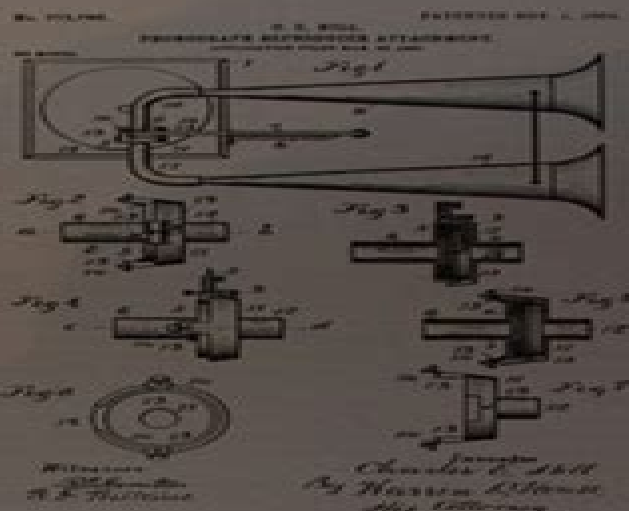


not known if this item was ever manufactured. A similar design, made of decorative cast iron and enamelled steel, was made in Paris around 1910, but such twelve cylinders mounted horizontally for playing inside the table. Only eight other women received U.S. photographic patents from 1877-1912, and most 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 use (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. 16-129-025 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. Woodson (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

**Gavin Williams**



## **Patent History Of The Phonograph A Source:**

**The Patent History of the Phonograph, 1877-1912** Allen Koenigsberg, 1991      **The Patent History of the Phonograph** Allen Koenigsberg, 1992      **The Papers of Thomas A. Edison** Thomas A. Edison,      From Edison to Marconi David J. Steffen, 2014-01-10 Like any profound technological breakthrough the advent of sound recording ushered in a period of explosive and imaginative experimentation growth and competition Between the commercial debut of Edison s talking machine in 1889 and the first commercial radio broadcast three decades later the recording industry was uncharted territory in terms of both technology and content This history of the earliest years of sound recording the time between the phonograph s appearance and the licensing of commercial radio examines a newly created technology and industry in search of itself It follows the story from the earliest efforts to capture sound to the fight among wire cylinder and disk recordings for primacy in the market to the growth and development of musical genres record companies and business practices that remain current today The work chronicles the people events and developments that turned a novel expensive idea into a highly marketable commodity Two appendices provide extensive lists of popular genre and ethnic recordings made between 1889 and 1919 A bibliography and index accompany the text      **Modern Things on Trial** Leor Halevi, 2019-07-30 In cities awakening to global exchange under European imperial rule Muslims encountered all sorts of strange and wonderful new things synthetic toothbrushes toilet paper telegraphs railways gramophones brimmed hats tailored pants and lottery tickets The passage of these goods across cultural frontiers spurred passionate debates Realizing that these goods were changing religious practices and values proponents and critics wondered what to outlaw and what to permit In this book Leor Halevi tells the story of the Islamic trials of technological and commercial innovations of the late nineteenth and early twentieth centuries He focuses on the communications of an entrepreneurial Syrian interpreter of the shari a named Rashid Rida who became a renowned reformer by responding to the demand for authoritative and authentic religious advice Upon migrating to Egypt Rida founded an Islamic magazine The Lighthouse which cultivated an educated prosperous readership within and beyond the British Empire To an audience eager to know if their scriptures sanctioned particular interactions with particular objects he preached the message that by rediscovering Islam s foundational spirit the global community of Muslims would thrive and realize modernity s religious and secular promises Through analysis of Rida s international correspondence Halevi argues that religious entanglements with new commodities and technologies were the driving forces behind local and global projects to reform the Islamic legal tradition Shedding light on culture commerce and consumption in Cairo and other colonial cities **Modern Things on Trial** is a groundbreaking account of Islam s material transformation in a globalizing era      **Format Friction** Gavin Williams, 2024-06-05 With the rise of the gramophone circa 1900 the shellac disc mushroomed into the dominant sound format of the first half of the twentieth century **Format Friction** brings together a set of local encounters with the shellac disc beginning with its preconditions in South Asian knowledge and labor as well as early

