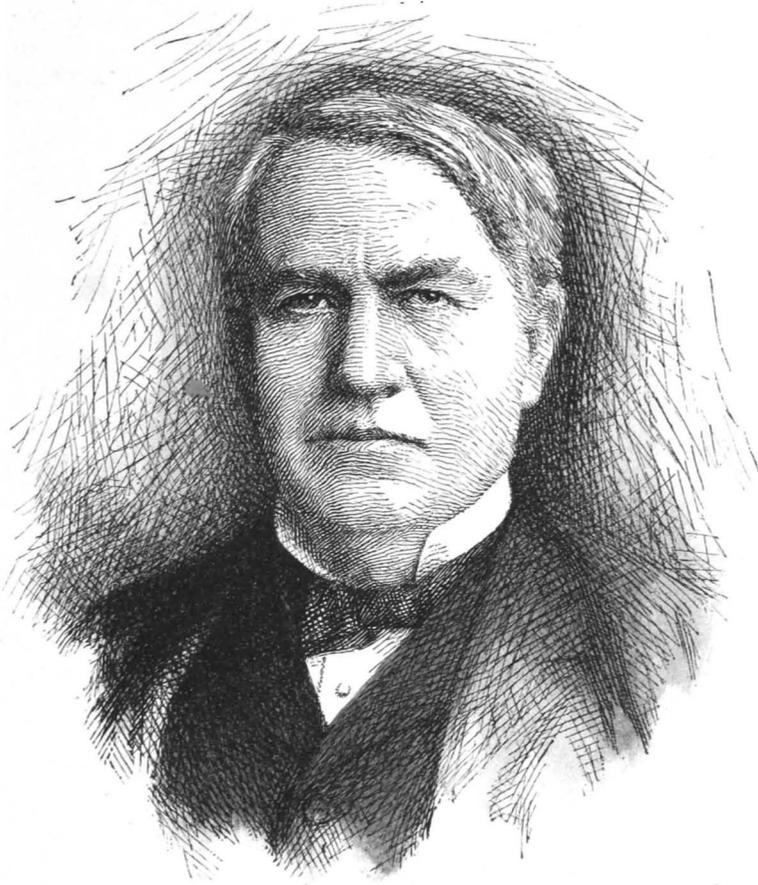


EDISON
and
MUSIC

M4155
.E24

EDISON *and* MUSIC



THOMAS A. EDISON, INC.
Manufacturing Laboratories and Executive Offices
ORANGE, N J.

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THOMAS A. EDISON, Inc.

acc. 34373

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JUN 24 1919

THE UNEMBELLISHED FACTS CONCERNING THE MUSICAL MIRACLE WHICH THOMAS A. EDISON HAS PERFORMED



NEAR Orange, New Jersey, are vast laboratories which bear the name of Edison and employ more than eight thousand men and women. These laboratories are owned by Thomas A. Edison. They differ from ordinary factories as Edison differs from ordinary men. The various products of the Edison Laboratories command the highest prices in their respective fields because they possess a distinctive and noteworthy superiority in design, materials and workmanship.

Thomas A. Edison's favorite invention is the phonograph. The achievement of which he is proudest is his perfection of the Edison Phonograph to a point where its reproduction of music cannot be detected from the original music. The reality of this achievement has been established beyond all doubt or question by public tests before more than two million people. Forty great artists have participated in these tests. The tests are exceedingly simple. An artist stands beside the New Edison and sings—or plays. Suddenly, and without warning, the artist ceases and the New Edison continues alone. The test is whether the audience, with eyes closed, can tell when the living artist has ceased to sing—or play. Where practicable, the lights are turned off suddenly and the artist steals from the stage, leaving the New Edison to perform its miraculous feat of RE-CREATING





HEPPELWHITE

Price . . \$155

Genuine Mahogany
Semi-Gloss

*For those who desire it,
this model will be executed in selected
quarter-sawed White Oak,
Fumed or Golden*

the singer's voice—or instrumentalist's performance—with such perfect realism that the audience is not aware of the artist's departure until the lights are turned on.

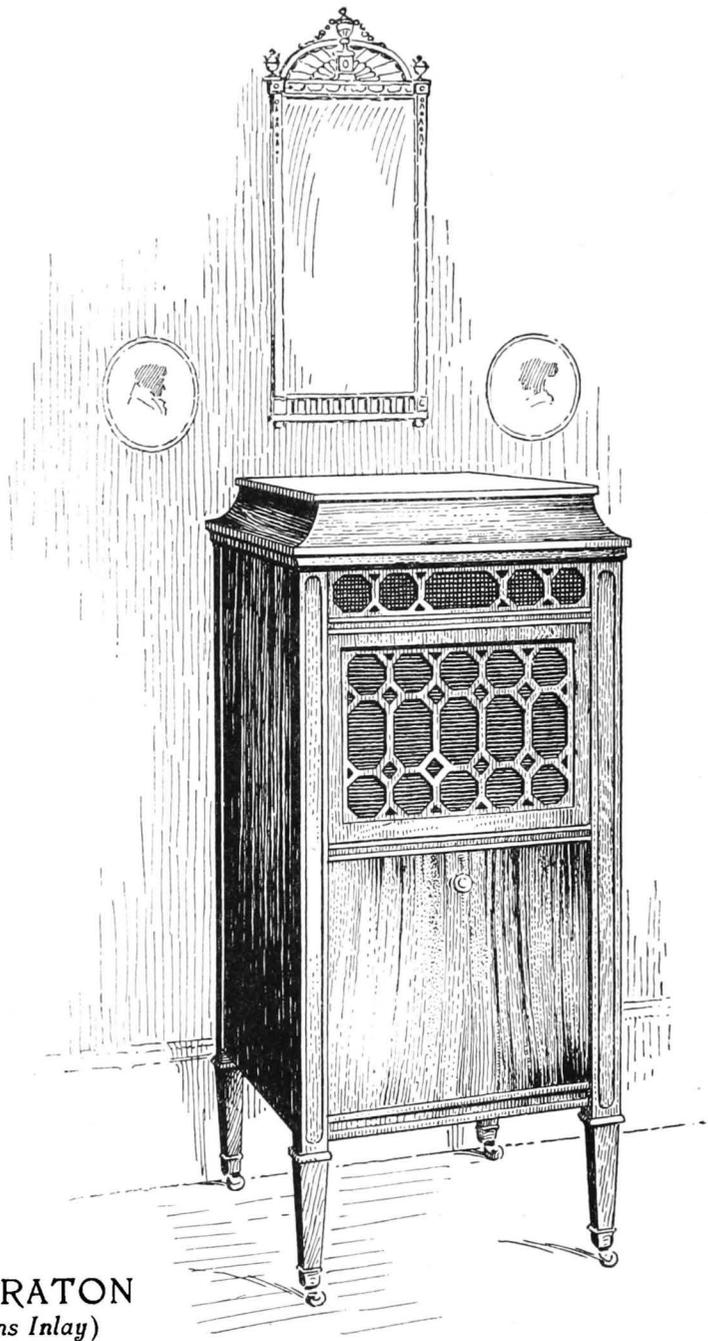
These tests have been made in practically every city and large town of the United States and Canada. They can be verified from the files of several hundred newspapers, to which references will be sent you upon request. Mr. Edison's wonderful invention has never failed to sustain this astonishing comparison with entire success. The marvelous realism of the New Edison caused the *New York Globe* to refer to it as "the phonograph with a soul," and the *New York Tribune* to announce that "Edison snares the soul of music."

