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ENGLISH ILLUSTRATED MUSIC SHEET COVERS OF THE
VICTORIAN PERIOD.

With Specific Reference To Those By John Brandard
and Alfred Concanen.

Submitted By:

Mary O'Donoghue,
4th. Year Visual Communication,
N.C.A.D.

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INTRODUCTION:

Possibly one of the greatest changes the world has seen in any one field of human endeavour is that which has taken place in music. Since the beginning of the last century the growth of popular music has been phenomenal. Nowadays music can be enjoyed through the medium of records, tapes and videos apart from live music. However, before the wide availability of the phonograph, invented by Edison in 1877 the only means of providing musical compositions for the general public was through the printed page.

Increased competitiveness in music publishing in the 19th. century, compelled the publishers to use every means available to make their publications more attractive to the customer, just as record companies today use the record sleeve to sell their recordings. When chromolithography was introduced to England in the 1840's, music publishers were among the first to apply the process extensively to their business of selling sheet music. This competitiveness, among other factors which will be discussed, brought about circumstances in which illustrators were in demand to create eye-catching cover designs for popular music.

W.E. Imeson in his book 'Illustrated Music Titles and Their Delineators' (published 1912 approx. by the author), lists at least thirty-two such illustrators who specialised in music title illustration in the 1800's. Lithographed and especially chromolithographed music covers were extremely popular from about 1840 until the 1890's when photolithography began to dominate the covers, and the need for illustrators declined.

In my research I have found that the two most prominent and prolific English illustrators working in this area of illustration were John Brandard (1812-1863) and Alfred Concanen (1835-1886). These two illustrators working mainly in chromolithography produced the better cover designs of the Victorian period. Limited research has been carried out previously on music sheet illustration, as it is an area regularly overlooked by authors who have delved into general Victorian illustration. In the course of my research I have examined numerous music covers by both Brandard and Concanen. In order to obtain an idea of how both artists progressed in their approach to music title design and developed their techniques, it was necessary to date their work. Music publishers, in the last century as a rule did not include a date on their publications. But many of them did use a plate number which generally appeared at the bottom of each page of music. This number usually sequential, made for easy identification, on the part of the publisher of the engraved plates from which the music was printed and the sheets of music.

Neighbour and Tyson in their study of 'English Music Publishers Plate Numbers' have established an approximate chronology of the plate numbers used by individual 19th. century publishers of importance. These chronological lists can be used to date music publications of this period quite accurately. Neighbour and Tyson compiled their lists from the publication dates entered in the registers of Stationers Company which were kept at Stationers Hall in London (most music sheets have the words ie. 'Ent.Sta.Hall', entered in Stationers Hall printed on the cover). The majority of music publishers regularly sent their publications for registering at Stationers Hall

but others were not as conscientious. Similarly dates were attainable from accession records at the British Museum. Apart from plate numbers other clues as to the dates of music publication, were water marks in the paper on which the music was printed; information from the publishers imprint matched to known dates referring to changes of address and names, and information about the music of the sheet itself.

Some artists did use a date with their signature. Concanen in the latter years of his career used a letter/number code instead of a year i.e. 'A' stood for 1, 'B' for 2, 'C' for 3 and so on; therefore where he signed 'Alfred Concanen HA' for instance, meant he had designed the cover in 1881. The British Library has also recently published a catalogue which gives dates of printed music in the library's possession. By these means music sheets can be viewed in perspective and a pattern of development can be seen, in an illustrators work, also in printing techniques and in typographical layout.

Initially in this thesis I will look at the role illustration played in early music publications previous to the 19th. century. How innovations in printing process brought about change in the appearance of the music cover until in the early 19th. century illustration was a common feature, especially on covers of popular music pieces. I will discuss the factors which brought about a proliferation of illustrated music titles between the 1840's and 1880's, such factors as, the rise of a new middle class as a result of the Industrial Revolution, a greater diversification of music and the perfection of the lithographic process. The new circumstances thus created, heralded a new type of music cover which embodied the dual purpose, of giving a visual interpretation of the music and acting as an advertisement for the piece.

The work of Brandard and Concanen together spans at least four decades, in which illustrated music covers enjoyed unprecedented popularity. I will analyse the contributions of both artists to the field of music cover illustration. Brandard's work in the early part of the century established standards both in lithographed and chromolithographed illustrations and in music cover layout techniques. Later Concanen continued these standards and developed an illustrative technique which attempted a deeper interpretation of the music.

Lastly, I will examine the development of typography as applied to the music title cover in the 19th. century. Unlike the engraved title covers of the 18th. century, the lettering on lithographed covers of the 19th. century was secondary in importance to the illustration. The letterforms used on music titles of the Victorian period were greatly influenced by the designs of ornamental typefaces issued by typefounders at the time. I will discuss the use of these letterforms on specific examples and demonstrate how in the last decade of the century the renewed interest in novel letterforms began to overpower the illustrative element of the music cover once again. So that in the early 1900's the most common music cover was basically typographical with a photolithographed portrait of the singer or composer.

CHAPTER ONE

English Illustrated Music Covers
Preceding the Introduction of Chromo-
lithography in the 1840's.

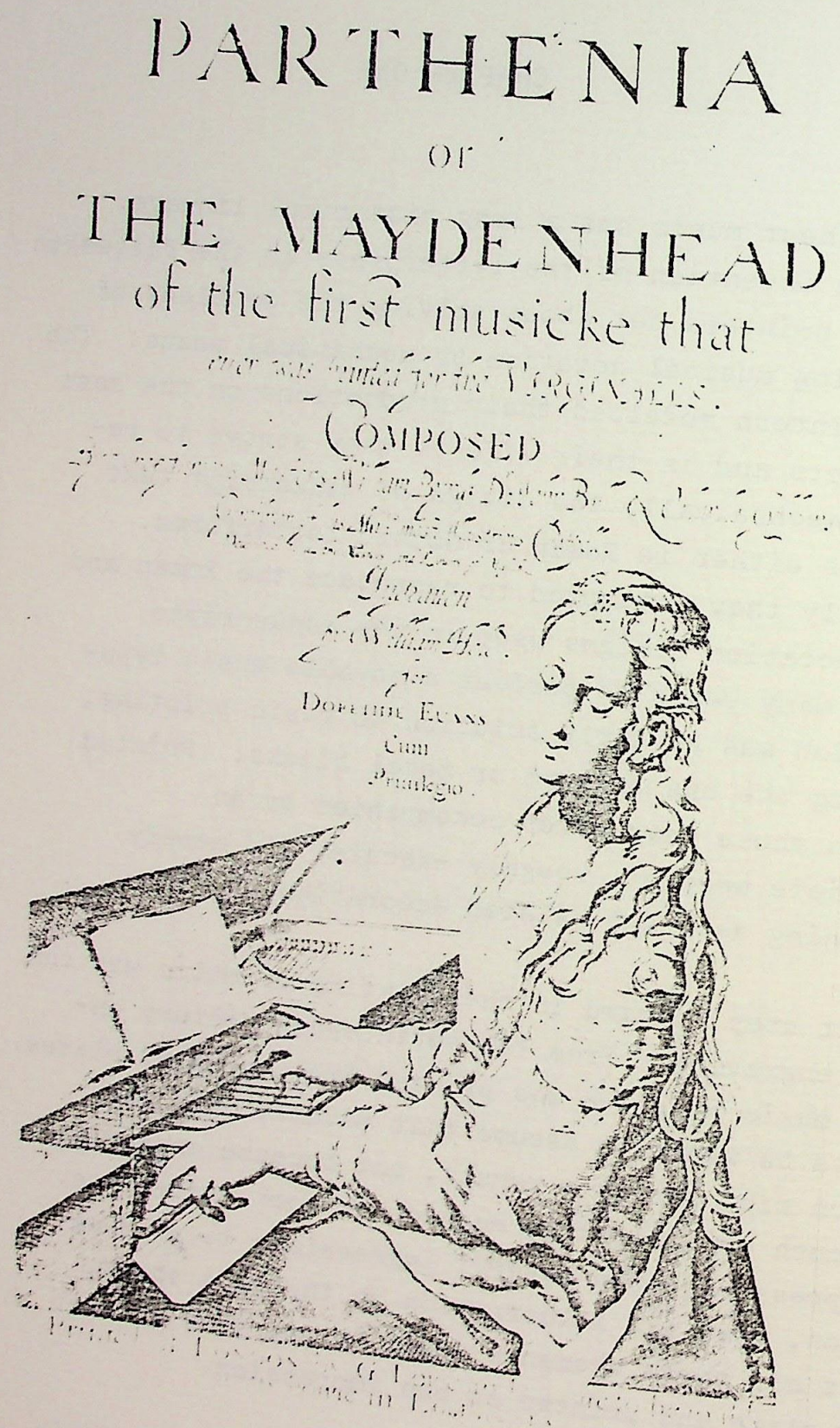
In this Chapter I will trace the development of music printing from its beginning in the 15th. century to the use of lithography in the 19th. century. This demonstrates how the approach of the use of illustration on music title covers changed as various innovations in printing methods evolved.

CHAPTER ONE

Printed sheet music has a long historical lineage. Since the invention of the letterpress in the fifteenth century, printers set about solving the problems of reproducing musical notation by mechanical means. The early printers modelled their productions on the best manuscripts and in their efforts they strove to reproduce mechanically the design of manuscript text which was either in Roman or Gothic letterforms. Similarly they attempted to reproduce the Roman and Gothic notation designs used in the manuscripts. It took many years to perfect a movable music typeface which was an early solution to music printing, preceding the use of word or metal blocks. Printed music in those days often accompanied by an appropriate woodcut, roughly executed and merely functioning as a non-related decoration.

The next step forward in the printing of music was the use of engraving. From the seventeenth century onwards, music notation was printed from engraved plates. It would be wrong to assume that movable type for notation died out as a result, but because engraving was a much more flexible method, it took precedence. Letterpress required several impressions to produce notation, text and illustration on the same sheet, whereas all three elements could be engraved on one copper plate and printed as one impression.

Historians of music printing generally cite the music publication called 'Parthenia' (printed in 1611 for the harpsicord-like instrument, the virginals) as being the earliest English sheet music with an engraved illustrated



(Fig. 1) 'Parthenia' engraved music title cover by William Hole, in 1612/13. Printed in London by G. Lowe.

cover (Fig.1). The cover was engraved by William Hole and although it is not a greatly attractive cover, the fact that it bears some relation to the music shows an advancement in the treatment of illustration to music publications.

Engraved music illustration, printed in England in the first half of the eighteenth century was strongly influenced by the French Baroque style. Titles appeared with Baroque architectural formats and a blank centre left for the text. Such designs incorporated scroll cartouches, cherubs and monumental lettering. According to James Laver (30,p54).

"Cupids holding musical instruments or angels with harps or Time, or Harmony, or some similar allegorical figure was all that was thought necessary".

The music title shown in (Fig.2) is an example of this style of title design. Later the design features of the Rococo period were noticeable. This style was late to appear in England, having already taken over in France in the early eighteenth century. The French illustrator, Hubert F. Gravelot, whose work was synonymous with the characteristics of the French Rococo, came to England in 1732 and remained until 1745. During his stay he produced many small book illustrations through which he introduced the stylistic airs and graces of the Rococo. These illustrations had a strong influence on the style of engraved music illustration in England. A good example of an engraved title design from this period is George Bickham's publication called 'Musical Entertainer', issued between 1736-39. This was



(Fig. 2) 'The Hymn of Adam and Eve' an early 18th. century music cover engraved by John Pine.



(Fig. 3)

'The Musical Entertainer' engraved by George Bickham Jnr. between 1736-39.

a collection of music by various composers such as Handel and Purcell. Bickham was a printer and publisher of music, working in London in 1740's and 50's. This particular collection embodies many of the traits of the rococo-style ie. the graceful line and playfulness. (Fig.3). The publication was engraved throughout by George Bickham Jnr. (thought to be the publisher's son). Engraving meant that both the illustration and music could be printed on the same page, so in the latter part of the eighteenth century ornate headpieces and half-page illustrations appear above the music staves, as we see here in 'The Musical Entertainer'. Each song is headed by a vignette engraved by Bickham Jnr., with the exception of some by Gravelot, who also worked on the publication.

On the whole, illustration to music such as that attempted by Bickham and earlier by Hole was rare during the 1700's: Much more common, apart from titles consisting solely of lettering, were the decorative/ornamental types, taking the form of borders and surrounds composed of architectural elements. This type made little or no attempt to relate to the music it accompanied. Bickham's and Hole's illustrations are early examples of a move toward the type of title page image in which the intention is to represent the music; to interpret pictorially the lyrics of a song; depict a scene of an opera or convey some element of an instrumental piece. A.H. King states:

"The true pictorial music title page always owes its design to the nature of the music: in decorative title pages, the connection is of the slightest, if indeed it exists at all. In England

during the nineteenth century, the decorative title was principally reserved for serious music and the pictorial title for ephemeral popular pieces". (27a,p263)

Just as engraving had served to alter the appearance of the music title page so inevitably did other developments in methods of printing. The aquatint (a method of engraving which imitates watercolours) was in use from about 1800. This method produced fine delicate prints, but it had the same drawback that ordinary engraving had, in that it required copper plates which were expensive and wore out quickly. It was not suitable for printing notation therefore, an aquatint illustration had to be printed from a separate plate and consequently occupied a full page. Although this marked the transition from half-page title plus illustration to full page title plus illustration (which then became the wrapper or cover); the former was still more common in the 1820's and 1830's.

King cites 1820 as the year which:

"may conveniently be taken as the opening of a new era in the development of the English pictorial music title-page, because it was about then the influences of lithography began to be felt" (27a,p263).

Lithography was invented by Aloys Senefelder in 1793. The Bavarian inventor came to London late in 1800 to take out a patent for his discovery. He had been persuaded to visit England by a music publisher Johann Anton Andre and it was to Andre's brother Phillip in England that Senefelder sold his patent in 1801. That year

Senefelder returned to Germany and Phillip set up a printing business. This was the first lithographic or 'polyautographic' (as it was first called) printing establishment in England. Thus lithography was introduced into England but it took some two to three decades to become accepted as a major medium for printing. Andre was not greatly successful with the new process. He had hoped to awaken interest among the important artists of the time and inspire them to have their works printed by lithography. But England was slow in general to adopt new methods and this was no exception. Felix H. Man writing about artists attitudes to the new printing method relates that:-

"In England lithography was regarded as second best" (32,p37).

Artists at the time preferred the older methods of engraving and etching. Several attempts were made to popularise the method in the early part of the nineteenth century and it gradually caught on in about the 1820's. A number of lithographic printing firms were set up in the twenties among them that of Charles Hullmandel (who studied with Senefelder in Germany) and the Frenchman Godefroi Engelmann, had a branch establishment in London c.1896.

It was about this time also that lithography was first used to print sheet music illustration. Music itself had been lithographically printed for a short time in England as early as 1806-7 by an associate of Senefelder's, G.J. Vollweiler, a Czech printer working in London. According to King (27a,p263), Vollweiler did not print any pictorial or decorative title pages as far as is known. After Vollweiler left England for Germany very

little music was printed by lithography for over forty years, with perhaps one exception. King gives an example of a production by J.Hawkes-Smith of Birmingham who designed some music title-pages and printed them together with the music by lithography. Smith's titles date from about 1821-22 (Fig.4) below is an example of one of them. The design is quite novel, in that the music stave's run around the drawings.

Before the mid-1830's lithographed illustrations were printed in one colour, and any further colouring was done by hand. R.M. Burch, colour-printing historian states that:-

"There was, in fact, no colour printing in use in England at the time when Baxter commenced his work"

(8,p126).



(Fig. 4) 'Working Day'
a lithographed music sheet by
J. Hawkes-Smith 1821-22.



(Fig. 5)

'Buy a Broom' a hand coloured lithographed music title cover by Maxim Gauci, c.1830.

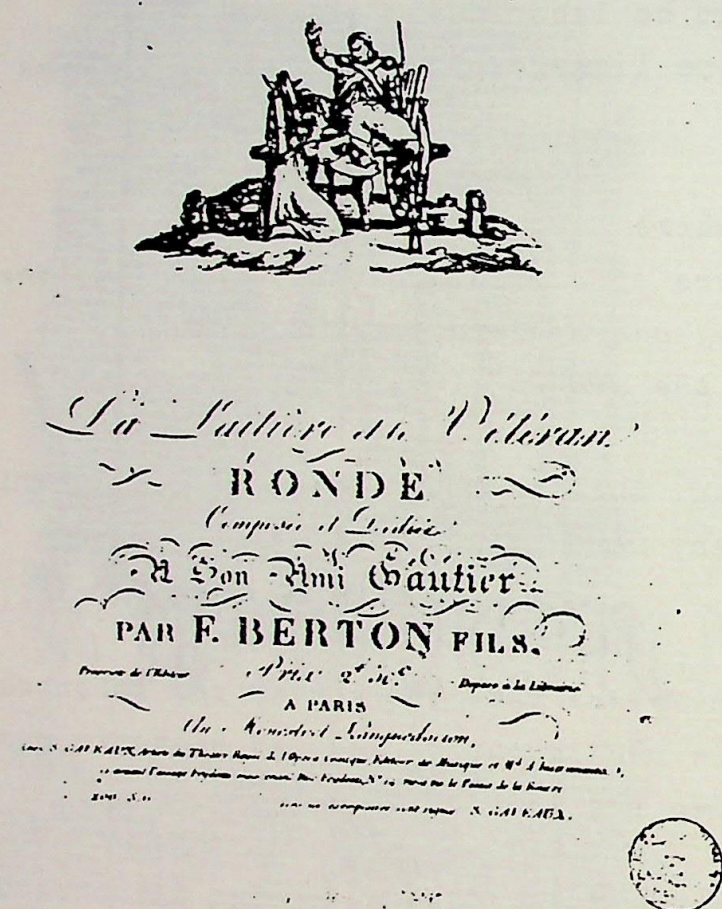
He was speaking of George Baxter who started work on methods of colour printing c.1834. So in order to achieve the much desired coloured illustration, the colour had to be laboriously added by hand to each monochrome lithograph. James Laver informs us that:-

"Music publishers kept a staff of boys just as the publishers of caricatures did, to colour the sheets one by one after a pattern probably supplied by the artist" (30,p54)

According to King, English music titles in the early nineteenth century were still following the French in style:-

"It was from France that there came the strongest influence in the layout of English vignette music titles during the 1820's" (27a,p264)

Maxim Gauci (born in Rome 1774) a foreign illustrator of note was producing music title designs from 1815-50 in England, mainly before chromolithography became the vogue. His early work is French in style, the layout usually being a half-page occupied by a vignette illustration, (the remainder occupied by lettering of the title), normally appearing above or below the title. The cover for the song 'Buy A Broom' (Fig.5) is a lithographed title by him c.1830. Gauci produced many engraved titles and this design is closely related to engraved title designs. The lithographed lettering of the title appears with calligraphic flourishes, typical of engraved titles. The illustration of the operatic singer Madame Vestris selling her brooms has



(Fig. 6) 'La Laitiere et le Veteran', 1818? a lithographed music title cover by Gericault.

been hand coloured. The layout is very similar to French music covers of about the same time (Fig.6) is an early 1820's lithographed French cover design. This was lithographed by Gericault, the well known French artist, who was among the first artists to use lithography extensively in France. That Gauci's style is French is not surprising since he began his career by painting miniatures in Paris. The highpoint of which was a commission by Napoleon to paint eight miniatures of himself for presentation to the various nobility of Europe. He and his family came to England in 1815 and found work in the music publishing business. His work earned him the title 'father of music hall artists' and was to influence newcomers to music illustration.

Music publishers soon realised the great advantages lithography had over methods of printing music sheets. Compared with engraving it was far cheaper to start with, involving no expensive copper plates. Lithography required a porous variety of calcium carbonate stone, such as the type of limestone found chiefly in Bavaria from where it was imported to England. The basic principle upon which lithography depends is that grease repels water while limestone absorbs both grease and water. Therefore marks made with a greasy material on the smoothened surface of the stone will accept the oily printing ink, while the rest of the stone (dampened after the drawing) will repel it. So when a sheet of paper is pressed against the stone the inked design is transferred to it.

Drawing on the lithographic stone was similar to drawing on paper and the artists could use crayon, pen or brush

to create their designs. Therefore, unlike wood or metal engraving it required no extra skills such as the mastering of engraving tools. It was a faster much less complicated means of producing a printing image. Overall, it was a far more flexible method of printing than any of its predecessors. Its few disadvantages ie. the vulnerable and cumbersome nature of the stone (most were 3-4 inches thick) were far outweighed by its advantages. It was this flexibility which greatly appealed to the music publishers, and they began to use the process more regularly. King states:-

"From the late 1890's onwards pictorial lithographed titles became more and more common and engraved ones less frequent, though they lingered on until the 1840's". (27a,p264).

The patent for chromolithography was taken out in 1837 by Godefroi Englemann (an associate of Senefelder's from his time in Paris), although Senefelder himself had devised the process about twenty years previously. With the advent of chromolithography a great new vista was opened in the production of sheet music. For the first time multi-coloured work could be produced in quality and cheaply, as some 2,000 - 5,000 prints could be made from one stone.

