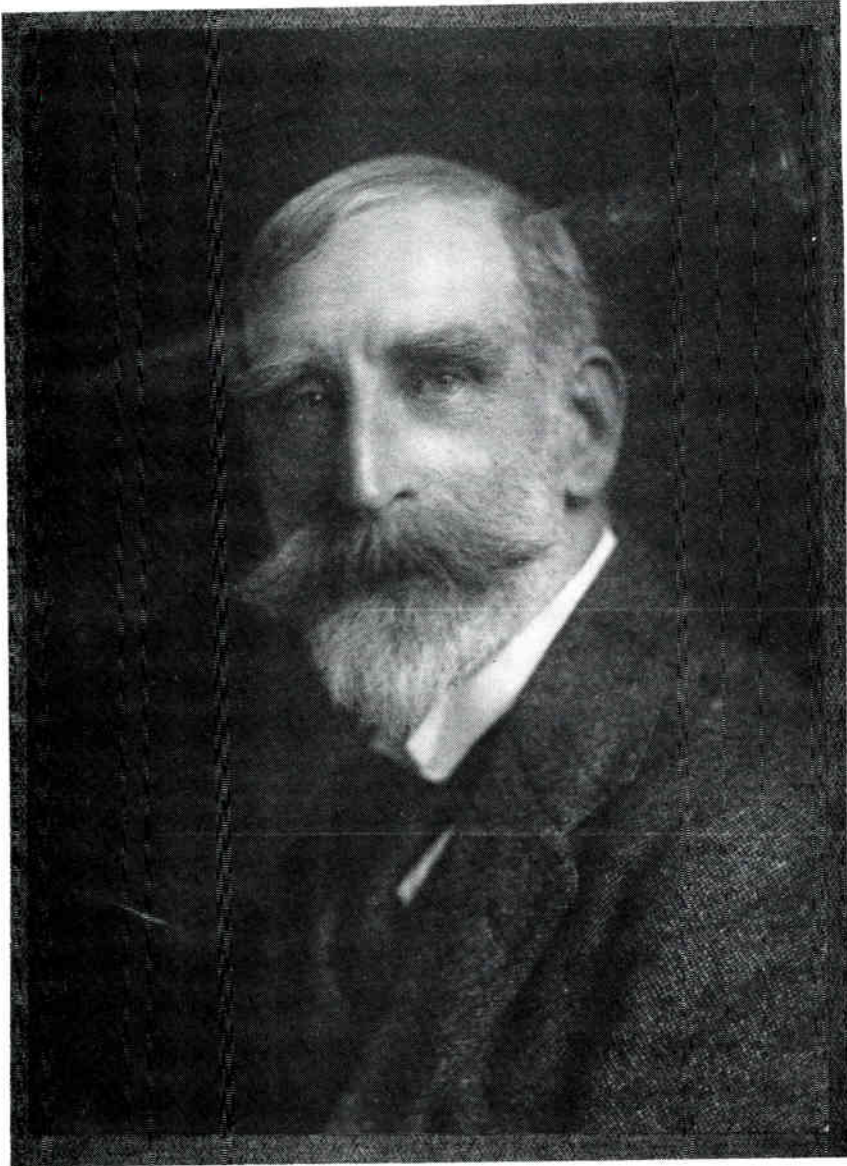
"We are placing the picture of the dog on most of our goods at present, although, of course, there are a large number in stock that do not have the picture".





COPYRIGHT.

*Barraud, 92, Bold St. Liverpool,
and at 263, Oxford Street, London. W.*



FRANCIS BARRAUD



MAIDEN LANE:THE HEADQUARTERS OF THE GRAMOPHONE COMPANY AT THE TIME OF
FRANCIS BARRAUD'S FIRST VISIT

126 Piccadilly
W.

June 5. 99.

Dear Sir,

I shall be glad to know
if you entertain the idea of
making use of my picture
"His Master's Voice" the J.B. & Co.
of which I left with you.
I should like to show you
the original picture which is
36x28 inches & I should also

like you to see the style
of photogravure I propose
publishing. I will send you
the picture to see or if
you will make an appointment
I will have much pleasure
in showing it to you here
whenever convenient.

Yours faithfully

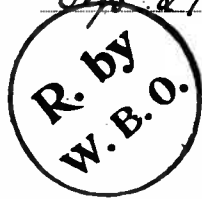
Francis Barraud

Wm Barry Owen Esq



126, Piccadilly,
(Near Park Lane)
LONDON, W.

Sept 27. 99



Dear Sir,

I have found that the
Gramophone has taken me
longer to paint than I
anticipated, however I hope
to be able to let you have it
in a few days. I think it
better not to send it until

it is quite dry as when it
is in a tacky condition it
is so liable to catch any dust
that may be in the air. I
shall be much obliged if you
will send me a letter stating
the terms on which you have
the picture - will you allow
us to take the photographs
necessary for the blocks you
intend to use?

Yours faithfully

Francis Barraud

Francis Barraud

W^m Barry Owen Esq

It is difficult to say how
the idea came to me beyond the
fact that it suddenly occurred
to me that to have my
little dog barking to the
phonograph with an intelligent
& rather puzzled expression &
call is "His Master's Voice"
would make an excellent
subject. He had a Phonograph
& I then noticed how
puzzled he was to make
out where the voice came
from. It was certainly the
best idea that I ever had -
I was born in London &
commenced studying art when
I was about eighteen -
I went to

Heathcote's school of art from
where I got into the R.A.
schools. I received the
silver medal for drawing
from the life. I also
studied at the Antwerp
Academy. My father was
an artist & made a great
hit with a picture entitled
"We Praise Thee O Lord" which
represented three children boys
singing. It was published
about 1840 & had an
immense success, several plates
were worn out producing copies
The sale was greater than

MAYALL & CO.,
Day & Electric Light Studios
Clarence Studios,
54, Clarence Street,
Kingston on Thames.

March 24th 1900

Dear Sir,

We have had several applications for copies of "His Master's Voice", we shall feel obliged if you will kindly let us know if you could supply us with a dozen copies for sale, and what

Your terms would be.
Awaiting your reply.

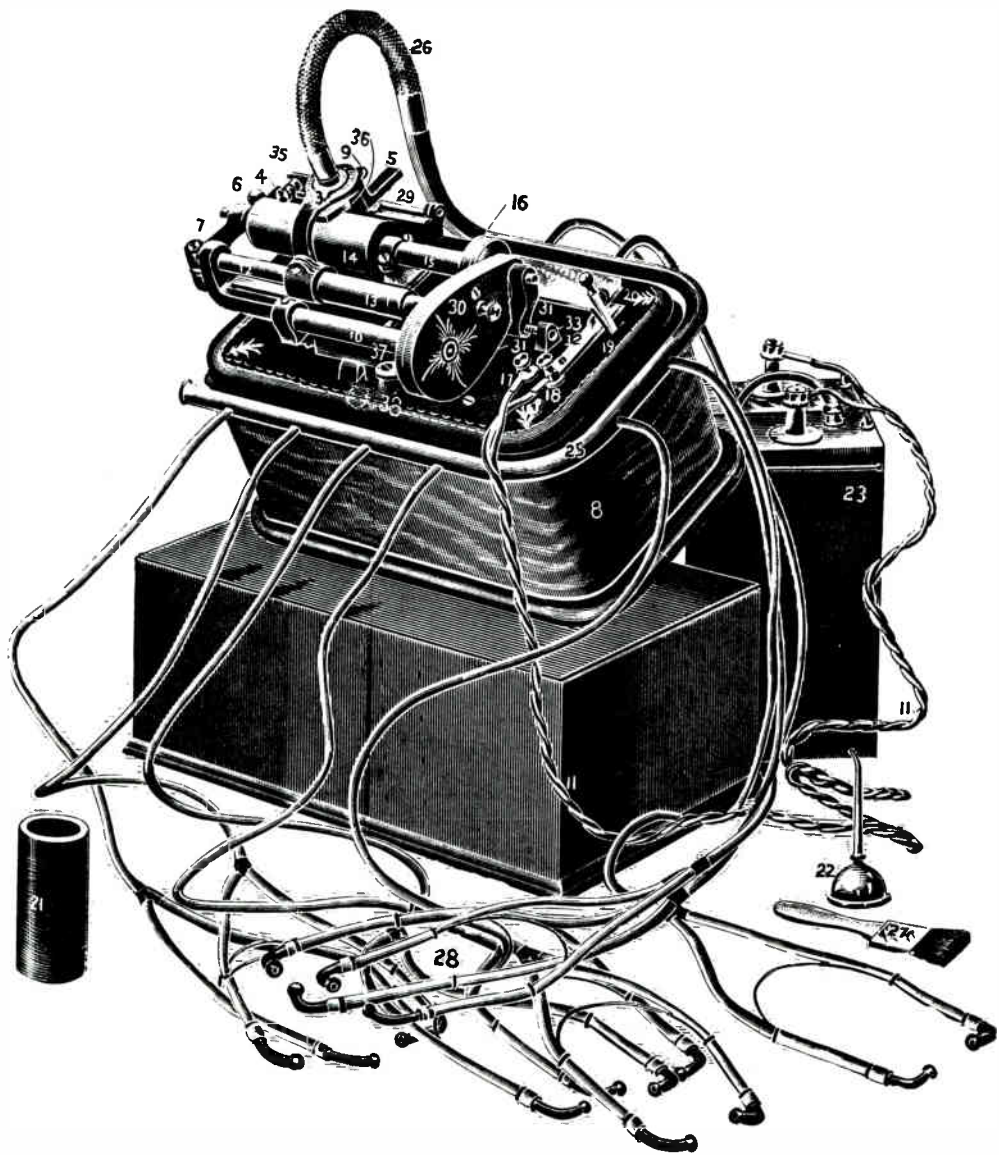
We are,

Yours faithfully

Mark Barraud

MAYALL & Co.,

The Gramophone Company.



- | | | |
|--------------------------------|--------------------------------|----------------------------------|
| 1. | 14. Rubber mandrel. | 27. Chip brush. |
| 2. | 15. Main shaft. | 28. Hearing tube. |
| 3. Reproducer. | 16. Main belt. | 29. Musical arm adjusting screw. |
| 4. Reproducer adjusting screw. | 17. Bind-post flat connection. | 30. Perforated belt cover. |
| 5. Musical arm. | 18. Bind-post pin connection. | 31. Main belt idler wheels. |
| 6. Lock bolt. | 19. Switch. | 32. Switch plate. |
| 7. Swing arm. | 20. Intermediate speed screw. | 33. Belt tightening screw. |
| 8. Body box. | (Speed adjusting screw). | 34. |
| 9. "Off" lever. | 21. Record. | 35. Reproducer arm. |
| 10. Feed screw. | 22. Oil can. | 36. Reproducer point. |
| 11. Battery cord. | 23. Accumulator. | 37. Nut. |
| 12. Back rod. | 24. | 38. Body screws. |
| 13. Back rod sleeve. | 25. Distributing tube. | |
| | 26. Flexible tube. | |

NINE REASONS WHY THE COMMERCIAL PHONOGRAPH

IS SUPERIOR TO ANY SHORTHAND WRITER.

1. SIMPLICITY.

The method is so simple that no time need be lost in learning it. You can commence work AT ONCE.

2. ECONOMY.

The cost of a Phonograph added to the salary of an operator is less than that of a stenographer, and the results obtained far superior.

3. TIRELESSNESS.

The Phonograph needs no holiday. Does not grumble at any amount of over-work.

4. ACCURACY.

The Phonograph can only repeat what has been said to it.

5. INDEPENDENCE.

You are independent of a shorthand writer. The machine can be worked by any ordinary clerk.

6. SPEED.

You can dictate as rapidly as you please, and are never asked to repeat.

7. CONVENIENCE.

You dictate alone, at any hour of day or night that suits your convenience.

8. SAVING OF TRANSCRIBER'S TIME.

During dictation transcriber can be employed upon other work. Transcribers make twice the speed in writing out that is possible from shorthand notes.

9. PROGRESSIVENESS.

The most progressive business houses are now using Phonographs, and indorse them enthusiastically.

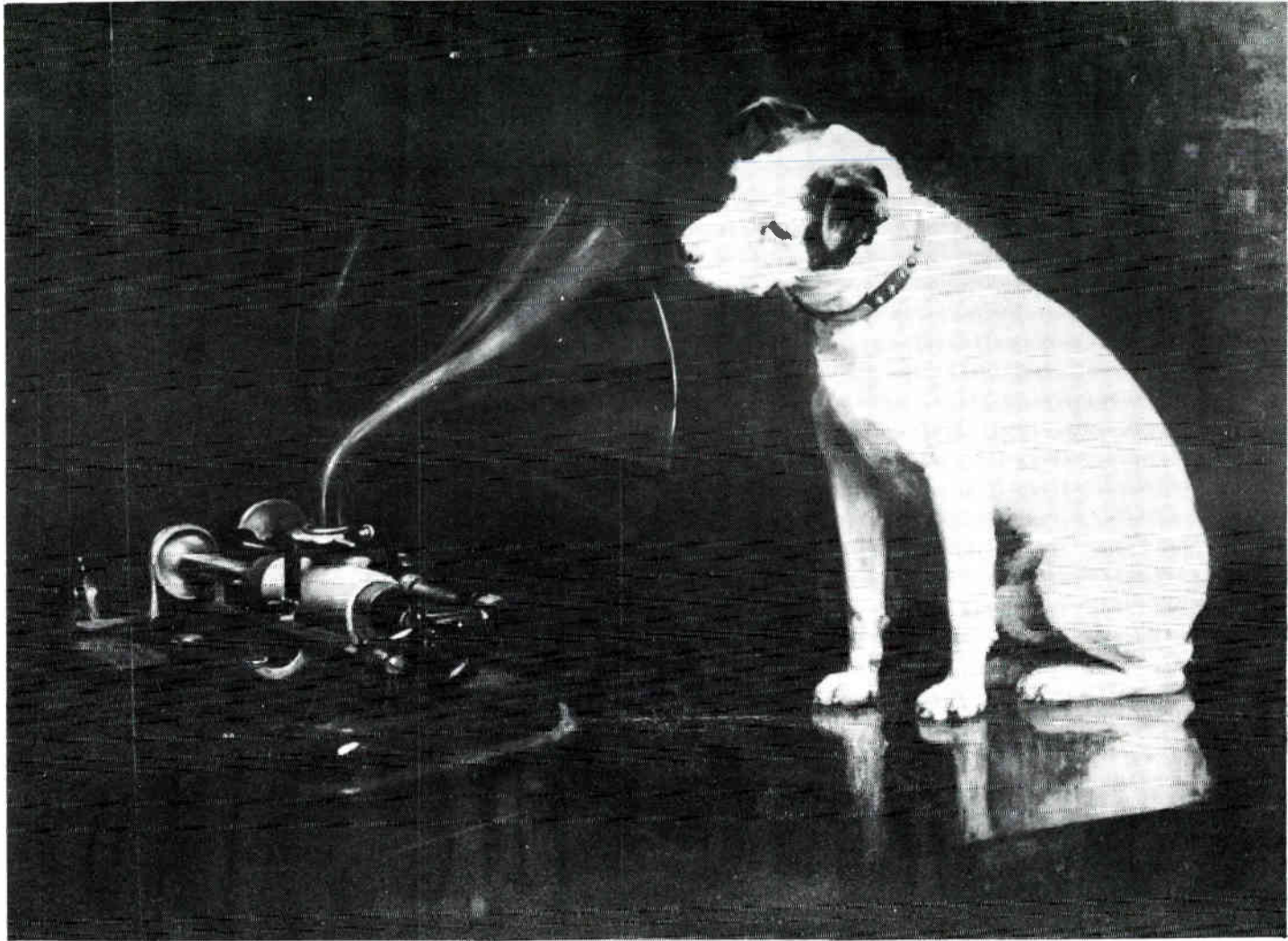
The Edison-Bell Phonograph Corporation, Ltd.,

EDISON HOUSE, NORTHUMBERLAND AVENUE,

LONDON, W.C.