The manufacturers of ordinary talking machines and phonographs having adopted the words "reproduction of music" as descriptive of the results which their various machines accomplish, a new phrase was needed to indicate the incomparably superior realism of the New Edison. A newspaper writer, in his enthusiastic description of Mr. Edison's wonderful new invention, hit upon the phrase "Music's RE-CREATION." The United States Government has granted Mr. Edison the exclusive right to use the word "RE-CREATION" as applied to the phonographic reproduction of music. For your protection, may we suggest that you make mental note of the following facts:

(1) The New Edison is the only phonograph which is capable of sustaining the test of direct comparison with living artists.

(2) The New Edison is the only instrument which is capable of RE-CREATING music or to which the word "RE-CREATION" can be lawfully applied.





SHERATON
(*Sans Inlay*)
Price . . \$195

☞
Genuine Mahogany
Semi-Gloss or English Brown

*For those who desire it,
this model will be executed in selected
quarter-sawed White Oak,
Fumed or Golden*

The foregoing has been written with the earnest resolution to avoid overstatement or embellishment of the facts. The extent to which this resolution has been observed can be determined by reference to any of the several hundred newspapers which, *without reward or expectation of reward in any form*, have reported in their news columns the amazing results that occurred when the New Edison was submitted to the test of direct comparison with living artists. Your own favorite newspaper may be among those that have reviewed these astonishing comparisons. We shall be glad to send you—or the Edison dealer in your city will give you—our booklet, "What the Critics Say," containing an extensive list of newspapers to which we respectfully refer you for verification of our statements. This booklet also contains reprints of what these newspapers have said and gives the date of publication, so that you may consult the newspaper's own files if you desire to do so.

The following excerpts are typical:

"The problem of music in the home is solved when the singing of the greatest artists is made possible by an instrument that does not betray itself in the very presence of the artist."

—St. Louis *Republic*.

"Impossible to distinguish between the singer's living voice and its RE-CREATION by the musical instrument that bears the stamp of Edison's genius."

—Boston *Herald*.

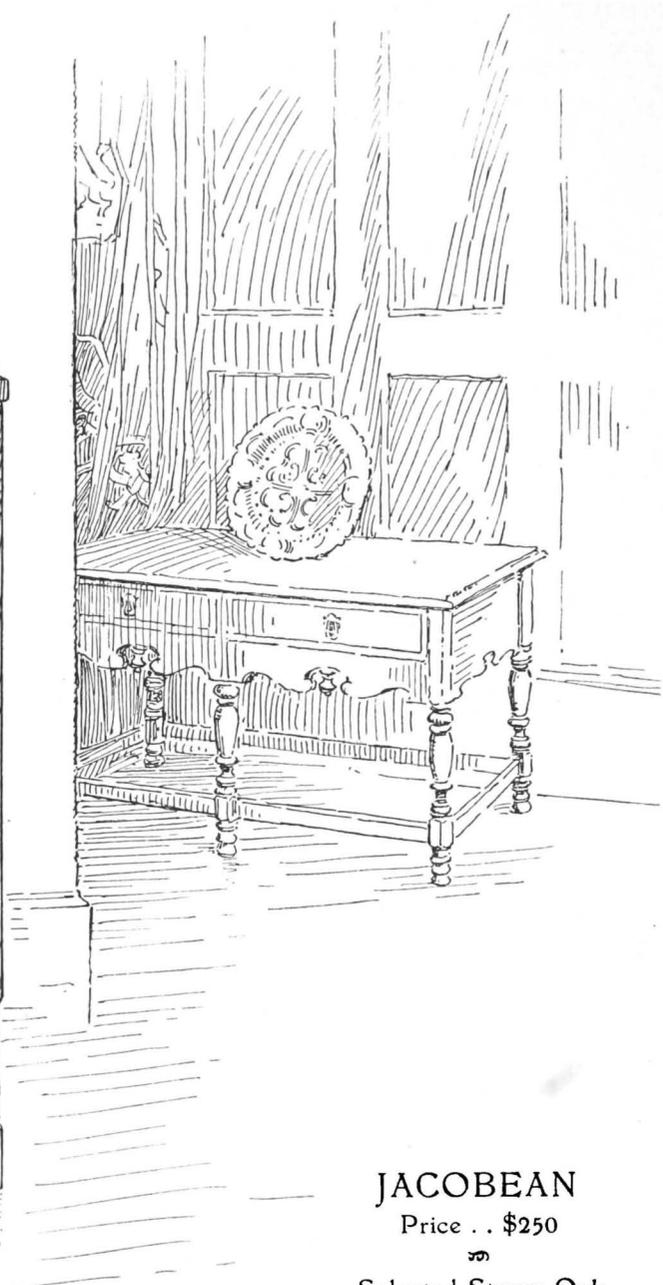
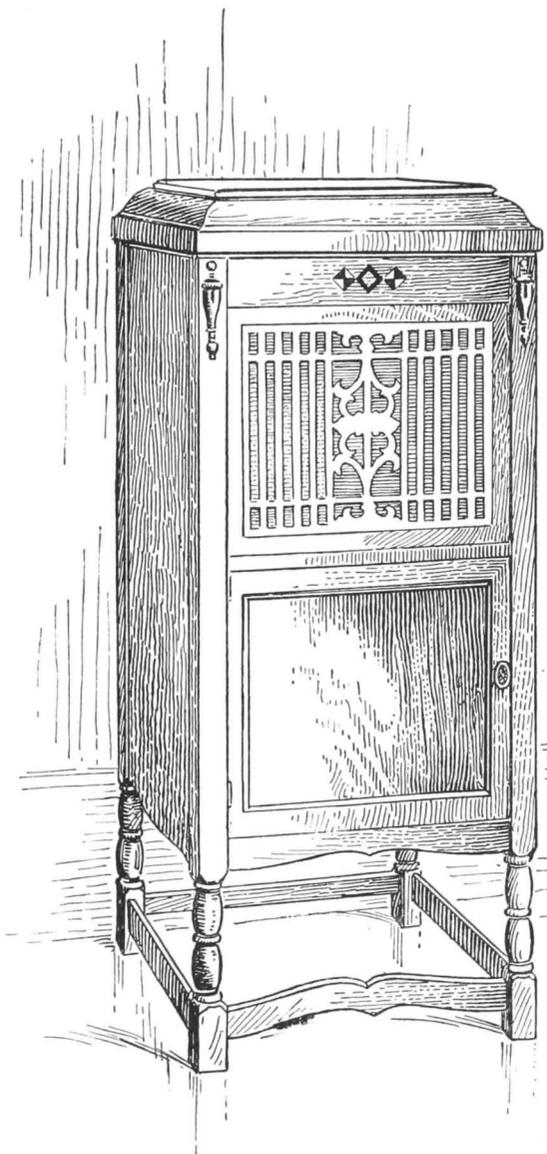
"The ear could not tell when it was listening to the phonograph alone, and when to actual voice and reproduction together."

—New York *Evening Mail*.

"No one in the audience, hearing also the same music at first hand, could tell which was the real and which the reproduced."

—Brooklyn *Daily Eagle*.





JACOBEEAN

Price . . \$250



Selected Stump Oak
Authentic Jacobean Finish

"The sound of her voice on the record could not be distinguished from her own."
—Atlanta *Constitution*.

"It was absolutely impossible for the ear to distinguish the singer's living voice from its RE-CREATION by the instrument."
—Cheyenne (Wyoming) *Tribune*.

"The audience was at a loss to distinguish between the singer's living voice and Edison's RE-CREATION of it, which came from the inanimate cabinet."
—Los Angeles *Examiner*.

"It was necessary for the members of the audience to watch closely either the lips or bow, in order to see where the voice or violin left off and the air was carried on by the phonograph."
—Dallas (Texas) *Daily Times-Herald*.

"A convincing demonstration of the power of a man to produce tone from an instrument so perfectly as to defy detection when compared side by side with the tone of the original producing artists."
—*Musical America*.

