

Edison Cylinder Phonograph Companion

By George L. Frow

Genre : Antiques & Collectibles

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Edison Cylinder Phonograph Companion by George L. Frow is Antiques & Collectibles The Edison Cylinder Phonograph Companion originally appeared in several print editions, and has become one of the most used references for the phonograph enthusiast and collector. This new digital edition expands upon the last print edition with the addition of new color photos for many models of the Phonograph. The book is organized by phonograph model from the first Tinfoil Phonograph of 1877, to the last Amberola phonograph models. Additional chapters describe and illustrate uncommon models such as the Premium model, the Phonograph Doll, and various coin operated Phonographs. Accessories such as horn, reproducers and recorders are described in detail. The author, the late George L. Frow, spent decades researching the business activities and products of Thomas Edison's Phonograph empire, and he shares his finding here as no other author could have done. **Top Books, Featured Books, Top Textbooks, Top Free Books, Top Audiobooks, Audiobooks, Arts and Entertainment Books, Biographies and Memoir Books, Business and Finance Books, Children and Teens Books, Comics and Graphic Novels Books, Computers and Internet Books, Cookbooks Food and Wine Books, Fiction and Literature Books, Health, Mind and Body Books, History Books, Humor Books, Lifestyle and Home Books, Mysteries and Thrillers Books, Nonfiction Books, Parenting Books, Politics and Current Events Books, Professional and Technical Books, Reference Books, Religion and Spirituality Books, Romance Books, Sci-Fi and Fantasy Books, Science and Nature Books, Sports and Outdoors Books, Travel and Adventure Books**

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By : **Dean Milton**

Anyone who digs a large tomb will light a candle in the cemetery and palace, place it in the Southeast corner, and then open the coffin to touch the gold. When you start, you can't damage the remains of the deceased. You can touch them lightly from the top of your head to the bottom of your feet. Finally, you will leave one or two treasures to the deceased.

[St. Nicholas Magazine for Boys and Girls, Vol. 5, July 1878, No. 9](#)

By : **Various Authors**

Far down the Carolina coast lies the lovely island of St. John, where stood, one hundred years ago, a noble brick-built mansion, with lofty portico and broad piazza. Ancient live-oaks, trembling aspens, and great sycamores, lifted a bower over it to keep off the sun. Threading their way through orange-trees and beds of flowers, spacious walks played hide-and-seek around the house, coming suddenly full upon the river, or running out of sight in the deep woods. The owner of this place was Robert Gibbes. With his beautiful young wife he kept an open hall, and drew to its doors many of the great and noble people of the times; for he was wealthy and cultured, and she had such charming manners that people loved her very presence. The great house was full at all seasons. Eight children had already come to this good couple, and seven little adopted cousins were their playmates—the

orphan children of Mrs. Fenwick, sister to Mr. Gibbes. He himself was a cripple, and could not walk.

[**Ancient Egyptian, Mesopotamian & Persian Costume**](#)

By : **Mary G. Houston**

Clothing was hardly a practical necessity in North Africa and what is today the Middle East. Often a luxury item in these warm, humid climates, it became more essential as people's lives improved socially and economically. But even then, the drapery was light and tended to accent the body's shape rather than conceal it. The first part of this profusely illustrated and scrupulously researched text examines the evolution in apparel worn by Egyptian royalty, priests, musicians, manual workers, the military, and foreigners (as depicted by Egyptian artists). Two additional sections consider clothing worn in ancient Mesopotamia and Persia, focusing largely on Sumerian, Babylonian, and Assyrian styles. Over 250 illustrations, drawn in the artistic style of the period, are accompanied by flat patterns showing the cut of the garment, thus enabling today's costumers to accurately reconstruct this apparel. A comprehensive archive that will not only be of immense value to fashion historians and students of costume design, this volume will also fascinate anyone interested in the development of artistic representation.

[**The Continental Monthly, Vol. 1, No. 1, January 1862**](#)

By : **Various Authors**

For John C. Calhoun had conceived the idea of an independent position for that State some time previous to the passage of the 'nullification ordinance' in November, 1832. This man, although he bore no resemblance in personal qualities to the Roman conspirator, is chargeable with the same crime which Cicero urged against Cataline—that of 'corrupting the youth'. His mind was too logical to adopt the ordinary propositions about slavery, such as, 'a great but necessary evil;' 'we did not plant it, and now we have it, we can't get rid of it', and the like; but, placing his back to the wall where it was impossible to outflank him, he defended it, by all the force of his subtle intellect, as a permanent institution.

[**Gun Digest's Double Action Trigger Concealed Carry eShort**](#)

By : **Grant Cunningham**

In this excerpt from the Gun Digest Book of the Revolver , Grant Cunningham shows the proper grasp, finger position and trigger control for fast, accurate double action revolver shooting.