The music publishing firm of Nelson and Jeffreys are credited by historians as being the first to use chromolithography in an English musical publication. In 1841 they began to issue a musical annual entitled 'The Queens Boudoir' which they continued up to 1855. It contained chromolithographed plates designed by John Brandard and printed by M.&.N. Hanhart. Michael Hahart, according to

R.M. Burch (8,p196) had been Englemann's practical manager in his London establishment. When Englemann's business closed down in 1830, Hanhart started his own business taking his sons into partnership with him. The firm were in existence as recently as 1903 and their imprint appears on thousands of music sheets from about 1840's onwards.

Chromolithography became the most favoured method of embellishing the music title cover particularly in 2nd. half of the 19th. century. Chromolithographed covers were very common during this period and lasted well into the 1890's when hand illustrated covers went into a decline as the newer process of photolithography. took over.

CHAPTER TWO.

The Growth Of The Music Publishing Trade
In The 19th. Century.

In the following Chapter I will show how the music publishing trade expanded as a result of an increased interest in popular music.

CHAPTER TWO.

The music publishing trade became much keener from about 1830, when a wider range of music became popular and greater number of people wished to perform music at home. The reasons for this increased demand for printed music basically stemmed from the improved economic climate of the nineteenth century. The following quote from Grove's Dictionary in an article by Andrew Lamb (19,p88) briefly outlines these reasons, he explains that before 1800 :-

"The market for printed music was severely limited and social class barriers as well as the inadequacies of communication restricted the extent of international and even national currency of a piece of music. It was with the increasing industrialization in the 19th. century and the reduction of the gap between social classes that this situation changed drastically. Improvements in transport by road, rail and sea, opened up communications, there were advances in instrument design and printing and education became available to an even greater proportion of civilized populations.

In the expanding urban areas the public increasingly sought out musical entertainment in parks, pleasure gardens and music halls, and the latest popular tunes would be ground out in the streets on hurdy-gurdies and barrell organs. Music became the common link and a support of morale for the culturally limited industrial population.

Concerts and theatres flourished: instrumental virtuosos, singers and composers were able to enlarge their sphere of activity and some became 'pop' idols. Conservatories of music were set up and methods of learning were developed for the working classes, such as the Tonic-Sol-Fa system invented by John Hullah in England 1840. Women's guilds and men's clubs practised community singing and mills and factories formed brassbands for their employees.

The introduction of the upright piano around 1830 provided a particular stimulus for home music making in the days when mechanical reproduction of music in the home was virtually limited to the severely restricted cylinder music box. Evenings spent around the piano, singing hymns and ballads and playing various instruments was an important social attribute in Victorian Britain".

All of this increased activity in the music field gave great impetus to the music publishing industry. From 1801 onwards the increase in the number of new music publishing firms was remarkable. Humphries and Smith in their account of music publishing in the British Isles prior to 1850, list twenty three new firms and these were only the more important ones which set up mainly between 1800-1840. Among them are the well-known names of Novello & Co. (1834-1851), Cramer & Co. (est. 1823) and Chapell & Co. (est. 1811), both the latter are still in operation at the moment.

The greatermajority of musical publications in the 19th. century, were quite simple compositions of keyboard music. This reflected the steady growth in the popularity of pianoforte. The upright version of the piano, which was more compact and suitable for the home than the grand piano, only became available to the general public in about 1840's. Pianomania, as the craze for the piano is often referred to, spread rapidly, especially with the popularisation of music for the piano. Starting about 1827 with Liszt's first appearance in London and in 1832 with the publication of Mendelssohn's book of piano music, 'Songs Without Words'. Piano recitals became more and more frequent. All this resulted in a greater demand for the home piano.

Percy Scholes in his study of the contents of the music periodical 'The Musical Times' first issued in 1844, notes the remarkable popularity of the piano, as recorded in the issues of 'The Musical Times' or MT as Scholes refers to it (44,p230):-

"The increase in the number of pianofortes in use during the first half of MT's century (1844-94) was enormous. They were soon found to be in the remotest villages".

Scholes quotes an exerpt from an article in 1891, in which Rev. Dr. J.C. Athkinson writing about his ministry in one such remote part of Yorkshire, recalls the growing popularity of the piano within his first twenty years in the area. These twenty years coincided with MT's first twenty years (1844-64). In his first week or two there he discovered one piano in the parish. But this solitary piano he recalls:-

"became supplemented in less than a score of years by some 50-60 other pianos".

In the February 1877 issue Scholes relates that an advertisement in MT informs the readers that four large piano making firms in London were each producing as many as three thousand pianos per annum, and that the country possessed two hundred or more smaller firms.

The new middle class arising from the beneficial effects of the Industrial Revolution were particularly interested in the piano. To them it was a kind of status symbol, and they were anxious to educate their children and give them the advantage of refinement and culture. The ability to play the piano regarded as an asset in social circles.

It was mainly only the middle class and upwards who could afford the addition of a piano to their household possessions. the average working class wage was less than a pound a week, so although pianos were cheaper by the middle of the century than ever before, they were still beyond the means of many. But as Ronald Pearsall informs us (41a,p22).

"a lower middle class clerk hardly earning more than a pound a week could go to any length to provide himself and his family with this precious status symbol".

Much of the music composed for the piano was dance music. This was as a result of the unprecedented flood of new dances which were introduced in the early part of the century. The waltz was becoming socially acceptable when Victoria came to the throne in 1837. It was very popular at all levels of society, being welcomed as it was a closed dance and there was no partner change. Another new and popular dance was the polka, which originated from a Czech folkdance.



(Fig. 7) 'Valse D'Adieu' a chromolithographed music title cover by John Brandard, which portrays Louis Antoine Jullien, the composer and publisher.

It was introduced in 1840 to Paris and later in 1844 it came to London, danced first on stage at St. James' Theatre by two French ballet dancers. Like the waltz, it was also a closed dance and its popularity was widespread. Other dances such as the quadrille, the mazurka, the polonaise and the lancers, were all introduced in the first half of the century. These dances were ballroom or carpet dances and were often performed in the home apart from more formal functions. Demand for new and catchy musical arrangements for these dances was immense.

The composer/conductor, Louis Antoine Jullien (1812-60) who set up his own publishing establishment in 1843, was among the first publishers to take advantage of these new tastes and trends and cater to the great public demand. Jullien, portrayed in (Fig.7) was born in France in 1812 and showed an early talent for music. He attended the Paris conservatory for some years, but his preference was for composing popular dance music. On leaving the Conservatory, he gained recognition and popularity for conducting dance music at the Jardin Turc in Paris. He also gained a reputation for his own dance compositions. However in 1838 for various reasons, he became insolvent and came to England. By 1840, he was organising promenade concerts in various parts of London ie. The Royal Zoological Gardens and The Surrey Gardens. In these concerts, which he conducted himself, he attempted to popularise classical music and to provide orchestral music cheaply for large audiences. He updated the classics ie Beethoven, Mozart and Haydn in new arrangements and also varied his programme with Mazurkas, polkas and quadrilles.

He is recorded as being a great showman, conducting his band of ninety players and a chorus of eighty with great panache, totally captivating his audience. Keith Horner describes him thus(19,p798)

"His dress was that of the dandy: raven locks, superb black moustache, coat widely open over gleaming white waistcoat and elegantly embroidered shirt-front. His red velvet and gilt chair and elaborately decorated music stand were even taken on tour. He conducted Beethoven with a jewelled baton handed to him on a silver salver. This cult of the conductor was new. Behind the pantomime and showmanship lay authority and Jullien was a pioneer in conducting with the baton".

Jullien soon had a large devoted public and his numerous compositions of polkas, quadrilles and so on were much sought after for home performance. His influence on the music industry in this early period of Victoria's reign was unprecedented, no-one had done as much to promote the sale of the music sheet as he.

In 1843-44 Jullien began publishing his polkas and quadrilles first operating from his shop at 3 Little Maddox St., until 1845, moving then to new premises, his Depot General de Musique Dansante, 214 Regent Street and 45 King Street, Golden Square. He is credited as being the first music publisher to have made extensive use of the relatively new process of chromolithography. With his taste for quality and propensity for flamboyance and ostentation, it seems natural that he would strive

1866 approximately, moving later to different premises and were operating until 1903. The Hanharts had had first hand knowledge of the chromolithographic work of the early promoters of the process ie. Engelmann (for whom Michael Hanhart had worked, as mentioned previously) and Charles Hullmandel. Brandard designed a formidable number of music title covers, working in close association with the Hanharts, for over twenty years. Imeson also relates that:-

"In connection with music titles he and the Hanharts grew in fame together. The latter gave their accredited artist a freehand, for the cost of production was not in those days the commercial bugbear of art".

Working on popular and successful musical compositions such as those by Jullien certainly meant increasing recognition and reputation for the Brandard and Hanhart team.

Brandard's lithographic illustrations are noted for their smooth and even tone. He achieved this by having his lithograph stones carefully prepared and ground so that he had a smooth surface to work on. To carry out this laborious preparatory work, Brandard is said to have kept two assistants or pupils constantly employed. Brandard's work was printed on good quality paper which added to the high standard of the finished prints.

The subject matter of Brandard's illustration was very wide, but his speciality was the operatic stage and the ballet. Much of his work reflected the tastes of the middle to upper class society which formed the bulk of his target audience, Jullien was only one among various

other publishers for whom Brandard produced title illustrations. The fact that their careers coincide for much of the 1840's and 50's makes it possible to compile a progressive 'picture' of Brandard's style as a music illustrator and estimate his contribution to the evolution of design styles and fashions in music titles; which existed well into the latter half of the 19th. century, and certainly to the final stages of the era of the hand-lithographed music title.

CHAPTER THREE

The Illustrated Music Covers by John Brandard
(1812-1863).

Brandard's work in music illustration coincided with the pioneering years of the new printing process of chromolithography. In this Chapter, I will examine the progression of Brandard's illustrative techniques and discuss his contribution to the art of music title design.

CHAPTER THREE

Brandard's early work for Jullien is somewhat reminiscent of Gauci's, his predecessor, not only in his drawing style but also in his composition-the actual pictorial element of the early titles occupying roughly the same amount of space in relation to the cover size.

The cover for 'No.1 The Original Polka' (Fig.8) published c.1843 is an example of Brandard's early title designs for Jullien. This dance composition was one of Jullien's first really successful pieces as can be gathered from an advertisement for his polka on the rear cover of a later publication:-

"M. Jullien had the honour of being the first to introduce this now popular Dance into England and the Original Polka, which was the first one published, created such a furore in all musical circles, that in the short space of three months it had gone through nine editions; it is now re-arranged with the Introduction and Finale as performed by the Author's Orchestra at the Promenade Concerts, and is an excellent piece for the school-room.

The most popular piece of music ever published".

For the cover design of the music, Brandard has interpreted the illustration in a very simple manner, showing the dance being executed by a couple in what presumably must be the national costume of the polka's country of origin, Czechoslovakia. It is plain to see that Brandard has not at this



(Fig. 8)

'No. 1 The Original Polka' published c.1843, chromolithograph by John Brandard.

stage ventured very far from the style of cover Gauci produced. The illustration is still in the vignette form with its edge defined by the shadow fading into the white of the surrounding paper. But although the overall space occupied by the illustration is approximately half the page size as in Gauci's, Brandard's illustration holds a greater place of importance in relation to the lettering of the actual title. Not only has the lettering been reduced in its degree of prominence but it has also been greatly simplified. The flourishes of the earlier period have disappeared and instead we see the newer sans-serifed and Egyptian (slab-serifed) typefaces. The development in the treatment of the lettering on music sheet titles will be discussed at a later stage, for the moment I will concentrate on the illustrative techniques used by Brandard,

The use of the gold border on the 'Original Polka', serves to hold the composition together and prevents the drawing from appearing to float on the page. Borders were used in connection with music titles long before the invention of lithography but they had ceased to be a prominent feature of the music title in the early 19th. century. Now in the mid-1830's and 1840's use of the border reappears in music title design, as King informs us:-

"With the advent of chromolithography however the border came back to life again"
(27a, p268).

In Brandard's drawing for the 'Original Polka' as in the following examples of his work) the use of the built up background shadow also helps to place the dancing couple firmly on the ground.

Brandard's early training in engraving and drawing in black and white is undoubtedly applied to his lithographic drawing. The outline drawing of his illustration, (nearly always printed black on his music covers especially the early ones) shows his delicate use of lithographic drawing materials and his remarkable achievement of detail. In the present example we can see this in the attention given to the pattern on the bodice of the lady's dress and on the lapels of the man's coat.

In this early work also can be seen Brandard's smooth use of tone and the softness of line; relying on the grain of the stone to give him the contrast in tone he requires to convey the feeling of different textures, eg. the soft tones of skin. This propensity for detail and delicate line is carried right through Brandard's work. Although other features of his style in designing music covers change and improve ie. use of colour, composition, drawing of human figure, the former mentioned qualities, detail and delicacy of line are always applied.

Brandard used four colours, including the gold of the border for the 'Original Polka' cover. Black was used for the outline drawing and lettering, the additional colours being red and blue. His use of colour at this stage is indicative of the Hanharts' early approach to

colour printing. R.M. Burch in his book 'Colour Printing and Colour Printers' gives a brief account of the firms work in colour in 1840's. Although he is concerned with their book productions, it gives a good insight into their procedure. He informs us (8,p197) that their early work is in the usual flat tints and later (after 1845) they improved on this by printing the colours over each other and by contrasting or blending tints. Burch gives an example of a book printed by the firm, 'Dibdin's Progressive Lessons in Water Colour Painting' (London, J.Hogarth 1848) and describes the printing of the pictures in the volume:-

"The pictures are naturally of a rather elementary character, but the chief interest in the volume lies in the fact that the method by which the colouring of some of them is built up, by successive impressions from the colour stones, is demonstrated in detail. For each of the first three prints four stones were used ie. black and three colours and there are thus four 'states' of each of them. Considering the small number of colours employed, these are fairly good specimens of chromolithography though the process was still in swaddling clothes to the extent that the colours did not by themselves compose the picture being only used to colour a black and white outline print".

Brandard's illustration for the 'Original Polka' would have been produced earlier than Dibbins book and the manner in which he has applied the blue and red does show this early tendency to treat colour as secondary to the black outline drawing. Although there is use of both solid and tints of each colour, they are clearly designated to certain parts of the illustration.

Solid red on the man's trousers, a tint of red on the necks and faces to give a flesh colour, solid blue on the man's short cloak and a tint of blue on the lady's costume. Brandard could have used the blue for instance to give the darker areas of the folds of the dress in conjunction with the lighter tint. He did use this technique later but in these early illustrations for Jullien's publications, (while Jullien was still operating at the Maddox Street shop 1843-45). It is seldom apparent and his range of colours are limited to red, blue, black and gold.

In the cover designs for 'No.2 The Royal Polka', 'No.3 The Drawing Room Polka' and 'No. 9 The Queen and Prince Albert Polka' (Figs. 9-11) We see that Brandard has kept the series in the same format using repeatedly the gold border and the vignette style illustration. These were published in succession between 1843 and 1845. Viewing them together one can see some development in Brandard's drawing technique. Movement in the illustrations has improved. In the 'Original Polka' there is an attempt to give an indication of movement and gracefulness but what is achieved is rather awkward and stiff looking. Movement is only discernable in the lady's pigtails and the gentleman's raised foot and more successfully in the swishing skirt. In (Fig.9-11) although still tending to look quite stiff there is much better feeling of movement conveyed.

In the 'Royal Polka' (Fig.9) there is illustrated two ballet dancers performing the polka. The polka was first seen performed on the stage in London. Jullien's advertisement for this music sheet reads as follows:-



(Fig. 9) 'No. 2 The Royal Polka' c.1843/45 Chromolithograph.



(Fig.10) 'No. 3 The Drawing Room Polka' c.1843/45 Chromolithograph.



(Fig.12)

'Jullien's Original Polka Quadrilles' 1845
Chromolithograph.

to show through where he wishes to show the light caught on the surface of the skirt. In printing the second colour, in this case a tint of red, the areas in which a highlight of pure white needs to remain had to be kept in mind. Brandard is always conscious of how light falls on different textures, and areas of volume and he strives to use this to its best advantage.

In this cover also, we see Brandard involved in the depiction of great detail, particularly in the drawing of Albert's decorative chain, medals etc. and in the Queen's necklace and especially her bracelet in which it is even possible to discern that it holds a tiny portrait.

Jullien, having completed a series of polkas or quadrilles, would then make a compilation of the most popular ones and publish them together in a re-issue. This publishing tactic of his, showed his ingenuity and shrewdness in the publishing business. In such re-issues he had the original covers of the single sheets redrawn in miniature and incorporated in the cover design of the compiled publication as in 'Jullien's Original Polka Quadrilles' published 1845 (Fig.12).

This is an entirely different music title design, in which Brandard has arranged his eight miniaturised versions of the old covers (including the four previously discussed) around the title, which appears in an unusual central position. The title and each miniature has been designated a space to itself, by means of a decorative black border which divides the cover into nine small panels. Surrounding these panels is a gold border which is less overpowering than the one used on the previous covers. Brandard has faithfully re-drawn the originals with only slight changes eg.



3995

THE MINUET QUADRILLE,
 COMPOSED FOR THE
COURT BALLS,
 AND RESPECTFULLY DEDICATED TO THE COUNTESS OF JERSEY
 BY
JULLIEN.
 THE SUBJECTS FROM ORIGINAL & ANCIENT MELODIES.

PRICE 4/-

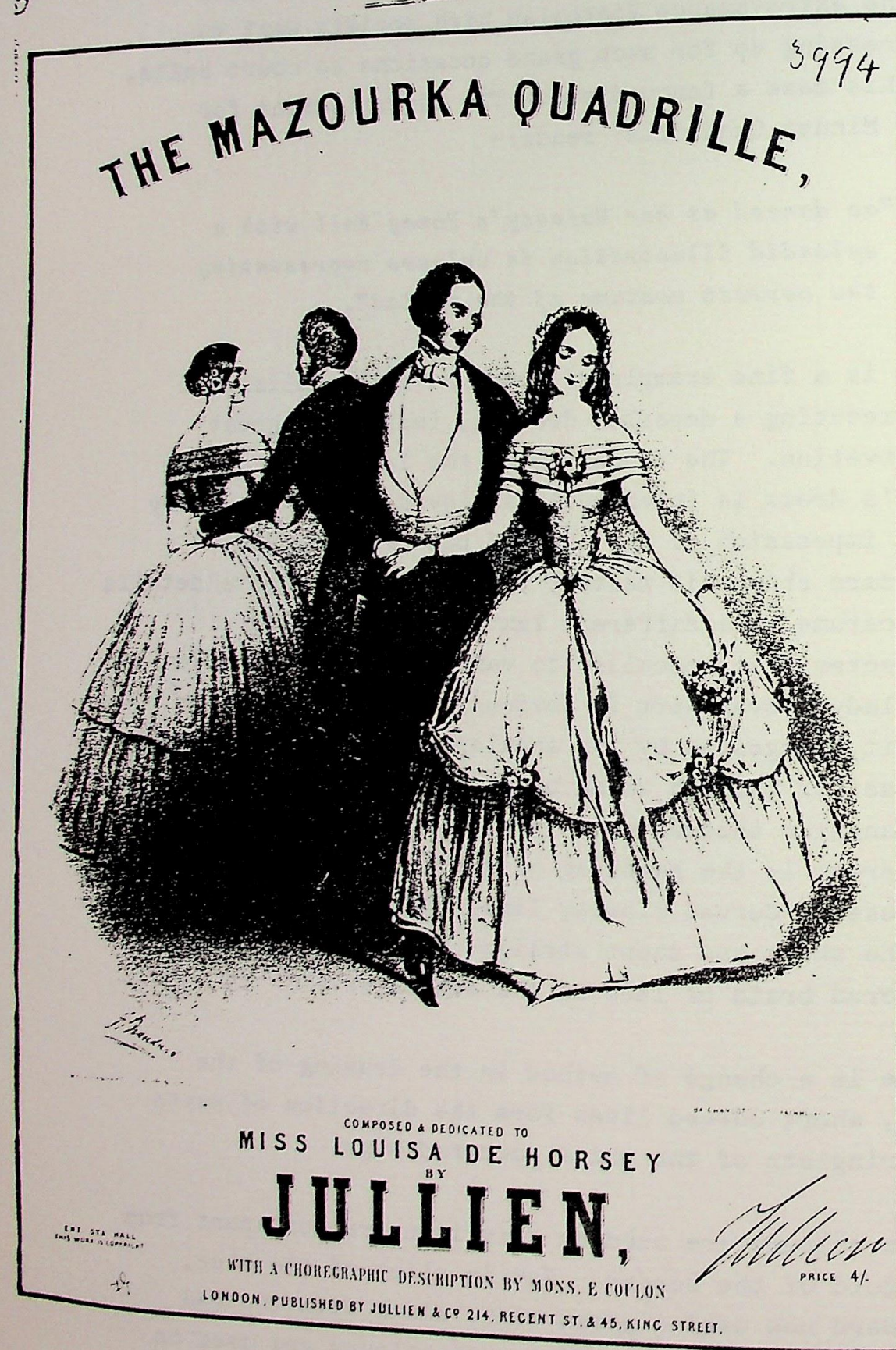
LONDON PUBLISHED BY JULLIEN 214, REGENT STREET, & 45, KING STREET.

it is noticeable the dancing couple in 'The Original Polka' top left hand corner, has been changed somewhat - the figure of the man has been modified to a more satisfactory position. In this instance he doesn't look half so awkward. The cover is very well balanced - in the panels directly left and right of the title are placed the couples that are moving across the page, moving now towards each other keeping the whole symmetrical. Similar care has been taken in the positioning of the other couples. The 'Opera Polka' couple placed in the centre at the bottom of the cover are the only couple dancing distantly apart. Of course the Queen and Prince Albert are given the place of importance, central and at the top. The colour has also been as faithfully adhered to, as these miniaturised versions would allow, solids and tints of red and blue are applied in the same areas as before.