Inasmuch as practically everyone has heard vaudeville performers who were able to imitate various barnyard fowls and animals in a surprisingly realistic manner and who also imitated other familiar sounds with more or less success, it is perhaps well for us to state that the artists who have compared their voices with the New Edison, sang without any attempt at imitation and are celebrities who could not afford and would not condescend to sing in public in a forced or unnatural way. A mere recital of the names of some of the great artists who have appeared in these amazing tests undoubtedly will be sufficient proof that the comparisons were highly scientific and absolutely genuine. The following is a partial list of these artists:





Official Laboratory Model

CHIPPENDALE

Price . . \$285

Genuine Mahogany

Semi-Gloss or English Brown

*For those who desire it,
this model will be executed in selected
quarter-sawed White Oak,
Fumed or Golden*

SOPRANOS

Frieda Hempel, Metropolitan Opera Company, New York
Anna Case, Metropolitan Opera Company, New York
Marie Rappold, Metropolitan Opera Company, New York
Maggie Teyte, Covent Garden, London
Marie Sundelius, Metropolitan Opera Company, New York
Marie Tiffany, Metropolitan Opera Company, New York
Alice Verlet, Paris Opera

MEZZO-SOPRANOS AND CONTRALTOS

Margaret Matzenauer, Metropolitan Opera Company, New York
Carolina Lazzari, Chicago Opera Company
Christine Miller Merle Alcock Marie Morrisey

TENORS

Giovanni Zenatello, Famous International Dramatic Tenor
Jacques Urlus, Metropolitan Opera Company, New York
Edoardo Ferrari-Fontana
Guido Ciccolini, Chicago Opera Company
Karl Jörn, formerly of the Metropolitan Opera Company
Reed Miller

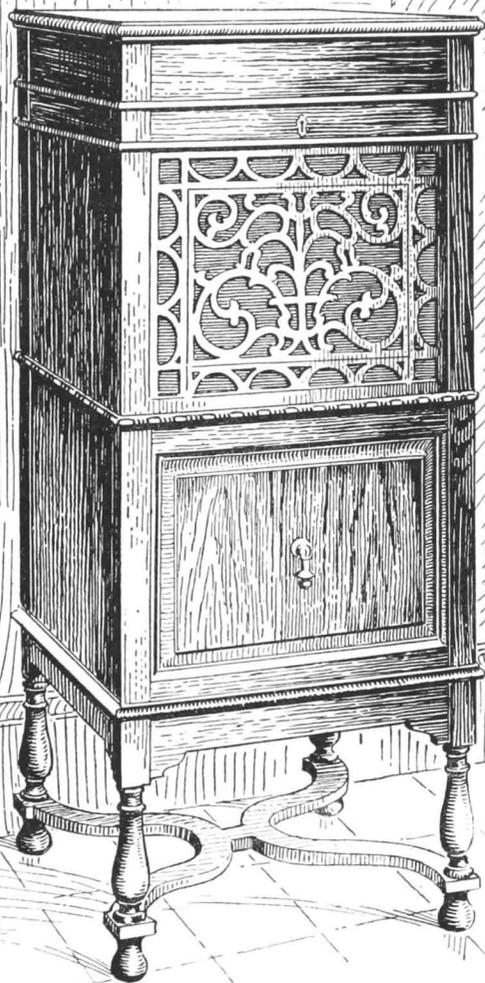
BARITONES AND BASSES

Arthur Middleton Thomas Chalmers Henri Scott
of the Metropolitan Opera Company, New York
Frederic Martin

It is probably needless to say that the instrumentalists who have participated in tests of direct comparison with the New Edison played with absolute naturalness. The following are some of the instrumental artists who have appeared in these tests:

Albert Spalding (*Violin*) Samuel Gardner (*Violin*) Richard Czerwonky (*Violin*)
Paulo Gruppe (*Cello*) Isidore Moskowitz (*Violin*) Julius Spindler (*Flute*)





Official Laboratory Model
WILLIAM AND MARY
Price . . \$285
Walnut
Authentic Finish of the Period

*For those who desire it,
this model will be executed in Mahogany,
with the authentic finish of the period*

THE MUSICAL IDEALS OF THOMAS A. EDISON

One of the rare occasions on which Mr. Edison has expressed his views in writing was when the Editor of *The Étude* asked him to state his opinion concerning the essentialness of music. Mr. Edison's reply is recognized as an important contribution to the literature of music and the following quotation will reveal the high ideals by which he has been actuated in the development of the New Edison, "The Phonograph With a Soul":

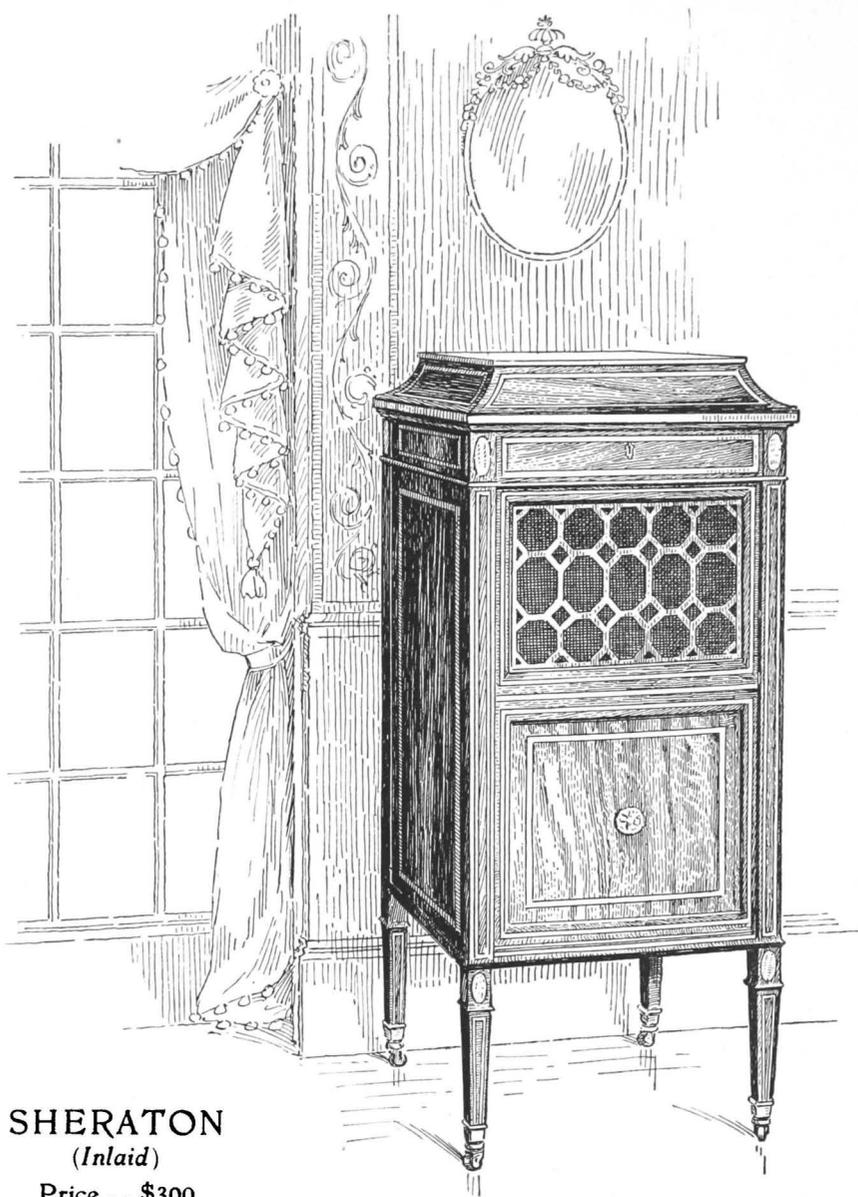
"Mere existence demands nothing but food, drink, clothing and shelter. But when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that books are unessential to the maintenance of our civilization in America. Yet, after its school days, probably less than one-fourth of our population reads with serious purpose. Music is more essential than literature, for the very simple reason that music is capable of releasing in practically every human mind, enlightening and ennobling thoughts that literature evokes in only the most erudite minds.

