

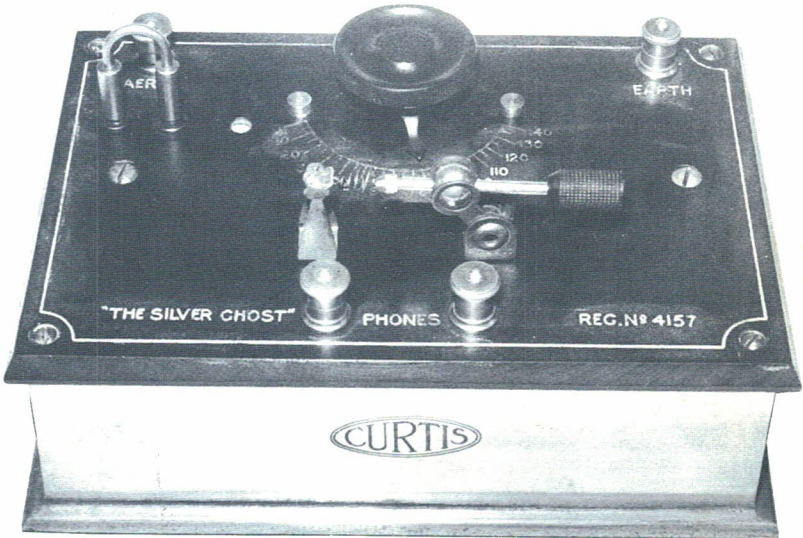
ANTIQUE RADIO CLASSIFIED



VOLUME 14

FEBRUARY 1997

NUMBER 2



Peter Curtis

SILVER GHOST

Crystal Set

A.R.C. — THE NATIONAL PUBLICATION FOR BUYERS AND SELLERS
OF OLD RADIOS AND RELATED ITEMS — PUBLISHED MONTHLY

ANTIQUE RADIO CLASSIFIED

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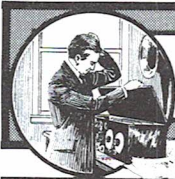
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1/2 V	12 7/16	x 3 9/16	7 3/4	x 2 1/4	136.00	363.00	629.00*	1095.00**	37.00†
1/4	5 1/4	x 3 9/16	3 5/16	x 2 1/4	69.00	184.00	319.00	555.00	19.00†
1/8	2 5/8	x 3 9/16	1 5/8	x 2 1/4	35.50	95.00	165.00	285.00	9.00†
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ANTIQUE RADIO CLASSIFIED



EDITOR'S COMMENTS

Collecting old radios is truly an international activity. This is evident in the increasing number of international events reported on and advertised in A.R.C. The number of periodicals, books, and submissions to A.R.C. from abroad about collecting foreign sets is also on the rise.

Another indicator of growing worldwide interest in our avocation is the inclusion of 22 foreign organizations in A.R.C.'s October 1996 club listing. In fact, A.R.C. now has subscribers in 36 foreign countries, accounting for nearly 5 percent of all subscribers.

Although Canada leads with 172, we have 10 or more subscribers in each of the following: Australia, France, England, Germany, Italy, Japan, Spain, the rest of Europe, and South America. In addition, A.R.C. finds its way to South Africa, New Zealand, Israel, Taiwan, Korea, and Hong Kong.

Of course, the international aspect of collecting is not without controversy. Some collectors are unhappy about U.S. sets ending up on foreign soil. On the other hand, many sets from abroad are widely collected here in the United States. And why not? Just as we are accustomed to viewing art and artifacts from all over the globe in museums, radio collectors should be more and more comfortable with giving an international flavor to their collections.

With the ease of international travel and communication via the telephone, and now the Internet, we cannot continue to ignore the global aspect of our avocation; instead, we should welcome it. There's no doubt that the wider the audience, the more competitive and exciting the field.

In this vein, our lead article by Ian Sanders on British manufacturer Peter Curtis and his crystal sets, ca. 1924-1925, is an exciting example of foreign-set collecting possibilities. Ian has included a couple of obscure models, such as the Silver Ghost that appears on our cover.

Unusual sets are described in two articles this month. The first is the Thompson "Minuet," a radio which looks like a cone loudspeaker and has a tuning knob and scale encircling about one-half of the cone. Roland Jennings describes how he painstakingly restored this rare set.