GLASGOW: 145 Queen Street.

AN ADVERTISEMENT OF 1893 SHOWING A SIMILAR PHONOGRAPH TO THAT APPEARING
IN FRANCIS BARRAUD'S ORIGINAL PAINTING



THE PHOTOGRAPH OF FRANCIS BARRAUD'S ORIGINAL PAINTING WITH A PHONOGRAPH
(Reproduced by permission of The Public Records Office, ref.1/147)



A PHOTOGRAPH OF FRANCIS BARRAUD'S REVISED PAINTING WITH A GRAMOPHONE

No. 34,890.

TRADE-MARK.

EMILE BERLINER.
GRAMOPHONES.

(Application filed May 26, 1900.)

Registered July 10, 1900.

UNITED STATES PATENT OFFICE

EMILE BERLINER, OF WASHINGTON, DISTRICT OF COLUMBIA.

TRADE-MARK FOR GRAMOPHONES.

STATEMENT and DECLARATION of Trade-Mark No. 34,890, registered July 10, 1900.

Application filed May 26, 1900.

STATEMENT

To all whom it may concern:

Be it known that I, EMILE BERLINER, a citizen of the United States, residing at No. 1717 P street northwest, Washington, District of Columbia, and doing business at No. 1023 Twelfth street northwest, in said city, have adopted for my use a Trade-Mark for Sound-Producing Machines, their Appurtenances, and Records, of which the following is a full, clear, and exact specification.

My trade-mark consists of the picture of a dog in the act of listening to a sound-reproducing machine. This picture has been generally arranged as represented in the accompanying facsimile, which shows a sound-reproducing machine and a dog apparently listening to the sounds issuing from the horn of said machine. Underneath said picture appear the words "His Master's Voice;" but this is unimportant and may be omitted, since

the essential feature of my trade-mark is the picture of the dog listening to the sound-reproducing machine.

This trade-mark I have used continuously in my business since May 24, 1900.

The class of merchandise to which this trade-mark is appropriated is sound-reproducing machinery and the appurtenances thereon, such as sound-records and the like. The particular description of goods comprised in said class upon which I use the trade-mark is gramophones.

I may apply my trade-mark to the boxes inclosing the driving mechanism for the sound-reproducing machinery or to the back or front of the record-tablets.

EMILE BERLINER.

Witnesses:

F. T. CHAPMAN,
E. C. MARSHALL.

DECLARATION.

City of Washington, District of Columbia, as: EMILE BERLINER, being duly sworn deposes and says that he is the applicant named in the foregoing statement; that he verily believes the foregoing statement is true; that he has at this time a right to the use of the trade-mark therein described; that no other person, firm or corporation has the right to such use, either in the identical form or in any such near resemblance thereto as might be calculated to deceive; that it is used by him commerce between the United States and

foreign nations or Indian tribes, and particularly in commerce between the United States and Canada; and that the description and facsimile presented for record truly represent the trade-mark sought to be registered.

EMILE BERLINER.

Sworn to and subscribed before me this twenty-fifth day of May, 1900.

[L. S.] EDWIN S. CLARKSON,
Notary Public, D. C.



"His Master's Voice."

Witnesses:

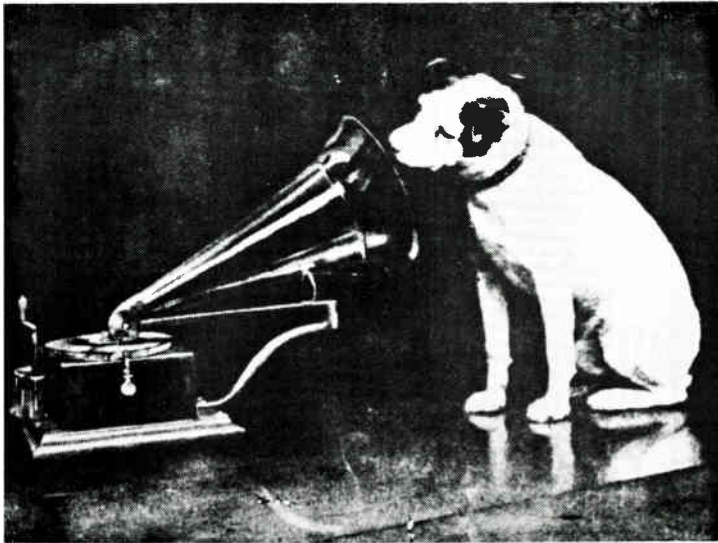
F. T. Fowler Jr.
F. T. Chapman

Proprietor:
Emile Berliner
By *Lyons & Hisinger*
attorneys

GRAMOPHONE SUPPLEMENTARY LIST.

SUPPLEMENTARY LIST.

JANUARY, 1900.



"HIS MASTER'S VOICE."

SONGS (MALE VOICES).

Mr. Montague Berwell.

- 2072 The Yeoman's Wedding.
- 2078 The Old Soldier.
- 2131 Father O'Flynn.
- 2147 Private Tommy Atkins.
- 2225 To Anthea.
- 2292 Annie Laurie.
- 2724 The Belouin Love Song.
- 2725 John Peel.
- 2737 Nazareth.
- 2740 Hybris the Cretan.
- 2747 Maid of Athens.
- 2748 Long ago in Acala.

Mr. T. Bryce.

- 2023 The Vicar of Bray.
- 2046 Rule Britannia.
- 2053 Cockles and Mussels.
- 2061 Venetian Song.
- 2063 I am a Friar of Orders Grey.

Mr. Ian Colquhoun.

- 2704 Sons of the Sea.
- 2705 Killarney.
- 2706 My Coal Black Lady.
- 2707 Oh, pensive me.
- 2708 The dear little Shamrock of Ireland.
- 2710 The Star of Bethlehem.
- 2711 Sunshine above.
- 2712 Off to Philadelphia.
- 2713 Under the same old Flag.
- 2714 Freedom.
- 2715 Our Flag.
- 2716 Soldiers of the Queen.
- 2717 Dandy Fifth.
- 2718 Another little Patch of Red.
- 2719 The Boys that mind the Shop.

SONGS (MALE VOICES), contd.

Mr. Ian Colquhoun, contd.

- 2720 Hullo!
- 2721 Jack's the Boy.
- 2722 To-morrow will be Friday.
- 2723 Just one Girl.
- 2726 Take the Lion's Muse off.
- 2728 Irishmen must be there.
- 2729 The McGregor's Gathering.
- 2730 The Old Brigade.
- 2733 Death of Nelson.
- 2734 On the Banks of Allan.
- 2735 Simon the Cellarer.
- 2736 Tom Bowling.
- 2741 On Sunday Night.
- 2742 Volunteers.
- 2743 Tommy Atkins.

Mrs. Maurice Farson.

- 2701 I was born in Turkey.
- 3263 Le Fou Rire.
- 3264 The Nightingale.
- 3265 Nini, Ninete, Ninon.

Mr. Chas. Foster.

- 2655 Hello, my Baby.
- 2667 I didn't get a wink all night.
- 2668 Midnight Sun.
- 2670 Looking for a Coon like me.
- 2671 The Organ Grinders' Serenade.
- 2672 Percy from Hamlico.
- 2673 You're not the only pebble on the beach.
- 2674 I've been left in charge.
- 2675 Jolly little Polly on a Gee-gee-gee.
- 2676 On the benches in the Park.

Mr. Will C. Jones.

- 2709 Wnah, de Moon am shining.

THE FIRST USE OF THE 'DOG' PICTURE ON THE SUPPLEMENTARY LIST FOR JANUARY, 1900

LONG DISTANCE TELEPHONE 3-27-22

00139
LEON F. DOUGLASS, GENL. MGR.



CONSOLIDATED TALKING MACHINE CO.

Eldridge R. Johnson
MANUFACTURER OF THE
Gram-O-Phone

FACTORY CAMDEN, N.J.

THE ONLY PERFECT INDESTRUCTIBLE DISK RECORD TALKING MACHINE

OUR FACTORY HAS MADE ALL GENUINE GRAM-O-PHONES SOLO IN THIS AND FOREIGN COUNTRIES

EXECUTIVE OFFICE STEPHEN GIRARD BUILDING

Philadelphia, Jan. 7th, 1901.

The very first use of 'the dog' by Eldridge Johnson on a letter heading: Jan. 7th, 1901

6416

LONG DISTANCE TELEPHONE
3-27-22



Eldridge R. Johnson
MANUFACTURER OF THE
Victor - Disk -
Talking Machine -
FACTORY CAMDEN, N.J.

EXECUTIVE OFFICE STEPHEN GIRARD BUILDING.
LEON F. DOUGLASS GENL. MGR.

PHILADELPHIA March 28, 1901.

The first use of 'the dog' with the word 'Victor' on Victor Disk Talking Machine heading: March 28th, 1901

A. C. MIDDLETON Secy

LEON F. DOUGLASS Vice Pres & Genl. Mgr.

THOMAS S. PARVIN Treas.



PHILADELPHIA OFFICE
STEPHEN GIRARD BUILDING
LONG DISTANCE TELEPHONE 3-27-22

00236
Eldridge R. Johnson, Pres.
Victor
Talking Machine Co.
FACTORY CAMDEN, N.J.

PHILADELPHIA Nov. 22, 1901.

The first use of 'the dog' Victor Talking Machine Co.: November 22nd, 1901

TELEGRAPHIC ADDRESS
"JABBERMENT LONDON"

CABLE ADDRESS
"JABBERMENT LONDON"

TELEPHONE N^o
2836. GERRARD.

MANAGING DIRECTOR
W^m BARRY OWEN.



"GRAMOPHONE"

The Gramophone & Typewriter Co. Ltd.

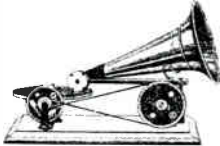
31, MAIDEN LANE,

STRAND

London, W.C. March 27th. 1901.



LONDON
BERLIN
HANOVER
PARIS
VIENNA
ST PETERSBURG
BRUSSELS
AMSTERDAM
MILAN
SYDNEY
CALCUTTA
BARCELONA



"THE PAST"
GRAMOPHONE



"THE PRESENT"
GRAMOPHONE



"THE FUTURE"
TYPEWRITER

Nipper made a brief appearance on The Gramophone Company's British Head Office note paper during 1901. The earliest example traced is on a letter dated March 27th 1901. When the Company moved its H.Q. to City Road in March 1902 he disappeared from the heading and did not appear again on the British letter headings until May 2nd. 1907.

The Gramophone & Typewriter Limited

AGENCE GÉNÉRALE POUR LA BELGIQUE ET LA HOLLANDE



Bruxelles, le 10th January 1901. 19

9, PLACE COMMUNALE, MOLENBEEK.

"La Voix de son Maître."

TÉLÉPHONE N° 4184

L O N D O N O F F I C E .



TELEGRAM-ADRESSE GRAMMOPHON WEN.
TELEPHON N° 178.

BANKHAUS M. THORSCH SÖHNE WIEN I.
OESTERR. POST CLEARING 880.728
UNGAR. POST CLEARING 9929.



DEUTSCHE GRAMMOPHON-AKTIENGESELLSCHAFT
BERLIN 9, RITTERSTRASSE 38. DIRECTOR: THEO. B. BIRNBAUM
GENERALREPRÄSENTANZ FÜR ÖSTERREICH
CENTRALSTELLE FÜR ÖSTERREICH-UNGARN, BALKAN- u. ORIENT.



M. A. I. Krugerstrasse 8.



Director: Ludwig Wild.

4/1 04.