"Music, next to religion, is the mind's greatest solace, and also its greatest inspiration. The history of the world shows that lofty aspirations find vent in music, and that music, in turn, helps to inspire such aspirations in others."

Could the importance of good music in your home be more impressively described than in the foregoing characteristically succinct statement by Mr. Edison?

The research work which culminated in this wonderful instrument, so appropriately called "The Phonograph With a Soul," began several years ago. Mr. Edison said to his associ-





SHERATON
(Inlaid)

Price . . \$300

™

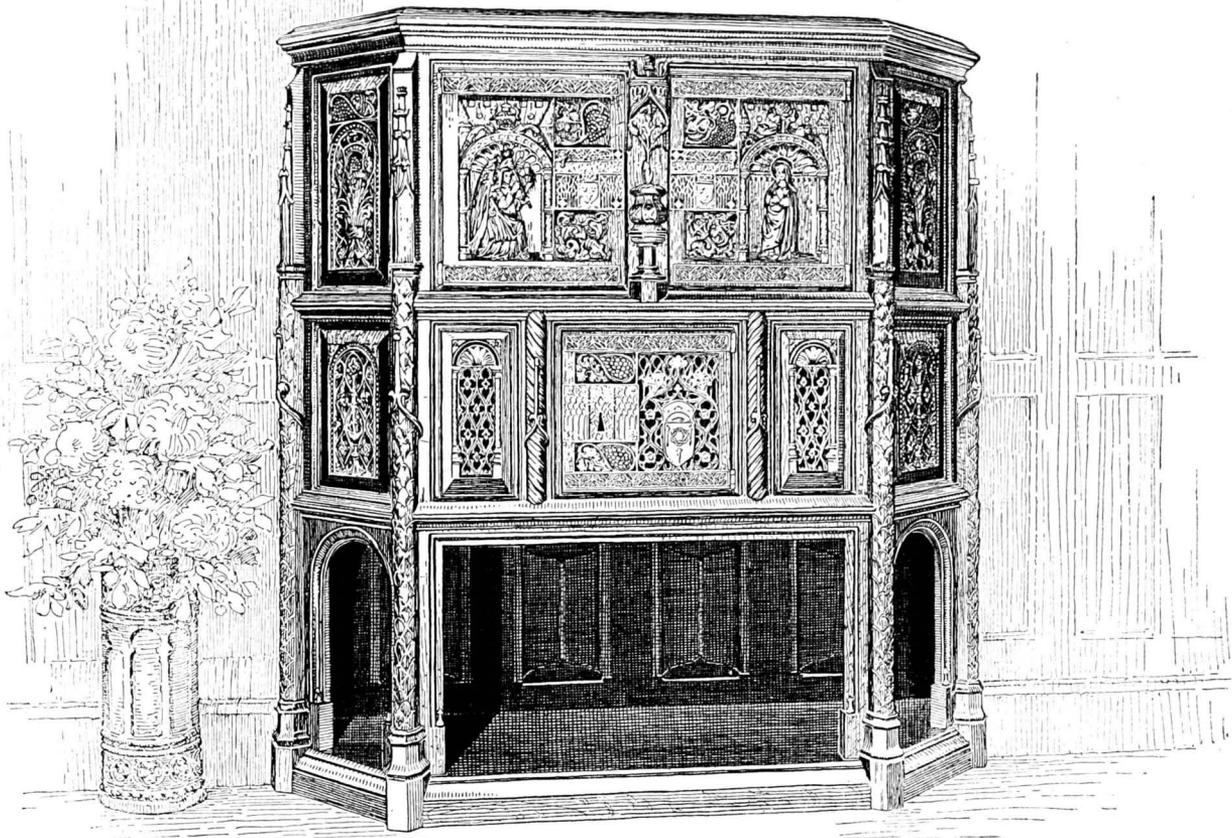
Genuine Mahogany
Semi-Gloss

ates: "Let us try to develop an instrument which will be so perfect that its reproduction of music can not be detected from the original music."

Although, on previous occasions, they had seen Mr. Edison achieve the seemingly impossible, his subordinates shook their heads this time, as they believed he had, for once, undertaken what would prove impossible, even for an Edison, to accomplish. So it seemed for a considerable time—a number of years, in fact. However, Mr. Edison was not discouraged. He worked night and day. Literally thousands of new and unheard of experiments were tried. Problems of acoustics and chemistry, for which no solutions were known, had to be solved. Perhaps it is not too much to say that there is probably no living inventor, except Thomas A. Edison, who would not have surrendered his ideals in the face of the seemingly insurmountable obstacles which were encountered in this, now famous, scientific struggle for musical perfection in the phonograph. Success did not reward his efforts until Mr. Edison had spent more than three million dollars in research work, but complete success did finally come. One day Mr. Edison, tired and disheveled, but triumphant, pointed to an instrument and said to his men of business: "I've got it. That gives the true result. Try it against the human voice and see if you can tell the difference."

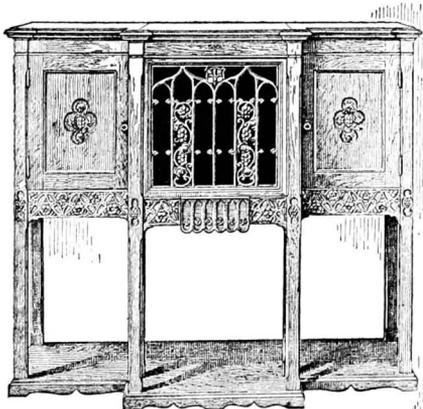
The model to which Mr. Edison so proudly pointed on that musically historic day is now known as "The Official Laboratory Model, The Three Million Dollar Phonograph." Duplicates of this three million dollar phonograph, encased in artistic period cabinets and made from the choicest woods by skilful furniture craftsmen, can be bought by you today for \$285. Thus has





FRENCH GOTHIC
(Oak)

Price . . \$5,500



FRENCH GOTHIC
(Oak)

Price . . \$800



ITALIAN
(Walnut)

