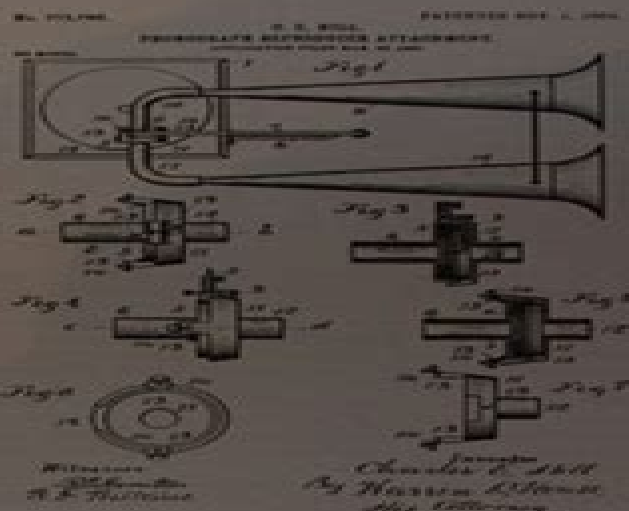


not known if this item was ever manufactured. A similar design, made of decorative cast iron and enamelled steel, was made in Paris around 1910, but such twelve cylinders mounted horizontally for playing inside the table. Only eight other women received U.S. photographic patents from 1877-1912, and most of them concerned some form of cabinet or record holder: Elise Boudanger, Sarah Clark, Josephine & Gertrude Gilpin, Alice Henry, Olga Lammont, Josephine Morton, and Oona Payne. Of the 34 member companies of the North American Photograph Co. (1888-1894), only the Missouri "territory" had any women officers: 2nd Vice-president Mrs. Alice A. Taylor, and Director Miss A. M. Henderson. In 1890, Louis Glass and the Pacific Photograph Co. claimed success demonstrating their rental units with nine of the "prettiest girls in San Francisco." Female recording vocalists and instrumentalists fared better than patentees: before 1896 they included Phyllis Allen, Laura Bennett, Lillian Cleaver, Lilla Coleman, Susie Davenport, Minnie Emmott, Jennie Evers, Maude Foster, Ada Jones, Anna Lankow, Berrie Mackintosh, Rose Manka, Jessie Oliver, Alice Raymond, Alice J. Shaw, Jessie Warner, and Emma Williams. However, G. Bertini recorded the female (operatic) voice the most often of any company in the 1890s. When phonograph inventor Charles E. Fritts died in 1905, while struggling to obtain six recording patents filed for in 1890, it was his wife Josephine who persisted and finally succeeded - in 1916! An embarrassed Commissioner Livingston remarked: "The only way to bring the matter to an end is to grant the patent at the earliest possible date, thereby setting a limit of seventeen years beyond which it cannot run." Ironically, it was Victor's ownership of the rights to the Fritts patents that induced RCA's 1929 purchase. When the Patent Office calculated in 1895 that women had received a total of 3,535 patents since 1790, they stated that the ratio (compared to men) was one in a thousand; faint praise indeed - when the computation is performed correctly, the figure for that period was actually one in a hundred (today it is one in twenty).

(71.3 771,758

Phonogram or Sound-Record (Filed June 18, 1904)

Charles N. Wirth, father of A. F. Wirth [q.v.], had worked with Dr. F. Schellie-Berge in the West Orange Labs in the late 1880s to develop a moulded cylinder record. No patents were granted to them on these unsuccessful experiments, or on Edison's own Caveat of Oct. 26, 1888, but the work returned to haunt Edison when the 7th Circuit Court of Appeals held (in a 1905-Edison-Lambert decision) that his application of Mar. 5, 1898 (713,299), covering a stamping mold and the use of celluloid, was invalid on grounds of prior art (patents were not intended to protect secret processes or commercial use older than two years); the Patent Office itself, however, had supported Edison in this matter. Columbia's first moulded 2" XP cylinders of March 1902 (still re-charitable) were made of case-hardened brass wax (Confidential Dealer's Announcement of Feb. 15, 1902, Form No. 494); their black-wax (uncharitable) type did not appear until August 1903. Wirth have played title slip information beneath the grooves of a transparent celluloid cylinder, either through printing or photographically, creating the first picture record. A series of 80 Phonograph Postcards (Brit. pat. 16-129,705 of Berlin's Max Thomas) had clear celluloid records impressed over colored illustrations in March 1905 (also played on the Pathé Photo-Postcard) and were imported into the U.S. at \$2.54.50; Raphael Tuck's later series of record-cards, as well as those of Sonocrome, were cheaper (\$42,070). Translucent cylinders were briefly made by Geo. H. Stevens in 1909 and a single title run (Edison's "Liver Story") of picture cylinders was made by Electrophone in 1907. In late 1922, Victor Emerson (then president of the Kiddie Record Co. of Plainfield, NJ) produced an album of six children's discs, 6" in diameter, for \$1.50, but the colorful pictures appeared on one side only (1,479,794); the "well-known" artists included his daughter Edna singing "Mary Had a Little Lamb." He had also licensed R. B. Whoolan (of "Heath's Builders" fame) to sell the similarly-made July 1920 Talk-O-Phono discs of more in stars.



Patent History Of The Phonograph A Source

Victor M. Corman



Patent History Of The Phonograph A Source:

Unveiling the Magic of Words: A Overview of "**Patent History Of The Phonograph A Source**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Patent History Of The Phonograph A Source**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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