ADRESSE TÉLÉGRAPHIQUE
ALCLARK-PARI

C^{IE} FRANÇAISE DU GRAMOPHONE
SOCIÉTÉ ANONYME *AU CAPITAL DE CENT MILLE FRANCS*

ALFRED CLARK
Administrateur-Délégué

15. RUE BLEUE
PARIS = IX^E ARR^E

TÉLÉPHONE N° 225-85
(BUREAUX)

SUCCURSALES	
LONDRES	AMSTERDAM
BERLIN	MOSCOU
HANOVRE	STOCKHOLM
VIENNE	COPENHAGUE
S ^T PETERSBOURG	CALCUTTA
MILAN	CAPE TOWN
BARCELONE	TEHERAN
BRUXELLES	ALEXANDRIE

RECEIVED
- 7 JAN 1901
ANSWERED

Paris, le 5th January 1901



THE GRAMOPHONE COMPANY BOARD, 1919. ALFRED CLARK IS SEEN BESIDE THE PICTURE IN ITS ORIGINAL FRAME



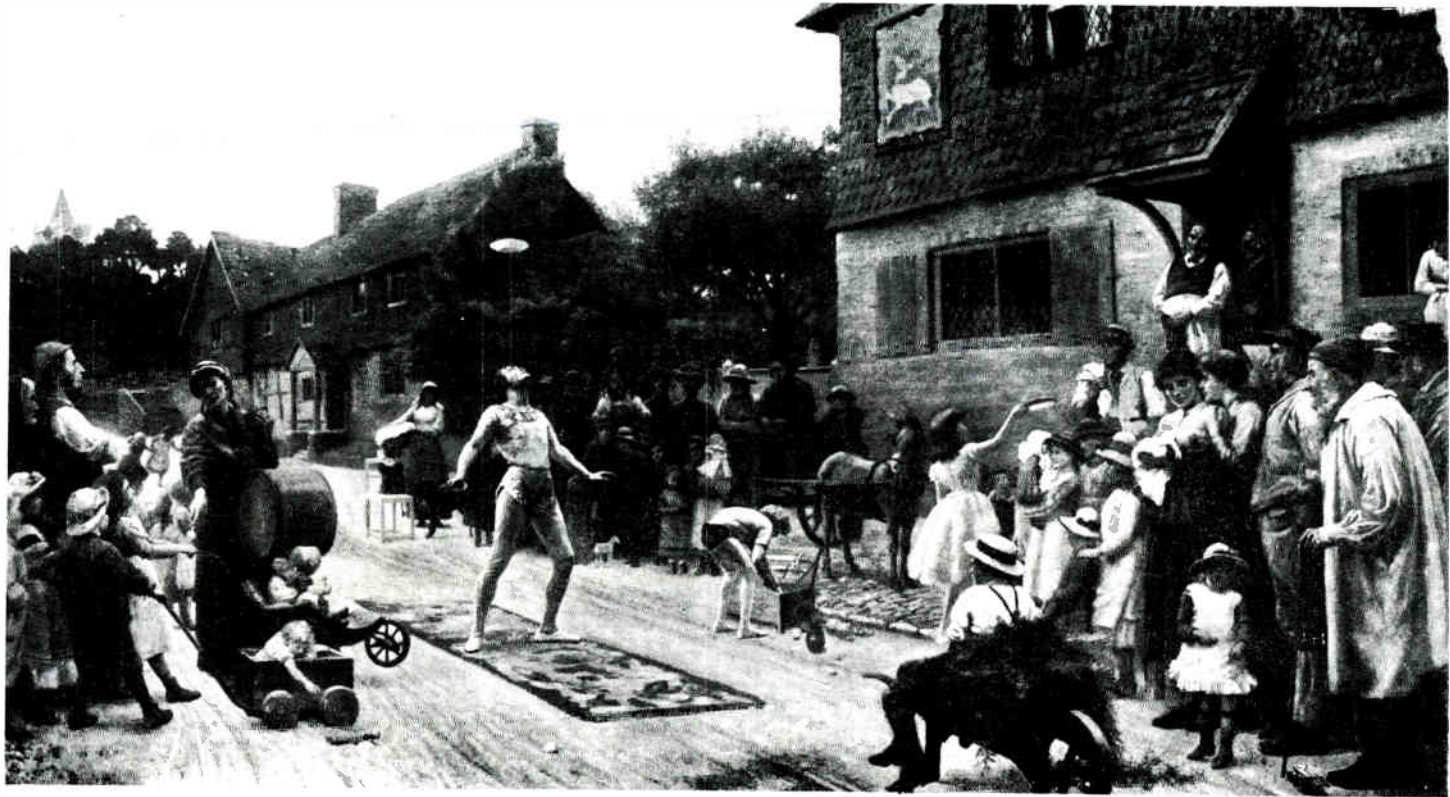
- a) and b) THE "PRE-DOG" LABELS OF 1908
- c) THE RUSSIAN "ANGEL" LABEL OF 1909
- d) THE FIRST "DOG" LABEL OF 1909



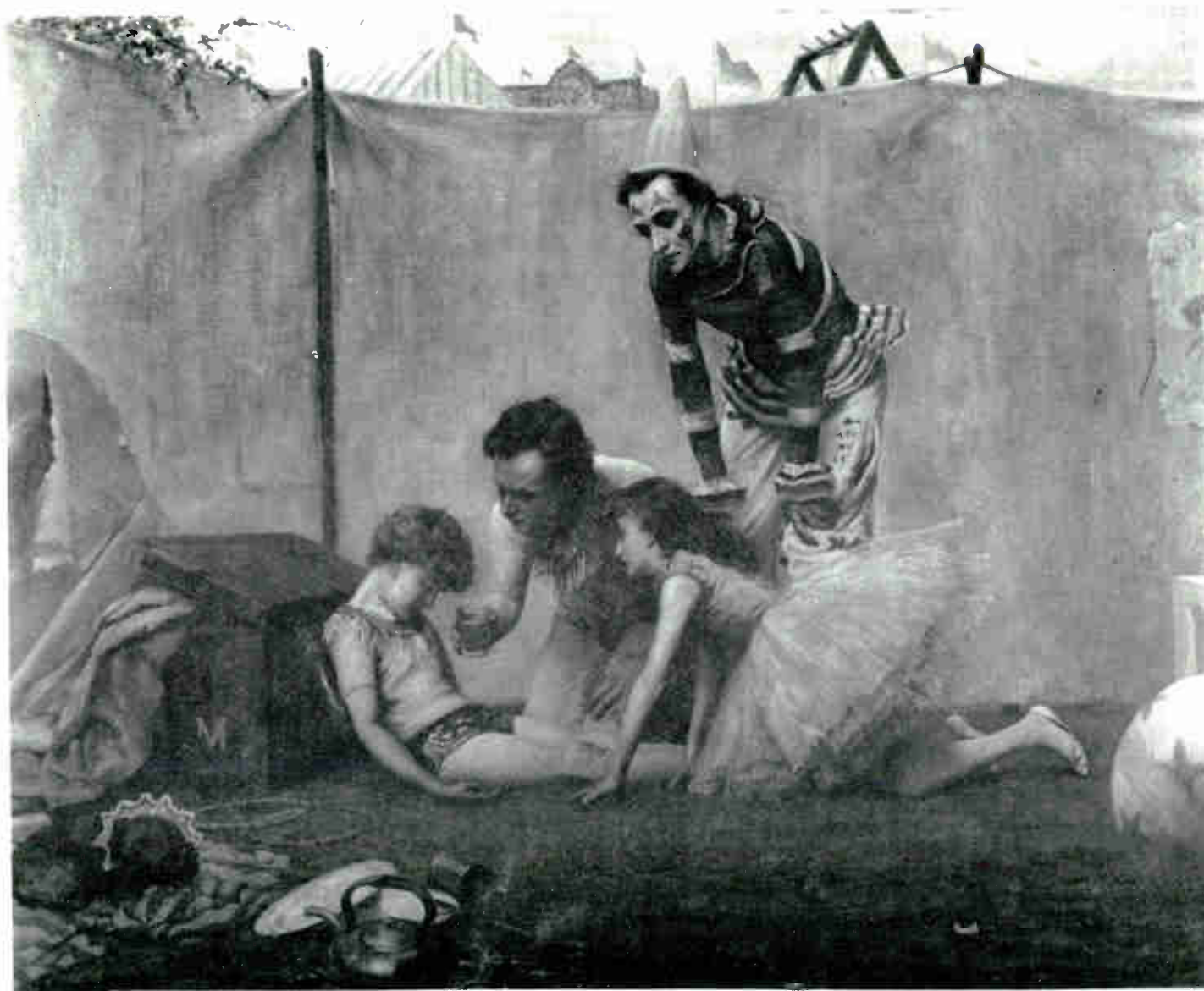
a. b. c. REJECTED DESIGNS

FOR THE "HIS MASTER'S VOICE" LABEL

d) THE LABEL AS ISSUED

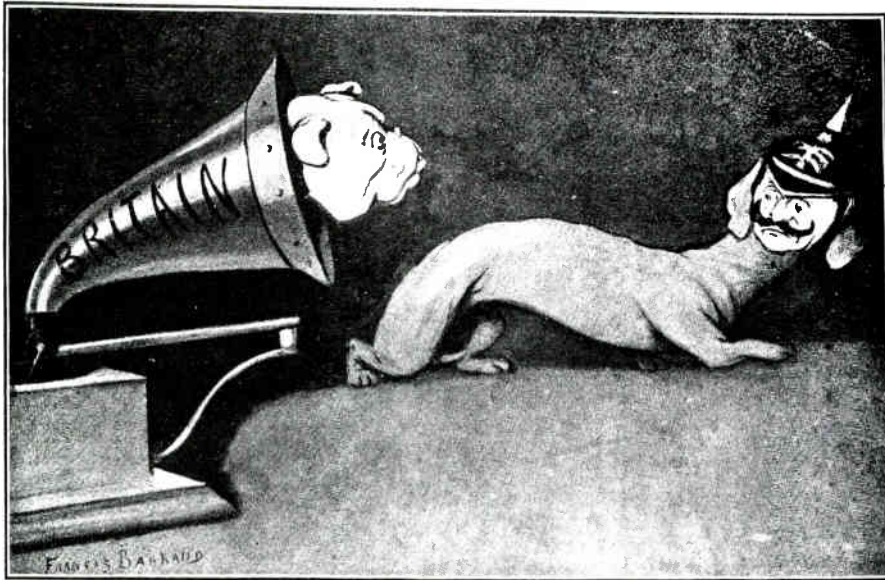


A PRINTER'S BLOCK WAS FOUND OF THIS PAINTING BY FRANCIS BARRAUD THOUGHT TO BE TITLED 'THE ACROBATS'
(WE SHOULD BE GRATEFUL TO LEARN ITS TITLE AND IF THE PICTURE SURVIVES)

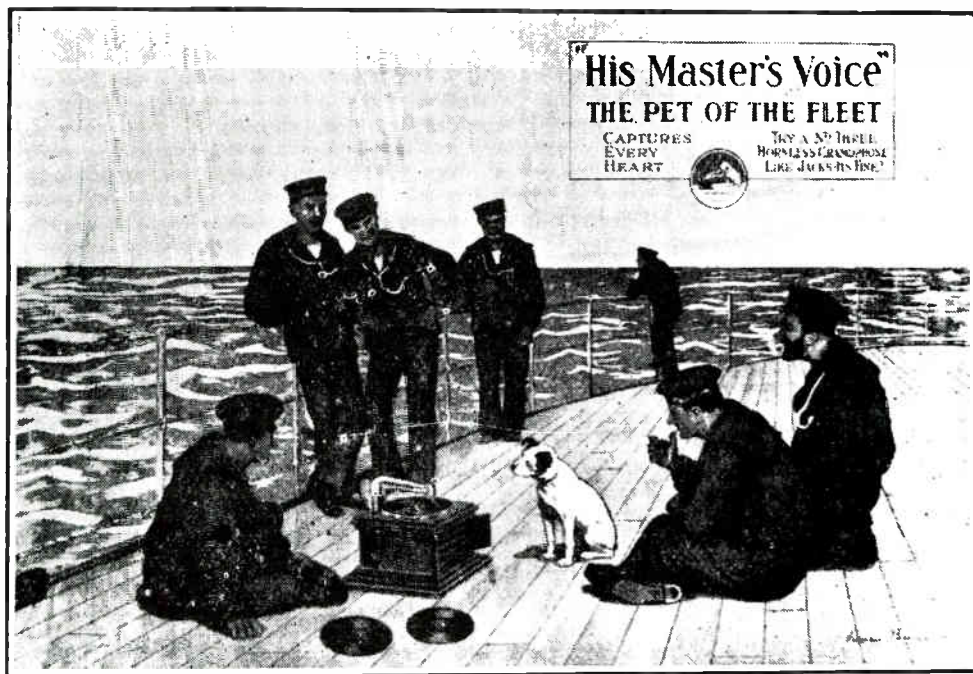


"AN ENCORE TOO MANY" BY FRANCIS BARRAUD, REPRODUCED BY THE COURTESY OF
THE WALKER ART GALLERY, CITY OF LIVERPOOL.

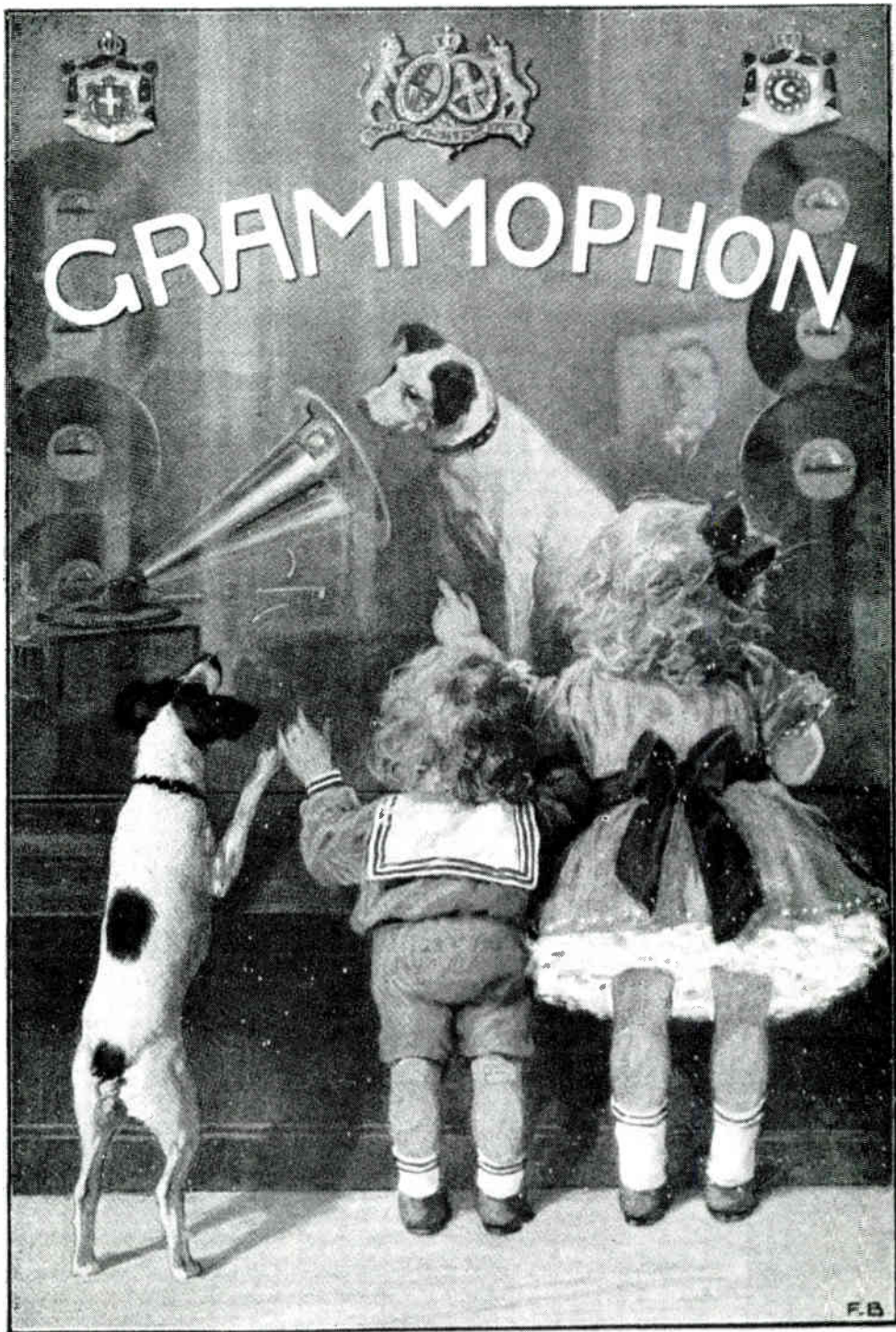
A CARTOON *from the* "BYSTANDER"
Drawn by FRANCIS BARRAUD, the painter of the original 'His Master's Voice'