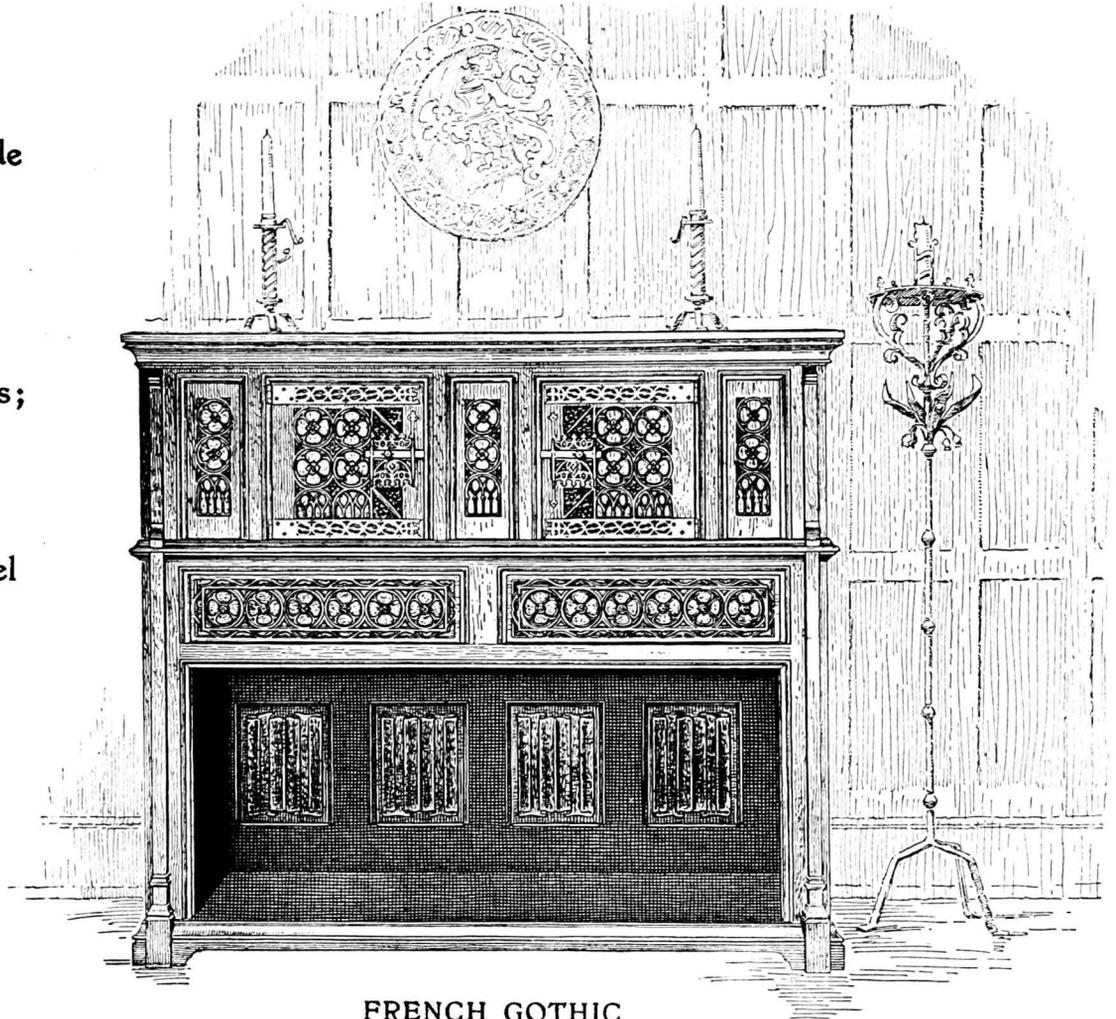
Price . . \$1,100



XVIII CENTURY ENGLISH
(Mahogany)

Price . . \$1,000

Special hand-made
Cabinets
copied from or
suggested
by Historic Pieces;
Equipped
with Official
Laboratory Model
Motors



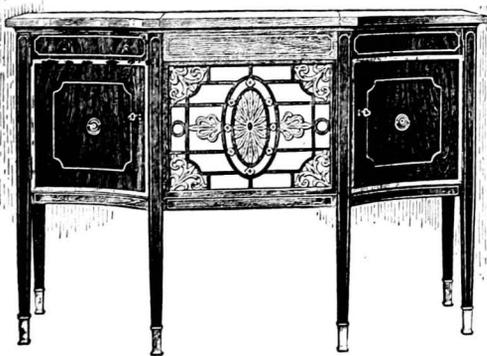
FRENCH GOTHIC
(Oak)

Price . . \$3,500



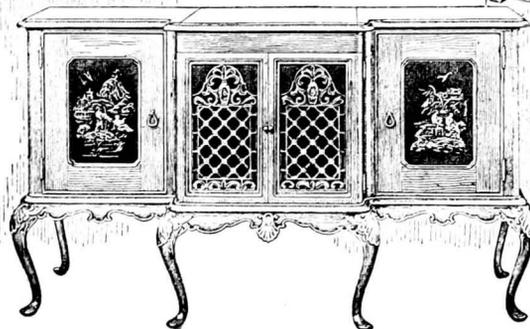
ELIZABETHAN
(Oak)

Price . . \$800



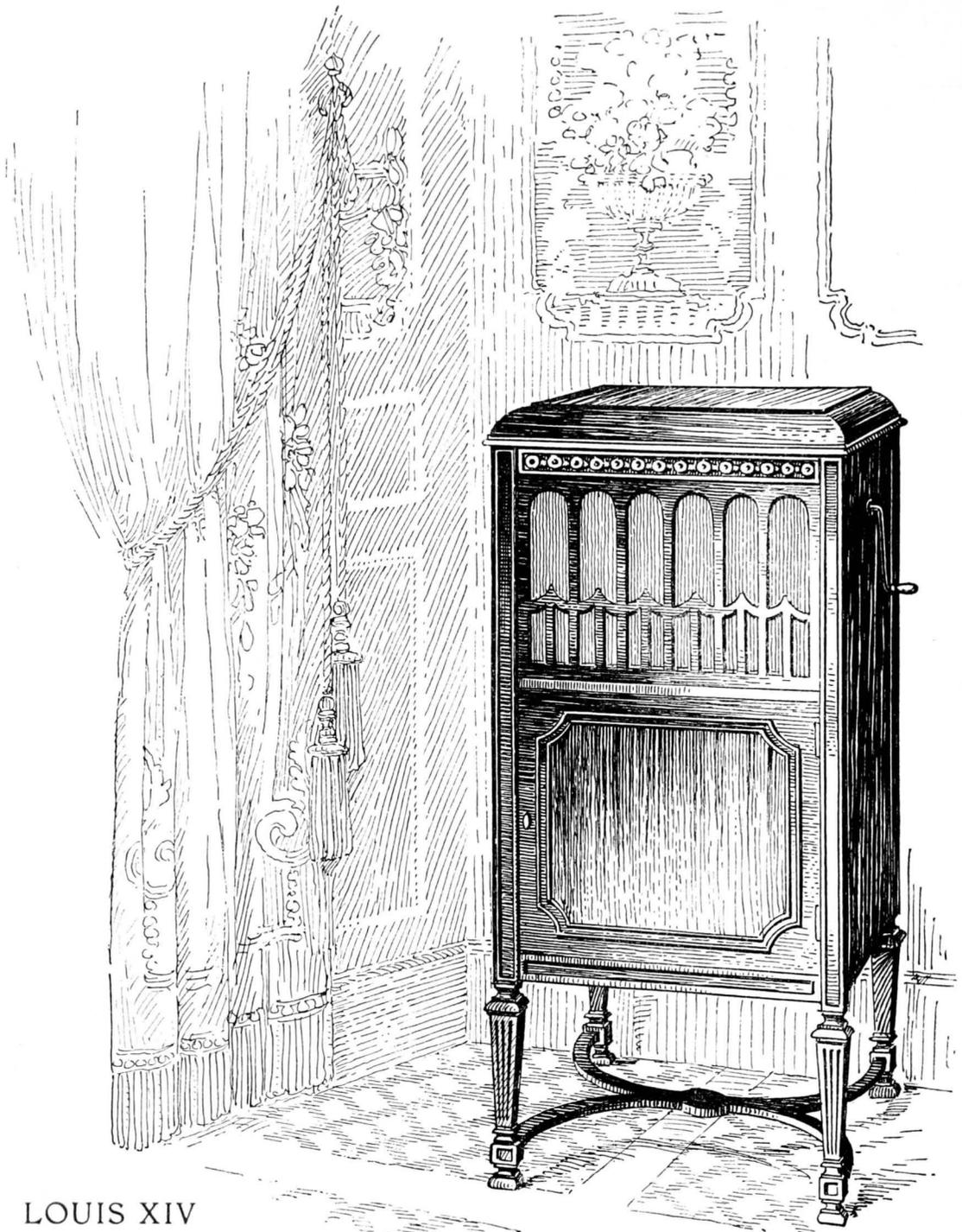
SHERATON
(Mahogany)

Price . . \$750



QUEEN ANNE
(Walnut)

Price . . \$1,500



LOUIS XIV

Price . . \$300

Walnut

Finished in French Gray,
Authentic of the Period

Note:

*Prior to 1st October, 1919,
this model will be built to order*



come the realization of Mr. Edison's ideals and the accomplishment of his ambition to give you, in your own home, the world's best music by the world's greatest artists, exactly as it is heard when they appear upon the opera stage or concert platform.