[**The Atlantic Monthly, Volume 10, No. 62, December, 1862**](#)

By : **Various Authors**

In Cuba there is a blossoming shrub whose multitudinous crimson flowers are so seductive to the humming-birds that they hover all day around it, buried in its blossoms until petal and wing seem one. At first upright, the gorgeous bells droop downward, and fall unwithered to the ground, and are thence called by the Creoles "Cupid's Tears". Frederika Bremer relates that daily she brought home handfuls of these blossoms to her chamber, and nightly they all disappeared. One morning she looked toward the wall of the apartment, and there, in a long crimson line, the delicate flowers went ascending one by one to the ceiling, and passed from sight. She found that each was borne laboriously onward by a little colorless ant much smaller than itself: the bearer was invisible, but the lovely burdens festooned the wall with beauty.

[**Hats**](#)

By : **Hilda Amphlett**

"One must always wear a hat when lunching with people whom one does not know well," observed

Coco Chanel, "because one appears to one's best advantage." The couturier's regard for the power of hats to confer dignity and attractiveness upon the wearer stems from a long historical tradition. In addition to its practical uses — warding off the effects of harsh weather or an enemy's assault, for example — a stylish hat has always made a statement of rank, elegance, or self-esteem. This remarkable book presents an illustrated view of 2,000 years of head coverings. Over 800 drawings by the author — adapted from rare paintings, sculptures, and illustrations — accurately depict headgear in various aspects, including gender, class, and nationality. Crowns, wigs, tiaras, and helmets appear among the varied forms of headdresses, which include conical leather caps worn by the Danes in 70 B.C.; metal Viking helmets with horns; feathered Flemish berets (1410); petite straw hats, adorned with a rosette and ribbons (1870); handsome English top hats (1957); as well as ecclesiastical regalia, traditional and ethnic styles, and hats and head adornments from far beyond the European shores. Organized chronologically by century, the fetching drawings appear alongside an interpretive text that documents the development of styles, their changes with the passage of time, and the influences that both created and altered them. Engaging and literate, this valuable reference for designers, art students, and costume historians will also captivate anyone who appreciates the age-old allure of a fine hat.

[How the Piano Came to Be](#)

By : **Ellye Howell Glover**

The priests who guarded the temples were slain, and every vestige of what might have helped to determine the origin of the stringed instrument, out of which, later, the piano was evolved, as well as the names of those who wrought and endeavored to construct instruments which would give forth music, was forever lost.

[Percussion Revolvers](#)

By : **Mike Cumpston & Johnny Bates**

A fascinating look at the history and development of the revolver. Highly detailed and informative, *Percussion Revolvers* explores the advent, development, and use of precartridge revolvers during the middle years of the nineteenth century. The percussion revolver emerged in the 1830s and remained state-of-the-art until metallic cartridge revolvers came into common use in the mid-1870s. Through the use of modern replicas, shooting enthusiasts Mike Cumpston and Johnny Bates investigate the capacities and limitations of the original revolvers, providing insight into their accuracy, utility, and ballistic performance. Chapters include: Replicas: The Good, the Bad, and the Awful Early Revolvers, 1836-47: The Paterson and the Walker Colts The Dragoons Colt Revolvers of Midcentury: The Pocket and Navy Models Holsters, Belts, and Sashes The Later Years: The Last of the Colt Percussion Designs A Hail of Lead: The Confederate LeMat Bates and Cumpston discuss the development of the precartridge arms, placing them in their proper historic context. They also take a look at modern replicas, including detailed information on selection, maintenance, and shooting, while delving into both the positive and negative realities that can be encountered when using these firearms. A valuable reference for students, fiction writers, and active shooters, *Percussion Revolvers* is an in-depth and comprehensive exploration of caplock handguns and their modern replicas.

[Antique Collecting Guide](#)

By : **Silas Aburto**

This ebook is intended as a guide for the beginner, to help him through the bewildering maze of antique objects with which he is likely to come in contact. Also, it has much information to aid the more advanced collector. It sets out to help in identifying the age of a piece; to give clues that may reveal the actual maker, or at least his nationality; to indicate comparative rarity; and to suggest

what is worth having and what to leave for others. Get your copy while it is free!

Contact Edison Cylinder Phonographs & Horns on Messenger. Community. People. Edison Cylinder Phonographs & Horns added 14 new photos to the album Just completed restoration of Victor VV-VI. 14 November 2012. Just completed restoration of Victor VV-VI. Notes. "This project was conceived as a companion work for my sound installation "The Edison Effect", in which ancient phonograph records are played with lasers." - Paul DeMarinis. Comes with a 22-page booklet in a two-panel Digipak sleeve. Limited edition of 1,000. Barcode and Other Identifiers. Matrix / Runout: EOD BOD01 DONK ACD 039514. Mastering SID Code: IFPI L357. Edison first thought about the phonograph whilst working on two other world-changing 19th century inventions - the telephone and the telegraph. The technology used for the two, he decided, could also be altered to record sound - something which had hitherto never even been considered as a possibility. When he spoke the oddly chosen words "Mary had a little lamb" into the machine, he was awed and astonished to hear them played back to him. Or, perhaps, he was the first of millions of people to dislike the sound of his own voice on recording. A patent drawing for Edison's phonograph on May 18, 1880. Edison's keen eye for business. Edison's impeccable eye for what was likely to take off served him here again, as he began to contemplate the potential uses of the discovery.