As Brandard continued to design titles for Jullien, he occasionally varied the use of the border, using more elaborate ones it seems when the subject matter suggested it to him. But the thin rectangular line border used in the following two covers, is the type he favoured most frequently from approximately 1845 onwards. Perhaps because it served the purpose of framing his illustrations, but was visually quiet enough not to dominate them, as the more decorative border had in the earlier work.

'The Minuet Quadrille' 1845 (Fig.13) demonstrates his early use of this thin line border. But because he has merely changed the border and not the scale of the illustration there is an abundance of space surrounding the dancing couple and it is somewhat akin to the older-vignette titles of the Gauci era. However, the

(Fig.13) 'The Minuet Quadrille' 1845 Chromolithograph.



'The Mazurka Quadrille' 1846 (Fig.14) but here the rectangular space has been more satisfactorily used. The title appears in quite large bold lettering in a curved form and fills the uppermost space of the cover which was vacant in 'The Minuet Quadrille' just discussed.

Brandard introduces a second couple into his composition in this illustration, presumably one of the other three couples required to dance the quadrille. This extra element serves to give greater depth to the overall composition and also more visual interest. Brandard does not devote great attention to the drawing of the rear couple but rather has concentrated on the couple in the foreground. The resulting contrast in the lighter tone of the retreating couple and the darker of the advancing couple adds to the feeling of distance between them.

The overprinting of the pink tint on the main lady's dress is very cleverly handled. Here can be seen an advancement in the use of the overprinted colour and of the white highlight which was attempted earlier in 'The Queen and Prince Albert Polka' lithograph but not quite as successfully. In this illustration great effort has been made to keep the white of the paper showing through so as to maximise the effect of the highlight in conveying the illusion of the high sheen of the dress's material. This requires careful thought and analysis of the original drawing so that after two successive impressions, firstly of the black key drawing and then of the pink tinted areas both still allow the same areas of white to show through.

Brandard's care and observation are shown in the added

(Fig.14)

'The Mazurka Quadrille' 1846 Chromolithograph.

illustration itself is exquisite and gives a taste of the extravagance Victorian high society went to in dressing up for such grand occasions as court balls, in this case a fancy dress. The advertisement for 'The Minuet Quadrille' reads:-

"as danced at her Majesty's Fancy Ball with a splendid illustration in colours representing the correct costume of the period".

This is a fine example of Brandard's accomplishment in executing a detailed drawing, indicating great observation. The rendering of the lace tiers of the lady's dress is ingeniously achieved and gives a very good impression of the type of pattern involved. Brandard shows his mastery for drawing intricate details of costume, the different textures and draping characteristics peculiar to various types of fabric. The lady's overskirt is obviously of a heavy satin quality suggested by the angular folds which Brandard emphasises through using blocks of black lines to form the angular shadows which the folds create. Altogether different is the handling of the lace, much softer lines are used. Curved flowing lines for the hanging lace of the skirt and short straight lines for the tightly gathered braid of lace on the overskirt.

There is a change of method in the drawing of the hair, short curved lines form the direction of waves and ringlets of the white powdered wigs.

Three colours are used on this illustration apart from the gold of the border. But in place of the blue, Brandard now used a green tint, along with the red and the black outline. The same colours are used on

feature of the transparency of the material, in that we can view the dark fabric of the man's trouser leg through it.

Having looked at these dance related music covers, it is noticeable that Brandard has a particular style of portraying the human form. Generally, his figures are drawn in a way so as to convey the impression of daintiness and gracefulness. This is achieved by exaggerating the proportions of the figure and using an almost uniform pretty face. Ladies are drawn with extremely narrow waists, tiny hands and feet and invariably with the head tilted in a coy expression.

This was normally the manner in which the female form was treated in the popular fashion magazines of the day. Fashion magazines became common in England from the early 1800's onwards and the majority of their fashion plates were either imported directly from France or were copies of the French styles eg. 'Achermann's Repository of the Arts' and 'The Lady's Magazine'. These fashion illustrations had considerable influence on the approach to other forms of illustration at the time. Simon Houfe points this out in relation to book illustration (22,p76):-

"The most persistent influence from France in book illustration was and remained the fashion plate. It was the only consistently well circulated medium for the British public to become acquainted with French draughtsmanship and figure studies unsullied by English alteration or interpretation".



(Fig.15) A hand-coloured engraved fashion plate illustration of a ball dress from Ackermann's Repository, 1827.

Brandard would certainly have been familiar with such magazines being fashion conscious himself. W.E. Imeson (25,p23) tells us that Brandard:-

"was quite dandy in his attire"

The society he illustrated (much the same people as would have bought his music sheets) would also have been the ones who poured over the fashion magazines. (Fig.15) is an example of an engraved fashion plate from 'Ackermann's Repository'. It is a ball dress dated 1827. Although many years previous to Brandard's work it is typical of the kind of fashion illustration which prevailed in the first half of the century. It is very similar to Brandard's early style, there is the same tiny waist, tiny feet and tilted head.

Later Brandard's treatment of the human form tends to be much more naturalistic, as can be seen from his illustration of a young girl studying a flower in 'Wildflowers Waltz' published in c.1850 (Fig.16) Although there is still a romantic feel to this illustration, it is not quite as far removed from reality the others. There is no attempt to give the sylph-like qualities of the former dancing ladies. There is a good sense of volume and weight conveyed in this rendering, not only through use of better proportions but by extra attention given to light and shade in particular in the voluminous folds of the dress. Also adding to the realistic effect is the landscape setting as opposed to the mere shadow.



(Fig.16) 'Wildflowers Waltz' c1850 Chromolithograph.



(Fig.17) 'Olga' or 'The Princess Waltz' 1847 Chromo-lithograph

Because lithography meant that the artist had unlimited freedom in constructing various designs for visual elements of the music cover (apart from pictorial) ie. the lettering and borders. It was inevitable that these would be constructed so as to blend in with the overall composition.

Brandard's use of this specially designed border was quite tasteful. His design for 'Olga' or 'The Princess Waltz' 1847 (Fig.17) taking the form of an intricately woven rose pattern echoes the roses adorning Olga's dress. The border serves to steer the title page away from the rigid boundaries of the rectangular border, curving at the top rather than merely going straight across. This curve is then followed by the letters of the title, which appear on a curve both side and outside the border.

Later again in 'The Rhine Polka' 1847 (Fig.18) a rustic border is used, comprising of symmetrically interwoven branches around which is entwined a vine complete with grapes. This design is characteristically in keeping with the subject matter. Again it deviates from the rectangular form by curving this time on the inside, and on the lower section a panel is left open so that the title can be incorporated into the design also. In this cover Brandard has extended his illustration to fill the entire space encompassed by the border. This is an early landscape illustration by Brandard and as an illustration to music is a step in an altogether different direction than the mere dancing couples that have appeared on previously discussed titles.

JULLIEN'S CELEBRATED POLKAS, N°13.



COMPOSED ON
NATIONAL GERMAN MELODIES
AND DEDICATED TO
HER P I S C H E K,
BY
JULLIEN.

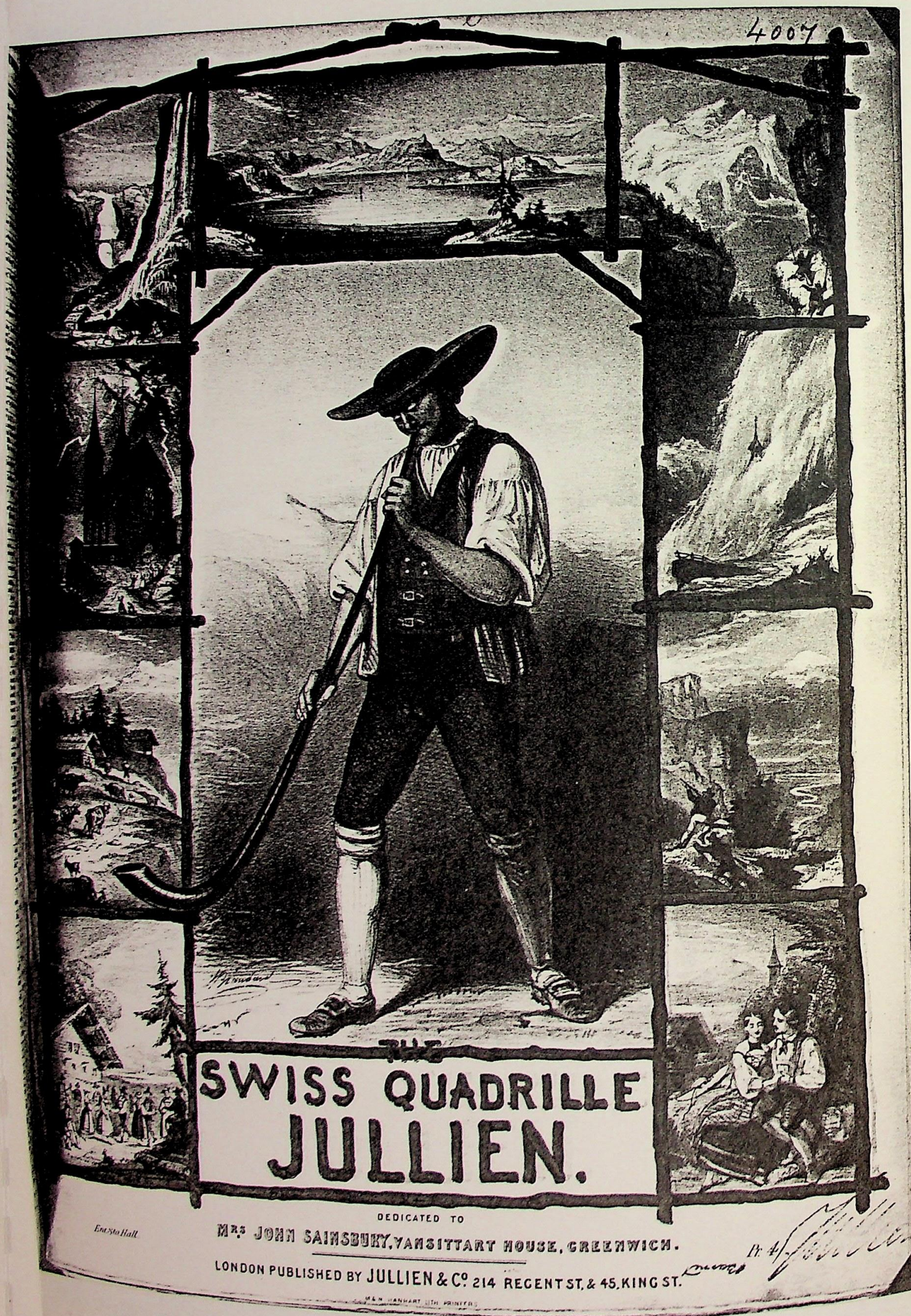
LONDON, PUBLISHED BY JULLIEN & CO. 214, REGENT ST. & 45, KING ST.
WHERE MAY BE HAD THE COMPLETE SET OF 13 POLKAS COMPOSED BY M. JULLIEN.

Here we have an entire scene built up around the title and giving a German background. There are the village folk dancing in the open air clad in their national costume: in the background is a glimpse of the busy Rhine, and other features are the ruins of a schloss (castle) on the hill, and the church on another further away at the right. In this illustration, the main couple are conversing in a relaxed manner; the dancing being left to the group in the background - a different approach in comparison to the other polka illustrations. This from a visual point of view is far more interesting.

This type of rustic, folksy scene is quite typical of the type of idealised images which were very much part of the early Victorian romantic spirit. In painting this was brought to its highpoint by Constable. But it was also a strong theme in the other arts; in music there was the passionate tones of compositions by Mendelssohn, Schubert and Beethoven; in literature there were the romantic novels of Sir Walter Scott and the poetry of Wordsworth, Byron, Shelley and Keats. Re-occurring themes were innocence, purity and the peasant's closeness to nature. Much of the popular music of the time embodied the same sentiments: ballads and songs were often derived from the works of those in the literary field. Jullien based many of his dance compositions on the works of famous classical composers, especially that of Beethoven. Brandard's style in drawing, composition and designing of music covers is very much an expression of this Victorian predilection for the romantic.

(Fig.18)

'The Rhine Polka' 1847 Chromolithograph



'The Swiss Quadrille' (Fig.19) published 1848 embodies many of the characteristics of the romantic spirit: the rustic border, the idyllic pastoral scenes of village folk dancing and cows being herded home and the romantic love scene.

This cover design is important as it demonstrates the advancement of the border. Its forerunner is unquestionably the cover of 'Julliens Original Polka Quadrilles' (Fig.12) but this is of a far better quality than the earlier cover. It also occupies the full page. The full page title, particularly of the rectangular shape becomes by far the most common layout design in music sheet covers from about the middle of the century.

Brandard has beautifully executed nine miniature landscapes, each illustrating an episode in the music. They are titled (starting from the centre at the top and working clockwise), Lake Lucerne, Mountain Pass, Avalanche, Chamois Hunter, no title for the couple, Village Fete, La Chalet, Storm and Mountain Torrent, Pon du Diable.

The whole design blends very well both thematically and as a composition. The wooden border echoes the wooden construction of the Swiss chalet. The lettering also has been designed in a similar wood-like manner, so that it is also in harmony with the composition, yet it remains clearly legible. The border creates quite pleasingly framed panels for the landscapes. These in turn form a frame for the central illustration of a cowherd playing an alphorn. A nice touch is the placing of the bowl of the alphorn on a corner of the border,

(Fig.19)

'The Swiss Quadrille' 1848 Chromolithograph.

adding to the intermingling of the design elements and lending another facet to the three dimensional illusion already suggested by the shadow in conjunction with the border (most noticeable around the letters of the title). But Brandard has cheated here a little, the alphorn, is much shorter than is musically correct.

The cover also demonstrates Brandard using a different colour scheme and an advancement in his use of tints and over printing. This is an early instance of his use of a cream ground colour as opposed to working merely on the plain white of the paper. This is a device he used much more often in later years on his music covers when his colour prints become more complex and sophisticated. The device was by no means Brandard's invention, it had been in use in lithography from the early days but was not used extensively in music sheet illustration until the 1840s. In this print it is used advantageously, particularly to emphasise the whiteness of the snow in the landscapes. This is achieved by scraping out the white highlights from the ground colour and carrying them right through uncoloured by successive impressions of other colours. Brandard used seven colours in all on this cover, cream, red, blue, sepia, black, and gold, each, apart from the gold used in solid and tint states.

The two music sheets by Brandard just discussed, 'The Rhine Polka' and 'The Swiss Quadrille' display Brandard's expertise in applying landscape as a means of illustrating a music title. In them can be seen that Brandard is equally at ease in depicting landscapes as he is at drawing dancing figures.

3/

I R E L A N D

No. 1. 4/ 48

*The Cove of Cork*

QUADRILLE
UPON IRISH AIRS BY
CHARLES D'ALBERT



(Fig.20)

'Ireland Quadrille' 1855 Chromolithograph
Depicting The Cove of Cork

A strong point in Brandard's landscapes is his composition. A good ploy of his is to place something of visual interest at various distances into the depth of his landscape. This is used with fine skill in the 'Rhine Polka'. First our eye is pre-occupied with the couple conversing in the foreground then at mid-distance we are treated to a lovely arrangement of musicians and a dancing group, this leads out into the far distance to the tiny drawings of the ships on the Rhine and the buildings on the far shore. Brandard's constant awareness of the usefulness of light in an illustration, as mentioned previously, is very much apparent here. Depth is further suggested by this simple means - the foreground is bathed in a splash of light, then there is a shadow, next we have the dancing group in a bright space and lastly there is the reflected light on the river. The same compositional devices are detectable in the tiny landscapes of 'The Swiss Quadrille'.

In later landscape title designs such as 'Ireland Quadrille' (published by Chappell in 1855 (Fig.20) Brandard confidently devotes the whole page space to his landscape. This piece of music was composed by Charles D'Albert, a German dance master and composer working in England between 1816 and 1886 whose music Brandard illustrated quite extensively. This particular illustration is a four colour print with a cream ground and line border, black, yellow and sepia. It is an excellent example of the high quality of lithographic print Brandard produced in this last decade of his career. It is easy to see from this print the care Brandard must have taken in having the surface of his stones prepared. Only a very smooth drawing surface would allow such fineness

THE
KATYDID POLKA,

3950



OR
SOUVENIRS OF CASTLE GARDEN

JULLIEN.

LONDON JULLIEN & CO 214 REGENT ST & 45 KING ST

PRICE
3/6
3/6
3/6
5/6

of line and detail, and evenness in the build up of tone.

The compositional devices discussed in the two previous examples are successfully used here also. The sunlight reflected beautifully on the water, is caught in the sails of the boats, lights up the quayside row of houses down in the cove and bathes the relaxing group on the hillside in the foreground. It is an extremely detailed print. Brandard is somewhat better at capturing movement in his small drawings of figures as can be seen in the dancing village folk in the two previous examples and here again in his rendering of the tiny figures on the quayside, some strolling, some busily at work and of the nicely arranged leisurely group of ladies and gentlemen in the foreground.

His handling of the small figure in the crowd scene is better demonstrated in the illustration for 'the Katydid Polka' (Fig.21) published 1854. In this print there is in the treatment of the crowd strolling in the gardens, something reminiscent of the Flemish artist, Pieter Bruegel's paintings of crowded scenes. Although Bruegel's subject was usually the hustling bustling world of the peasant, realistic and full of unrestrained movement and Brandard's that of the etiquette conscious middle and upper classes, both are careful studies of social behaviour. Brandard's strolling, occasionally conversing figures are, on the whole, very sedate and genteel. There are some nicely arranged solitary and chatting figures - plenty to keep the eye interested, eg. the portly figure of the man putting his weight on one leg while listening to his friend, on the far right; the sprawling gentleman on the bench and the little boy selling something or other to the gentleman,

(Fig.21) 'The Katydid Polka' 1854 Chromolithograph

left of the centre of the illustration. There is the nice touch of the two boys chasing across the gardens directly behind the former mentioned group. These two have thrown manners to the wind and are out to enjoy themselves.

This attractive print is worth noting for its unusual layout and for the way in which the colour was used. The circular format is another deviation from the more common rectangular one. It is used quite regularly in the second half of the century by music illustrators, as is the oval or medallion format.

Although there seems to be at least five colours used in this print which would suggest five impressions, there is in actual fact only three impressions involved. The ground colour is achieved by what is termed a rainbow print.

Michael Twyman, writing on colour printing in the 19th century (47a,p44) describes this technique as a means of:-

"producing a multi-coloured print from a single printing surface by using a roller charged with a range of variegated colours".

According to Twyman this method was used occasionally in the 19th. century by both letterpress and lithographic printers and could be practiced both with the hand roller and on a machine. It was a simple and cheap means of obtaining a fascinating result and was sometimes used in combination with other methods in order to reduce the number of impressions. Twyman relates (47a,p44) that:-

"The technique was used for many kinds of printing from the large posters of Cheret and others to smaller items such as music covers and labels, and in such cases it was often quite cleverly disguised".

On the cover for 'The Katydid Polka' three colours are printed at once, cream, yellow and a turquoise blue, starting from the bottom of the print, respectively. Out of this ground colour then are scraped the white sections eg. the shirts and the highlights, as on the water. The next impressions are those of the black key drawing and the third of the sepia used in the shadowed areas of the grass.

In the inside of the cover of this piece of music the title of the piece is explained:-

"The Katydid is an insect of the cricket species common in America. By friction of the wings against the body it produces the sounds 'katydid and katydidn't' - hence the name".

Brandard's illustration of a warm summer's evening seems very apt, as one would imagine that on just such an evening, the sound of the crickets would be heard quite frequently.

By the 1850's the Brandard and Hanhart team had reached quite a high standard in chromolithographic printing. The full page, illustrated music cover being the favoured form of layout, from this time onwards, with the title of the music, the composer and other publishing information being kept to the minimum and taking a most subordinate position.

JULLIEN'S



NEW CALEDONIANS.

LONDON AND HAMMOND JULLIEN'S 214 REGENT ST & 45 KING STREET

(Fig.22) 'Jullien's New Caledonians' c.mid 1850's
Chromolithograph

Brandard's colour illustration for music sheets dating from this period often required over half a dozen different stones to complete.