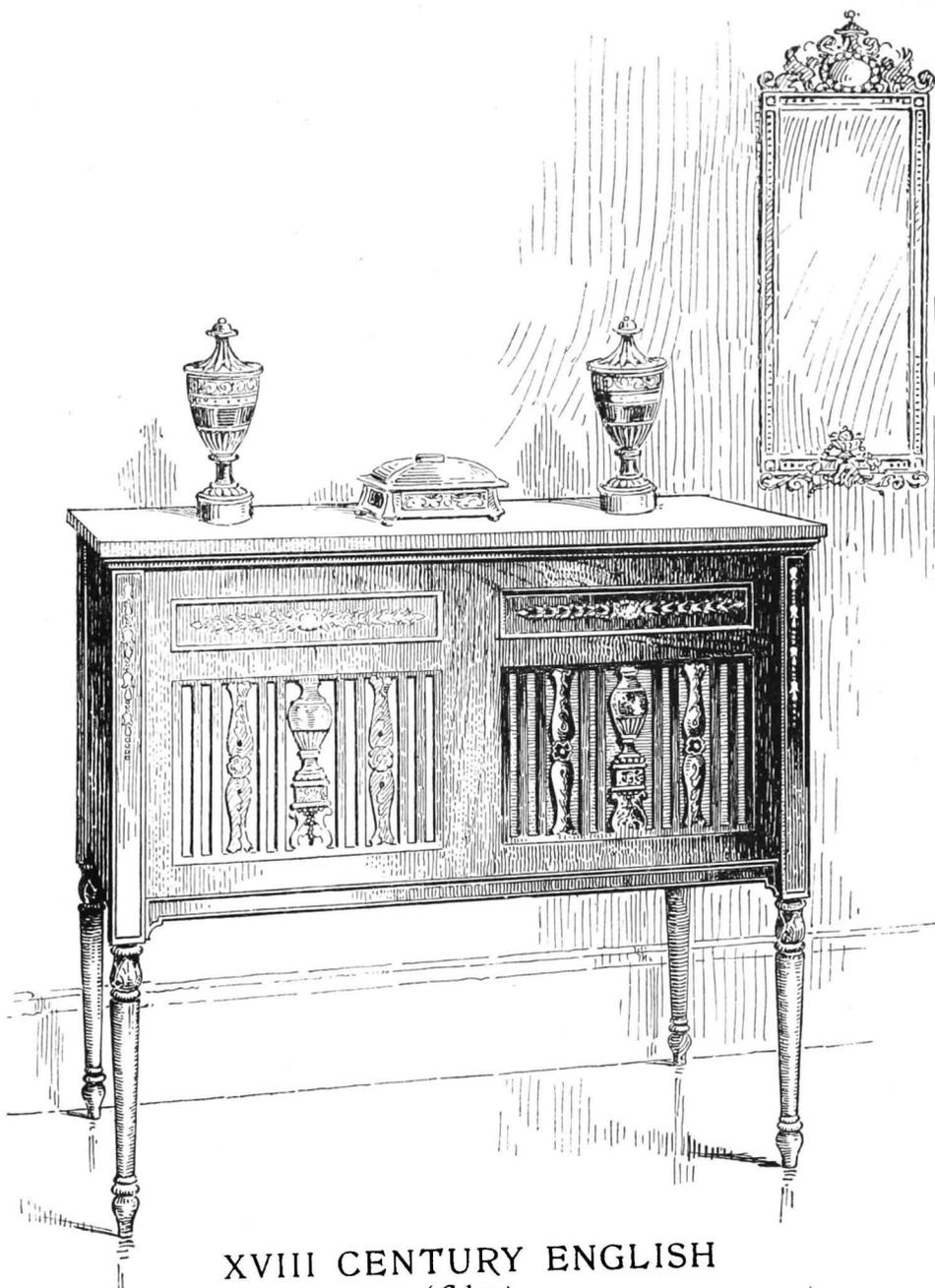
YOUR SHARE IN MR. EDISON'S GREAT ACCOMPLISHMENT

Mr. Edison developed this wonderful phonograph for you, in order that your music hunger may be appeased by the best there is in music, truly and adequately interpreted. Nature has implanted in every human heart a love for music and a susceptibility to the good influence of music. Always, intense feeling seeks to translate itself into music. Those who have the gift, compose music; those who can sing, instinctively burst into song; those who cannot make music, love to listen to it in times of mental stress.

Music is a comfort and solace, but more than that, it is an universal language which reveals inspiring thoughts to an inner human consciousness which cannot be reached by the spoken word. The discourse of an eloquent clergyman interprets the doctrinal and the logical aspects of religion, but the swelling chorus of a majestic hymn carries into the depths of the soul a comprehension and conviction which no preacher can convey.

The stirring strains of the "Marseillaise" give such a conception of the passionate patriotism of the French nation as no history can impart. Or take "Madelon," the famous marching song of the French soldiers in the recent war; nothing could give a better appreciation of the Frenchman's irrepressible gallantry and





XVIII CENTURY ENGLISH
(Adam)

Price . . \$450

25

Genuine Mahogany
Hand Decorated and Finished Authentically

gaiety, in combination with that inflexible determination which was shown on so many occasions during the war, as for example at Verdun, where thousands of Frenchmen grimly laid down their lives to make good that heroic and now historic promise to the world: "*They shall not pass.*"

One might almost say: "If you know the 'Marseillaise' and 'Madelon,' you know France."

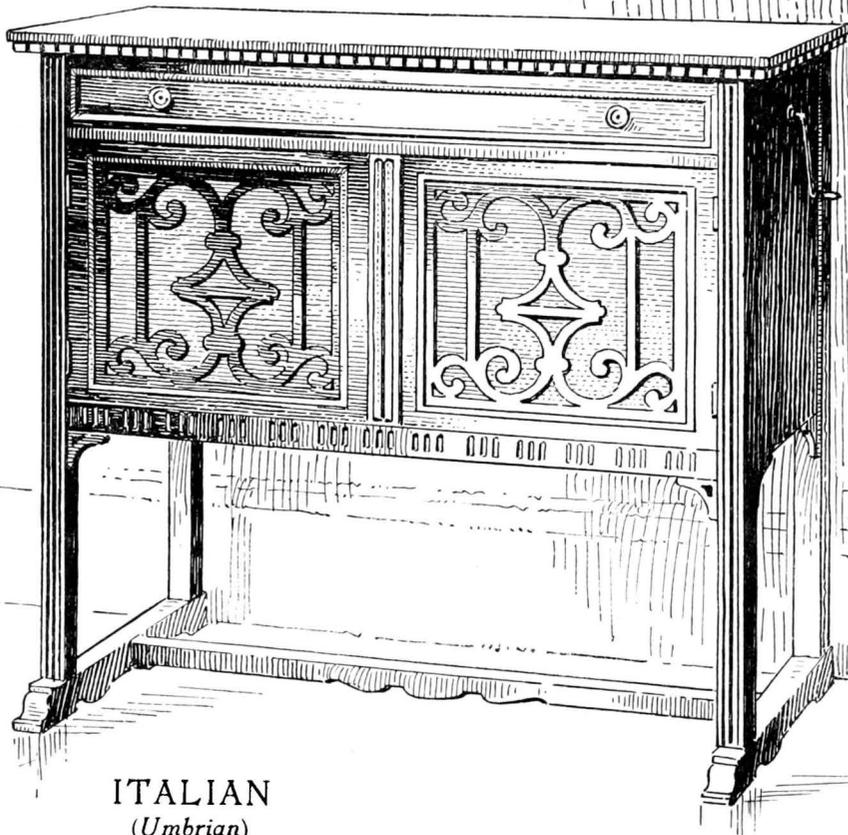
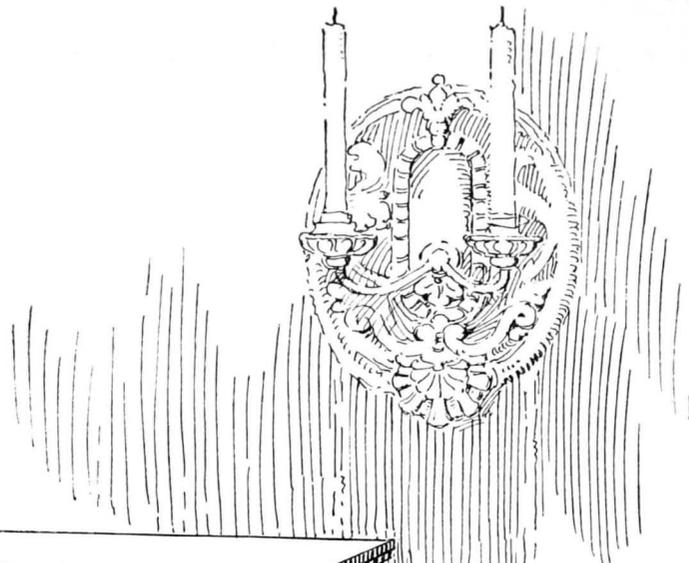
Music—good music—is a food for the soul, an inspiration to the imagination and an influence which lifts the mind upward and impels it onward toward an appreciation and comprehension of those things which color and beautify the skein of life's existence.