Gerald Schneider writes about an unusual series of table sets by RCA — the series 75-X-17. These 5-tube, AC/DC sets have plastic cabinets that are hand-painted with oriental scenes.

For those home brewers out there, Dwane Stevens has contributed a simple home construction project — an audio generator built in a "butter bowl." Only eight components plus a phono jack and a speaker are needed.

Doug Houston presents a realistic discussion of the pluses and minuses of starting your own or

a club's museum. To create and support such a project takes a lot of energy and many resources. As we all know, even major public museums have difficulties in sustaining the enthusiasm and funding necessary to maintain their collections. Not infrequently, they sell off part of their collections (the Ford Museum's auction last year is a case in point). Doug's article is required reading for anyone who envisions a museum in his future.

Reports on meets in New Jersey and Georgia are included this month. From an Internet posting, we reprinted, with some editing, Ludwell Sibley's report on the New Jersey Antique Radio Club's meet and auction in October 1996. Over 500 lots were sold. A rare RCA Radiola Model IX and phonograph in a Sonora cabinet, in fair to good condition, brought \$475.

Larry Smith reports on the Southeastern Antique Radio Society's Mega Meet, held in October, 1996, in Atlanta. This meet featured a 60-vendor flea market, a Zenith display, an old equipment contest, seminars and a radio theater performance.

Reviewed this month is the new edition of *The Compleat Talking Machine* by Eric Reiss. Alan Douglas and Dorothy Schecter both contribute their thoughts on this much expanded book.

Also in this issue is Gus Stellwag's 40-question radio quiz and Jim Aphorpe's short article on the Zenith Model 8-S-154, an unusual white console. *Photo Review* includes several interesting sets made by unknown manufacturers. Another unusual radio — a Kitchenaire by Radio Craftsman — is also shown. And *Radio Miscellanea* presents an array of follow-ups and comments on some of our past articles, as well as on our December cover.

Coming Radio Events. As memories of the holiday season fade, the calendar for radio collectors is filled with events on over 20 days of the short month of February. Hopefully, the extreme weather seen on both coasts and throughout the middle U. S. will abate so that a trip to a meet is possible. If not, you could plan your trip to one of the local or major meets when the sun returns. After the rain, ice or snow, we all will be ready to get out and back into the frenzy of a good collector swap meet, a conference or an auction, as well as monthly meetings.

Happy collecting!

John V. Terrey, Editor

ON THE COVER

The ebonite control panel mounted on a highly polished aluminum plinth attests to the "exquisite elegance" of the Peter Curtis Silver Ghost crystal set pictured on our cover. According to our lead article by Ian Sanders, this may be the only British set of the mid-1920s to feature an aluminum case.



Curtis Crystal Sets 1924-1925

BY IAN L. SANDERS

Once again Ian Sanders adds to our foreign set information about his specialty — British crystal sets — in the clear, detailed, yet concise style we have come to anticipate and appreciate greatly. (Editor)

Peter Curtis, Limited, a London supplier of radio receivers, kits, and components, produced five crystal set models during a limited period between 1924 and 1925. The "Radionette" types were medium quality, mid-priced sets, which must have been manufactured in relatively large volumes, based on the numbers which can still be found today.

Originally located in Whitfield Street in London's West End, the company moved to new (and presumably larger) premises in Northwest London on Camden Road during the summer of 1924.

An interesting side note to the company's history was its reaction to being excluded from the All British Exhibition — an annual trade show of wireless equipment started in 1922. Apparently, Peter Curtis had not been invited to participate in the 1924 exhibition at the Royal Albert Hall, and the company's advertisements in late September and early October 1924 reflect its anger.

One such advertisement contains the vitriolic rebuke that the exhibition "...has been organised by a Trade Association and is restricted entirely to its own members. The use of such a title (i.e., 'All British') has been condemned by wireless publications of standing and repute."

Readers were encouraged, however, to visit the Peter Curtis stand at another show — the British Empire Exhibition— held in Wembley that same year.