At the Great Exhibition of 1851 held in the Crystal Palace, London, many lithographic colour printers of the day exhibited their work. Among them, R.M. Burch (8,p199) informs us, were the Hanharts with an exhibition of their prints, Burch relates that:-

"The Hanharts had a stand with a good display of their chromolithographic productions, one of which 'The English Squire', by Brandard after Fred Taylor, was shown in all its progressive stages. The jury was so impressed with the novelty of the firms chromolithographic process of colour blending that they awarded it a medal, though they considered that the actual inventor of the method was Hullmandel, who had died the year before".

Brandard's work in the 1850's shows a great mastery of the technique of chromolithography. Colour is no longer regarded as a mere means of filling in a black outline, but also serves to construct the drawing, this can be seen clearly in 'Julliens New Caledonians' (Fig.22) c.mid 1850's. Seven colours are used for this print, cream, brown, red, yellow, blue, green and black. Each colour (except the cream ground) is used in both solid and tint states. By overlapping the tints Brandard has achieved various other colours such as the different shades of green in the centre lady's dress, orange on the uniform of the man facing outwards on the far right and purple in the tartan on the right also. The additional shades of the same colour eg. the green, are used to form the shapes in the illustration, in this case to form the folds of the

skirt. The cream ground is used to give the flesh colour, whereas in the earlier dancing illustrations there was only a red tint applied to the white of the paper for this purpose.

Brandard has incorporated all his skills into this lavish cover illustration. Although he concentrated on the drawing of the foreground figures, there is a strong suggestion of a crowded room. This is cleverly accomplished by ever receding faces and figures lightly drawn and coloured, and by using a denser tone of brown at head level behind these. Further depth is achieved by incorporating the architectural setting.

The feeling that we are only seeing part of the whole scene is suggested by the cropping of figures at the edges of the print. This illustration is a long way from the vignette style used in earlier music sheet covers.

Apart from popular dance another great influence on popular music of the Victorian era was the immense popularity of the opera both French and Italian. Arrangements of the favourite operatic airs by famous and obscure composers were all the rage. Brandard was very much influenced by the operatic stage and often illustrated such arrangements with scenes from the operas themselves, rather than merely using a portrait of the singer with whom the air was associated. W.E. Imeson relates (25,p33) that Brandard's:-

"figures and scenes are occasionally somewhat stagey but as a matter of fact many of them were sketched directly from stageland itself".

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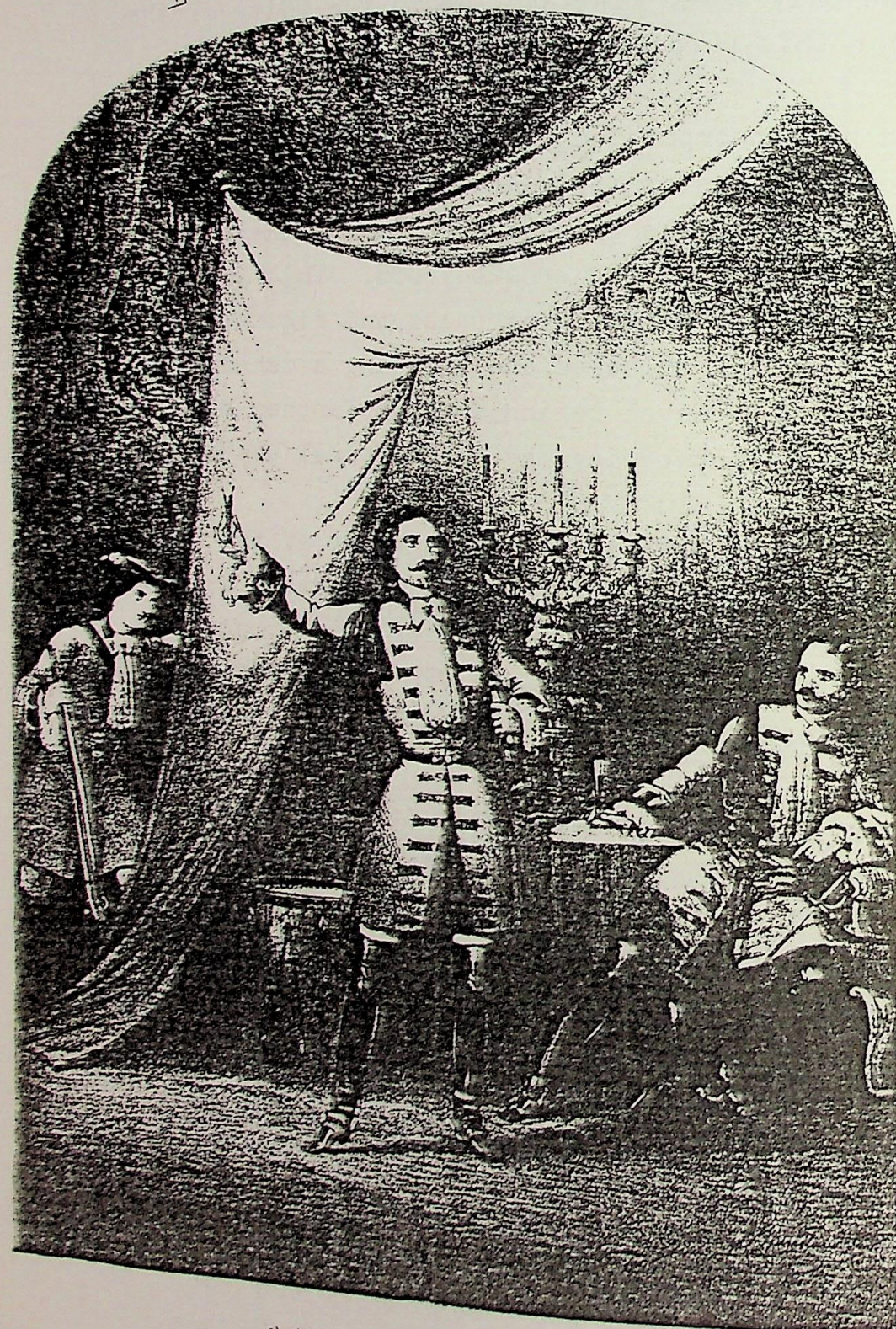
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SET OF
L'ETOILE DU NORD. #524.



DEUX QUADRILLES
PAR
CHARLES D'ALBERT.

LONDON: CHAPPELL & CO. NEW BOND STREET.

(Fig. 23)

'L'Etoile Du Nord' c.1855 Chromolithograph.

Charles D'Albert's arrangement of quadrilles based on the airs from Giacomo Meyerbeer's opera 'L'Etoile Du Nord' (The Northern Star) (Fig. 23) is illustrated by Brandard using a key scene from the opera.

'L'Etoile Du Nord' was first performed in London at Covent Garden in 1855 and this cover was printed in the same year or shortly after. The opera is set in Russia during the reign of Peter The Great as Tsar. The story centres on a Russian peasant girl, Katherine, who dresses as a man and takes her brother's place in the Tsar's army. She saves the Tsar from disaster by informing him of a plot against him and in conclusion, the two fall in love and are married. Brandard has chosen the moment when Katherine is stealthily approaching the Tsar's camp to tell him of the impending danger, to illustrate the music. This type of illustration embodies a different task to that of the formerly discussed dance and landscape titles. There is an attempt at some involvement of a narrative element. This was not seen as the function of music illustration before the 1840's but as theatre expanded in the middle of the century it became a great source of inspiration for popular music.

In this cover design and in the following one, Brandard used the basic rectangular shape for his illustration but this time with a curved top. This layout design evolved from the curved border types eg. 'The Rhine Polka'. King calls this the overmantel type (27a, p267). Next to the basic rectangular shape layout, this becomes the most recurrent form in music illustration of the Victorian era.

LES HUGUENOTS

4522



QUADRILLE
BY
CHARLES D'ALBERT.

LONDON, CHAPPELL 50 NEW BOND STREET
W. & A. HARRIS 1877

SOLO 3/
DUET 4/
TRIO 5/

(Fig. 24)

'Les Huguenots' c.1855 Chromolithograph

In "L'Ecole Du Nord" Brandard tries to instill some of the drama of the opera into the scene. But more dramatic still is his illustration for 'Les Huguenots' c. 1855 (Fig. 24) a quadrille composition by D'Albert derived from an earlier Meyerbeer opera of the same name. The opera is based on the massacre of the Huguenots in Paris on the night of St. Bartholomew's Eve in 1572. The scene illustrated by Brandard is where the hero, Raoul, (a Huguenot), has heard of the catholic plan to massacre the Huguenots and attempts to leave his hiding place to go to their aid. But his fiancee, Valentine (a catholic) implores him to stay hidden, as she fears for his life. In Brandard's illustration Valentine clings desperately to Raoul's arm, as he makes to escape through the window. Brandard has placed them in a very detailed 16th. century French interior complete down to the lute in the lower left hand corner.

The obvious function of this illustrated cover is to remind the opera lover of a memorable scene from these favourite operas. It would have been rather a novelty for a Victorian to have a depiction of a favourite opera in his possession. King tells us (27a, p266) of the:-

"fine show they must have made displayed in the foyers of the opera houses and in the windows of the music shops. It is obvious that a vignette title on a half page illustration would be as ludicrously inadequate to contain the ample figures and spacious scenery of those heroic days even as later for the pictorial rival of opera - the music hall".

NEW AND POPULAR MUSIC
PUBLISHED BY
S. J. PIGOTT,
PIANO-FORTE AND MUSIC SELLER.
(BY SPECIAL APPOINTMENT)
To His Excellency the Lord Lieutenant,
112 GRAFTON STREET, DUBLIN.

SONGS.

O THOU WHO EVER RULED A PART, (Oratorio of ABRAHAM.)	G. W. TORRENCE	2
GOD OF MERCY, GOD OF POWER, Do.	R. F. HARVEY	2
I TRUST NO MORE IN THEE	"	2
LONG TOSSED UPON THE HEAVING WAVES.	"	2
HOME OF MY HEART, (Composed expressly for Miss CATHERINE HAYES, and sung by her with immense success.)	"	2
TIS SAD TO SAY ADIEU, (Composed as a Companion to Home of my Heart, expressly for Miss Catherine Hayes, and sung by her with enraptured applause.)	"	2
HOPE ON.	"	2
BRIDE CRUISE TO CAROLIN, (Irish Song)	H. GARWAY	2
THE DREAM.	J. P. KNIGHT	2
LILLY OF THE VALLEY.	"	2
WHEN WE TWO PARTED.	"	2
FISHER'S WIFE.	"	2
I LOVE THEE, (Serenade)	S. M.	2
THE IVY, (Je mours je m'attache.)	J. E. P.	2
ZILE MO CHORDE, (Gilla Machree)	Jessie BETH	2
THE BLIND GIRL'S SONG.	"	2

PIANOFORTE MUSIC.

KATHLEEN'S DREAM, (Dedicated to the Earl of Carlisle.)	K. M. G. R.	2
PENSEES HEUREUSES.	R. F. HARVEY	2

POLKAS.

THE CUPID, (Dedicated to the Misses Tabernam.)	R. F. HARVEY	2
THE BIRTH DAY, (3rd edition.—Dedicated to the Countess of Clarendon.)	"	2
THE FAIRY, (3rd edition.)	"	2
THE MYSTERIOUS.	"	2
BALLYNEGALL.	KEEN	2
LA VENISE.	KOHLER	2
VICTOR EMMANUEL.	H. A. P.	2

QUADRILLES, WALTZES, &c.

JULLIEN'S ROYAL IRISH QUADRILLES, (50th edition.)		2
DO. DO. DUET.	Arranged by J. P. LYNCH	2
DO. DO. (2nd Set) SOLO.	"	2
DO. DO. Duet.	Arranged by J. P. LYNCH	2
GERANICH WALTZES.	R. F. HARVEY	2
SOUVENIR DE CORK, WALTZ.	GILLESPIE	2
DORIS WALTZ AND SONG, (Beautifully illustrated by BRANDARD.)	M. J. S.	2
IVY WALTZ, (Dedicated to Mrs. Herbert De Burch, Pianoforte Player.)	"	2

GALOPS.

PARADEING GALOP, (Reminiscences of the Hanlons.)	M. J. S.	2
AUSTRIAN GALOP, (Reminiscences of the Hanlons.)	HANLON	2

NOW PUBLISHED, IN NUMBERS, PRICE ONE SHILLING EACH.

BEAUTIFULLY ILLUSTRATED IN THE FIRST STYLE OF ART BY BRANDARD, CONTAINING FIVE MAGNIFICENT AND
THE MELODIES OF IRELAND.

THE MELODIES OF IRELAND,

ARRANGED FOR THE PIANOFORTE BY J. P. LYNCH.

This is a matter of great importance to the public, as it is the only collection of Irish Melodies, which has been published in a form so convenient for the Pianoforte. The whole work is arranged in a simple and easy manner, and is so arranged, that it may be played by any person, who is capable of playing the Pianoforte. The whole work is arranged in a simple and easy manner, and is so arranged, that it may be played by any person, who is capable of playing the Pianoforte.

THE WHOLE WORK BOUND IN GREEN AND GOLD. PRICE 12s. 6d.

(Fig.25)

An advertisement list printed on the back of a music sheet published by Samuel J. Pigott.

Brandard did not live to know the great days of the music hall. He specialised in illustrating subjects derived from the opera and ballet. Most of the music with covers by him was for performance in the home, by the family or at musical soirees - a market for which thousands of music pieces were specifically written. Brandard's public were mainly in the middle to upper class bracket. An expenditure of three to four shillings on a single music sheet was far beyond the means of the working class earning on average less than a pound per week. Brandard himself made quite a good living from his music illustration. Imeson relates that "his fee alone for a 'picture' was sometimes as much as twenty guineas" (25,p23).

There was no shortage of work for him, being called upon by numerous publishers to design titles for their publications. Apart from Jullien there was Chappell and Co. (est. 1811 to the present), Charles Jeffreys (1835-99) among various others. His name was also known in Dublin, as a great amount of music was imported there from England. The Dublin publisher Samuel J. Pigott then at 112 Grafton Street (c.1836-1866) advertised music sheets as 'beautifully illustrated by Brandard' and 'illustrated in the first style of art by Brandard' (Fig.25)

The Victorian music publishing industry was indeed prosperous as the prices would indicate. The enormous revenue obtained from a very successful piece of music often selling about 200,000 copies, allowed publishers to spend generously on illustrations for the covers R. Pearsall points out (41b,p89) that;-

"Publishers who succeeded in reaching the drawing-room audience were certain of a rich haul. Enthusiasts would happily pay out four shillings for the latest ballad and it is therefore understandable

UNCLE TOM'S CABIN
THE SEA OF GLASS.



Eva & Uncle Tom See Chap. 22
COMPOSED BY VOCAL DUET WRITTEN BY
STEPHEN GLOVER... CHARLES JEFFREYS
PRICE 2d

(Fig.26) 'The Sea of Glass' c.1852 Chromolithograph
by Brandard. Published by Charles Jeffreys

*that the publishers laid out large sums of money
on promotion"*

Brandard's work must have been a regular sight on the drawing-room piano. His illustrations of gracefully dancing couples, serene landscapes and romantic opera scenes reflected the sentimental and romantic themes which constituted popular tastes in both song and dance music, particularly in the first half of the nineteenth century. Songs with a romantic flavour, such as those written by Charles Jeffreys (a notable publisher of music from 1835-99) were indicative of the type of song very much in vogue at the time. Jeffrey's song 'The Sea of Glass' (Fig.26) was based on Chapter 22 of 'Uncle Tom's Cabin' (H.B. Stowe's book appeared in England in 1852) and is a duet between the characters Tom and Eva. Brandard's illustration is a charming interpretation of the sentiments of the song. The first few lines of which run:-

*"Eva: 'And I saw a sea of glass with mingled
fire. Look, Look, 'tis there upon the
lake I see it now. There golden beams
of day shine out upon the sparkling wave,
Til like a sheet of flame the brilliant
waters glow".*

Printed on the back cover of this music sheet are further examples of the type of lyrics that were common then, (Fig.27).

60

A SELECT LIST OF
NEW AND POPULAR VOCAL MUSIC,
PUBLISHED BY
CHAPPELL & CO., 49 & 50, NEW BOND STREET.

DELLA. The Words by the Hon. Mrs. Norton. The Music by A. W. ...	2 0
OSWALD, FOR EVER, FOR EVER. Written by Dr. Waller. Music ...	2 0
MUSKING SPRING TIDE. Edited by G. Lister. ...	2 0
TAK CHEATERS. A Characteristic Cantata. The Poetry by Burns. ...	10 6
PIGATING OF THE WIND. The Words by J. E. Carpenter. The ...	2 0
BERKELEY CARR FOR ME. Written and Composed by A. Foster. ...	2 0
WATER, with Illustrated Tidings. The Words from TENNYSON'S new ...	2 0
GO NOT, HAPPY DAY. The Words from Dittos. The Music by ...	2 0
LOVE COULD NOT TO RECEIVE. A new Ballad, by BALFE. Intro- ...	2 0
I KILL LOVE THERE. A Ballad, written by J. E. Carpenter. The ...	2 0
OH! THINK NO MORE OF ME. Written by Dittos. Music by Dittos. ...	2 0
CHRISTMAS IN WOOD. Written by the Rev. J. S. D. Mossell. Com- ...	2 0
WE SINGING HIM NOT, ENGLAND, TO THEE. Written by Dittos. ...	2 0
THE AUSTRALIAN EVENING HYMN. The Words by Mrs. HENMAN. ...	2 0
THE MERRYMAIDEN BARK. The Words by W. Thos. The Music by ...	2 0
REMEMBER! LIVE WOULD ENDED ME DARK WITHOUT THEE. ...	2 0
REMEMBER! A New Edition of this Popular Ballad, in a lower key, by ...	2 0
BARNEY O'NEAL. Irish Ballad. Written and Composed by SUTHER ...	2 0
THE DEEP SEA SKEEL. Song by E. Latta. ...	2 0
THE SOUTHERN MAID. Beautifully Illustrated. Song by Mrs. ADA ...	2 0
JEANETTE, a Spanish Ballad. By the Hon. Mrs. Norton. Third Edition ...	2 0
NEAR THEE, NEAR THEE. Song adapted to the Glens Melody in the ...	2 0
WHAT WILL THEY SAY IN ENGLAND! Written by the Rev. J. S. ...	2 0
THEY ARE IN PLACE. Sacred Song. Composed and inscribed to the ...	2 0
HEAVENLY. ...	2 0
SPEAK GENTLY. ...	2 0
THE OLD CLOCK OF THE STAIRS. ...	2 0
FOOTSTEPS OF ANGELS. ...	2 0
THE RAINY DAY. ...	2 0
STARS OF THE SUMMER NIGHT. ...	2 0
THE BRIDGE (I STOOD ON THE BRIDGE AT MIDNIGHT). ...	2 0
MOON! ABOVE ME BEAMING. (A che la morte) ...	2 0
SWEET SLEEP. (De misa bollenti spiriti) ...	2 0
SLUMBERING ON EARTH'S COLD PILLOW. (Para succumb an Angles) ...	2 0
WHERE LUTES ARE DAILY SOUNDING. (Libiamo) ...	2 0
WHEN I LEFT MY OWN DEAR HOME. (Di Processa) ...	2 0
PART AND PRESENT. Written by E. R. HUGHES. ILLD. Music by ...	2 0
CRIMSON ROSES. Song by Miss DOLLY. Composed by R. PARSONS ...	2 0
BONNY JEAN. Song with the greatest applause by Mrs. SARA REEVE. ...	2 0
BY THE FADING RUES OF TWILIGHT. To the favourite Air of ...	2 0
DREAM OF EARLY JOY. To the popular Air of <i>Sous le Palmier</i>	2 0
THE VIOLET GIRL. Written by DESMOND DEAN. Composed by ...	2 0
THE MYSTERY OF THE SHELL. New Edition, with Illustrated Title- ...	2 0
THE CHARGE OF THE LIGHT BRIGADE. The Words by A. TENNY- ...	2 0
THE MUSIC OF THE PAST. Ballad. Song with the greatest applause ...	2 0
DELLA. A favorite Song by G. LISTER. ...	2 0
CHEER, BOYS, CHEER. Henry Russell. Tenth Edition. ...	2 0
TO THE WEST. Dittos. Tenth Edition. ...	2 0
FAR, FAR UPON THE SEA. Dittos. Tenth Edition. ...	2 0
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THE MORNING STAR. Words and Music by the Hon. Mrs. Norton. ...	2 0
SING TO ME. Dittos. ...	2 0
VOICE OF MUSIC. Dittos. ...	2 0

THE HON. MRS. NORTON'S SABBATH LAYS.
Beautifully Illustrated.

THE ANGEL'S VOICE. No. 1. ...	2 0
SO NEAR SEA. ...	2 0
ABINGDON. ...	2 0
THE MISSIONARY'S GRAVE. No. 4. ...	2 0
OH, DISTANT STARS. ...	2 0
NOT LOST, BUT GONE BEFORE. ...	2 0

In One Book complete, 10s. 6d.

NEW VOCAL DUETS.