colonial expeditions to capture sounds to offer a global portrait of this format Spun at 78 revolutions per minute the shellac disc had become an industrial standard even while the gramophone itself remained a novelty The very basis of this early sound reproduction technology was friction an elemental materiality of sound shaped through cultural practice Yet the recording of sounds was only one element in the making of this global format Using friction as a lens Gavin Williams reveals the environments plundered the materials seized the ears entangled Bringing together material political and music history Format Friction decenters the story of a beloved medium and so too explores new ways of understanding listening in technological culture more broadly

**Information Sources and Services Directory** United States. Department of the Interior. Office of Library and Information Services,1979 Information Sources and Services Directory United States. Department of the Interior. Office of Library and Information Services,1979 A History of Mass Communication Irving Fang,1997-02-27 This exciting new text traces the common themes in the long and complex history of mass communication It shows how the means of communicating grew out of their eras how they developed how they influenced the societies of those eras and how they have continued to exert their influence upon subsequent generations The book is divided into six periods which are identified as Information Revolutions writing printing mass media entertainment the toolshed which we call home now and the Information Highway In looking at the ways in which the tools of communication have influenced and been influenced by social change A History of Mass Communication provides students of media and journalism with a strong sense of the way their chosen field affects how society functions Providing a broad based approach to media history Dr Fang encourages the reader to take a careful look at where our culture is headed through the tools we use to communicate with one another A History of Mass Communication is not only the most current text on communication history but also an invaluable resource for anyone interested in how methods of communication affect society *Sources in Electrical History* ,1989 An Interactive, Structure-mediated Approach to Exploring Information in a Heterogeneous, Distributed Environment Michelle Q. Wang Baldonado,1997 Cylinder Audio Recordings ,1999 **Sources of law and history of legal institutions. The law of property** Henry John Stephen,1950 Gentistoria, from Government Records and Official Sources ,1904 Journal of Electricity ,1918 **Electronic Inventions and Discoveries** G. W. A. Dummer,2013-10-22 Electronic Inventions and Discoveries Electronics from Its Earliest Beginnings to the Present Day provides a summary of the development of the whole field of electronics Organized into 13 chapters the book covers and reviews the history of electronics as a whole and its aspects The opening chapter covers the beginnings of electronics while the next chapter discusses the development of components transistors and integrated circuits The third chapter tackles the expansion of electronics and its effects on industry The succeeding chapters discuss the history of the aspects of electronics such as audio and sound reproduction radio and telecommunications radar television computers robotics information technology and industrial and other applications Chapter 10 provides a lists of electronic inventions according to subject while Chapter 11

provides a concise description of each invention by date order Chapter 12 enumerates the inventors of electronic devices The last chapter provides a list of books about inventions and inventors This book will appeal to readers who are curious about the development of electronics throughout history **The Kinetoscope** Richard Brown,Barry Anthony,2017-10-01 The story of how the motion picture device was developed and its role in Victorian society and early cinema The position of the kinetoscope in film history is central and undisputed indicative of its importance is the detailed attention American scholars have given to examining its history However the Kinetoscope s development in Britain has not been well documented and much current information about it is incomplete and out of date This book for the first time presents a comprehensive account of the unauthorized and often colorful development of British kinetoscopes using many previously unpublished sources The commercial and technical backgrounds of the kinetoscope are looked at in detail the style and content of the earliest British films analyzed and the device s place in the wider world of Victorian popular entertainment examined In addition a unique legal case is revealed and a number of previously unrecorded film pioneers are identified and discussed

**Sources in Electrical History: Archives and manuscript collections in U. S. repositories** ,1989 A

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