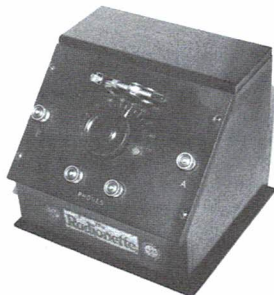


Figure 1. An early version of the Radionette. Note the BBC approval stamp and Post-Office registration number (423) on the case.



Figure 2. The Radionette Popular, also known as the "No. 1."

THE RADIONETTE NO. 1 OR "POPULAR"

The first Peter Curtis crystal set was the sloping panel Radionette, which later became known variously as the "Radionette No. 1" or the "Radionette Popular." An early version of the Radionette is shown in Figure 1. This set was produced in 1924 prior to the ending of the Post-Office Registration period in July, since it carries the BBC stamp and the registration number 423 on the front of the cabinet.

The earliest advertisement for the Radionette seems to be late March 1924, and since most sets of this type found today do not carry any registration number (see Figure 2), it is unlikely that the model was introduced much before March. The same advertisement claims that 4,000 sets had been sold up to that time.

Measuring approximately 6" x 6" x 6", the Radionette was constructed in a polished oak case with a sloping ebonite panel and nickel-plated fittings. The detector is of the standard catwhisker/galena type, but the swivel mounting of the adjustable arm is rather unusual and probably unique to Peter Curtis models.

Tuning was of the slide-coil type, with a large coil of low self-capacity and above-average selectivity. The early sets covered the standard broadcast waveband of 250-500 meters, but by September 1924, the wavelength was extended to 1850 meters to allow reception of the BBC's long-wave Station 5XX.



Figure 3. The Radionette De Luxe — the cabinet version of the earlier Popular model.

The capability of receiving 5XX without a separate external coil was not common in receivers of this period, and advertisements stressed that the Radionette De Luxe required "...no additional coils or other 'afterthoughts' to receive any British Broadcasting Station." (It is not at all clear what the other "afterthoughts" might have been.) The advertised range on long-wave was an impressive 200 miles.

In September 1924, the Radionette Popular sold for one pound (£1).

THE RADIONETTE DE LUXE

Another version of the Radionette is shown in Figure 3. Similar in construction and layout to the Popular, except that it is mounted in a polished oak cabinet with a lid, this set commonly carries the name "Radionette De Luxe." However, some examples exist named simply "Radionette," as shown in Figure 4.

Surprisingly, the Radionette De Luxe was priced only slightly higher than the Popular model at one pound, one shilling (£1.05).



Figure 4. Some cabinet models do not carry the designation "De Luxe," but they are otherwise similar.

THE RADIONETTE JUNIOR AND JUNIOR DE LUXE

The Radionette Junior, shown in Figure 5, was produced in the late summer of 1924. The Junior is a smaller set measuring 5" x 4" x 4", and is also constructed in an oak cabinet. A De Luxe model was produced later with lidded cabinet, but was otherwise identical to the Junior.

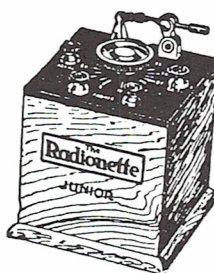
The wavelength coverage is 300-500 meters, tuned by a variometer. The detector is the same as that used in the Radionette models.

The Radionette Junior sold for fifteen shillings (£0.75) in 1924, while the Junior De Luxe was priced at sixteen shilling (£0.80).

THE SILVER GHOST

Advertised as a "Crystal Receiver of Exquisite Elegance," the Peter Curtis Silver Ghost was a distinctive crystal set introduced around July 1924 at the end of the Post-Office Registration period. Most notable about this model is the highly polished aluminum plinth on which the ebonite control panel is mounted, as shown in Figure 6. The polished case carries the Curtis logo on the front

OVER 200 MILES!



THE CHELMSFORD
HIGH POWERED
STATION
on 3 pairs of headphones.

AT YORK

on the

**RADIONETTE
"POPULAR" 20/-**

(With Plated Fittings)
No Extra Coils Required

For Local Broadcast
RADIONETTE 15/-
JUNIOR
ALL Ebonite tuning

Figure 5. The Radionette Junior was a smaller, lower priced model. It was available with and without a lidded cabinet.

and measures 7½" x 5" x 2½". As far as is known, this is the only British set of the period to feature an aluminum case.