THE WIND AND THE HARP. Duet. With Accompaniment for the Harp ...	2 0
WE ARE FAIRIES OF THE SEA. Duet. Words by Dittos. Music ...	2 0
LET US CALL BACK THE TIME. Duet for Two Ladies. ...	2 0
THERE IS A LAND. Sacred Duet. Written by W. H. L. ...	2 0

CHAPPELL & CO., 49 & 50, NEW BOND STREET.
 Pianoforte Warerooms, 13, George Street, Manover Square.

If we look at the titles of the songs on the catalogue advertisement list of Chappell and Co. (Fig. 28) it is quite obvious that the music is closely linked to literary works also popular at the time. Among the titles listed in Chappell and Co.'s 'New and popular Vocal Music' are two songs based on works of the same name by Tennyson, 'Maud' and 'The Charge of the Light Brigade'; 'Near Thee, Near Thee' is adapted from 'The Corsican Brothers' a melodrama by the Irish playwright Dionysius Boucicault. There is a selection of songs from Verdi's opera 'La Traviata' and one from Balfe's 'Bohemian Girl'.

This type of musical material was regarded as socially acceptable pieces for refined and genteel drawing-room performance. It made up the greater section of music published in the early part of the century. Popular music became increasing diversified as the century wore on and as shall be seen in the following Chapter, the comic and topical song became the rage.

(Fig. 28)

An advertisement list published by Chappell & Co.

CHAPTER FOUR

The Influence Of New Forms Of Music Entertainment In The Second Half Of The 19th. Century.

In this Chapter I will discuss how the evolution of the music hall brought comic and topical songs into great popularity and how they in turn formed a large section of many publishers' music sheet publications and gave rise to a new vein of music illustration with a light and humorous flavour.

CHAPTER FOUR

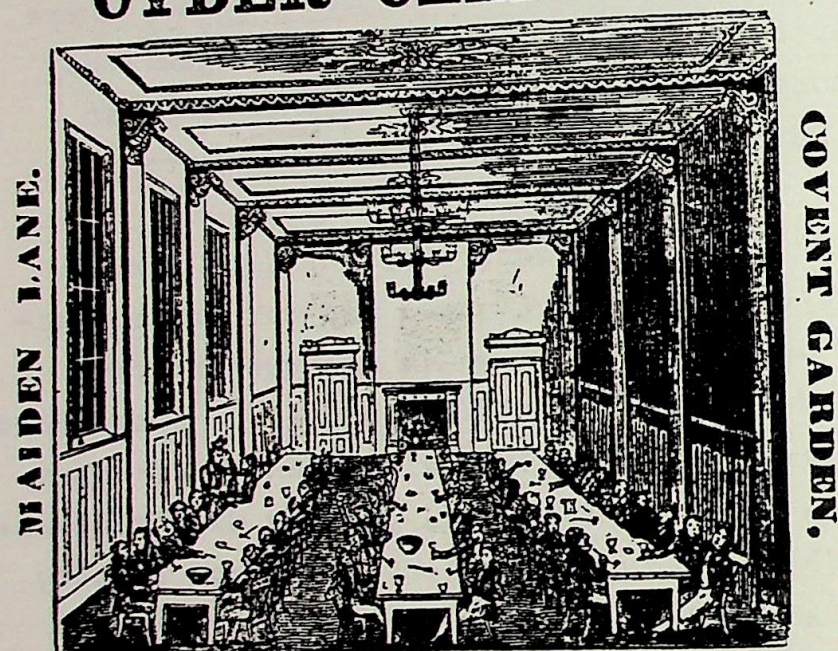
In the second half of the century new types of song became popular. There was a greater diversification and variety of music available to the public. There increasingly became less of an emphasis on serious music and more of a drift towards lighter popular music. R. Pearsall informs us (41b,p12) that:-

"The most prominent feature of the 19th century musical scene was that music was not departmentalised and a man could go in one evening from a ballad concert sniffing over, 'Home Sweet Home', to a promenade concert revelling in a Beethoven symphony onto a music hall, joining in the chorus of a ribald ditty and back to a musical evening in the home where Mendelssohn's 'Songs Without Words' - perhaps the most popular piano music ever published rubbed shoulders with 'Champagne Charlie'"

Comic and topical songs, especially, became very popular. The most important factor in this development being the rise of the music hall 'star' who was idolised in much the same way as modern pop singers. Another was the flourishing of the operetta, a light form of opera with spoken dialogue, songs and dances. It evolved in the 1850's from the French opera comique such as those by Gaetano Donizetti and later took the form typified by the operettas of Gilbert and Sullivan.

By the later 1850's the first music halls were established and from this time on they increasingly became an important influence on popular music. The music halls evolved from three early types of Victorian entertainment places. The song and supper rooms, the variety saloons

The Harmonic every Evening,
New and Splendid Rooms.
CYDER CELLARS,



JOHN REGAN

Having at an immense expense completed his improvement trusts his exertions will merit from a discerning Public, a continuance of that support and general Patronage which this Old Established and Favourite Place of Resort has for so many Years experienced.

Wines, Chops, Spirits Dinners,
&c., of the best Quality, Moderate
Charges.

(Fig.29) Poster advertising 'The Cyder Cellars' a popular song and supper room in the early Victorian period.

and the tavern concert room. Profits in these establishments came from the sale of food and drinks, the entertainment was provided free of charge and women were generally not admitted. In London the most successful of these song and supper rooms were Evan's, The Coal Hole and The Cyder Cellars. An idea of what the latter was like can be gained from one of its advertisement posters (Fig.29).

It was along these lines that the first music hall proper was set-up by an enterprising publican named Charles Morton. He converted his pub 'The Canterbury Arms' into a music hall in 1849 and as in the supper rooms the admission was free and ladies were not allowed. Later in 1852 he opened the 'Canterbury Hall' to which ladies were welcomed despite puritanical criticism, and an admission of six pence was charged. This hall was so successful that in 1861 Morton opened an even larger music hall. 'The Oxford' which cost over £35,000 to build.

By 1860's music halls had spread to many parts of London and indeed to other parts of the country. Brian Harrison (12,p174) in his study of Victorian entertainment relates that:-

"By 1866 London boasted 23 music halls. Outside London there were at least 300 in 1863, including 9 in Birmingham, 10 in Sheffield and 8 each in Leeds and Manchester. By 1908 there were as many as 57 halls in London attracting groups well below the theatre goer in social grade: as a printer informed a parliamentary enquiry in 1892, 'it is to the music halls that the vast body of working people look for recreation and entertainment'".

Variety entertainment was the emphasis of the music hall, a typical programme would consist of song and music acts, dancing, balancing and trapeze, burlesques etc. In the early music halls these could be enjoyed while at table to which food and drink were served. They attracted a cross section of society but mainly the mid-lower classes. The poorer classes being jammed into the galleries while those who could afford it filled the better seats in the lower part of the auditorium. Pearsall points out (416,p42) that:-

"As the music hall developed from its small beginnings so did the audience change. The song and supper rooms had a clientele that was middle class with upper class slummers. While the music halls catered for the whole social spectrum, the make up of the audience varying with the site and size of the hall".

The music hall songs had a wide appeal, dealing with a wide range of subjects. They covered subjects i.e. current events, famous people and places (which had for centuries been dealt with by the lowly street ballad, although in a much cruder fashion) and of course inevitable subjects love romance and marriage. Popularised by the music hall artists, these songs were often witty and catchy, and were in wide demand for home performance. There was a great flood of such songs published from the 1860s onwards, however, it was not general music hall audience who bought the music sheets. Although they were more cheaply produced, printed on lower quality paper than those worked on by Brandard, still even at the reduced price 2s/6d - 3s . they were prohibitively expensive for the working class . They were

NEW COMIC SONGS
THAT CAN BE SUNG IN PUBLIC WITHOUT FEE OR LICENCE.
BEST EDITIONS! SOLD AT HALF PRICE!

Those marked (*) are beautifully illustrated in Colours by the cleverest Artists of the day.

*A Bad Boy's Diary. A Scrambling Comic Vocal Melody.	*Just one Little Polka. Song by ANITA LLOYD 3 0	*The Time to Spoon. Song by Miss NELLIE L'ESTRANGE 3 0
*A Happy Pair of Souls. A Comic Vocal Melody. Song by Mr. and Mrs. HARRY RAYMOND 4 0	*Leaning on a Balcony. Song by CHARLES DE VAL 4 0	*The Tipperary Christening. Irish Comic Song. Song by D. W. HENRY and HARRY MANTVILLE 3 0
*Auntie coming out to-night? HARRY RAYMOND's "Chorus" Song 3 0	*Little Sally Waters. Song by Miss ALICE ATKINSON in "The Babes" 3 0	*The Pow-Opener. Song by HENRY CAMPBELL 3 0
*A Lesson from Dad. Song by JESSIE RAY 3 0	*Master Dicks upset the milk. Song by G. H. MACDERMOTT 3 0	The Professional Amateur. Song by CHARLES DE VAL 4 0
*All Beach. A very comic song. by T. W. HARRIS 3 0	*Money was made to spend. Song by VANCE 3 0	*The Rival Candidates! A Scrambling Comic Election Melody 3 0
*Aren't they pretty, aren't they nice? Song by HARRY RAYMOND 3 0	*Milk to my Tea. Song by VANCE 3 0	*The Strand Rushing Masher. Song by T. W. HARRIS 3 0
*Are you going to the Ball this Evening? and Are you going for this evening? Song by HARRY RAYMOND 3 0	*Mind you inform your Father. Song by the Sisters LILIAN 4 0	*The Five o'clock Bus. Song by J. H. YOUNG 3 0
*A Run for the Sun. Song by ANITA LLOYD 3 0	*My Mother's Love; or, "She's utterly queer, consummate too too." Song by VANCE 3 0	*The Gal went "Gst" T. W. HARRIS 3 0
*As good as they make 'em, the best of old Folk. Comic Song. Song by JESSIE RAY 3 0	*My Pretty Nell, the Flower of Pall Mall. Song by ANITA LLOYD 3 0	*The Husbands' Boast. Song by VANCE 3 0
*Come to your Mother, come, come, come. Song by VANCE 4 0	*Nobody's Child. Song by HARRY LLOYD 3 0	*Those pretty Clothes. FASH. COVERS latest success 3 0
*Could you lend my Mother a Spoon-ful? T. W. HARRIS 3 0	*No matter! Song by HARRY RAYMOND 3 0	*Thought-Reading on the Brain. Song by BLISS MERRAY 3 0
*Cousin George. Song by VANCE 3 0	*No, no, no! I cannot! Song by Miss ALICE ATKINSON in "The Babes" 3 0	*Three nice old Ladies went to the Aquarium. FASH. COVERS great success 3 0
*Dial up, John! Comic Song. Song by JESSIE RAY 3 0	*Not too much, but just enough. Song by ERIC VICTOR 3 0	*Tiddy Fol Loll! Song with enormous success by NELLIE POWER 4 0
*Ghost upon the Brain. Song by VANCE 3 0	*Oh, what a Ming! Song by HENRY CAMPBELL, and in all the Pastimes. 4 0	*Toothpick and Crutch. Song by VANCE 4 0
*Good Day! Song by Miss ALICE ATKINSON 3 0	*Oh! Fred, tell them to stop! that was the cry of Maria. FASH. COVERS 3 0	*To see if I liked Butter. Song by VANCE 3 0
*Good old Brown. Song by JESSIE RAY 4 0	*One Kiss more. Song by the Sisters LILIAN 3 0	*Unfit for Publication. Song by FASH. COVERS 3 0
*Hardly! What say you? Song by Miss ALICE ATKINSON 3 0	*Only the Major. G. L'ESTRANGE 3 0	*What shall we christen the Baby? A very funny song and a great success 3 0
*Money-Pot Brown. VANCE's latest 3 0	*On the Railway. Song by HARRY DOWTON 3 0	*Wait till his Ship comes home? Song by FASH. COVERS 3 0
*Now do you like London? Song by VANCE 3 0	*On ah! On ah! that's what the Girl would say. Song by HARRY RAYMOND 3 0	*Walking in the Zoo. Song by VANCE 3 0
*I brought her up to London. Song by JESSIE RAY 3 0	*Our happy little home; or Mother's good with the Soldiers. T. W. HARRIS's great success, also introduced into all the Pastimes 3 0	*We're over Sweet Sixteen! Song by the Sisters LILIAN 4 0
*I couldn't help laughing, it tickled me so 3 0	*Penny Paper Collar Joe. Song by NELLIE POWER 4 0	*We've all joined the Blue Riband Army. T. W. HARRIS's Latest Hit... 3 0
*I got this in Leicester Square. Song by HARRY RAYMOND 3 0	*Pull, pull together, Boys. Song by VANCE 3 0	*We've had 'em all Irish, we've had 'em all Scotch; or, "The Model Maid Servant." Song by HARRY RAYMOND 3 0
*I'd take her to see the Aquarium. I'd take her to see the Zoo. Song with immense success by G. H. MACDERMOTT, the White-eyed Hummel Kaffi 3 0	*Quite the Lady. Song by HARRY RAYMOND 3 0	*What has Free-Trade done for England? Political Song. Song by the THE SOUTHERN LITTON 3 0
*If you love me tell me, Tattie. Song by JESSIE RAY 3 0	*Show me the Man. Song by H. COOTE 3 0	*When the "Gee-Gees" run again. Song by HENRY CAMPBELL 3 0
*I'm a Soldier's Son. Song by T. W. HARRIS 3 0	*So are we all, dear boys. Song by VANCE 3 0	*Why is the World so gay to-day? (New Version.) Song by the SISTERS 4 0
*It's a very silly thing to do. Song by JESSIE RAY 3 0	*Sold Everywhere. Song by VANCE 4 0	*Whishes. Song by JESSIE RAY 3 0
*It's all over, Dolly's done dancing. Song by HARRY LLOYD 3 0	*Stop It! Song by FASH. COVERS 3 0	*Why, certainly! Song by FASH. COVERS 3 0
*It's hard to live, or, "What are we to do with our Boys?" Song by JESSIE RAY 3 0	*Such a Mash! Song by NELLIE POWER, and in the Pastimes and Pastimes. 4 0	*You Dirty Boy! Humorous Song 3 0
*It's hard to live, or, "What are we to do with our Boys?" Song by JESSIE RAY 3 0	*Tasty! Very! Very, Very Tasty! Song by Miss ALICE ATKINSON 4 0	
*Jocko, the Belle at the Railway Bar. Song by JESSIE RAY 3 0	*The Butterfly Duds. EDWARD CLARK's Great Hit! Song 3 0	
*Just as you are for Kipling; or, The Art Photographer. Song by HARRY RAYMOND 3 0	*Them Three Acres of Land and a Cow. Song by HARRY LLOYD 4 0	
	*They all say they love me. Song by HARRY RAYMOND 3 0	
	*There you are, Emma! Song by FASH. COVERS 3 0	
	*The Doctor on the "1" Song by ANITA LLOYD 3 0	

Popular American Songs and Dances.

*I'm going to be married next Sunday. Song by Miss ALICE ATKINSON 3 0
*My dainty little Darling. Song by Miss ALICE ATKINSON 3 0
*Pretty as a Butterfly. Song by the SISTERS LILIAN 3 0
*She's the only Girl I love! Song by Miss ALICE ATKINSON 3 0

LONDON: CHAS. SHEARD & CO., MUSIC PUBLISHERS & PRINTERS, 122, HIGH HOLBORN.
Telegraphic Address—"Musical Bouquet," London.

(Fig.30)

An advertisement list of comic songs published by Charles Sheard and Co. in the early 1880's.

bought by those who would never have attended the music halls, as they were considered beyond the pale of respectability. Especially in the early days but they gained some status when towards the end of the century they received the patronage of the Prince of Wales. Their appeal was in the catchy tunes and the humorous often saucy lyrics. Catherine Hall explains (20,p5) that:-

"the mazurkas, polkas and waltzes were tame enough to be played by the most sensitive child learning the piano but her father might have bought copies of the racy songs sung by Leybourne and Vance to amuse his friends after dinner. He would not have visited the music halls particularly in their early days but the publication of the songs performed there made a rather risqué form of entertainment available to a much more 'respectable' audience."

The music hall 'stars' or 'lion comique' as they were known were great favourites with the music hall audience. Their act consisted of song and comedy dialogue. Among the more successful performers were George Leybourne, Alfred Vance, (both mentioned above), Arthur Lloyd and G.H. MacDermott. These 'stars' could earn as much as £100 per week, an enormous sum in those days, and often played two or three different music halls in one evening.

A look at the list of song titles issued in the early 1880's by Charles Sheard and Co. (a publishing firm established 1846) gives an idea of the nature of their songs (Fig.30). Subject wise they are quite commonplace and down to earth, dealing with such everyday things as

running for a bus. Social commentry was another strong point in the songs of the music hall 'stars'. As Tony Locantro points out (13,p14)

"Leybourne and his other great music hall contemporaries, MacDermott and Vance became through their topical songs the spokesmen of the people on matters of the day; in their time the music hall became a medium for contemporary social comment, a fact not always liked by the politicians and the establishment. The popularity of the Lions Comique was so great and their influence over their admiring audience so strong that the Lord Chamberlain was powerless to curb them even when their songs criticised the police or challenged other forms of authority including Parliament itself".

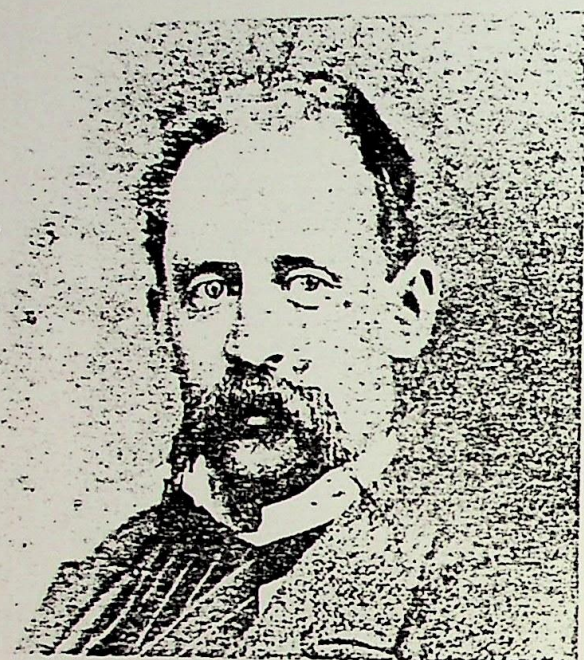
Humourous or truly topical song titles were not part of Brandard's work. They were widely published in the decades following his death in 1863. The heyday of the music halls. But for Brandard's successor, Alfred Concanen, they were a regular subject. Much of Concanen's work stretching between the late 1850's to the early 1880's was in many ways a chronicle of the music hall era. It featured portraits of the lions comiques and illustrated their songs. He was an extremely versatile illustrator adopting a sketchy caricaturistic style for his humourous titles and using his realistic drawing skill for slightly more serious ones. Whereas Brandard had given us an insight into the society of the upper classes, Concanen shows us through his witty representations, London street life and its many characters. Although Concanen's style is in many ways different to Brandard's it shall be seen that he uses much the same layout techniques as those established by Brandard.

CHAPTER FIVE

The Illustrated music covers by
Alfred Concanen (1835 - 1886).

Concanen working between the 1860s and 1880s was a true chronicler of the music hall era. In this Chapter, I will discuss how Concanen as successor to Brandard, continued the standards established by the latter while using a lighter, more humorous style and attempting a more indepth interpretative form of illustration of the music or song.

CHAPTER FIVE



(Fig.31) Alfred Concanen (1835-1886)

Concanen portrayed in (Fig.31) was born in 1835, of Irish parents, originally from Galway. It is unclear whether he was born in London or in Ireland, but he was working as an illustrator in London from the 1860's onwards. He produced drawings for various periodicals including the 'Illustrated Sporting and Dramatic News' on a regular basis. He also illustrated books eg. 'Carols of Cockayne' by H.S. Leigh 1869, 'The Wilds of London' by James Greenwood and he also turned out the odd poster. But it is association with music sheet illustration that Concanen became better known. Imeson writes of him (25,p28):-

"He may be described as the last of the 'old masters' of music illustration. In this branch of the art he was a worthy successor to John Brandard. Whilst undoubtedly the most prolific, Concanen was perhaps the most versatile of the music illustrators proper".

In the twenty years or so of Concanen's illustrating career, he produced an enormous quantity of music title covers. But he often worked with partners especially early on. The earliest music cover illustrations by Concanen are signed 'Concanen and Lee'. These were published during the period when Concanen was working with a partner by the name of Thomas Wales Lee. Lee's talent Imeson informs us was in designing ornamental lettering for the music titles.