But we must also remember that life is not all serious. It is important that we have our play-times. The gay songs of the cabarets and the lively dance tunes that make our thoughts dance joyously, no matter how still our feet may be, are not to be despised. They have their place in the human scheme of things. There is music for every need and every mood.

Music makes your life and your home better and happier. You cannot have too much music in your home. Members of your family who sing or play should be encouraged. The gift of making music is a divine gift. However, there is no household whose members can supply all the music that is needed in that household. The gigantic task which Mr. Edison undertook was to meet this greater need by developing a phonograph which would give not a mere mechanical travesty on fine music, but instead an absolutely perfect reproduction, so exact in its realism that reproduction and original could not be told apart.

The genius of Mr. Edison, his indefatigable labors and lavish expenditure of money in research work and experiments, have





ITALIAN
(Umbrian)
Price . . \$450
∞
Walnut
Authentically Finished

Note:
Prior to 1st October, 1919,
this model will be built to order

produced the New Edison, "The Phonograph With a Soul," the greatest of all musical instruments, because it requires no skill in operation and is always ready to give each member of the family exactly the kind of music desired, precisely as that music is rendered on the world's most famous opera stages and concert platforms.

THE FURNITURE VALUE OF EDISON CABINETS

The growth of knowledge concerning good furniture has been rapid in this country during the past ten years. It is now recognized by practically every one that the golden age of furniture design ended with the eighteenth century. The fame of master designers, such as Chippendale, Sheraton and Heppelwhite, endures like the fame of Shakespeare. Their genius imparted to their furniture such grace and beauty that cultured people nowadays demand its reproduction or adaptation for modern uses. The Edison Laboratories were the first to execute replicas of historic cabinets to be used as phonograph cases. These special models ranged in cost as high as \$6000. One day, Mr. Edison said: "If period cabinets are desired by people who are willing to pay several thousand dollars for an Edison Phonograph, why not put all Edison Phonographs into period cases and let everyone have the best there is in cabinet design?"

Mr. Edison's suggestion has been carried into effect. America's best furniture architects were employed and today (with the exception of two models for special uses) each and every New Edison, no matter what its cost, is encased in a beautiful period cabinet.



Miss Elsie de Wolfe of New York (2 West 47th Street) and Versailles, France (Villa Trianon, 57 Boulevard St. Antoine), America's most celebrated designer of household interiors and the author of "The House in Good Taste," has placed the stamp of her approval upon these wonderful cabinets in the following signed statement:

"The period cabinets which Mr. Edison has adopted for his phonographs are in pleasant contrast to the rather grotesque cases which one so frequently sees. From the characteristically diminutive and graceful Heppelwhite to the costly replicas of historic pieces, the superior furniture value of Edison cabinets can scarcely fail to impress the lover of good furniture."



GENUINE MAHOGANY
QUARTER-SAWED WHITE OAK

The employment of birch or gumwood as a substitute for mahogany and the use of plain oak or red oak instead of quarter-sawed white oak unfortunately have become common among talking-machine manufacturers.

We wish to state that each Edison cabinet indicated herein as a mahogany cabinet is made of genuine mahogany.

In the Jacobean cabinet, we use carefully selected stump oak, cut specially to duplicate the methods employed by English cabinet-makers in the days of the Stuart kings.

In our other oak cabinets we use, exclusively, selected quarter-sawed white oak.



EDISON RE-CREATIONS

RE-CREATION is the proper designation of what, in the case of an ordinary phonograph or talking machine, would be called a record. Edison RE-CREATIONS are recorded and manufactured by methods unknown to other manufacturers. The processes of manufacture are much more costly than those employed in the manufacture of talking-machine records. Edison RE-CREATIONS can not be played properly on any instrument except the New Edison and are susceptible to damage when played on any other instrument.



EDISON PERIOD CABINETS

THE FOLLOWING BRIEF COMMENTS
MAY BE OF INTEREST TO THOSE WHO DESIRE TO MAKE
A DETAILED EXAMINATION OF
THE ILLUSTRATIONS



CHIPPENDALE

Thomas Chippendale (England)
Born 1709 ; died 1779

Chippendale was the dominant figure in English furniture design for a quarter of a century. He was noted for his versatility and ability to combine inconsistent elements into an harmonious whole.

In the ripest years of his experience, Chippendale manifested a considerable fondness for the combination of French Gothic and Chinese designs. These elements are found in the stately Chippendale cabinet developed for the Official Laboratory Model. The French Gothic grille, the long posts and the artistic outward curve of the legs lend a dignity and grace to this case which are not ordinarily found in full length phonograph cabinets. Having used French Gothic lines to avoid the clumsy appearance that is characteristic of most phonograph cabinets of similar length, the designer has skilfully relieved the austerity of the grille by a Chinese card-cut frieze.

This cabinet reflects a noteworthy quality of Chippendale furniture ; namely, the accomplishment of massive design without sacrifice of grace and beauty.

WILLIAM AND MARY

William and Mary (England), 1689-1702

When William of Orange ascended the throne of England in 1689, there began what is sometimes known as the Anglo-Dutch period. Marquetry workers were brought from Holland and introduced the severe Dutch type of inlay into English furniture design. Among the designers who followed William from Holland were a number of Huguenot refugees, who impressed certain French tendencies upon the furniture design of this period.

The William and Mary case created for the Official Laboratory Model is charmingly expressive of the grace and delicacy that were so noteworthy of English furniture in the days of William and Mary. The inlaid border takes us back to King William's marquetry workers and the legs, stretcher and pendent pull are



authentically typical of the period. The grille typifies the more florid motifs introduced in the latter part of the reign of William and Mary. The feeling of antiquity developed in this cabinet will be agreeably apparent to the lover of fine furniture.

JACOBEOAN (England) 1603-1649

During the reign of James the First, the influence of Italian cabinet-makers was strongly felt in the design of English furniture, and this is reflected in the Edison Jacobean cabinet by the simply turned legs and flat stretchers. The French influence, which also was potent at that time, is to be observed in the grille, while the tendency of the English designers to achieve classical effects is apparent in the curved moulded top, the ebony and holly marquetry and the applied ornamentation.