A BARRAUD DRAWING FROM "THE BYSTANDER", 1917
(Reproduced by kind permission of "The Tatler & Bystander")

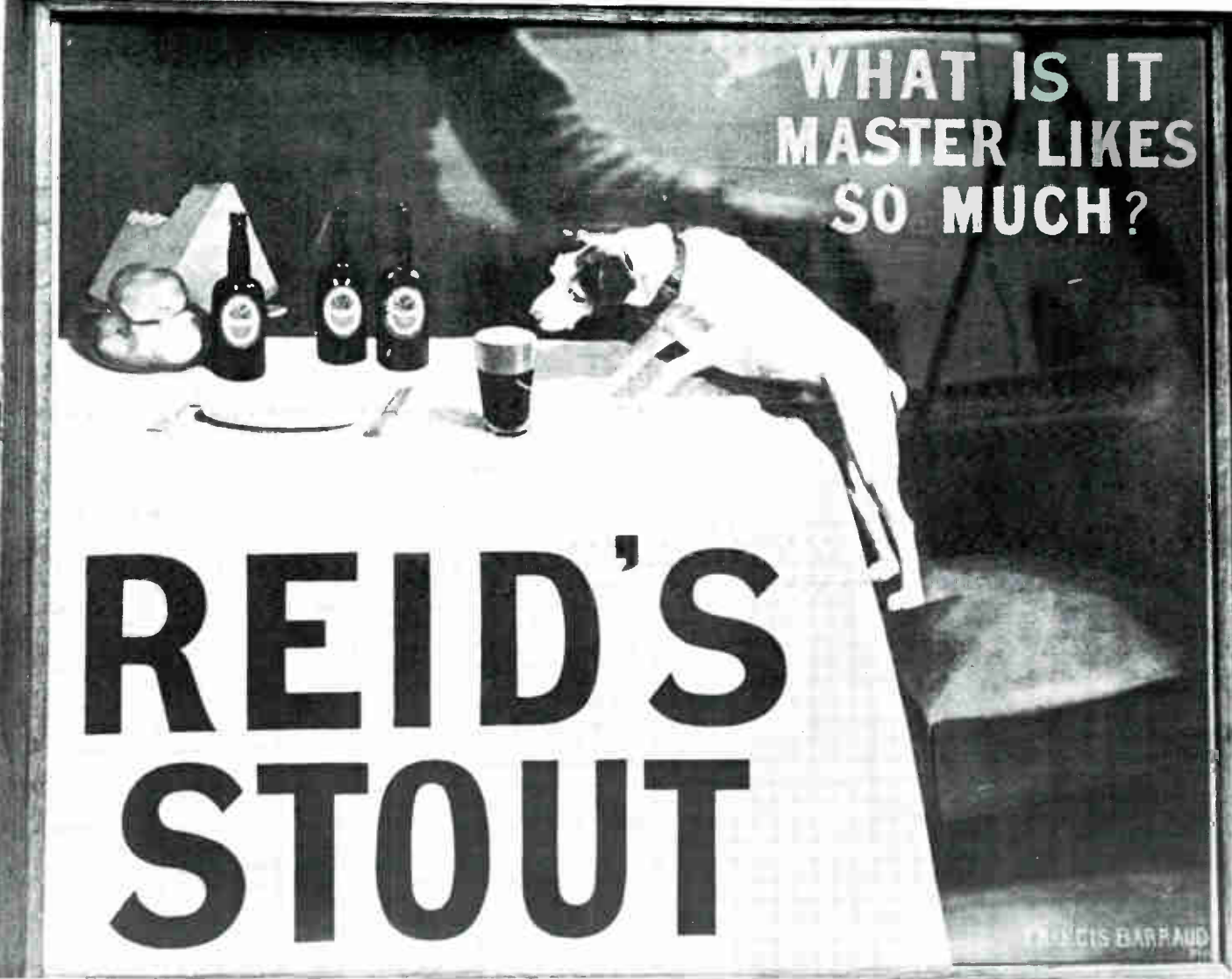


FRANCIS BARRAUD'S DREADNOUGHT POSTER, 1914



A PAINTING THOUGHT TO BE BY FRANCIS BARRAUD, USED TO ILLUSTRATE THE DECEMBER, 1912, SUPPLEMENT OF THE GERMAN GRAMMOPHONE RECORDS

WHAT IS IT
MASTER LIKES
SO MUCH?

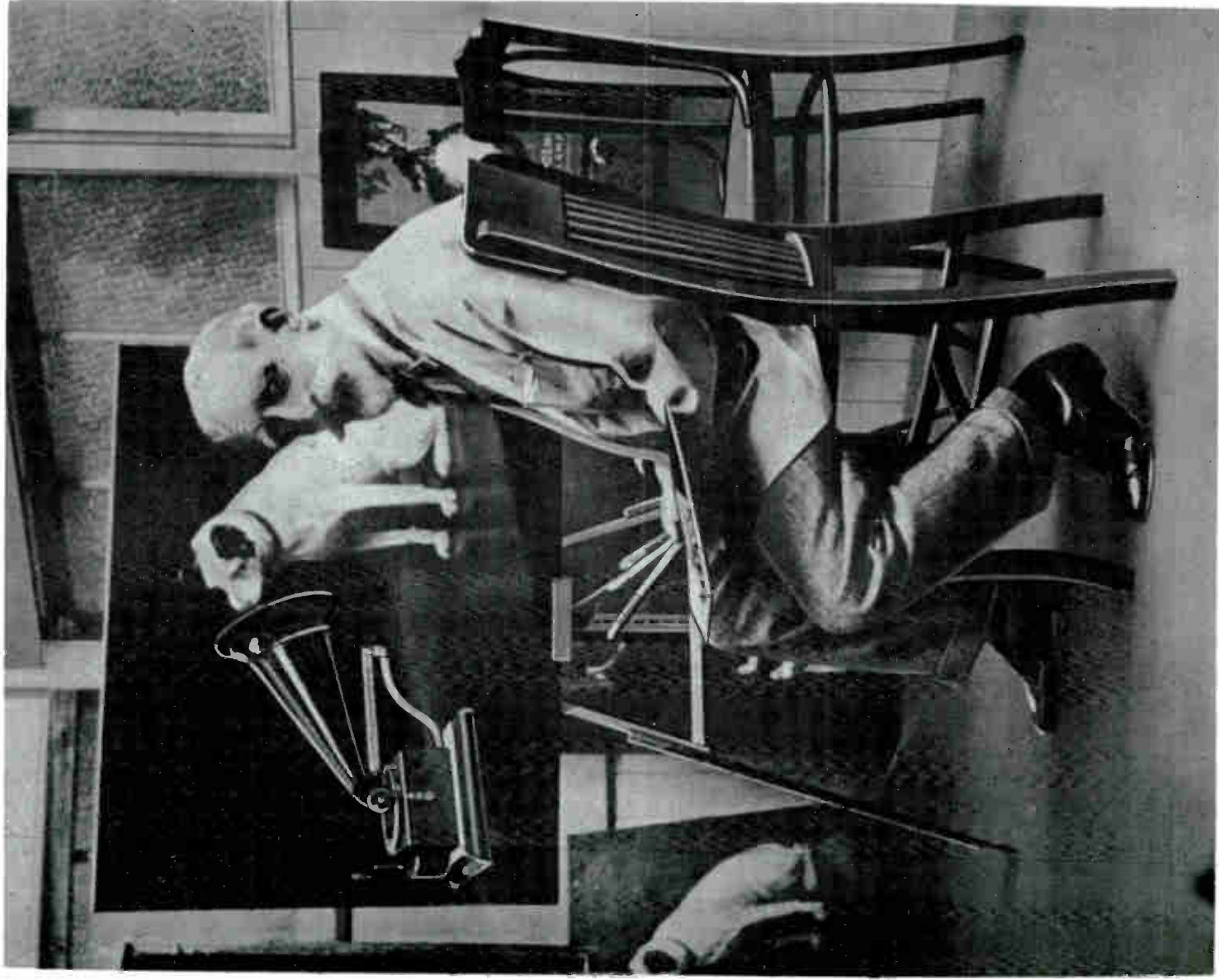


REID'S STOUT

FRANCIS BARRAUD

WHAT WILL
MASTER SAY!!

REID'S
STOUT



FRANCIS BARRAUD, MAKING REPLICAS OF HIS PAINTING, AT HAYES IN 1922



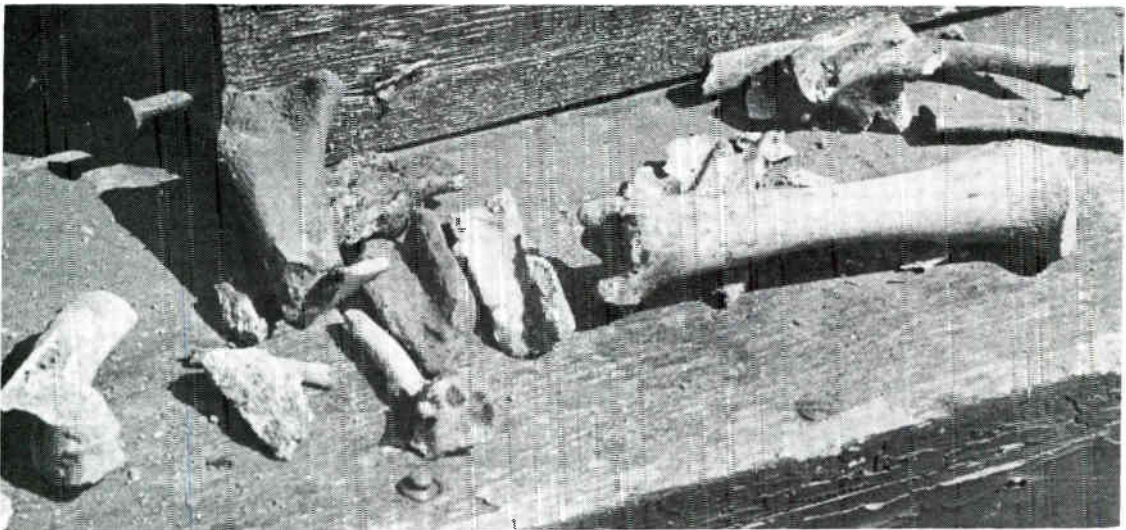
THE STUMP OF THE MULBERRY TREE



MISS ENID AND MR. MARK BARRAUD AT THE EXCAVATIONS



EXCAVATING FOR NIPPER'S REMAINS:RIGHT,WITH HAND IN POCKET,IS MARK BARRAUD:SQUATTING BEHIND THE WORKMAN IS A VETERINARY EXPERT,WITH ANOTHER ON HIS LEFT;SQUATTING TO THE RIGHT OF THE DIGGING IS A "DAILY HERALD" MAN.THE LADY IN THE PICTURE IS MISS ENID BARRAUD.



BONES FOUND DURING THE EXCAVATIONS

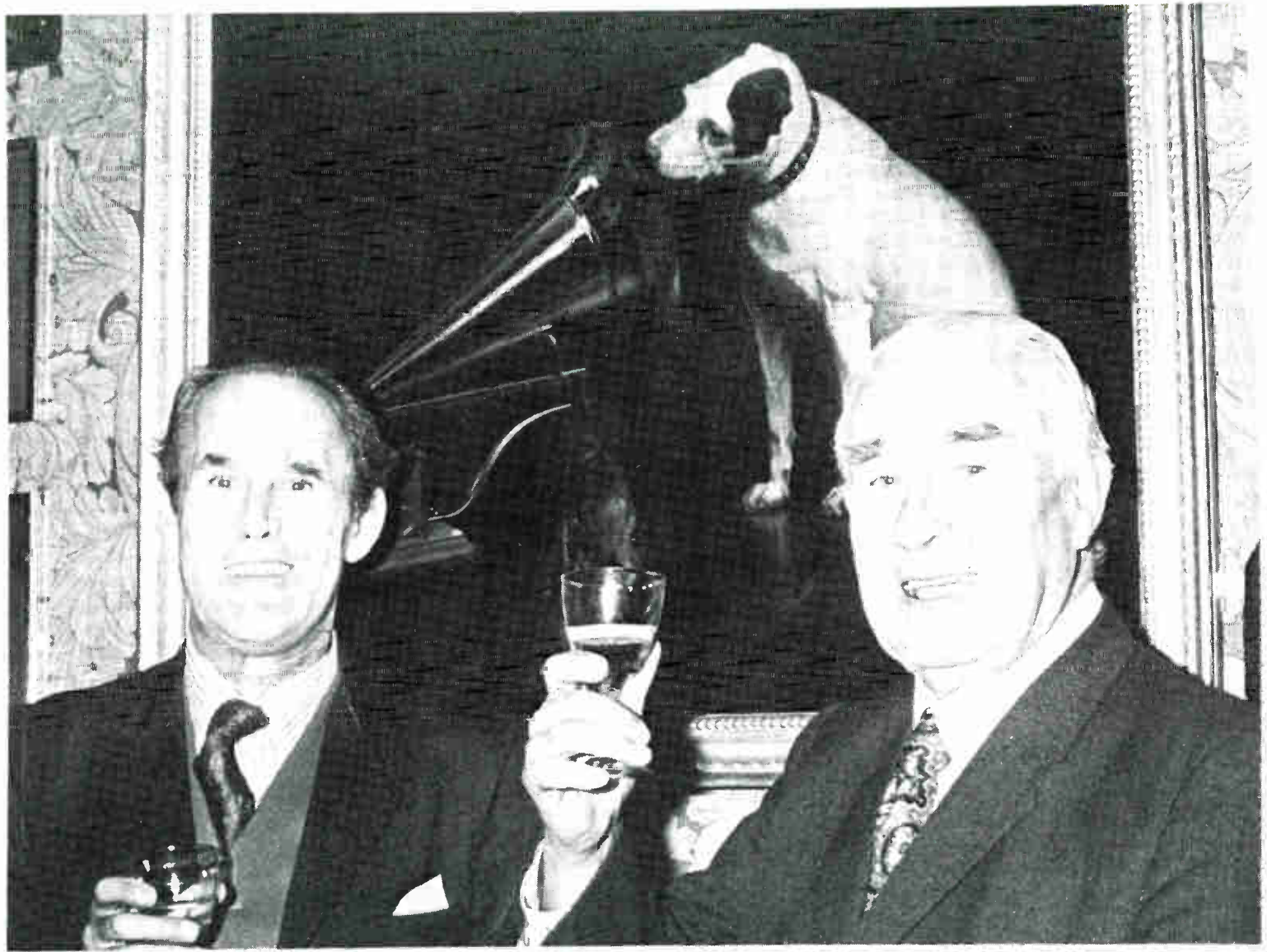


NIPPER ON HIS TRAVELS -

1. NIPPER AT THE EXHIBITION "TEN DECADES OF BRITISH TASTE"
2. NIPPER LEAVING HIS PLACE OF HONOUR IN THE BOARD ROOM AT HAYES FOR HIS JOURNEY TO AUSTRALIA IN 1950
3. GRACE MARKS (OF R.C.A.) AND DAVID BICKNELL WITH NIPPER IN NEW YORK IN 1952



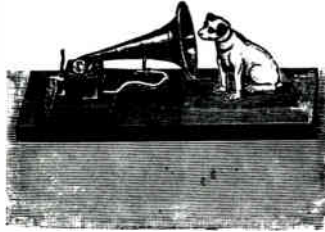
SIR JOSEPH LOCKWOOD AND MR. ROBERT CONSTABLE-MAXWELL AT THE OPENING OF 'THE DOG AND TRUMPET'



MR. PHILIP BARRAUD AND MR. ERIC BARRAUD AT THE OPENING OF 'THE DOG AND TRUMPET'

THE GRAMOPHONE COMPANY, Ltd.