Tuning is by a slide-coil arrangement similar to that used in the Radionette, but with a smaller coil of rectangular cross section. The wavelength range is 200-750 meters, with the provision of a plug and socket at the upper left-hand corner of the control panel for an external coil to be used to extend the coverage. The detector arm and crystal holder were the same as used in previous models.

The Silver Ghost sold for one pound, ten shillings (£1.50) in October 1924.

References:

- Bussey, Gordon. *Wireless: The Crucial Decade 1924-'34*. Stevenage, England: Peter Peregrinus, Ltd., 1990.
Hill, Jonathan. *Radio! Radio!* Devon, England: Sunrise Press, 1986.

(Continued on following page)

(Crystal Sets, continued)

Popular Wireless and Wireless Review, Vol. V, No. 96, March 29, 1924, p. 170.

Popular Wireless and Wireless Review, Vol. VI, No. 125, October 18, 1924, p. 391.

Popular Wireless and Wireless Review, Vol. VI, No. 135, December 27, 1924, p. 1047.

(Ian Sanders, 16725 Wild Oak Way, Morgan Hill, CA 95037)

Ian Sanders has been collecting and restoring early 1920s crystal and battery sets since 1974. He specializes in British sets of this period and would be happy to try to answer any readers' inquiries on this subject.

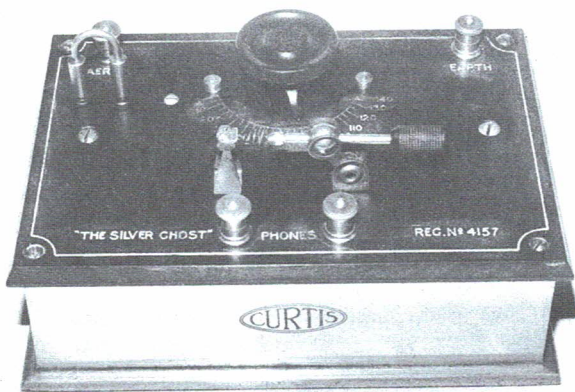


Figure 6. Mounted in a polished aluminum case, the Silver Ghost was described as a set of "exquisite elegance."

Stellwag's Radio Quiz

CONTRIBUTED BY GUS STELLWAG

When Gus Stellwag saw Dave Crocker's second radio quiz in the April 1996 A.R.C., he resolved not to get involved. But after looking over a few questions, his response was, "Like a true addict, I was hooked." Gus decided retaliation was in order, and so contributed his own tantalizing quiz. (Editor)

1. Who had been left alone by the death of her husband to raise their children, Jane and Mark?
2. Who warned the listener to "keep a hypo handy for emotional emergencies"?
3. What was Sargent Preston's first name?
4. The first movement of Tchaikovsky's *Sixth Symphony* was what program's theme song?
5. What was Clarence Tiffingtuffer's occupation?
6. What program opened with "Do you think 15 years is too great a difference for marriage"?
7. What show featured Wally Wallipus?
8. The Little Tiny Petite Pheasant Tea Room was a locale on what program?
9. Each episode of "Candy Matson" began how?
10. What did Tizzie Lish read over the air?
11. Who always signed off with the words, "Good night to you and I do mean you"?
12. What was the Man from Homicide's favorite expression?
13. Who was the girl on the program "Nineteen Men and a Girl"?
14. What was the name of Red Ryder's horse?
15. What was Tom Corbett's spaceship's name?
16. What was the top prize on the "Professor Quiz" program?
17. What was Rochester's full name (character name, not real name)?
18. What were Pick and Pat's full names and who sponsored their program?
19. Who starred in "The Affair of Ann Scotland"?
20. Who sponsored "Five Star Jones"?
21. What were the names of Wally Ballou's wife and son?
22. Who was the only person who knew the true identity of "The Whisperer"?
23. Who played the lead role in the situation comedy "It's Higgins, Sir"?
24. Who was Captain Midnight's superior officer at headquarters?
25. What character on "Captain Midnight" had the code designation SS-4?
26. What was the opening sound effect on the "Charlie Chan" program?
27. How did each episode of "The Green Hornet" end?
28. Who was Commander Neville Putney?
29. Who sponsored the "Seth Parker" program?
30. Who was Abner's continual checker-playing opponent on the "Lum and Abner" show?
31. When Patsy Montana appeared on radio in the 1930s, what was she billed as?
32. Rex Marshall was the longtime announcer for what company?
33. What was the name of Chandu the Magician's longtime archenemy?
34. On the Dick Tracy decoder, what did you have to move to get the secret message?
35. What radio and TV band leader was called the "Flower of the Music World"?
36. Who was the commentator on the program "Sizing Up the News"?
37. If a listener's question stumped the experts on "Information Please," what did he win?
38. What "Suspense" program had to be repeated the following week because a technical error at the end confused the audience?
39. What did Mandrake the Magician say to invoke his magic powers?
40. "This tender human story of young married love is dedicated to everyone who has ever been in love" introduced what program?