This cabinet is made of stump oak, cut by the ancient Jacobean method and carefully selected to obtain an even, straight grain free from champs. The proper Jacobean feeling and an appropriate appearance of antiquity are skilfully developed in the finish of the case.

SHERATON Thomas Sheraton (England) Born 1751; died 1806

Thomas Sheraton was probably the most artistic of all the great Georgian designers. He loved straight lines and rectangular treatments. He was a master in the use of inlay.

Our Sheraton cabinet with inlay embodies the graceful tapering leg, so dear to the great English designer. The grille is typical of Sheraton and the inlay is applied in harmony with his conception of the use of inlay.

SHERATON (*sans inlay*)

While inlaid Sheraton continues to have its adherents, a large demand has lately developed for Sheraton furniture without inlay. In response to this demand, we have copied the exquisite lines of our inlaid Sheraton and produced a slightly smaller model without inlay. This model lacks none of the grace of the inlaid model. The grilles of both are identical in design. In the Sheraton (*sans inlay*) the motif of the grille is repeated in a frieze, which is absent from the inlaid model.

While respecting the tastes of those who demand Sheraton furniture without inlay, we have added a graceful touch to this new cabinet by placing gold-plated ferrules on the legs. This agreeable effect is enhanced by the use of heavily gold-plated hardware throughout.



HEPPELWHITE

George Heppelwhite (England)
Born circa 1720; died circa 1786

Heppelwhite was practically a contemporary of Thomas Sheraton. Both used inlays, but Heppelwhite preferred to secure the majority of his effects by delicate carvings. One of Heppelwhite's favorite motifs was "Prince of Wales feathers," which he worked into many pleasing styles. This motif has been artistically and ingeniously adapted to the grille of our Heppelwhite cabinet. This characteristically diminutive Heppelwhite cabinet will appeal to all admirers of Heppelwhite furniture.

XVIII CENTURY ENGLISH

Robert Adam (England), born 1728; died 1792
James Adam (England), born circa 1731; died 1794

The designation of this cabinet is a rather loose one. It would be more exact to term it an "Adam."

The Adam brothers were not cabinet-makers, but were architects and decorators. Robert Adam was much impressed with the spirit of Roman and classic Italian art, and the work of both brothers is noteworthy for simplicity, delicacy, elegant slenderness and fine proportions. This cabinet reflects all of these characteristics, and the hand-painted decorations are reproductions of the classic details in which the Adam brothers delighted. The motifs of the hand decorations include Greek and Roman vases, acanthus leaves, foliage, flowers and Wedgwood ovals.

LOUIS XIV

Louis XIV ("Louis Quatorze")
(France) 1643-1715

Louis XIV ("Le Grand Monarque") constructed under the direction of Mansart, the famous architect, the world-famed palace at Versailles, as well as the Grand Trianon and Petit Trianon. His extravagant admiration for elegance did much to promote decorative art in France, and it was at this time that the Manufacture Royale de Meubles de la Couronne was established (1663). Through political misfortunes, Italy was losing its power and the influence of French styles was attaining supremacy. In the reign of Louis XIV there were endless motifs. One of the most famed designs of the period was the square, fluted pilaster leg which is embodied in this new French model. The dignity and decorum of Louis XIV are emphasized in the front door, which is gracefully surmounted by a delicate moulding. The influence of the English chevaliers who fled from England to France after the downfall of Charles II, attracted by the splendor existing there, is reflected



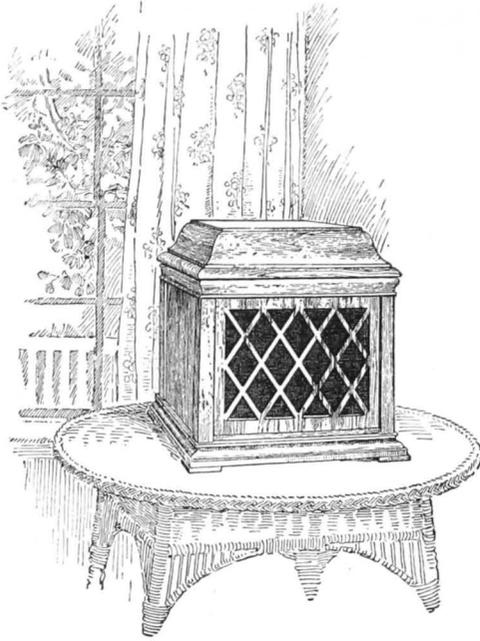
by the encircled rosette motif, very popular in the late Jacobean designs. The austerity of the grille pleasingly portrays the more quiet epoch of Louis's old age, when his reign was less extravagant.

ITALIAN

circa 1400-1700

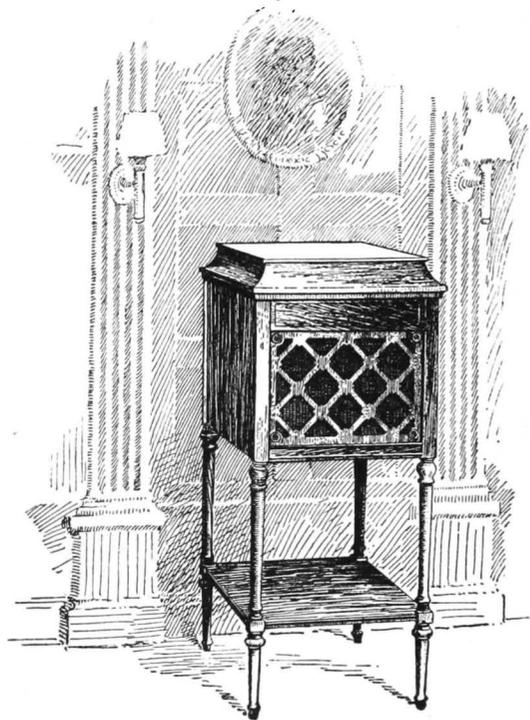
The new Italian (Umbrian) Cabinet is a fine and correct replica of a walnut "Credenza" or "Stipo," which embodies all the dignity and quiet simplicity of the early types found in the homes of the noble families of central Italy and used by them to this date. Such pieces are to be seen also in the various museums and palaces in Florence and Siena, and are on display in the shops of the antiquarians in the leading cities of Italy. The museum originals in the Girolamo Savonarola and Dante Collections, now in the Museo Nazionale at Florence, formerly the Palazzo Pitti, carry out this same style, which, beyond doubt, emanated from monastic artisans who contributed in such generous measure to the fame of Italy and the Renaissance. This type, considered the most ancient Italian furniture, was first made for convent and monastery use and employed in their sacristies to hold vestments and other church ceremonial paraphernalia. Its sturdiness and clean-cut detail of line appealed later to the families of the era, who adopted it to furnish and embellish their homes.





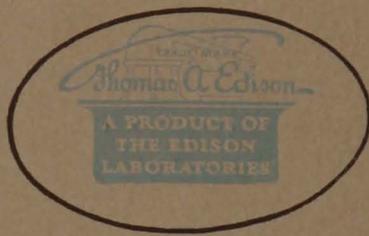
CHALET
Price . . \$95

☪
Gum Wood
Rouge or Natural



MODERNE
Price \$120

☪
Mahogany: Semi-Gloss
Oak: Fumed or Golden

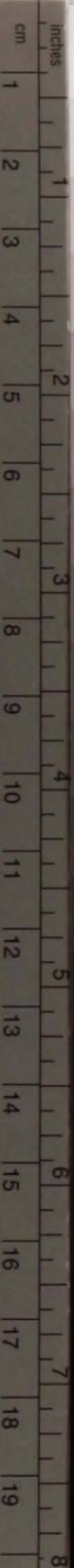


Kodak Gray Scale



© Kodak, 2007 TM: Kodak

A 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19



Kodak Color Control Patches

Blue Cyan Green Yellow Red Magenta White 3/Color Black

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