“His Master’s Voice.”

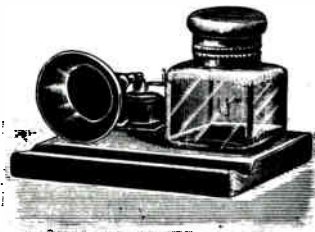


No. 1.

PAPER WEIGHT.

This handsome Paper Weight is an exact reproduction in bronze, with onyx mount, of our well-known picture “His Master’s Voice.”

Price 2/6 each.



No. 2.

CRYSTAL INK BOTTLE.

This Ink-bottle has nickel mountings, and is fitted on onyx base, finished with a clever model of the Gramophone.

Price 2/6 each.

FROM MAIDEN LANE, THE GRAMOPHONE COMPANY SOLD ACCESSORIES INSPIRED BY THE TRADE MARK



No. 3.

GRAMOPHONE INK STAND.

A most ingenious and novel design, with solid mahogany base, and heavily plated nickel fittings. It will be found that all the working parts of the Gramophone are carefully copied and adapted to some practical use. The Record Nut, as the lid of the Ink Bottle, is held in place by the winding key, and the Trumpet is made the receptacle for a pen wiper.

Price 5/- each.

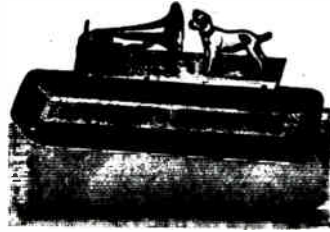


No. 4.

PAPER CLIP.

This device is carried out in mahogany, with strong nickel-plated spring, carrying a model of a Dog and Gramophone, as represented in "His Master's Voice."

Price 7/6 each.



No. 5.

PEN TRAY.

The Tray itself is in crystal, with solid nickelled rim, and mounted with a beautifully executed model of "His Master's Voice."

Price 7/6 each.



No. 6.

CIGAR STAND AND ASH TRAY.

A handsome mahogany stand with fittings all nickelled, for cigars, cigarettes and matches, as well as a frosted crystal ash dish. The whole is surmounted with well finished group, representing the well-known subject "His Master's Voice."

Price 10/- each.



*"..and always remember -
that picture is
The Hallmark of Quality"*

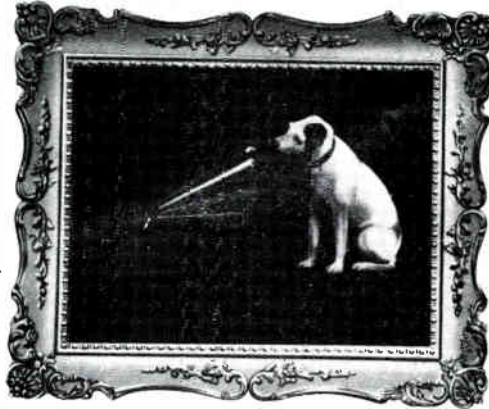
"HIS MASTER'S VOICE"



BY APPOINTMENT
SUPPLIERS OF GRAMOPHONES,
RECORDS, RADIO AND TELEVISION APPARATUS
TO HER MAJESTY THE KING



BY APPOINTMENT
TO HER MAJESTY QUEEN MARY
SUPPLIERS OF GRAMOPHONES, RECORDS,
RADIO & TELEVISION APPARATUS



The Story of a World-Famous Picture



The original "His Master's Voice" picture was painted by Francis Barraud in 1899 and this is how the inspiration was born.

The artist's brother had a Fox-Terrier, Nipper, by name. Nipper was devoted to his master, but indifferent to other people. The brother died, and Nipper went to live with the artist - Francis Barraud.

This was in the days of the phonograph, when wax cylinders were used. Barraud noticed how the dog cocked his ears and listened intently whenever the phonograph 'talked'. Whether one of the voices resembled that of the dog's old master is not known, but the attitude gave Francis Barraud the idea for his picture. He painted a picture of 'Nipper' listening to the phonograph and gave it the title "His Master's Voice".

Thinking it might interest the phonograph

manufacturers he took it to a company then prominent in the sale of wax cylinder machines. Strange as it may seem they were not impressed; it was then offered to The Gramophone Company, who asked the artist to substitute a disc gramophone. They then adopted it as the trade mark of The Gramophone Company. Since then hundreds of thousands of reproductions of this famous picture have been made in every conceivable form, and it is now as well known in the remote corners of the earth as in the great city where it originated.

The strong appeal of the picture lies probably in the fidelity of the dog. It is appropriate therefore that this quality of fidelity has been the keynote of "His Master's Voice" products ever since - fidelity in the reproduction of the works of great musical artists - fidelity to the public who have relied upon "His Master's Voice" for half a century to provide the latest and best in home entertainment.

THE GRAMOPHONE COMPANY LTD.
OF BRISTOL
SUPPLIERS OF GRAMOPHONES
RECORDS, RADIO AND TELEVISION APPARATUS
TO HIS MAJESTY THE KING

BY APPOINTMENT
TO HIS MAJESTY GEORGE VI
SUPPLIERS OF GRAMOPHONES, RECORDS,
RADIO & TELEVISION APPARATUS

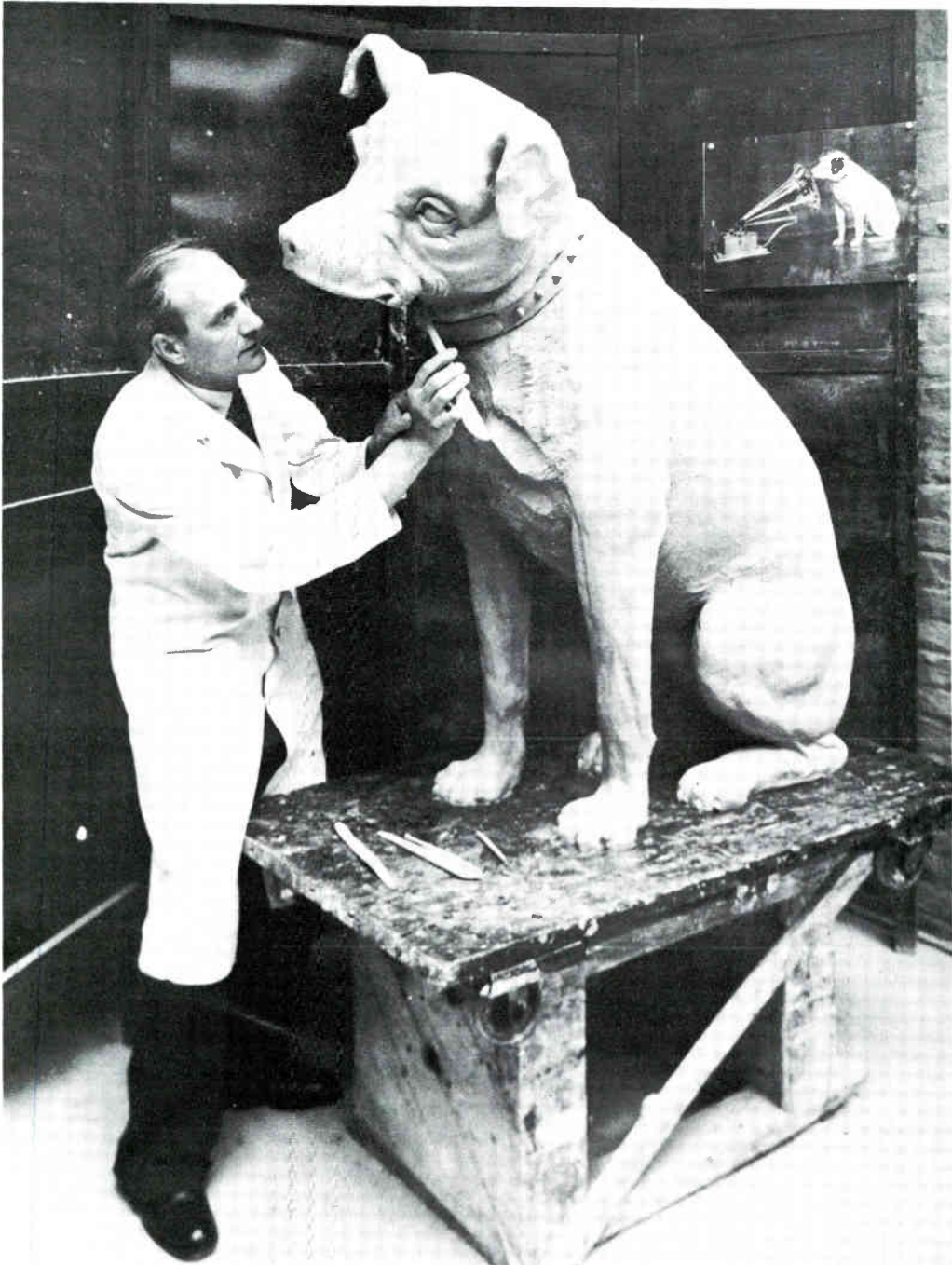


قصة صورة ذات شهرة عالمية

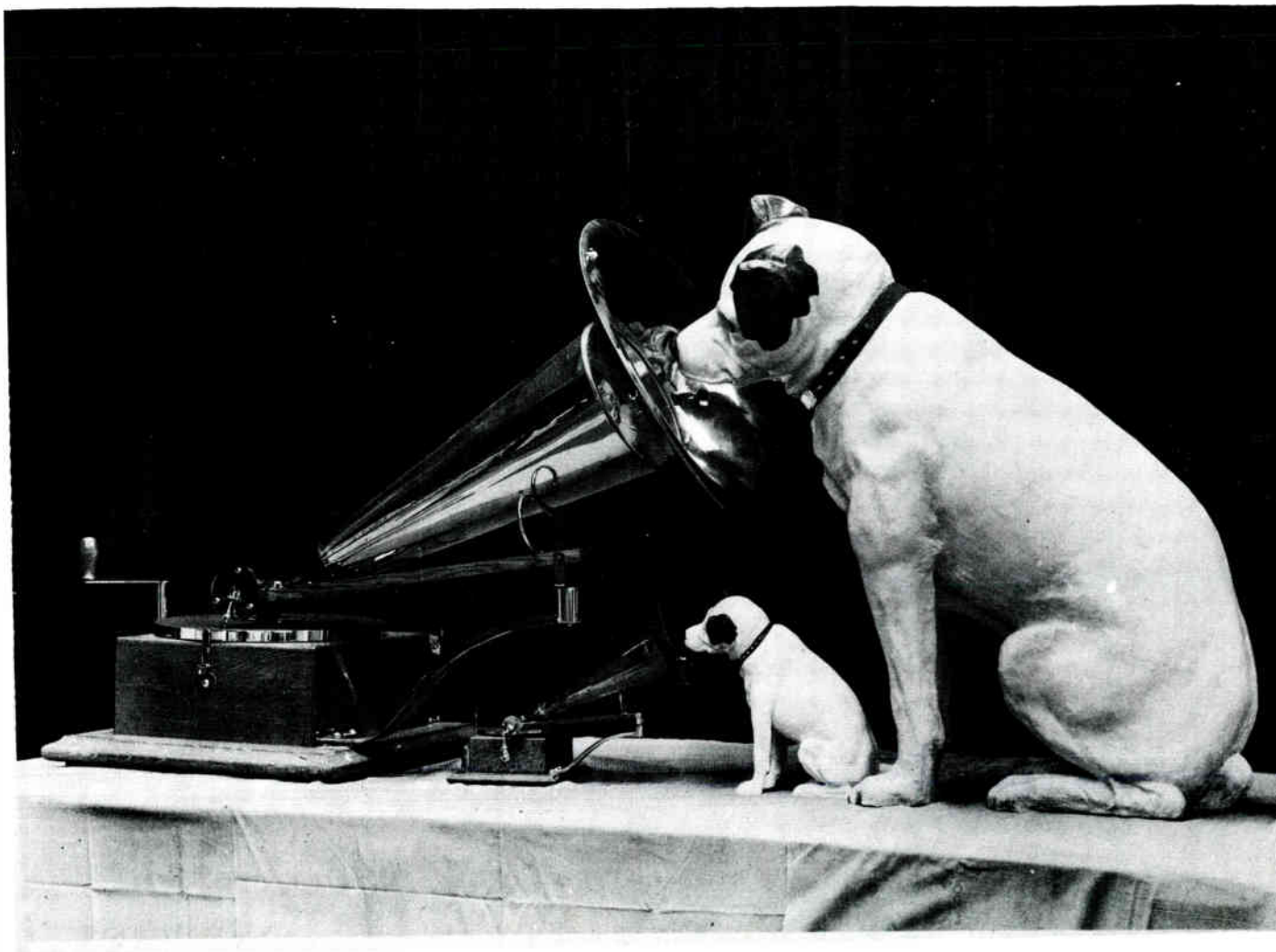


الاسطوانات السمعية ولكن القريب أن الشركة
واعتاد، مرمحياً بعد ذلك على (شركة براندون)
التي طبت إلى الفنان أن يستبدل صورة الفوتوغراف
في الاسطوانات التسمية فوتوغراف في اسطوانات
قرصية التكملة، ثم اعتادت الصورة علامة تجارية لها. ومنذ ذلك الوقت طمعت الشركة
من تلك الصورة الشهيرة نساً بعد ثلاث الآلاف في مختلف الأوساط والأحجام حتى
اصبحت الآن مبروقة كمال المعرفة في أقصى أطراف الأرض كما هي مبروقة في تلك المدينة
الطليبية التي طوت فيها لأول مرة.
ولعل الملتصقة القوية التي تتناز بها هذه الصورة تكمن في أمانة الكتاب... بلا غرور
إن في أن تكون هذه الصفة، أن صفة الأمانة، هي حجر الزاوية في استطاعت
(صوت سيده) منذ تلك الحين إلى الآن... إنها أمانة في إعادة تسجيل التلغ
الموسيقية التي وضعا علىه الفنانين الموسيقيين... وأمانة نحو الجمهور الذي وضع نفسه في
(صوت سيده) واعتاد عليها منذ نصف قرن كمنه بأحدث وأروع ما يبيله في المنزل.