The title cover for 'Polo Lancers' (Fig.32) is an example of the work produced by the Concanen and Lee

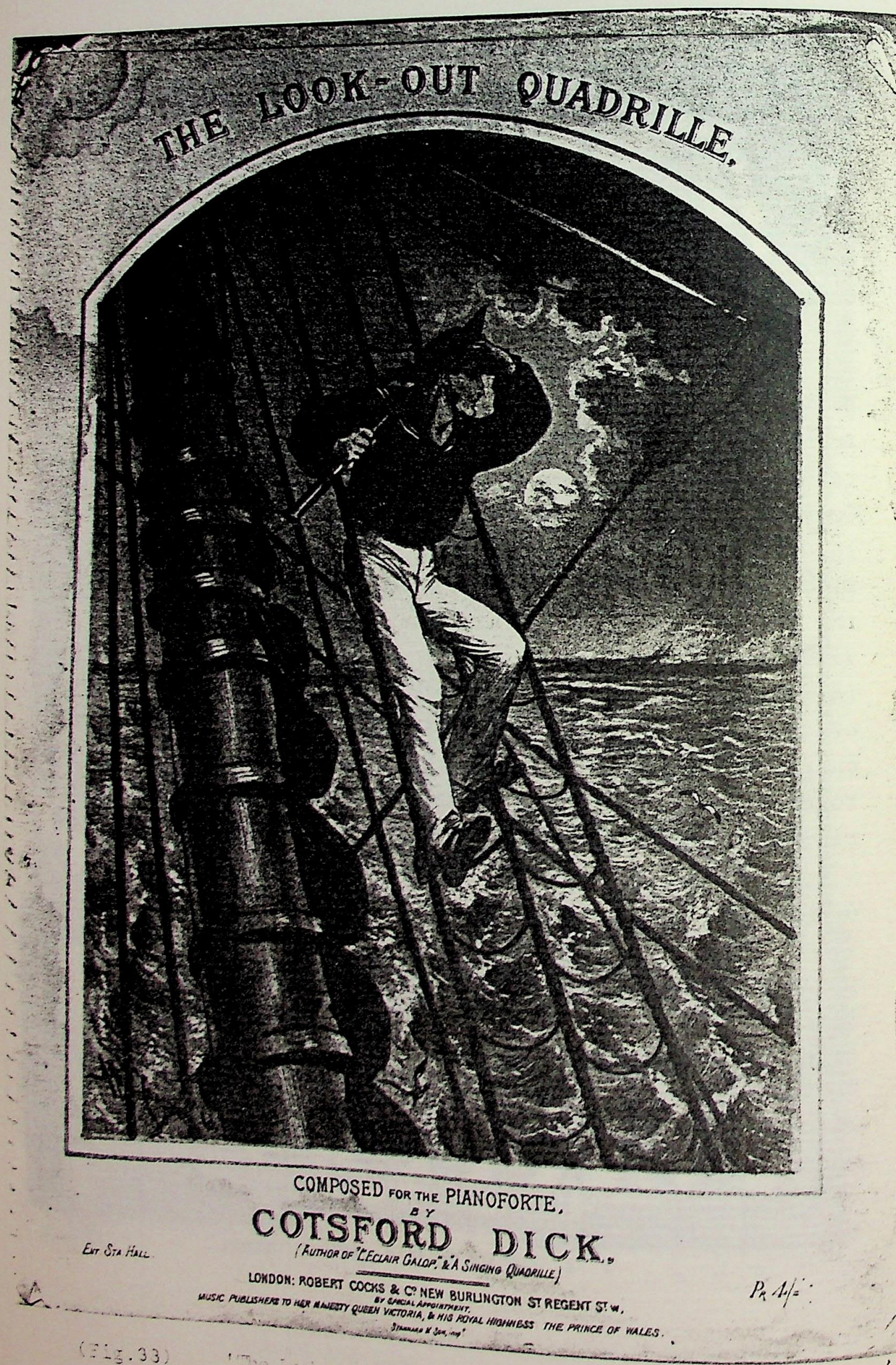
CONTINUATION SHEET



partnership. This piece of music was inspired by the new game of polo, first introduced into England in 1869. This cover illustration is quite original as regards layout: the title and the composers name are as much part of the pictorial image as the polo players. Every effort has been made to blend the two elements of the design together. The ornamental curves and serifs of the letters being repeated in the border and surrounding frame.

Every space on the sheet has been filled in the indicative Victorian manner. The effect of which tends to be a little overpowering. Fortunately, Concanen generally adheres to a more satisfactory layout (in the style of Brandard), in which the illustration takes precedence over the lettering of the title. However, in this example a taste of the vitality and liveliness that Concanen could instill into his drawing is given. The enthusiasm and speed of the sport is well portrayed in Concanen's characteristic sketchy manner. A nice humorous touch is added in the drawing of the two tiny horsemen riding in and out through the letters of the word 'Polo'.

A third member was later taken into partnership by Concanen and Lee. Their music illustration from this period is signed, 'Concanen Lee and Siebe'. However, the partnership did not last and after its dissolution each artist worked for different firms. Concanen continued to work almost exclusively with the printing firm of Stannard and Dixon. This firm was later changed to Stannard and Son and were located at 7 Poland Street, in the heart of the music publishing business area of London. Poland Street joins Great



Marlborough Street which was then and remains a noted area of music publishing establishments.

Concanen was extremely adaptable as an illustrator producing when the occasion arose an appealing realistic type cover, and at other times a detailed caricatured scene inspired by a comic song. He could turn his hand to a wide range of subjects eg. portraits, townscapes, land and sea scapes, interior scenes, theatre (costume) and fantasy. Working on a realistic type cover with a non-humorous title, Concanen could produce illustrations of a quality equal to Brandard. Although he had not quite the expertise of printing and lithography at his disposal as Brandard had with the Hanharts, Looking closely at many of Concanen's prints the registration is not always as perfect as with Brandard's prints and it is doubtful that he was as concerned with the careful preparation of his lithographic stones; the grain giving a coarser texture to his drawings in comparison with those of Brandard. However, he had the added advantage that by the time he began using chromolithography for his illustrations, much of the early ground work of the process had been covered. He didn't have to go through quite the same pioneering period as his predecessor.

The cover design for 'The Lookout Quadrille' (Fig.33) is very much in the Brandard style. Here Concanen has used the overmantel type of design layout, such as Brandard used in 'L'Ecoile du Nord' and 'Les Huguenots' (Figs.23,24). Surrounding this is a thin line border which Brandard used quite often in his later work eg. in 'The Katydid Polka' and the 'Ireland

(Fig.33)

'The Lookout Quadrille' Chromolithograph
Concanen and

'Quadrille' (Figs,20,21). This full-page overmantel and line border becomes a favourite layout form for Concanen, although sometimes he substituted the overmantel for the basic rectangular type.

This attractive print has been cleverly composed. There is interesting upward and diagonal sweep of the mast and the rigging with criss-crossing ropes behind. Confidently hanging onto the rigging we have the lookout, keeping an eye on the development of the brewing storm in the right of the picture - suggested by the black clouds and the rough seas. Although we see nothing of the ship except a section of the mast and rigging feeling that the sailor is high above the deck and the water, is quite strong. Adding to this feeling is the clever inclusion of a seagull below the lofty position of the lookout. The bird's reduced scale suggests that it is closer to the deck and the surface of the sea.

Concanen used five colours in this print, green, light blue, dark blue, cream and black, but he completed the print in four impressions. This is because Concanen has used, as Brandard did in 'The Katydid Polka' (Fig.20) a gradated rainbow ground, here it is composed of two colours, pale green and blue. Out of the lithograph drawing for this ground print he has scraped the white of the lookout's bellbottoms, the moon and the surf. Gaps were left for printing in the cream on the lookout's hands and face, and on the mast. This was probably printed next, followed by the dark blue and the black. The 'rainbow' ground print was a favourite technique of Concanen's and he frequently used it in his music cover illustrations.



(Fig. 34) 'The Piano Girl' a.1879 Chromolithograph.

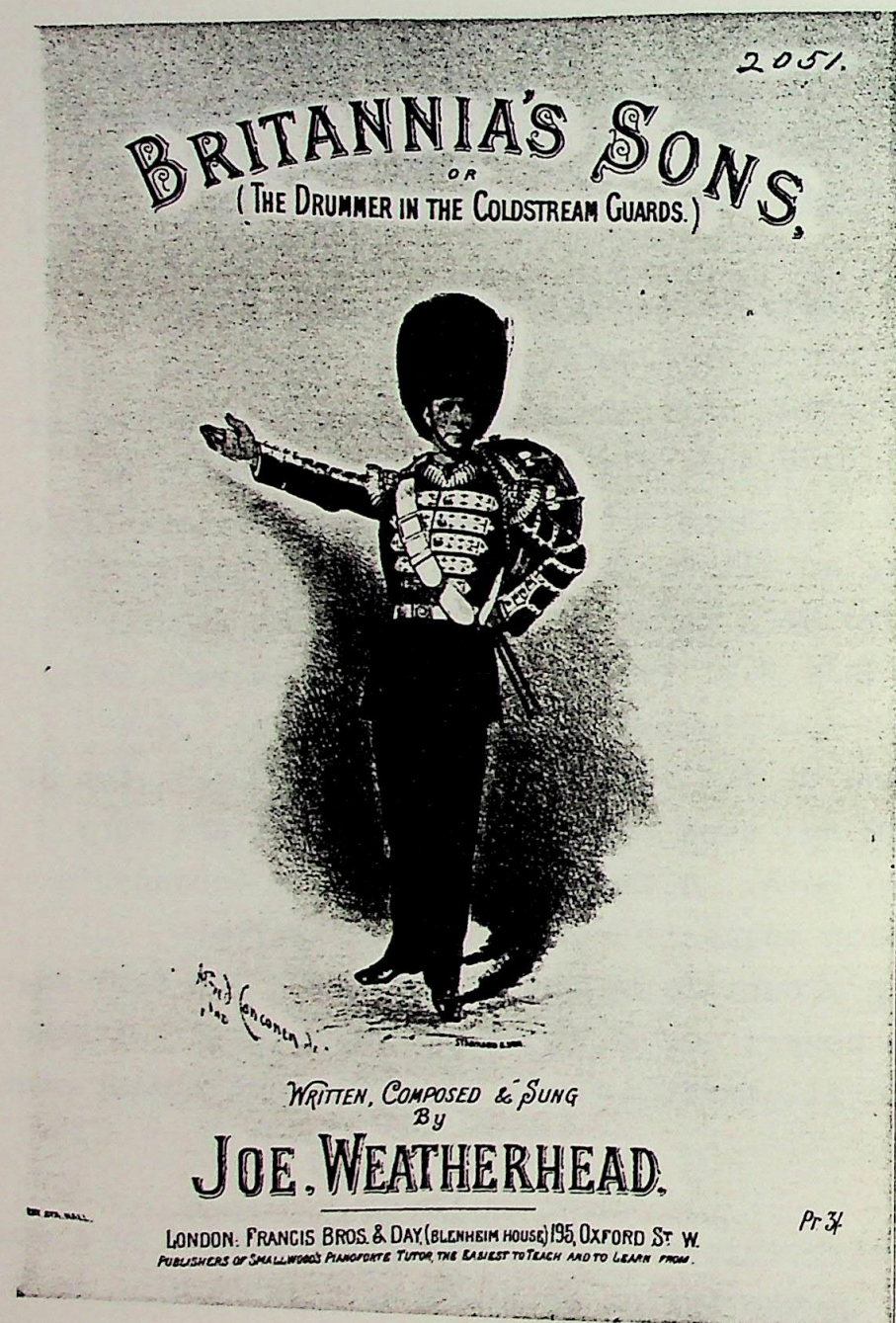
The drawing in this illustration is as deftly handled as any by Brandard, though the line is not quite as controlled. Concanen is much more concerned with capturing movement than with precise controlled drawing. This is especially true of his later work. Admittedly the time at Concanen's disposal to spend on a particular job would have been a decisive factor in the amount of care he took with each drawing: judging from the sheer quantity of work he produced he must have been under heavy pressure to finish drawings from time to time. 'The Lookout Quadrille', obviously was not one of these hastily drawn jobs. Similarly in 'The Piano Girl' c 1879 (Fig.34) a good deal of attention has been given to its execution. This is somewhat reminiscent of Brandard's dancing figures. There is the same graceful movement in the girl's pose and a similar positioning in space together with the background shadow.

Much of Concanen's work involved illustrations of the music hall 'stars' themselves, in full length portraits as they appeared on the stage, often in the guise of the characters of their songs. This was a particularly favourite cover form with the music publishers, as a portrait of a successful and popular star would guarantee good sales of their latest song. This type of cover was most often produced in the form in which a full length portrait of the artiste appeared in the centre, with no border just the title above usually curved, and the additional names and information below. Concanen produced many of these title designs, portraying many of the big names of the music halls, among them, The Great Vance, George Leybourne, Arthur Lloyd and Harry Clifton. Brandard, some thirty years earlier produced a series of three quarter length portraits of operatic celebrities eg. Sims Reeves and the Swedish opera star Jenny Lind, in the manner of his

cover illustration for 'The Farewell Waltz' (fig.7) portraying his publisher, Jullien. But Concanen takes his portraits a step further and illustrates them as though they were singing their song on stage.

Concanen's illustration for 'Brittiannia's Sons' (Fig.35) portraying Joe Weatherhead (music hall star) in the military uniform of a drummer, is very similar in layout to Brandard's cover for 'The Drum Polka' (Fig.36). Brandard's cover was inspired by the title suggesting an illustration of a drummer, but is not intended to be a portrait. In the 1870's and 80s, however, this full length format was used regularly to portray the popular singers of the time. The arrangement of the lettering, the central position of the figure and even the use of the shadow are very similar in both. Although the shadow in Concanen's illustration suggests a shallow depth perhaps indicating a curtain behind the singer. The fact that these two covers are so alike demonstrates, that some formats in illustrated music covers became almost standardised.

Concanen also enjoyed illustrating the singer in a scene described in the lyrics of his song. In 'Riding on Top of an Omnibus' c.1885 (Fig.37) Concanen not only gives a small portrait of G.W. Hunter (the singer) in the upper left hand corner, but also includes him in the caricatured scene of the omnibus's route through London. Concanen makes sure we know that the central figure is Mr. Hunter, as he has placed a bag (seen at his feet) with the label 'G.W.Hunter' in the picture too. This cover is a fine example of the illustrative style usually associated with Concanen. The overall effect of the brightly coloured and witty illustration, is one of light heartliness and liveliness.



(Fig. 35) 'Brittania's Sons' Chromolithograph by Concanen.

(Fig. 36) 'The Drum Polka' Chromolithograph by Brandard. (Opposite)

PRESENTED BY M. JULLIEN, TO HIS PATRONESSES ON THE OCCASION
OF HIS BENEFIT AT DRURY LANE THEATRE DEC^R 11TH 1848.

THE DRUM POLKA.



DEDICATED TO
MADAME BIZET MICHAU,
BY
JULLIEN.

IT SEA HALL

LONDON, PUB^D BY JULLIEN & C^O ROYAL MUSICAL CONSERVATORY & CIRCULATING LIBRARY 214 REGENT ST. & 45 KING

RIDING ON THE TOP OF AN OMNIBUS

2032



WRITTEN, COMPOSED, & SUNG BY

G. W. HUNTER.

LONDON: FRANCIS BROS. & DAY (BLENHEIM HOUSE) 195, OXFORD ST. W.
PUBLISHERS OF SMALL MONTHLY PAMPHLETS TITLED THE EAST-AND-WESTERLY TIMES

Pr 3/-

The song is a humorous account of the domestic 'goings-on' seen by an omnibus passenger in the windows of the houses along the route. These 'goings-on' include a wife flirting with a lodger, a quarelling husband and wife, and an old bachelor trying to mend his clothes with a nail. The social commentary involved in this song is reflected in Concanen's drawing. The flirting landlady and lodger are illustrated in the upper right hand corner and on top we have the character studies of the old fellows peering through the windows.

Social comment was a recurrent theme in music hall songs and many of them satirised some personage or group topical at the time. A special favourite for satire in the 1880's was the aesthetic movement and its followers. In 1881 W.S. Gilbert's (of Gilbert and Sullivan fame) comic opera, 'Patience' was staged in London. It was a satire on the aesthetic movement and Oscar Wilde in particular as it was he who epitomised the movement in the eyes of the public. Numerous songs were composed at about the same time, satirising the movement in much the same way as Gilbert had done in his comic opera.

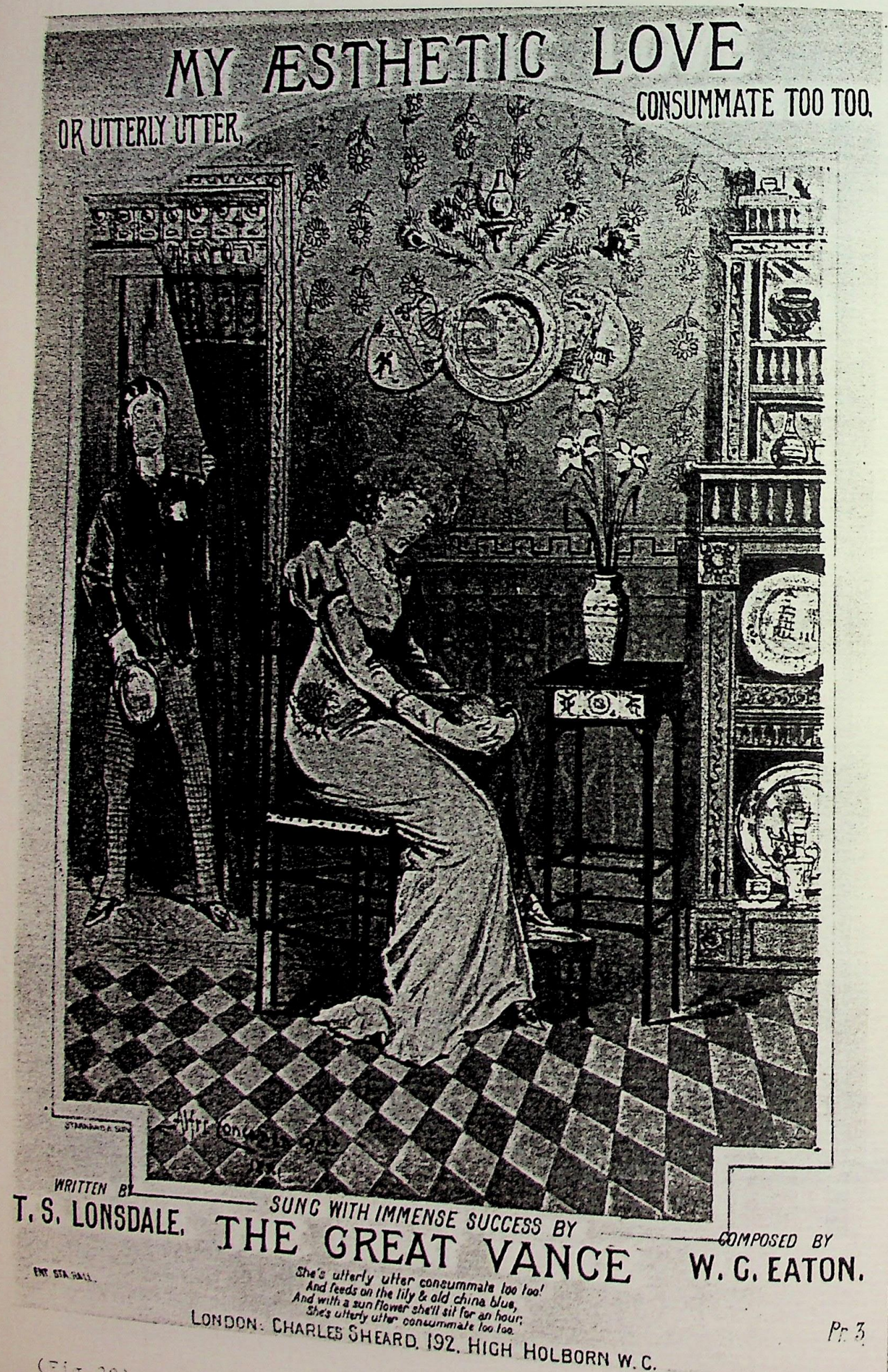
One such song was 'Quite Too Utterly Utter' (Fig. 38) composed by Robert Coote and illustrated by Concanen. Here Concanen composes his illustration almost entirely of things associated with the movement. The long haired young man gazes adoringly at his lilies and sunflowers. The wallpaper and floortiles are indicative of aesthetic design. All is complimented by the slender lettering of the title and the border resembling the structure of furniture designs also associated with the movement.

(Fig. 37)

'Riding on top of an Omnibus' c.1885 Chromo-lithograph.



(Fig.38) 'Quite too utterly, Utter' c.1881 chromolithograph.



Similarly in 'My Aesthetic Love' 1881 (Fig.39) Concanen's attention to detail displays an array of objects pertaining to aestheticism and it's oriental influence, eg. the fans on the wall, the blue and white china and the furniture. The lady in question, like the young aesthete in the previous illustration is in deep contemplation of the lily arrangement before her and is quite oblivious to the approach of her suitor. Concanen's illustration mocks the movement in a subtle manner, as do the actual words of the song which run as follows:-

*"She is utterly utter consummate too too!
And feeds on the lily and old china blue
And with a sunflower she'll sit for an hour
She's utterly utter consummate too too!"*

Illustrations of scenes from the stage, to accompany music or songs inspired by operattas or plays were also within Concanen's scope. His cover for 'La Fille de Madame Angot Lancers' (a lancer was a form of dance) is an example of this type illustration (Fig.40). The music for the lancer was adapted by D'Albert from the French operetta 'La fille de Madame Angot' composed by Charles Lecocq. The operatta was staged in London in 1873 at St. James Theatre and proved very popular.