(Gus Stellwag, 117 Edgewood Dr., Orangeburg, NY 10962)

WITH THE COLLECTORS

The Thompson “Minuet” Neutrodyne

BY ROLAND K. JENNINGS

The extensive restoration need for this rare Thompson radio prompted Roland Jennings to dub it a “formidable foe.” You will understand why as he takes you through some anxious moments during the various stages of repair. (Editor)

Have you ever seen anything so pathetic and forlorn as that dusty neglected memento that has taken up space under the workbench for at least four decades? Surely it deserved a better fate, but the best of intentions toward restoration have fallen short. Priorities such as rearing a family, career aspirations, or maybe a lack of motivation have taken their toll. But now is the time. Maybe this will be the Age of Aquarius, a rebirth for this neutrodyne.

The long-neglected subject of this article is shown in Figure 1. This oldie is a battery-operated neutrodyne radio, circa 1925, which I purchased from an estate sale during the early 1950s. The radio had survived three household moves; unfortunately, the speaker cone had not. As Figure 2 illustrates, the cone is mounted in such a manner that the apex extends beyond the front of the cabinet, making it an easy target for all but the wary.

Although the radio's model number cannot be confirmed, it is similar to the Thompson “Minuet” Model R-81, described in Volume 3 of *Radio Manufacturers of the 1920's* by Alan Douglas. My radio features a key-operated, rotary battery switch, while the Model R-81 uses a push-pull switch. The tube complement differs also. The Model R-81 is described as a “dry battery receiver” and uses four Type UX-199 tubes and a UX-120 as the audio output tube.

RESTORATION BEGINS

The first step in restoration was a thorough cleaning both inside and out. Then I turned my attention to the cabinet. After repeated applications of a variety of household cleansers, I freed the surface from grime — not immaculate but clean.

With the radio enclosure set aside, I tackled the heart and soul — the chassis. The tube complement consisted of four CX301As and one CX112A — all Cunninghams and probably originals. The tube sockets were floating — i.e., not rigidly mounted to the chassis. Shock absorbent material, which had crystalized and deteriorated, was affixed to the bottom surface of the 4-prong sockets. Apparently, the manufacturer deemed this necessary to protect the fragile tube elements or to deter the effects of microphonics, or maybe both.

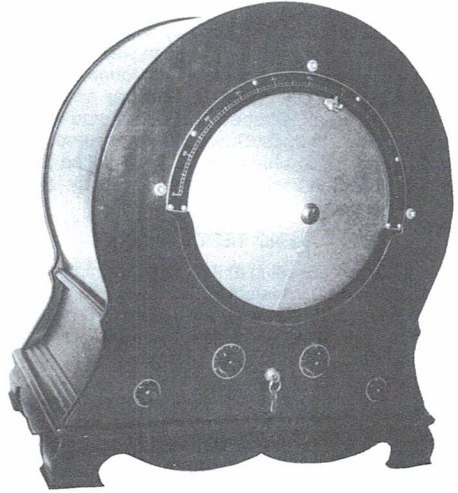


Figure 1. The neutrodyne after restoration.

In Figure 1, note the main tuning lever and tuning scale above the speaker cone. The two outer controls near the base of the radio are filament rheostats. The two inner controls are the tuning compensator controls.

Small oval markers were attached to the electrical wiring with source voltages identified. This was a plus, as I was working without the benefit of a schematic diagram.