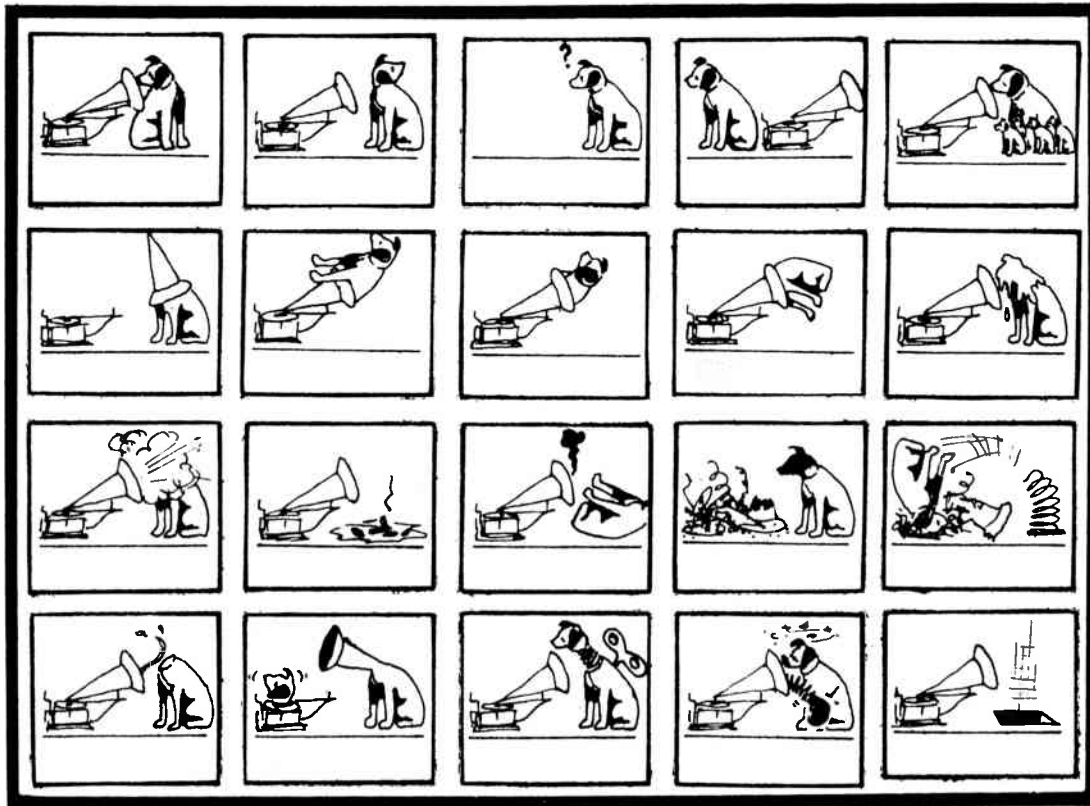
رسم فرانيس بارو صورة (صوت سيده) الأصلية في سنة ١٩٣٢. أساكيف
خطرت له فكرة هذه الصورة فوضع شيئاً له قصة طريفة.
كان لتلقيق هذا الفنان الموهوب كلب ذي نير. وكان هذا الكلب مخصصاً
لسيده كي الإحلاس فيما كان يخدم الإكسترات بالأنثيين. ومات الإبح فقل الكلب
نير ليحيى مع الفنان فرانيس بارو.
حدث ذلك في أوائل عهد الفوتوغراف عندما صككت الاسطوانات تصح من
السمع. ولاسط بارو أن الكلب يكلل يريح أذنيه ويهني إلتام شديد عندما يبدأ
الفوتوغراف في (الكلام) ولما تعرف على وجه التحقيق ما إذا كان أحد الأصوات
التي نسمها الكلب يباهل له حد ما صوت سيده الراسل أم لا، غير أن سلوك الكلب
أرسل إلى الفنان فكرة الصورة فوسم وصنعت صورة الكلب نيسير وهو يهني إلى
الفوتوغراف وأطلق عليها اسم (صوت سيده).
وخطير الفنان أن يرض هذه الصورة على شركات مع الفوتوغرافات لتبدأ تلاق
فيولاً في إصدارها. مرمحياً أول الأمر على شركة شهيرة بيع الآلات الفوتوغراف ذات



MAKING A GIANT NIPPER



THE GIANT NIPPER COMPARED WITH ONE OF NORMAL SIZE



"VARIATIONS ON AN ORIGINAL THEME" BY PETER TIETJEN
(Reproduced by kind permission of the artist)

And by February 1903 he was writing:

“ . . . in fact the country here is just beginning to go wild over the dog picture”.

The British Company, by now having changed its name to The Gramophone & Typewriter Limited, did not apply for Registration of the “dog” picture (without words) as a Trade Mark until December 22nd 1900. On February 13th 1901 the Company advertised the “His Master’s Voice” Trade Mark Picture in the Trade Mark Journal (No. 1194, Page 148). On March 19th 1901 the British Patents Office advised the Company of the Registration of the Trade Mark Picture (No. 235053). Some nine years were to elapse before The Gramophone Company were, on July 22nd 1910, to apply to Register the “dog” picture together with the words “His Master’s Voice” as a Trade Mark. This Registration (No. 325592) was notified in November 1910. In October of that year The Gramophone Company applied for Registration of “His Master’s Voice” (the words only) as a Trade Mark. This Registration (No. 327785) was notified in January 1911.

On March 6th 1900 Barraud wrote to the Company saying that he had a small water-colour drawing of the same subject (His Master’s Voice) which he would like to send to an exhibition with the object of selling it, and asking if there would be any objection to this being done. He added that the drawing was about 12 inches by 10 inches. This picture was exhibited during the month at the Royal Institute of Painters and Watercolours, where it was sold for 15 guineas. Since Barry Owen had expressed an interest in this picture for his personal use, Barraud agreed to paint another copy (in exactly the same style as the one in the exhibition) which Barry Owen purchased for 15 guineas. Apparently the original water-colour was later traced and eventually purchased by The Gramophone Company in June 1956. The copy presumably went to America with Barry Owen when he left the Company.

The exact dates of Nipper’s birth and death can not, of course, now be given, but the best evidence available suggests that he was born in 1883 or 1884 and died in 1895. Two persons present when Nipper was first brought home in Bristol as a 3-months-old puppy by his original master Mark Henry Barraud (b.1848 d.1887) stated that this occurred in 1884. So far as his death is concerned this is authenticated by two sons of Mark Henry Barraud who were joint masters of Nipper in his last years. One son, Mark Bernard Barraud (b.1875 d.1958) in fact buried Nipper and he placed the date as 1895. Alfred Clark, who became a close friend of the painter, stated that Nipper died a few years after being painted and was buried in the garden of the studio which Mr. Barraud occupied in Melina Place, St. John’s Wood, London. This we now know not to be the fact, since Mark Bernard Barraud (nephew of Francis), who buried Nipper stated that he did so in a garden at Kingston-upon-Thames.

Despite any uncertainty as to Nipper’s exact dates, we do know quite a bit about Nipper himself, Francis Barraud, writing in *The Strand Magazine* stated:

“Nipper, the original living dog, belonged to my brother Mark (Mark Henry Barraud), who was a scenic artist at Bristol for many years. He never left my brother’s heels; when Mark took his ‘call’ for a transformation scene, Nipper always followed him on to the stage. When my brother died, Nipper attached himself to me, and I had him for many years”.

He was not a thoroughbred, but we are told that he had a good deal of the bull-terrier in him. At any rate he seems to have inherited the characteristics of this



breed, for it was said that he never hesitated to take on a fight with another dog and once he got a hold it was very difficult to make him let go. Rattling was another of his favourite pastimes and one that was responsible for his losing an eye when he ran into a thorn bush in the excitement of the chase. At times, too, he was reported to be not impartial to an illicit pheasant from Richmond Park.

Francis Barraud in his *Strand Magazine* article recounted many stories of Nipper's escapades:

"Nipper was a splendid subject to play practical jokes on. One that never failed was to put a very realistic reproduction of a cat, which was cut out of cardboard, sitting up in his basket. He was always taken in and rushed madly at it, but, of course, it fell flat (I mean the cat, not the joke), and I suppose to him it disappeared as if by magic. He was taken in over and over again. It always interested me, because it proved to me that a realistic bit of painting does appear real to a dog. I have heard many people contend that a picture would only appear a flat surface to an animal, but I don't think, after this experiment, that this is the case. Another favourite joke was to give him some soda water in a saucer; he would go to drink it, when it would fizz. This annoyed him fearfully and he barked madly at it, but went on having sips, or rather laps, until he had finished it".

One delightful story told by Miss E. M. Barraud in the *Australian Voice* for May 1955 tells of Nipper, living at a photographic studio run by Francis and his brother Philip at 92 Bold Street, Liverpool, where he met one of his greatest enemies – a stuffed toy camel. Oh, how he was teased by people pushing the camel towards him and how Nipper hated it! At last one day he was left alone in the studio. When the door was opened, a scene of carnage was revealed. The room was littered with the tattered remains of the camel, and a tired, but extremely happy, Nipper was sitting in the middle of it.

Some fifty-three years later, on August 4th 1950, the *Hayes Gazette* reporting a local event said:

"You could almost see a little white dog skipping about at a fairly solemn ceremony conducted by E.M.I. Ltd., on Thursday".

The Gramophone Company, the owners of the "His Master's Voice" trade mark had decided to investigate the whereabouts of Nipper's grave, and, if they succeed in discovering his remains, to bring them "home" to Hayes, the Headquarters of "His Master's Voice" which he had done so much to make famous. An H.M.V. press hand out at the time stated:

"THE WORLD'S FAMOUS DOG

'Nipper' the original dog of the world famous Gramophone Trade Mark, was thought by H.M.V., for many years to have been buried at Medina (Melina) Place, St. John's Wood, London, at a house occupied for some time by Francis Barraud, the artist who painted the original picture.

Some time ago, however, an article appeared in the Children's Newspaper about 'Nipper' which mentioned that he was buried at Kingston-on-Thames in 1895 by the writer's Uncle.

Subsequent correspondence and meetings between 'His Master's Voice' and the authoress of the article, Enid Barraud



(great-Niece of Francis Barraud) and Mr. Mark Barraud (Enid's Uncle and Francis's Nephew) gradually gathered the true facts. It was initially established that 'Nipper' was buried under a Mulberry Tree at Kingston-on-Thames in 1895 and news came that there was such a tree still flourishing behind a house in Eden Street. Further enquiry, however, showed that this was not the one in question and hopes of finding 'Nipper's' grave were fading until one day recently when Mr. Barraud and an 'H.M.V.' representative visited Kingston. Mark Barraud had a printing works there over 50 years previously and although everywhere was greatly changed he gradually pieced together small recognisable places into a general plan of Kingston as he knew it in 1895. This culminated in the discovery of a tree stump (found to be Mulberry) in a yard behind some shops. Mr. Mark Barraud, after closer examination of the site, was positive that this indeed was the tree under which he himself buried 'Nipper' one September afternoon in 1895".

Mark Barraud in a letter to the Company, dated February 26th 1950, throws some light on the circumstances of Nipper's life in his latter days:

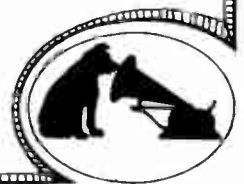
"When my father (Mark Henry Barraud) died Nipper went to Liverpool with Uncle Francis and I went to St. Charles' College for three years, then to Liverpool to live with my uncle and being a lively youth of 16 Nipper became my great pal, so when my mother and brother (Henry Barraud, father of Miss Enid Barraud) started a home at Kingston-upon-Thames I joined them, bringing Nipper with me - I was at a studio in Kingston and Nipper went to work with me each day. Of Nipper's 11 years I spent 8 of them with him".

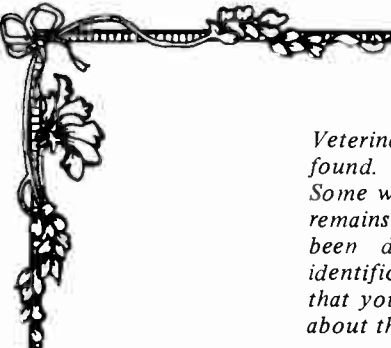
Another letter, dated February 4th 1950, written by Mark to his elder brother, and now retained in the family archives, refers to the last days of Nipper's life and his burial:

"After the stroke Nipper was paralyzed in his hind quarters when I carried him to the works and got Edwards the vet to see him - he was buried under a mulberry tree in Durhams garden, Eden Street. This has long since vanished - now all tarmac with about twelve lock-up garages round it".

H.M.V. were now convinced that they had indeed found at least the approximate site of Nipper's grave and so, on August 4th 1950, a cavalcade of cars set out from their offices at Hayes, bearing representatives of the sales organization, pressmen and workmen from the Works Department of the Factory. After a formal lunch the workmen started digging. *The Hayes Gazette* takes up the story from here:

"They started at a spot indicated by Mark Barraud and were watched by him, by representatives, reporters, photographers, garage hands and by Miss Enid Barraud (great-niece of the artist). . . . In brilliant sunshine they removed the oil-soaked crust of the garage courtyard and went down, down, down, putting the earth they removed on a square of wood. There it was sorted over by two students specially brought from the Royal College of





Veterinaries by the Company to identify any bones that might be found. And bones indeed were found about three feet down. Some were identified out-of-hand as sheep bones – ‘Probably the remains of lunches’ said Mark Barraud – and others could have been dog’s bones. They were taken away for more positive identification. It was then looking at the brown encrusted pieces that you couldn’t help thinking of the little dog who used to frisk about the lawn that now is a garage courtyard”.

Subsequent examination of the bones did not confirm that they could have been those of Nipper, and the old dog was thus left to rest where he had been buried all those years ago.

A story, appearing in several publications including *The Fabulous Phonograph* by Roland Gelatt, states that The Gramophone Company has honoured Nipper’s memory by placing a brass plate on the facade of a bank building in Eden Street which now stands where the dog was buried. In *Eminews* for January/February 1965 Ron Passerieux and Frank Catchpole wrote:

“ . . . there is no brass plate on any building in this (Eden) Street, nor is there a bank. The most veteran gentleman of the police force, whose headquarters is just round the corner, assured me there was no plaque. He had pounded the beat up and down Eden Street for the past 25 years”.