The action of the opera comique takes place in France during the Directorate which followed the French Revolution of 1893. So the plot follows a political thread, with the conflict between the Republicans and the Royalists, and of course there is a complicate,



entangled love story involved too. Concanen illustrates a moment when a group of Royalists are gathering at a sympathist's house at midnight to conspire against the Republican government. He succeeds in conveying the hush and secrecy of the whole affair in his illustration. The characters are all huddled in their flowing cloaks and they silence each other with finger to mouth as they glance furtively over their shoulders. Concanen gives the lithograph a particularly French flavour, added to by Lee's French style lettering for the title. The drawing style is much in the manner of Honore Daumier with whom, Concanen would surely have been familiar at this time as according to Spellman (46,p18) Concanen was a constant visitor to Paris.

Daumier was nearing the end of his career at this stage and he had achieved widespread recognition both in France and abroad. Although Daumier's style in lithographic drawing was much looser than Concanen's, there is a similar fluidity of movement and caricaturing style in Concanen's work. Taking (Fig.41) (Robert Macaire as a Financier 1837) as an example of Daumier's work, it is easy to detect the similarities. Daumier concentrates on the huddled group of men and sketchily drawn in the crowd behind as does Concanen in his drawing of the conspirators in 'La Fille de Madame Angot'. Daumier's lithograph 'The New Paris' 1862 (Fig.42) and Concanen's previously discussed 'Riding on top of the Omnibus' also have similar features ie. sketchy use of line, eliminating precise details and an affinity for capturing individual characters.

Concanen's love of bright vivid colours is evident in most of his work. In his illustration for 'The Lights of London Galop' 1881 (Fig.43) his use of colour is

(Fig.40) 'La Fille de Madame Angot Lancers' c.1873
Chromolithograph.

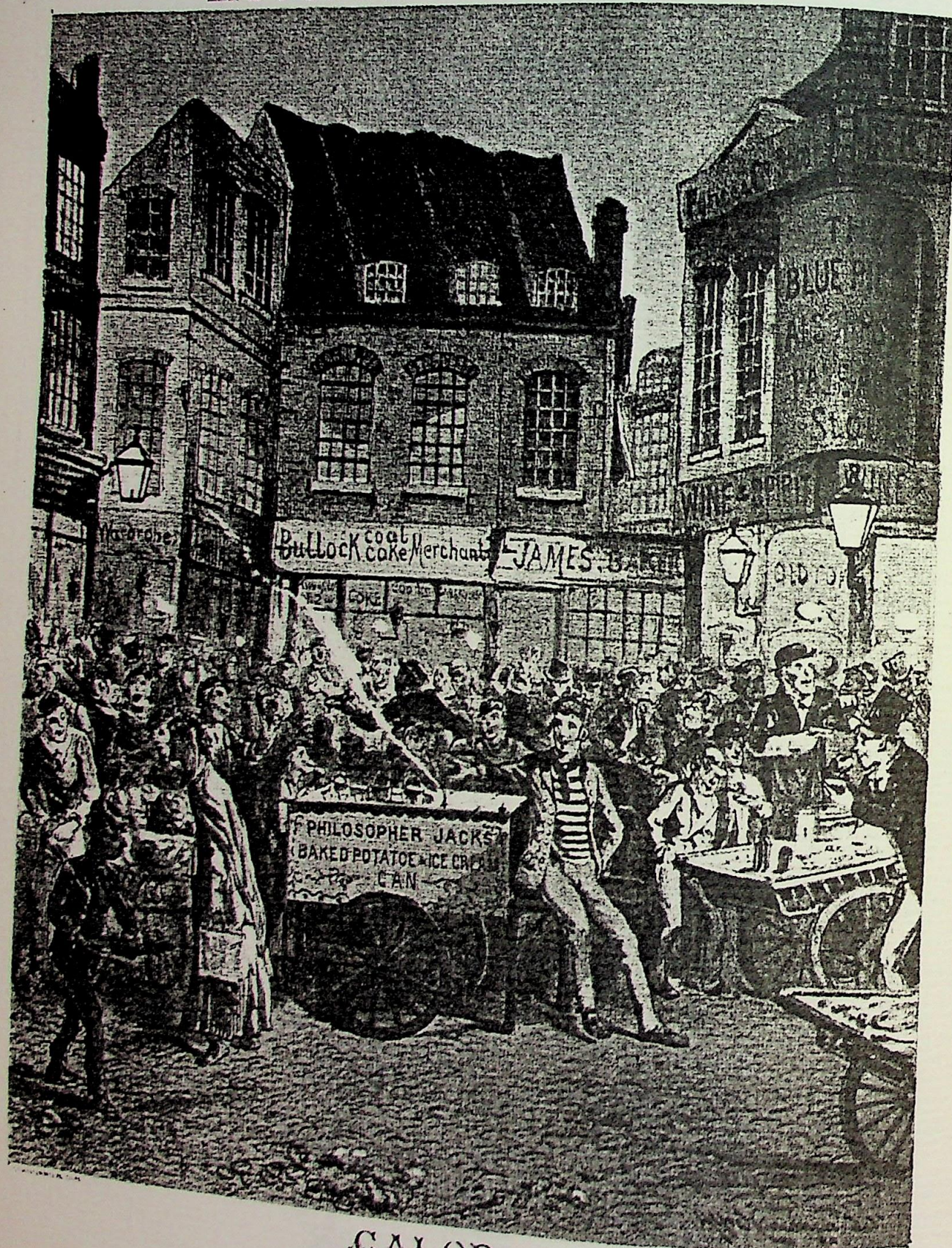


(Fig.41) 'Robert Macaire as a Financier' 1837
Lithograph by Honore Daumier.



(Fig.42) 'The New Paris' 1862 Lithograph by Daumier.

PERFORMED NIGHTLY AT
PRINCESS'S THEATRE. **THE LIGHTS O' LONDON** DEDICATED TO
H. HERMAN ESQ.



GALOP
BY
MICHAEL CONNELLY
MUSICAL DIRECTOR, PRINCESS'S THEATRE
LONDON MOPWOOD & CREW, 42, NEW BOND ST. W.

PRICE
DUET 4/11
FULL ORCHESTRA 1/6
SEPTETT 1/6

(Fig. 43)

'The Lights O' London Galop' 1881 Chromolithograph
by Concanen.

particularly attractive. Here he has printed a ground gradating from cream to green at the top of the illustration. Over this has been printed solids and tints of red, black, blue and yellow. The effect of a brightly lit evening in a market square has been achieved successfully by adding yellow to the windows overlooking the square, as though the rooms within were a glow with gaslight. Dotted around the square are the white glows of the street lamps which light up the enclosure packed with a milling crowd.

The composition of this piece of music was inspired by the play, 'The Lights of London' by George Sims, which was performed at the Royal Princess Theatre in the same year, 1881. The play gave a very realistic account of life in London and was very true to the everyday London that the Victorian audience were familiar with. Michael Booth in his description of the Victorian Stage (12,p221) gives an audience member's impression of the last act setting of the play, that of the Borough market on a Saturday night:-

"It is a marvelous example of stage realism complete in every possible detail... If anything, it is all too real, too painful, too smeared with the dirt and degradation of London life, where drunkenness debauchery, and depravity are shown in all their naked hideousness. Amidst buying and selling, the hoarse roar of costermongers, the jingle of the piano-organ, the screams of the dissolute, fathers teach their children to cheat and lie, drabs swarm in and out of the public house, and the hunted Harold, with his devoted wife await the inevitable capture in an upper garrett of a house which is surrounded by police".



(Fig.44) 'La Reine Indigo' 1875, poster for Johann Strauss' Opera Comique, by Jules Cheret. (30"x21")

Concanen in his illustration has brought the hustle and bustle of that busy scene back to life. On the extreme right we have the yelling costermongers selling their cabbages and mischievous children flock around the other barrows displaying various goods. All is surrounded by the inviting glow of the shops and pubs. Although Concanen treats the illustration in a caricatured and light manner, the underlying presence of poverty is still conveyed.

Concanen's use of bright lively colours and his caricaturing style is very similar to that of his French contemporary Jules Cheret (1836-1932) Cheret is famed for his chromolithographed posters and his work was in popular demand from the 1870's onwards. He came to London in 1859 to further his study of colour lithography. It is possible that he was influenced by the chromolithographed posters and music title covers that he encountered in London. During his stay according to Lucy Broido (66,p12) he produced book covers for the Cramer Publishing house (who also published music) and did fifteen posters for operas, circuses and music halls.

On his return to Paris, Cheret developed the characteristic style, which we associate with him, the bright fresh colours and illustrations full of movement and gaiety. On his visits to the operas in Paris Concanen must certainly have been impressed by Cheret's opera posters such as that shown in (Fig.44) and admired the liveliness and vitality of Cheret's approach. It is quite possible that the

influence was two-way. Cheret being influenced early in his career by English commercial chromo-lithographed work and Concanen by the work of Cheret and other French illustrators in the 1870's and early 1880's.

Cheret's poster shown in (Fig.44) was produced in 1875 for an opera comique by Johann Strauss II, although it is on a far larger scale than Concanen's music covers (about four times larger) and is therefore much bolder in appearance as befits a poster design, there are noticeable similarities between this work and Concanen's design for the previously discussed music cover 'The Streets of London' (Fig.43). Both artists have used a gradated rainbow background going from a warm yellow at the bottom of the print to a cool green at the top. There is the same use of combined red and black tints to give rust brown coloured shadows and depth to the illustrations. The caricaturing style of both artists is handled in a light, loose and sketchy manner, concentrating on the main figures in the composition. There is the same wish on the part of both artist to inject movement and vitality into their work.

In a way, Concanen's music sheet covers functioned like mini-posters, as they were displayed in the windows of the music shops. Their attractive colours would certainly have caught the eye of the passer-by in the street. Just as Cheret's posters would have stood out from the more common plain lettered posters on the Paris billboards and walls. When Concanen died in 1886

the age of the hand lithographed illustrated music title was going into a decline. Lithographed music covers of the 1890's resembled the contemporary playbills and broadsides more and more, as it was in these that the most novel and ornate letter forms were used. As will be seen in the following chapter, the lettering on the music covers in the last decade of the 19th. century begins to overpower the illustration. The perfecting of the new method of lithographic printing, photolithography also added to the decline of the hand illustrated music covers.

A photographic image surrounded by an array of ornate letterforms became the most popular music cover by the turn of the century. This was because the music publishers saw the great marketing advantage of having a true likeness of a favourite singer or composer reproduced on the covers of their publications. Photography had been in use since the 1850's but was not widely available to the general public until much later. When photolithography made it possible to reproduce photographs of the 'stars' in the music business, it meant that an actual likeness could be purchased by the music lover relatively cheaply and this was regarded as a great novelty. Another advantage of photolithography in the eyes of the music publisher was the relative speed and ease by which an image could be produced and this coupled with the mechanised printing presses in use by the time meant that far greater numbers of runs could be made of a publication in a short space of time. Southward's outline of the photolithographic method (45,p283) gives an idea of the simplicity of the method:-



(Fig. 45) 'Ain't We Got Fun' 1921 Photolithographed Music Cover.

"The copying is done by photographing on glass. The negative is put into a photographic printing frame and a piece of sensitized transfer paper is placed face downwards upon it, the glass being exposed to the light. When sufficiently exposed the frame is carried into a dark room and the photographic print is taken out and laid face downwards on a stone coated over with transfer ink and pulled through the press. It is then soaked for a few minutes in hot water and the worked side of the paper sponged with gum water, to remove the transferring ink from the parts upon which the light could not act. After being washed with warm water it is allowed to dry and it then transferred to the stone and printed from in the usual manner".

(Fig. 45) 'Ain't we got fun' dated 1921 is typical of the type of music cover common in the early part of this century. Hand-lithographed illustrations, of the type associated with Concanen were rarely produced after 1900, as they were regarded as old fashioned. According to King (27a, p272):-

"Chromolithography became a word of ill fame and the popularity of leaded paper put the finishing touch of vulgarity to crude colours and poor designs. Music titles which faintly echo the true Victorian manner did indeed linger on until 1919, though by then the cinematograph was exercising a new and powerful influence on their design and under this doubtful aegis the majority of modern pictorial titles are still being produced".

CHAPTER SIX

The Treatment Of Typography On Music
Title Covers in the Victorian Period.

In this Chapter I will demonstrate how the lettering used on music title covers changed during the 19th. Century. The early lithographed covers imitated the lettering layout of the engraved title designs. Later as the illustrative element of the music cover became dominant the copy of the music title reduced in importance and was much more simplified. I will also discuss how the new ornamental typeface designs of the 19th. century were adapted to the music cover and how the lettering artists gradually exploited the process of lithography to produce novel letterforms to suit a specific title.

CHAPTER SIX

Music title covers consisting solely of the lettering of the title, the composer's and publisher's names etc. surrounded by a decorative border, were most common in the 18th. century. The title and other relative copy were all that was considered important or necessary. Therefore, in both letterpress and engraved cover designs. The copy usually filled the centre of the page. Engraved titles reflected the writing styles of the master scribes of the time. Michael Twyman (47a p74) informs us that:-

"It was copperplate engraving that was used to reproduce the writing books of the period and the scrolls and flourishes which the great writing masters indulged in are echoed in the decorative letters which grace the printed invitations, billheads, documents and music titles of the late 18th. and early 19th. centuries".

In engraved titles, the only limit on the choice of lettering used was the engraver's own level of imagination and skill. Letterpress titles were far more restricted at this stage. The letterpress printer was limited to his range of book types in stock and for such jobs as music titles which demanded a display layout he had to reply on the largest sizes of these bookfaces. We are told by John Southward writing in 1897 (1,p93) that:-

"At the beginning of the present century there were no ornamental types of any kind. If display was required it had to be obtained by some novel disposition of plain romans, italics or blacks".

When illustrations did become more common on music covers in the early 19th. century, they were usually insignificant in comparison to the lettering.

In engraved titles, both the lettering and illustration were produced on the same plate. The illustrations normally appeared in vignette form either above or below a wealth of calligraphic flourishes, elaborate italic script mixed with inline romans and black letters.

The advent of lithography gave the treatment of the lettering on music sheets a new lease of life, but the possibilities of the process were only slowly realised or exploited. The technical restrictions on the form of letters which could be drawn on the lithographic stone were very few. Unlike letterpress and even engraving, there was no need to conform to the limits of available type or the strictures of a metal plate. Almost any kind of mark could be made on the stone; letters could be drawn in either positive or negative form, they could be expanded, condensed or distorted to suit whatever job was in hand. This allowed the designer to create a different letterform for a specific job if he wished, so that it blended in with the rest of the design.

Apart from lettering directly on to the stone, a special kind of transfer paper could be used to transfer right-reading lettering onto the stone. According to Twyman (47b,p103)

"Senefelder describes the transfer method, by which a drawing or other image made in ink or chalk on specially prepared paper is transferred to the lithographic stone and printed in the same way as a similar drawing made directly on the stone. 'This manner is peculiar to the chemical printing' writes Senefelder, 'and I am strongly inclined to believe that it is the principal and most important part of my discovery!' Its real significance was to do away with the need for reversing an image and this was of great value both to artists who could by this means, 'obtain facsimilies of their drawings', as well as to those concerned with writing, music printing and other branches of commerce".

The transfer method could also be used to take a copy from a letterpress type arrangement or from an engraved plate. This process is described by Southward (45,p284) as involving a special paper coated with a specially prepared mixture, this is applied to the inked up letterpress type form or engraved plate. An impression is taken onto the paper, giving a right reading image which is then placed face down on the lithographic stone, dampened on the back causing the coating to dissolve and when the stone and paper are passed through the press the oily ink image is therefore transferred onto the stone, reversed once again and ready for printing.

It is difficult to know which of these methods were involved on specific music titles. It can be assumed that much of the lettering was either hand drawn onto the stone or onto transfer paper first and then onto the stone. Twyman (47a,p76) informs us that:-



(Fig.46) 'Buy a Broom' Lithographed Title Cover by Maxim Gauci c.1830.

"Professional letterers were originally employed in lithography to letter the titles and imprints on pictorial lithographs and to produce title page and wrapper designs for collections of plates, but they soon began to be used for a range of jobbing printing as well, including maps, plans, circulars and stationery. By about 1830 most larger printers can be assumed to have employed specialists to do this kind of work. The earliest lithographic letterers merely copied the current styles of the copper plate engraver".

In Maxim Gauci's "Buy a Broom" c.1830 (Fig.46) can be seen an example of the early lithographer's approach to designing the music cover copy. The lithographed lettering here has been handled in the manner established by the copperplate engravers. The words 'Buy a Broom' are treated in a way imitative of the calligraphic flourishes of copper-plate script. The illustration and copy in this cover each occupy about half the sheet. The lettering has been arranged in a block in the bottom half of the sheet. Each line of the copy has been centred and emphasised in large and decorated letters according to the degree of its importance, eg. 'Madame Vestris' stands out from the rest in inline Roman capitals. Inline or open letterforms developed first in engraved lettering, it was a means of decorating by engraving a line into the body of the letter which printed as a white line.

By the 1840's when Brandard was producing music title designs the importance of the copy on the illustrated music sheet had diminished, and the illustrated image began to dominate the design. In Brandard's early music



(Fig. 47) 'No. 1 The Original Polka' c.1843 Chromolithograph by Brandard.

covers eg. 'The Original Polka' c.1843 (Fig.47), the copy still occupies the lower part of the sheet, arranged in a centred block. But there is a distinct change in the letterforms used. All evidence of the copperplate flourishes has disappeared.

The letterforms used on this cover design show the influence of new typefaces designed in the early part of the 19th. century. This was in response to the increasing demand for display faces, required for advertising and other such commercial jobs. In this music cover there are various forms of both sans-serif and slab-serif typefaces, which appear for the first time in type founders specimen catalogues in the early part of the century.

The first sans-serif typeface appeared in the 1816 specimen book issued by the type founder William Caslon IV under the confusing name of Egyptian, shown in (Fig.48). The term sans-serif refers to the absence of the cross-line finishing off the main stroke of the letter. This early design only appeared as a one line sample. He issued the typeface again in 1819 after that no further type without serifs appeared until in the early 1830s other typefounders issued specimen books showing new versions, i.e. those designed by Vincent Figgins, Thorowgood and Stephenson Blake. (Figs.49 - 50). These new versions were now termed sans-serif or grotesque (because of their strangeness). Sans-serifs were revived in an attempt to capture the spirit of the first Roman letterforms which like their precursors in Ancient Greece were basically monoline and had no serifs.

W CASLON JUNR LETTERFOUNDER

(Fig.48) 'Egyptian' (sans serif) William Caslon IV 1816.

PRINTING ARE THE TWIN PROFESSIONS
MOST TO THE LUXURIES OF LITERATURE,
BOSTON, LINCOLN, SHEFFIELD, LEEDS,

(Fig.49) Grotesque with a white outline shadow.
Thorowgood 1834.

HOUSEHOLD FURNITURE,
PLATE, CHINA-WARE, JEWELS,
WATCHES,
AND OTHER EFFECTS.
ABCDEFGHIJKLMNOPQRSTUVWXYZ

(Fig.50) Sans Serif Open. Vincent Figgins 1833.

MAN 1820.

(Fig.51) Egyptian Open. Thorowgood 1821.

JULLIEN'S CELEBRATED POLKAS.

LONDON, PUBLISHED BY JULLIEN, 3, LITTLE MADDOX ST. NEW BOND ST.

THIS WORK IS COPYRIGHT

(Fig.52) Detail from 'No. 1 The Original Polka' sans-serif.

MR. E. COULON,

(Fig.53) Ornamented sans serif, shaded with black shadow.

BY
JULLIEN.

(Fig.54) Ornamented sans serif, inline with double shadow.

NO. 1, THE ORIGINAL POLKA.

(Fig.55) Egyptian with white outline shadow.

THE

(Fig.56)
Egyptian shaded and with
black shadow. Wilson 1843.

MINUTE

(Fig.57) Ornamented Tuscan with
double shadow, black and
shaded, Figgins c.1846.

The Egyptian typeface also appeared in the early 19th. century c.1815. They probably acquired this name because of their dark appearance and because of the interest in the archaeological discoveries being carried out in the Nile Region at the time. They are characterised by the slab-serif which appears at the end of the stroke of the letters as in (Fig.51) which is an inline decorated Egyptian issued by Thorowgood, 1821.

On 'The Original Polka' cover, the small lettering such as 'Jullien's Celebrated Polka' and Jullien's name and address (Fig.52) are sans-serif after Caslon's specimen (Fig.48). There are also ornamented variations of the sans-serif typeface such as in (Fig.53) 'Mr. E. Coulon' This is a sans-serif grotesque shaded and also has a black shadow giving a three dimensional appearance. In (Fig.54) 'Jullien' we see another variation, this time the sans-serif grotesque is open (ie. the solid black of the letters has been opened with a white line right round the inside of the letters) the design here has two shadows, a black and a shaded one, this also has the effect of making the letters seem raised off the page.

The lettering of the title of the music (Fig.55) "No.1 The Original Polka", is Egyptian with a white outlined shadow.