Mr. Philip Barraud has, as recently as 1974, done some extensive research into the site of Nipper’s last resting place, starting from the reliable statement by Mark Barraud, quoted above, that he buried Nipper “in Durham’s Garden”. He has kindly allowed me to make use of the results of his labours which I feel place the site as accurately as it is now possible to do, and certainly confirm that H.M.V.’s exhumation attempt was made at the right spot. During his researches Mr. Barraud consulted old local directories, electoral rolls and maps from 1890 onwards.

The 1890 Directory for the Kingston area revealed that No. 54 Clarence Street was (and still is) the last building in Clarence Street and was on a corner site with Eden Street. At that time the premises were shown to be in the occupation of “F. T. Palmer, Photographer”. No Barraud or Mayall was shown on the residents’ list. The 1895 Directory stated that No. 54 Clarence Street was then occupied by Mayall & Co. – Clarence Studios (and Piccadilly). No. 77 Clarence Street (opposite to No. 54) was shown to be in the occupation of Durham & Carter, Solicitors, the partners being John Durham and George Carter. No. 77a was given as a Pianoforte Warehouse. Edwards the vet was listed at No. 43 (about seven houses from the Clarence Street corner). No Durham was shown in Eden Street, and there was no other entry in any way relating to a “Durham Garden”.

The 1895 Electoral Roll gave No. 77 Clarence Street the qualification of a “dwelling house” with John Durham as occupier. It also gave J. C. Carter as joint occupier of an office at that address. No. 54 Clarence Street, being completely under commercial use, was not listed in the Roll.

It is of interest to report that the 1951 Kingston Directory showed that No. 54 Clarence Street was at that time occupied by the National Provincial Bank (with Dawe, a solicitor, above) and No. 77 Clarence Street was occupied by Lloyds Bank (with four solicitors above). By this time Durham’s had moved to No. 43 Market Place. The 1971 Directory showed No. 54 still in use as a bank (the National Westminster) but No. 77 was occupied by “Seagas”, Lloyds Bank having moved.



Philip Barraud, who recently went carefully over the ground, reported that the back of No. 77 Clarence Street — the area which in fact would have constituted the garden of John Durham's house in 1895 — was now a car park belonging to Lloyds Bank. Whilst there he met the man who supervised the car park and another man from the Bank; the latter pointed out the spot where the mulberry tree stump had been and where the exhumation attempt had been made.

After careful study of the information now gathered together, Mr. Barraud has concluded that Nipper was buried in the garden of No. 77 Clarence Street, the area now used as a car park by Lloyds Bank. The fact that this address is in Clarence Street and not in Eden Street as stated by Mark Barraud, when writing some fifty years later, may well have been a slip of the pen, being accounted for by the close proximity of the two streets and by the fact that No. 54 since it was a commercial property having no garden, whereas on the other side of Clarence Street, as we know from the Directory, the properties were dwelling houses, having gardens at the rear.

"Nipper" appeared on British Record Labels for the first time on Black Label records of the February 1909 Supplement. Experiments for placing a four colour representation of the "His Master's Voice" picture onto European record labels began as early as April 1907. At the beginning of November 1908, although the "Dog" label had not yet come into commercial use, Mr. Birnbaum, the designer of the "Angel" Trade Mark and now Managing Director of The Gramophone Co. Ltd., decided that the "Angel" Mark must continue to appear on records when the "Dog" picture was introduced. Thus experiments were commenced to engrave the "Angel" onto the polished centre area of the matrices, so producing a raised image through the paper label. Since single-sided records would still carry the "Angel" on the reverse side, the procedure was not deemed necessary on these discs. On 12th March 1909, the month that France, Germany, Hungary and Austria commenced the use of the "Dog" label, Head Office in London issued the following statement:

"As the use of these 'Dog' labels would cause the 'Angel' Trade Mark to disappear altogether from double-sided records, it has been decided that the 'Angel' Mark shall be perpetuated on the records by engraving it upon the matrix in such a position that it will appear under the title part of the label. . . . Will you please note that the adoption of this label refers only to Black Label Records. It is our intention to introduce it also on Celebrity Records very shortly but the labels for these are not completely ready".

The instruction regarding the embossed "Angel" did not, of course, affect Britain where, at that time, no double-sided *Gramophone* "Dog" records were being issued.

Russia did not immediately use the coloured "Dog" label, and a special three colour "Angel" label was prepared for issue there. Egypt too did not at that time welcome Nipper; a letter from Hanover stated:

"If we remember right Mr. Vogel wrote us especially that no dog labels should be used for Alexandria on account of the dog which belongs to the impure animals".

In Italy also where the phrase "he sings like a dog" was often used to deride a singer's ability, Nipper was not immediately welcomed.

As yet the "His Master's Voice" caption was not used on the record labels and the wording around the top of the label remained "GRAMOPHONE



MONARCH RECORD" for 12-inch and "GRAMOPHONE CONCERT RECORD" for 10-inch. The picture of the "Dog" printed in four colours was fitted into the space previously occupied by the "Recording Angel" and the manufacturer's inscription, the latter now appearing directly under the picture.

Throughout 1909 the new "Dog" label was gradually introduced to all back catalogue material in the Black Label series; however, with the exception of two special cases of records pressed at Hayes, the use of this label had not been extended to the Celebrity records. During September 1909 preparations were made to print the "Dog" labels for the Red, Pink, Buff, Light Green, Light Blue, Mauve, White and Orange label series. At the same time the Hayes factory destroyed all remaining stocks of the old "pre-dog" labels for the Black Label issues, thus completely converting all records in that category to the new "Dog" label. Although a start was made in preparing the new Celebrity "Dog" Labels, the task of providing replacement labels for all the Celebrity records on the catalogue was such that the actual change-over date was put back to January 1st 1910.

On July 22nd 1910 the "Dog" picture *together with the words* "His Master's Voice" was registered as a Trade Mark.

In August 1910 The Gramophone Limited issued the following statement:

"NOTICE

The Gramophone Company has for many years, and up to the present time, used the word 'Gramophone' to designate its products in the belief that the word (which its predecessors in business had invented, and which no other manufacturer had ever used), rightfully belonged to it. After the passing of the last Trade Marks Act this Company applied for the registration of the word as a Trade Mark. The Registrar referred the application to the Courts. Mr. Justice Parker recently delivered judgement, refusing the application. There is of course, an appeal from this judgement to the Court of Appeal, and this step has been taken. In the meantime, and for the protection of the public, no instrument or record is now made and sold by the Gramophone Co. Ltd., that does not bear the picture Trade Mark "His Master's Voice". It is therefore advisable to look for this Trade Mark on both machines and records.

THE GRAMOPHONE CO. LTD."

On October 20th 1910 the words "His Master's Voice" (alone) were registered, and, following the loss of the "Gramophone" Trade Mark Appeal, the Board of the Gramophone Company on the 9th November 1910 authorised the Managing Director to change the wording of the label on all new English records by substituting the wording "His Master's Voice" for that at present in force and, should it prove desirable, on the existing records before the stocks of labels already printed were exhausted. Thus it came about that on the labels of new records issued on the January 1911 Supplement, and on earlier records as labels were reprinted, the words "GRAMOPHONE MONARCH RECORD" and "GRAMOPHONE CONCERT RECORD" were abolished and replaced with the caption "HIS MASTER'S VOICE" which has held its place on the Gramophone Company's "Dog label ever since.

By December 1910 the "Dog" Trade Mark was beginning to appear on *all* of the Company's products and the words "His Master's Voice" had replaced "Gramophone" in the catalogues.



On December 9th 1911 Barraud wrote to the Company:

"Some years ago Mr. Berliner (I think it was) bought my picture entitled 'His Master's Voice' which I trust he has had no reason to regret. . . . I have painted another picture introducing the same subject. . . . If you would like to see it I will have much pleasure in sending it to you with the view to your having it to reproduce".

This would appear to be a different study, rather than a copy of the original picture; however, no further details have yet come to light. The matter is of interest, though, since it led to the painter and the Company coming together again. On March 28th 1913 The Gramophone Company Limited wrote to Francis Barraud asking him if he would be prepared to undertake making an exact copy of the "Dog" Picture which he "painted for us many years ago". The following day Francis Barraud replied that he would be very pleased to make the copy for which the charge would be £35. This copy, which was the exact size (36" x 28") of the original picture, was made at Hayes where, of course, the original was then kept. It was handed over on April 19th and was sent to Johnson of the Victor Company in the U.S.A.

On February 16th 1914 three directors of the Victor Company (Messrs. Atkinson, Staats and Middleton) commissioned copies of the painting from Barraud. Two of these copies were slightly smaller (27" x 21"); the third, the same size as the original. These were painted at Hayes and charged at the rate of £35 each by the artist.

On April 14th 1914 the Victor Company wrote again saying of the copy sent to Johnson the previous year;

"This painting which hangs in Mr. Johnson's office was seen by Mr. (Emile) Berliner, and he has asked us to have one made for him".

This was completed in early June 1914, also at a cost of £35.

Over the years, between 1913 and 1923, Francis Barraud is known to have painted twenty-four replicas of his original painting. These included one which he made as a gift (1st February 1923) to the Company and which is known as the "Chinese Copy". This is an exact copy of the original, the phonograph having been painted in and painted out again! It was this "Chinese Copy" which was displayed at the British Empire Exhibition at Wembley in 1924. During the Second World War (1939-1945) it was placed in the Board Room instead of the original which was sent away for safe keeping. The original was returned to Hayes on July 16th 1945 and re-hung in the Board Room. There are notices on the backs of these pictures to show which is the original and which is the copy.

Of the twenty-four replicas painted by Barraud, it is known that five went to directors of the Victor Company, as mentioned above, and that twelve were commissioned from him on 11th April 1922 for the Victor Company, at a cost of £35 each. These were for them to supply "authentic copies" to certain of their clients. It was estimated by the artist that it would take him three weeks to complete each copy; however, on June 14th 1922 the Company wrote:

"Mr. Barraud is arranging to work on two pictures alongside each other, so that whilst the paint on one is drying he is working on the other. He estimates by working in this method, that he will complete two pictures in about four weeks instead of one picture each three weeks".

Presumably it was whilst these copies were being painted that the photograph was taken of Barraud with a replica on the easel and another, partly-finished



copy of the picture standing near the floor. In addition to these full-sized copies, there was one miniature which the artist painted as a personal gift for Alfred Clark.

In December 1919 The Gramophone Company and the Victor Talking Machine Company agreed jointly to make Francis Barraud an annuity of £250 a year which was raised to £350 in March 1924 – a generous gesture for which Barraud in his old age was deeply grateful.

When Francis died it was discovered that for some years past he had been sending £100 a year to his sister, Miss Isabella Barraud, who was living at St. Mary's Home at Stone in Staffordshire, run by the Sisters of the Order of St. Dominic. The British and American Record Companies immediately expressed their wish to continue this payment to Miss Isabella, which they did up to the time of her death in 1929.

After Francis Barraud's death in 1924 several other artists were called upon to make replicas. A memo to Alfred Clark, dated November 8th 1924, indicates that the artist Mr. A. Edmond Dyer "who does a considerable amount of copying for the British Museum", was producing copies of the "His Master's Voice" picture. It seems these copies, the number of which is unknown, were for the Victor Company in Camden, and despatch was promised for the following week. Nothing more is known of these copies.

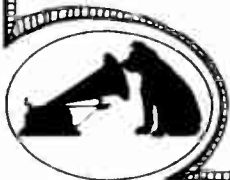
Mr. H. M. Paget made the next copy, in February 1925. During September of the following year Mr. C. H. Thompson of St. Buryan, Cornwall, painted two replicas. Two more from his brush followed in February 1927; one in February 1928; one in October 1928; two in August 1929; and a final four in May 1930. All of these were full sized replicas. In November 1935 Thompson painted twelve small pictures, which were distributed to Electric Supply monopolies; thus making a total of twelve full sized and twelve miniature replicas by this artist.

Four other replicas were made by artists whose names cannot be traced – two each by a Dutch and a Danish artist in 1929. No doubt there are in existence unauthorised copies. It is known that a copy was made by Mr. Julian Barrow, a member of Wm. Drown & Sons staff, whilst one of the Barraud copies was there for cleaning; this was later purchased by the Company, and now hangs in the entrance hall of their Abbey Road Recording Studios. However, those listed above appear to be the total replicas authorised by the Company.

In 1928 all traced replicas painted by Francis Barraud which had been sent to overseas branches were called in to Head Office and exchanged for copies by other artists. This, of course, did not include those sent to America via the Victor Company. As a result, at that time there were seven replicas in Britain. One of these was lost in the disastrous fire at the H.M.V. Oxford Street Store on Boxing Day 1937, and another appears to have been lost trace of. The "Chinese Copy" is now with Capitol Records Inc., on the E Floor of Capitol Tower in Hollywood. Three Barraud copies (one of 1919 and two of 1920) are at the E.M.I. offices at Blyth Road, Hayes, Middlesex. A further Barraud copy is at Hayes Public Library, having been presented to the Hayes & Harlington Local History Society in 1960. Thus, at the present time the original painting and four replicas painted by Barraud still remain in Britain.

Barraud gained great pleasure from the fame his painting had achieved. In his *Strand Magazine* article he recounted with some pride:

"Mr. Alfred Clark, the Managing Director of The Gramophone Company, told a friend of mine that it might interest me to know that out at their head offices and factories at Hayes, Middlesex, they have frequent fire-drill practice; should an actual conflagration take place, the firemen have instructions that the first thing to be saved is the original picture of 'His Master's Voice' which hangs in the Board Room."



Apart from his famous original, the twenty-four replicas, the miniature for Alfred Clark and the two water colours, Francis Barraud did paint other studies with Nipper as the central character.

In October 1914 The Gramophone Company issued a 20" x 30" Dreadnought Poster depicting " 'His Master's Voice' The Pet of the Fleet". This was reproduced in colours from an original painting by Francis Barraud. It shows Nipper on the deck of a Royal Naval vessel, sitting before a hornless gramophone (model No. 3) and surrounded by attentive and admiring sailors.

Miss E. M. Barraud in her *Eminews* article mentions a pair of pictures by Francis which feature Nipper:

"Both show a table set up with a bread and cheese lunch. In the first the dog is up on a chair, sniffing at the glass – the caption reads 'What is it master likes so much?'. In the second picture, the glass has been knocked over, and the dog is slinking away – the caption 'What will master say?'. I am told that the originals are still in the Mortlake Brewery".

In 1917 Barraud painted a cartoon for *The Bystander* showing the pugnacious head of the British Bulldog emerging from the gramophone horn and frightening away the spiked helmeted German dachshund.

One further painting of Nipper, perhaps the last by Francis Barraud, should be mentioned here. In the early 1920's the late Queen Mary conceived the ideal of having constructed a miniature twentieth century mansion furnished complete in every detail. The design was carried out by Sir Edwin Luytens, the famous architect, whilst craftsmen of every kind contributed their skills in the construction and the furnishings. Among the items to be found in the house was a miniature "His Master's Voice" Cabinet Grand (model 200) Gramophone, equipped with a pile of "His Master's Voice" records which could actually be played on it. The Gramophone was only four inches in height and was a perfect model to scale of the large "His Master's Voice" Cabinet Grand. It was complete in every detail down to the picture of the Trade Mark inside the lid, and this Trade Mark Picture had been painted especially by Francis Barraud. This piece of original Nipper painting may still be seen by visitors to The Queen's Doll's House, at Windsor Castle.

In 1950 The Gramophone Company and its associated Companies throughout the world were preparing to celebrate the Golden Jubilee year of the adoption of the painting as their Trade Mark. The Australian Company approached the parent Company in London with the request that the original painting be sent out on loan. A meeting of the Main Board agreed, and at the beginning of 1950 Francis Barraud's famous painting was lifted down from its place on the Board Room wall. On Thursday January 19th it left England in the strong room of the Orient Liner "Orantes" bound for Australia. There it was exhibited first at the Royal Easter Show at Sydney and then on tour, being seen by countless thousands of people.

In March 1951 on the advice of Mr. Drown, of Wm. Drown & Sons, it was decided to reframe the original "His Master's Voice" painting which he described as "the world's most famous painting and worthy of a genuine Louis XVth frame". The picture is of a size known as "kit-cat" which is not a popular modern standard size. When reframing it, the picture was mounted with a canvas slip to set it off properly and to permit the use of a larger and more imposing surround. The one chosen was a carved English Swept frame, in its original condition, carved in English soft wood from a Louis XVth design, finished in English Gilt on red priming. The period is 1785–1805. At the same time the painting was cleaned, revarnished and the glazing removed.



During August and September 1951 many Britishers were able to see the original painting when it was shown at an exhibition entitled "Ten Decades of British Taste". This was organised by the Institute of Contemporary Arts and was held at the Suffolk Street Galleries of the Royal Institute of British Artists. For the month of October the exhibition went to the City Art Gallery, York, thus giving the North of England a chance to see the original painting.

"Nipper" was obviously acquiring a wanderlust, for on June 29th 1952 he accompanied David Bicknell, the Manager of the International Artistes Department of E.M.I. on a flight to New York where the original trade mark painting was exhibited in connection with the launching of His Master's Voice long-playing records onto the American market.

In 1960 Nipper appeared in a somewhat altered and unusual pose. On Friday November 25th 1960 the *Daily Mirror* reported:

"Nipper, the famous white fox terrier of 'His Master's Voice' has turned up in a coat of arms – but without the equally famous horn gramophone. Sir Joseph Lockwood, Chairman of the £42,000,000 E.M.I. Group which owns H.M.V., has been given the coat of arms by the College of Arms. The temptation to include Nipper in the design of the Lockwood crest was just too much for arms designer Sir John Heston-Armstrong, Clarenceaux King of Arms".

On Wednesday November 28th 1973 Nipper took claim to a new form of immortality. To mark the 75th anniversary of The Gramophone Company, Ind Coope Limited, a company within the Allied Breweries (U.K.) Limited Group, dedicated a West End public house to the memory of Nipper. On that day the old "Malborough Head" in Great Malborough Street received a new name, "The Dog and Trumpet" – its inn sign being a replica of the original painting by Francis Barraud.

At the ceremonial opening the pulling of the first pint was performed by Sir Joseph Lockwood, Chairman of E.M.I. Limited, who was assisted by Mr. Robert Constable-Maxwell, Chief Executive of Ind Coope Limited. Among the guests were three members of the Barraud family: Eric Barraud, nephew of the painter; Philip Barraud, great-nephew; and Mrs. Philip Barraud.

In co-operation with E M I the pub has been embellished with a collection of historical items including a Thompson copy of the "His Master's Voice" picture and an original trade mark gramophone complete with plaster Nipper still patiently listening to the record. There is also a series of fascinating photographs of Gramophone Company artistes through the years, from Melba to the Beatles.

Michael Jacks, the designer responsible for the refurbishing scheme, has reflected the general atmosphere of the late 19th century when The Gramophone Company was founded. The pub's walls feature black panels inset with Victorian decorative screen printed mirrors. The ceiling and the top of the walls are red, and the carpets incorporate browns and red – giving a welcoming warm and pleasing feeling.

Visitors to the offices of the E M I Group of Companies will have seen one or more of the copies of the "His Master's Voice" picture made by Francis Barraud; privileged persons may have been able to view the original painting in the Board Room. Now every record collector living in, or visiting, London and wishing to see one of the Thompson copies of the picture may do so in congenial surroundings at "The Dog and Trumpet".

Francis James Barraud died at Hampstead on August 29th 1924 whilst in his 69th year. He was buried at Hampstead Cemetary, Fortune Green.

Alfred Clark, then Chairman of E.M.I., who had come to know the painter



well in the latter years of Barraud's life, issued a tribute on behalf of the Company. His words on the passing of his friend, I feel, form a fitting end to this story of "Nipper" and "His Master's Voice".

"He was a man of great personal charm, and was beloved by many devoted friends. Alert and active up to the time of his last illness, he took a keen interest in the affairs of the moment. During the war - in spite of his years - he volunteered to serve his country, and was appointed to a regular position in the recruiting department of the Army. The prolonged hours of attendance and thoroughly hard work undoubtedly affected his health seriously. Those who were privileged to know him intimately feel deeply the passing of our old friend. His gentle, kindly ways endeared him to all of us. He made his voyage through this life, modestly and simply, leaving behind to his sorrowing friends a feeling of great loss".

In Piam Memoriam

JESUS, MERCY ! ✕ MARY, HELP !

Of your Charity

Pray for the Eternal Repose of the Soul

of

FRANCIS JAMES BARRAUD

who died at Hampstead

29th August 1924

in his 69th year

Fortified by the Rites of Holy Church.

Thy will be done, O Lord.

+

Prayer.

ABSOLVE, we beseech Thee, O Lord, the soul of Thy servant FRANCIS, that, being dead to this world, he may live to Thee; and whatsoever sins he may have committed in this life, through human frailty, do Thou, of Thy most merciful goodness, forgive; through Jesus Christ our Lord. Amen.

Eternal rest give unto him, O Lord, and let perpetual light shine upon him.

May he rest in peace. Amen.

Most Sacred heart of Jesus, have mercy on him.

Blessed Virgin Mary, pray for him.

Holy St. Joseph, pray for him.

R. I. P.

R.O.W., LTD., LONDON, W.





MAY
1909

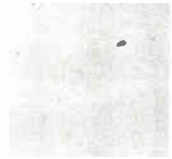
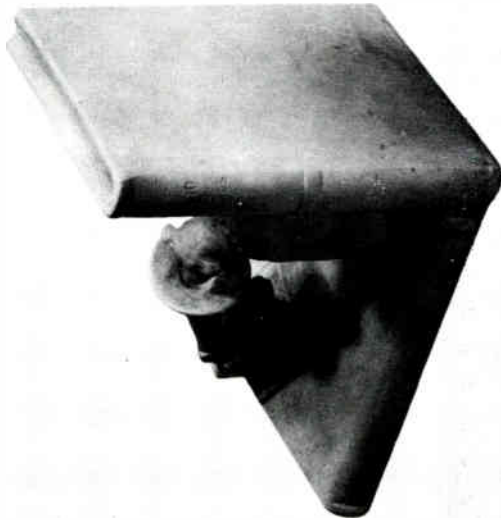
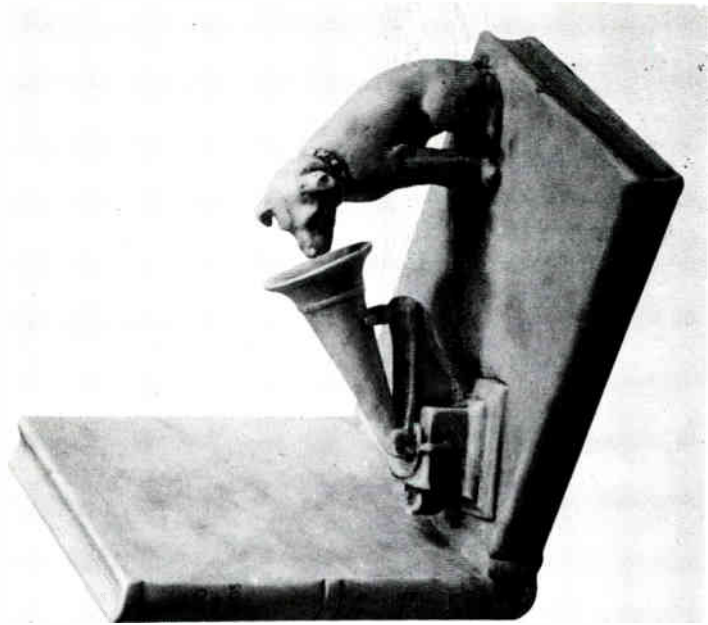


NEW BY APPOINTMENT
GRAMOPHONE RECORDS

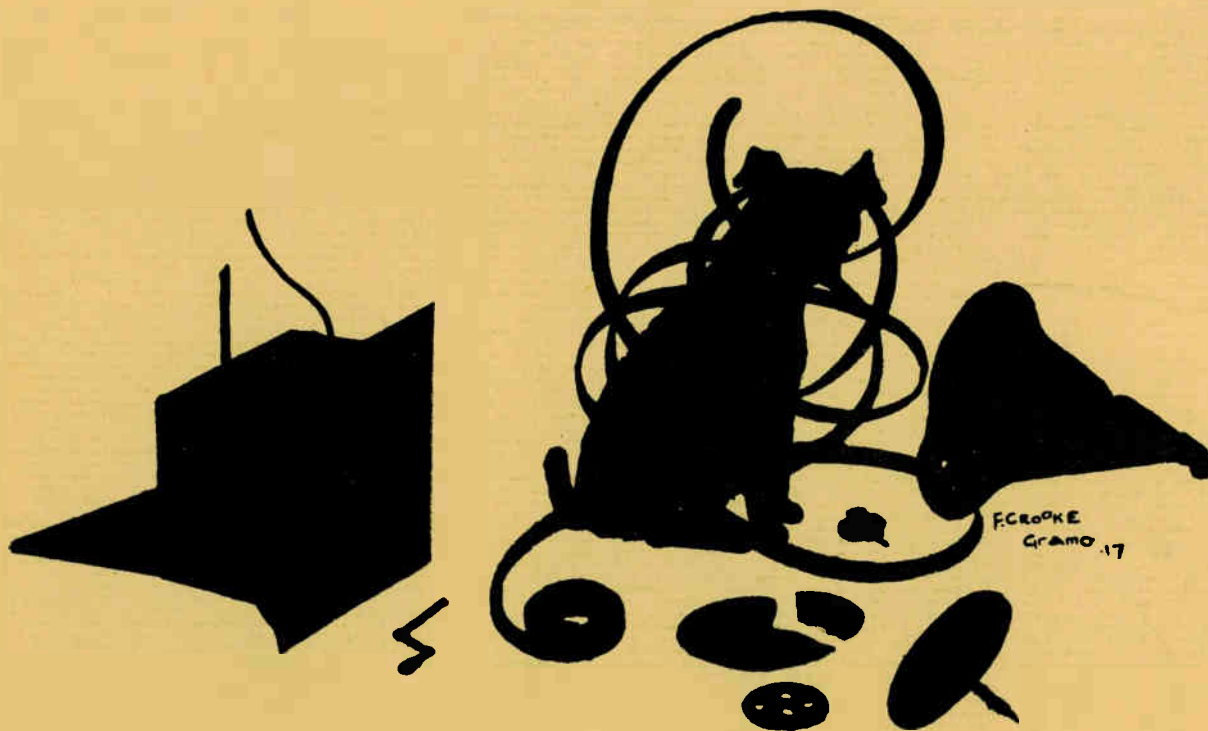


English ...	His Master's Voice	Montenegrin	Глас свога господара
German ...	DIE STIMME SEINES HERRN	Dalmatian ...	Glas svoga gospodara.
French ...	LA VOIX DE SON MAÎTRE	Hindustani	ही म्र मास्तरस वॉईस
Russian ...	Голосъ Хозяина	Tamil ...	ஹிஸுமாதரஸ்வாயஸ்
Spanish ...	LA VOZ DE SU AMO	Telegu ...	హింపమాస్టర్స్ వాయిస్
Danish ...	SIN HERRES STEMME	Canarese ...	ಹಿನ್ ಮಾಸ್ತರ್ಸ್ ವಾಯಿಸ್
Italian ...	LA VOCE DEL PADRONE	Grusinian ...	ಹಿಂ ಮಾಸ್ತರ್ಸ್ ವಾಯಿಸ್
Hungarian ...	A gazdája hangját figyelo kutya	Persian Tartar	سوره نيك سس
Flemish ...	ZYNS MEESTERS STEM	Burmese ...	ဟိမာမာစာရ်စာရ်စာရ်
Dutch ...	DE STEM VAN ZYN MEESTER	Urdu ...	ہیز ماسٹرس وایس
Welsh ...	LLAIS EI MEISTR	Bengalee	হিজ মাস্টারস বায়েস
Swedish ...	HUSBONDENS RÖST	Hi du ...	हीज मास्तरस वायेस
Norwegian ...	SIN HERRES STEMME	Gujerati ...	હીઝ માસ્તરસ વાયેસ
Polish ...	GLOS SWEGO PANA	Jewish ...	היז מוסטרס ווייס
Lettish ...	SAIMNEEKA BALSS	Jewish Jargon	Зайиць Галаборць ИТТММЕ
Esthonian ...	PEREMEHE HEAL	Afghan ...	هيسر ماسٹرس دى ايسر
Portuguese ...	A VOZ DO SEU AMO	Taal ...	Zijn Meesters Stem
Roumanian ...	GLASUL STĂPÂNULUI SĂU	Gaelic ...	suir Δ m̄d̄e:cy:cp
Bohemian ...	POZNAL HLAS SVĚHO PANA	Turkish ...	اوز صاحب او
Japanese ...	聲の公人主	Persian ...	انك صاحبك سسي
Bosnian ...	Glas njegovog gospodara.	Siamese ...	ເສິຍ໌ ເລັກ ງຽວ
Croatian ...	Glas svoga gospodara.		
Servian ...	Глас свога господара.		
Armenian ...	Միստրոս Զայիւր:		
Arabic ...	صوت صاحبه		
Finnish ...	ISÄNTÄNSÄ ÄÄNEN		
Greek ...	Ἀκούων τὴν φωνὴν τοῦ κυρίου του		
Maori ...	Te reo o tona Rangatira		
Bulgaria ...	Гласът на стопанина си		

“His Master's Voice” in 50 languages



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A CARTOON BY F. CROOKE. REPRODUCED FROM "THE VOICE", DECEMBER, 1919