Similar ornamented typefaces were issued by the type founders in the 1830's and 1840's. The music cover letterer may have used their typefaces directly using transfers or they may have created their own variations of the typefaces that were at hand in the printers stock.



(Fig.58) 'No. 3 The Drawing Room Polka' c.1844 Chromolithograph by Brandard.

JULLIEN'S CELEBRATED POLKAS
No. 3. THE DRAWING ROOM POLKA,
OR THE NOBILITY BALLS POLKA,
COMPOSED EXPRESSLY FOR THE GRAND BALL GIVEN BY THE COUNTESS OF JERSEY.
AND MOST RESPECTFULLY DEDICATED TO
LADY CLEMENTINA VILLIERS
BY
JULLIEN.
LONDON, PUBLISHED BY JULLIEN, 214, REGENT ST. & 45, KING ST. WHERE MAY BE HAD No. 1, THE ORIGINAL POLKA.

(Fig.59) Detail of 'No. 3 The Drawing Room Polka' cover.

TYPOGRAPHY

(Fig.60) Canon ornamented (fat face) Will
c.1816.

(Fig.53) 'Mr. E. Coulon' is shaded in the same manner as the egyptian shown by Wilson in his 1843 specimen book (Fig.56). (Fig.54) 'Jullien' is ornamented in the same way as the tuscan typeface (Fig.57) issued by Figgins 1846, both have black and shaded shadows. (Fig.55) 'No. 1 The Original Polka' has a white outlined shadow which was also used on Thorowgood's grotesque 1834. (Fig.49).

It is possible that the lettering on 'The Original Polka' cover was applied to the lithographic stone by transfer from letterpress type in the method described earlier, and printed together with Brandard's black outline drawing for the illustration. But it is equally possible that the lettering was hand rendered perhaps first onto transfer paper (as this meant it could be done right reading without having to reverse the letters) and then applied to the stone.

The appearance of the arrangement of the lettering on 'The Drawing Room Polka', (Fig.58) would seem to prove the latter true. Looking closely at the first line of the copy (see detail of copy in Fig.59) 'Jullien's' celebrated Polkas' the letters seem to be of varying heights and widths. The letter 'C' of CELEBRATED in particular looks too small in comparison to the rest. Also noticeable especially in the line 'or The Nobility Balls Polka' is a variation of the size and shape of the same letter, the 'O's' in this line are are not uniform.

Another indication that the lettering was hand drawn can be seen in the line 'Lady Clementina Villiers'. There is an inconsistency in the spacing of the letters. The space between the letters 'n' and 'a' of Clementina is especially wide in comparison to the spacing of the



(Fig.61) 'No.9 The Queen and Prince Albert's Polka' c.1844 cover by Brandard.

rest of the letters in the line. Also the line reading 'composed expressly for the Countess of Jersey' is placed a little off centre. Such discrepancies would not have appeared in a letterpress transfer.

A different letterform also appears on this music cover. The line 'Jullien's celebrated Polkas' is an ornamented fat face Roman, similar to that shown by William Caslon IV c.1816 (Fig.60). Fat faces are characterised by the exaggerated thickness of main strokes and the thinness of the cross strokes and arcs, they were among the first display faces introduced in England about 1810.

An open sans-serif after Figgins Specimen (Fig.50) is used in varying sizes on 'The Queen and Prince Albert' c.1844 cover (Fig.61) and usually for that time it is the sole letterform to appear on the cover apart from Jullien's name and address at the lower end of the sheet. But the overall 'white' effect makes the letters recede and the visual effect is reduced.

Another letter-form which is used regularly on music sheet covers of the period is the tuscan letterform. Unlike the egyptian and the sans-serif the tuscan has a constant history since early Greek and Roman times. It is characterised by a split in the termination of the strokes of the letters, the split ends then often grow into elaborate curves resembling fishtails. (Fig.62) is an example of this letter form. Tuscan letters were very popular in Victorian typography and endless ornamented variations were designed. Figgins produced the first 19th. century design in 1817 and the other typefounders all issued numerous ornamented tuscan designs during the century, those shown in (Fig. 63-65) are some designs issued in 1843 by Figgins and Caslon. On Brandard's cover

MO

(Fig.62) Scroll Tuscan,Figgins 1843.

MINST

(Fig.63) Circumscribed Tuscan,Caslon 1843.

INSTE

(Fig.64) Ornamented Tuscan,Figgins 1843.

MUSICAL

(Fig.65) Ornamented Tuscan,Figgins 1843.

CONTINUATION OF SHEET

JULLIEN'S CELEBRATED POLKAS, N°13.



COMPOSED IN
NATIONAL GERMAN MELODIES
AND DEDICATED TO
H E R R P I S C H E K.
BY
J U L L I E N.

LONDON: PUBLISHED BY JULLIEN & CO. 14, REGENT ST. W. 1847.
THE COMPLETE LIST OF JULLIEN'S COMPOSED MUSIC IS AVAILABLE

(Fig.66) 'The Rhine Polka' 1847, cover by Brandard.

JULLIEN'S CELEBRATED POLKAS, N°13.

(Fig.67) Tuscan with curled bifurcations.

J U L L I E N.

(Fig.68) Tuscan with white outlined shadow.

H E R R P I S C H E K,

(Fig.69) Tuscan with square

for 'The Rhine Polka' 1847 (Fig.66) we see three variations of tuscan letterforms used. (Fig.67) 'Jullien's Celebrated Polkas, No. 13' is a straight forward tuscan with curled bifurcations, median curls on the round letters eg. the 'C' and 'O' and an addition of a ball termination to the cross-stroke of the 'E's'. (Fig.68) 'Jullien' is the same letter form with a white outlined shadow and (Fig.69) 'Herr Pischek' is another form this time with plain square bifurcations. Generally the use of tuscan faces on Brandards music covers is tastefully done and the temptation to use the grossly over ornamented variations popular at the time has been resisted.

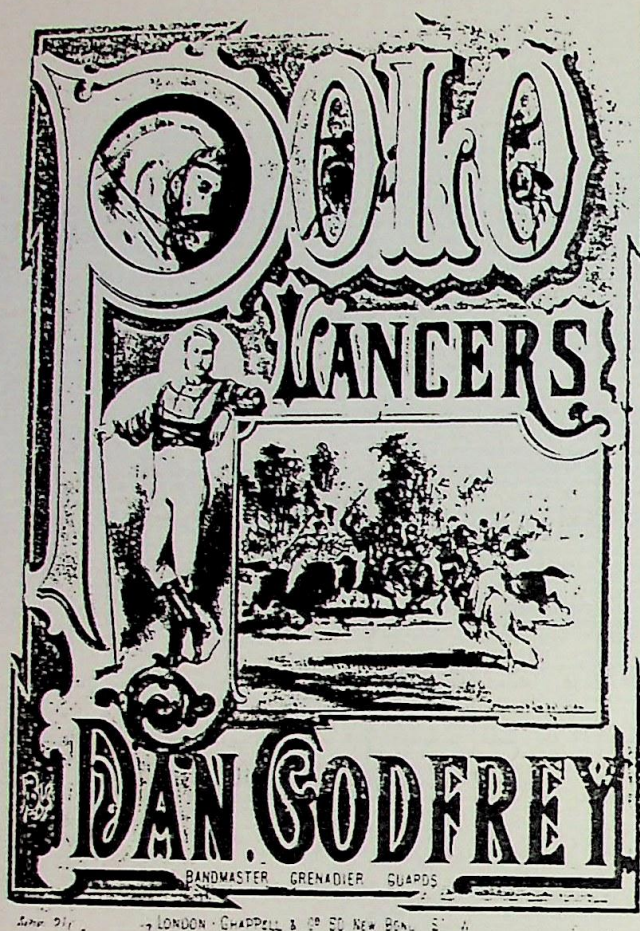
It is difficult to know for certain, but it is most likely that the lettering on these music sheets was applied by means of a combination of both hand drawn and transfer methods. The design of the hand drawn letters being variations based on letterpress type faces or as we see more often in later examples being specially created to suit the title of the music. In the 'Swiss Quadrille' 1848 (Fig.70) a rustic letterform has been created to harmonise with the wooden border which frames the illustrations and to strengthen the illusion of a third dimension, a dropped shadow is added in another colour. Rustic letterforms were very much favoured by Victorian designers and artists, and they were used frequently by such artists as George Cruickshank and Richard Doyle. Much later, in the second half of the century lithographic letterers were realising the freedom of design that the process offered and produced more adventurous letterforms.



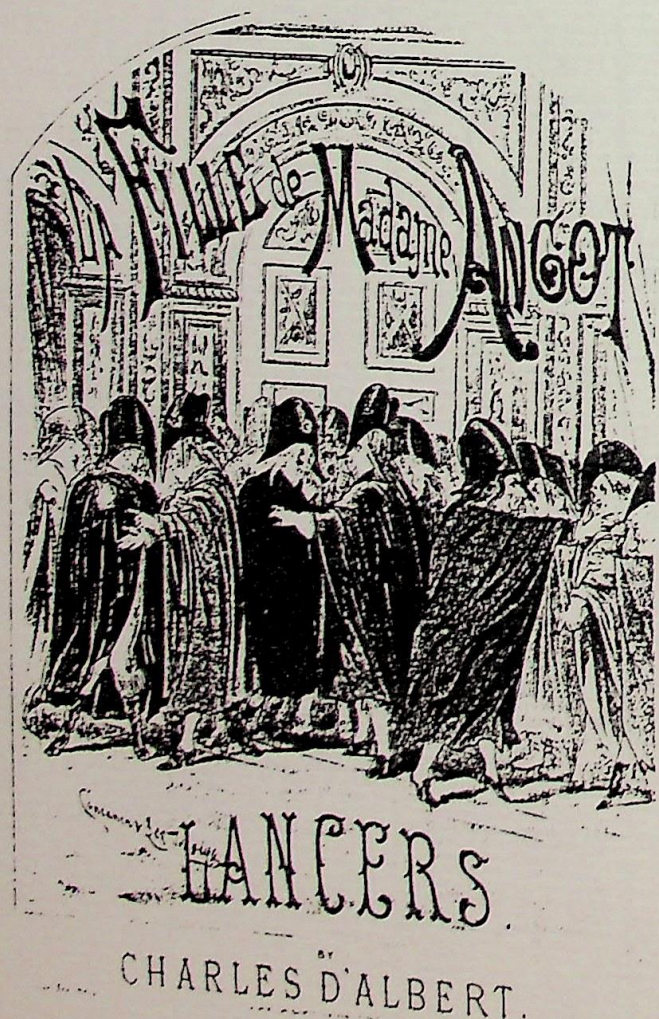
(Fig.70) 'The Swiss Quadrille', 1848 Title is in rustic letterforms drawn to suit the theme.

These designs such as the lettering of the title of 'The Polo Lancers' 1869 (Fig.71) designed by Thomas Lee, Concanen's lettering partner, blended so well with the pictorial element of the music cover that it became part of the illustration. In the cover for 'La Fille de Madame Angot Lancers' 1873 (Fig.72). The title is drawn by Lee in a style very close to the French style of hand lettering which appeared on numerous music titles and posters in France during this period. This type of lettering is especially synonymous with the style of Jules Cheret. The lettering in Cheret's work (of which his posters are better known) generally is handled in a very loose and free manner echoing the vitality of his illustrations as can be seen in (Fig.73) Cheret did not do his own lettering either, a pupil of his named Madare took care of this task for him.

In the earlier lithographed music covers such as 'The Drawing Room Polka' (Fig.58) the copy is arranged in a block of centred lines. The treatment of each piece of information reflects the importance of its message, (as was the case in Gauci's 'Buy a Broom'). Therefore the composer's name 'Jullien' is given place of prominence and appears in the largest letters, which are bold condensed egyptians with a white outlined shadow. Next in importance is the title of the music 'No.3 - The Drawing Room Polka' which is in slightly smaller bold grotesque also with a white outline shadow. This pattern is continued as each line is decorated, reduced in size and density of colour, in relation to the importance of its message. Nicolette Gray (18,p134) points out the tendency to treat typographic layout in this manner:-



(Fig.71) 'The Polo Lancers', 1869. Lettering of the title designed as part of illustration by Lee.



(Fig.72) 'La Fille de Madame Angot', 1873. Title drawn by Lee echoes the style of French lettering.



(Fig.73) 'Le Château A Toto' 1868 poster by Jules Cheret for Offenbach's opera.

MY ÆSTHETIC LOVE

OR UTTERLY UTTER, CONSUMMATE TOO TOO.



WRITTEN BY T. S. LONSDALE. SANG WITH IMMENSE SUCCESS BY THE GREAT VANCE. COMPOSED BY W. G. EATON.

She's utterly utter consummate too too!
And feeds on the lily & old china blue,
And with a sun flower she'll sit for an hour,
She's utterly utter consummate too too.

LONDON: CHARLES SHEARD, 192, HIGH HOLBORN W. C.

(Fig. 74) 'My Aesthetic Love' 1881.

"Throughout the 20's and 30's the emphasis is always on colour, in the sense of positive black and white. It is the classic period for a new idea of typographic designs when the message is conveyed in very simple terms of selective emphasis and the layout is able for the first time to build strong and complex two-dimensional patterns".

The strong typographic features of music title covers before the 1880s is the centred and symmetrical layout of each element of the title copy, and secondly the use of capitals throughout. There is rarely any deviation from this until the later decades of the century. In Concanen's cover for 'My Aesthetic Love' 1881 (Fig. 74) The emphasis is still on a centred symmetrical layout of the copy. The music title is centred at the head of the cover, and the subtitle appears at either side of the illustration. This is echoed at the bottom of the cover where the name of the lyricist and the composer are placed at either side of the singer's name.

The title of the music, from about the middle of the century most frequently appears at the head of the cover. The positioning of the title on a curved baseline, was a favourite layout technique. We see an early use of this singling out the music title from the rest of the copy in Brandard's cover of 'The Mazurka Quadrille' 1846 (Fig. 75), and later in Concanen's cover for 'The Lookout Quadrille' (Fig. 76). There is very little difference in the treatment of the copy arrangement in both these covers.

3994

THE MAZOURKA QUADRILLE,



COMPOSED & DEDICATED TO
MISS LOUISA DE HORSEY

BY
JULLIEN,

WITH A CHOREOGRAPHIC DESCRIPTION BY MONS. E. COULON.
LONDON, PUBLISHED BY JULLIEN & CO 214, REGENT ST. & 45, KING STREET.

Jullien
PRICE 4/-

(Fig.75) 'The Mazourka Quadrille' 1846.

(Fig.76) 'The Lookout Quadrille' by Concanen c.1860. opp

CONT

THE LOOK-OUT QUADRILLE,



COMPOSED FOR THE PIANOFORTE,

BY
COTSFORD DICK.

(AUTHOR OF 'L'ECLAIR GALOP' & 'A SINGING QUADRILLE')

P 4/-

ENT. STA. HALL.

LONDON: ROBERT COCKS & CO NEW BURLINGTON ST REGENT ST. W.
BY SPECIAL APPOINTMENT,
MUSIC PUBLISHERS TO HER MAJESTY QUEEN VICTORIA, & HIS ROYAL HIGHNESS THE PRINCE OF WALES.

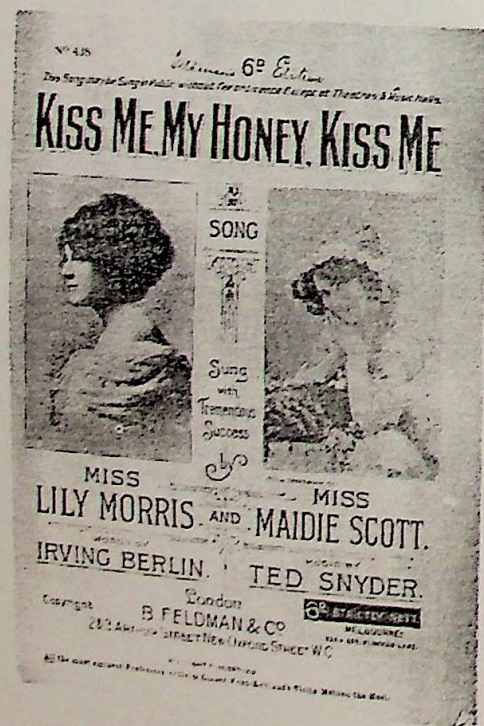


(Fig. 77) 'Ta-Ra-Ra-Boom-Der-Ay' 1891.

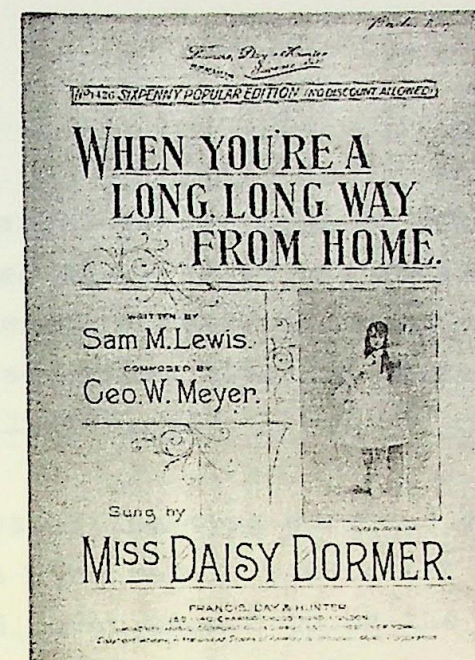
By the late 1880's and 1890's there is less of an emphasis on the centering of the copy lines and symmetrical balance is frequently disregarded. The cover for 'Ta-Ra-Ta-Boom-Der-Ay' (Fig. 77) unsigned by the artist and dated 1891, is a good example of the move towards a much more flexible, freer arrangement of the cover copy. The copy is spread over the cover and there is little adherence to the strict horizontal and centred layout of earlier covers. Covers of the 1890s show a marked revival of interest in typography and novel letterforms. The characteristics of the Art Nouveau movement strongly influenced the typographic designs of music sheet covers of this period and the lettering once again begins to dominate the cover. By the turn of the century and early 1900s, the most common form of music cover was basically typographical with a reproduced photograph of the singer or composer as can be seen in (Figs. 78-81). This type of music cover quickly replaced the hand-lithographed cover, which went into a decline and was by this time regarded as old-fashioned.



(Fig.78) 'Alexander's Ragtime Band' 1911.



(Fig.79) 'Kiss Me, My Honey, Kiss Me' c.1911.



(Fig.80) 'When You're A Long Way From Home' early 1900's.



(Fig.81) 'Ain't We Got Fun' 1921.

CONCLUSION:

*"Just as technical innovations in lithography
had encouraged the rise of the Victorian
illustrated music covers, so, paradoxically,
technical innovations heralded their decline."*

Catherine Haill (20,p⁴)

Music sheet covers of the type produced by Brandard and later by Concanen were rarely seen after 1900. The hand-lithographed cover ceased to be the most common type of cover as methods of printing became increasingly more mechanical. The mainly typographical and photo-lithographed covers which dominated the music sheet field from the last decade of the 19th. century onwards, lacked the quality and vitality of the earlier covers.

In the course of the discussions in the previous chapters, I have shown how by 1840, illustration was becoming an important feature of the music title cover. This was partly due to the increased and more widespread interest in music in the 19th. century. The subsequent greater demand for music sheets could be met by means of the relatively new printing process of lithography. Over the following forty years the music publishing trade flourished and publishers could freely afford to have elaborate colour illustration applied to the covers of their publications. In these improved circumstances a constant need for music cover illustrators arose, as publishers realised the commercial potential of the illustrated cover.

Victorian illustrated music covers were of a higher standard than earlier covers as they went some way towards interpreting the music and did not merely function as decoration. Commerciality also had an influence on music covers in the Victorian period. A basic function of the illustrated cover was to attract the eye of the consumer, much as record sleeves do today. An attractive illustration often managed to sell a piece of little musical merit.

In the hands of John Brandard, the music cover reached a quality and standard far higher than had previously been seen. Brandard treated music cover illustration almost as a book illustrator would a story; depicting a scene from an opera and interpreting the words of a song. This approach opened up a wider scope for the music cover. Brandard was a skilled lithographer and his work demonstrated a gradual mastery of chromolithography. This illustration was the important part of his cover designs and the lettering of the title etc., was treated as a secondary element. His work was very much influenced by the romantic spirit prevalent in most art forms of the time.

As Brandard's successor Concanen continued the standards established by the former but his work was mainly influenced by the music hall. Concanen's approach was lively and humorous depicting the often satirical and biting lyrics of the music hall songs. The popular songs in Concanen's time were very topical and were often a form of social commentary conveyed in a comical manner.

Music sheet covers are valuable records of the interests and sentiments of a past era. A great deal can be learned of the social history of the time from these covers,

as few important events or new trends in society went by without a tribute from the music or song composers and subsequently from the music cover illustrator. In the last decade of the 19th. century as illustrated covers were disappearing, the music cover plunged into an abyss of mediocrity due to the growth of commerciality. Illustrations of the words of a song or the theme of a composition no longer seemed necessary when a likeness of the singer who popularised the song or a well known composer could easily be reproduced on the cover. The time when illustrated music sheet covers had dominated the music scene had drawn to a close and technical innovation once again brought a new form of music cover into being.

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