This battery-operated set requires five separate voltages — 135 Vdc, 67 Vdc, and 22 Vdc for the B supply; negative 4 Vdc for the bias and 6 Vdc for the tube heater supply. To determine whether the radio worked at all, I hastily assembled a temporary power supply with parts foraged from the goodie box. Figure 3 provides a rear view of the radio and my home-brew power supply. Not having access to an RF signal generator more or less dictated that I start troubleshooting at the speaker and work back toward the front end.

SPEAKER CONE RECONSTRUCTION

The first step in reconstructing the cone was to make a pattern from the tattered remains of the original cone material. I purchased a single sheet of medium weight construction paper, best de-

(Continued on following page)

(Thompson "Minuet," continued)

scribed as a variegated brown color, which complements the darker wooden radio cabinet. A circular section of flat stock, 12 $\frac{1}{4}$ " in diameter, was required to accommodate the pattern.

Starting at the center of the material, I removed a wedge-shaped section 6 $\frac{1}{8}$ " x 2 $\frac{3}{4}$ " and discarded it. The edges of the opening were then butted together, aligned and glued, held in place by a backing strip 1" x 6 $\frac{1}{8}$ ". The result is a perfectly formed 11" diameter cone.

As I was removing the old speaker cone material, I had the opportunity to view the exposed speaker driver. The driver had been a problem area in the past as evidenced by solder connections on the fine magnet wire which was used as the coil. Upon closer examination, I found another break. I carefully unwound two turns on each side of the break, scraped and tinned, and then reconnected the ends. Success! A measured resistance of 2,000 ohms resulted. I installed the newly fabricated cone and injected an audio signal on the grid of the output stage.

AUDIO TESTING

A bit of anxiety set in at this point. Nothing had been dynamically tested up until now, and this was going to be the moment of truth. The first sounds were not as dramatic as Alexander Bell's, "Come here, Mr. Watson. I want you," but they were equally gratifying.

Working my way back to the detector stage — you guessed it — nothing. I must admit I was a bit discouraged, but it was too late to turn back. Troubleshooting was at a standstill until I further dismantled the chassis. One thing is for sure — it did not lack for shielding. I can imagine the problems the set designer faced, making a square chassis fit into the cabinet, a round box. Removal of the bottom plate allowed access to the remaining components.

The next step was to test the audio interstage transformers. Sure enough, one had an open secondary winding. I determined that the break was internal, not repairable. To keep things moving, I chose to use RC coupling to bypass the faulty transformer. This proved to be a successful ploy. The result was good solid audio from the detector to the speaker.

THE DETECTOR

A noteworthy discovery took place in the detector circuit. The original grid-leak resistor was constructed by inserting a length of resistance wire through a small diameter glass cylinder about 2" long with a metallic cap mounted on each end. The ohmic value, as denoted by a small decal, was 3 megohms. However, the measured resistance was 16 megohms.

Out of curiosity, I bridged a 3-megohm carbon resistor across it, bringing the value to somewhat less than 3 megs. This had no noticeable effect on the receiver performance, so I continued using the original glass encased resistor. So much for theory.

THE RF SECTION

With everything turned on, antenna and ground leads in place — a must, I attempted to tune in a BC station. No response. The set was completely

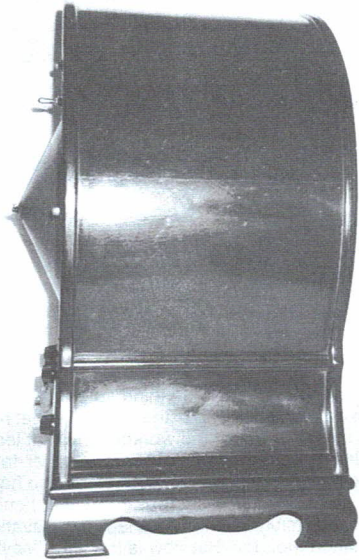


Figure 2. The fragile paper cone is vulnerable because it extends beyond the front of the cabinet.

dead RF-wise. Only small clicks and pops could be heard in the speaker as I probed throughout the set. A quick examination revealed no plate voltage (67 Vdc) present on either RF amplifier.

A simple continuity check determined that the plate windings in both stages were open. Each winding was broken at the same point where it fed through a small opening in the coil form. Discovery was quick; solution took somewhat longer.

I unwound one turn of the cotton-covered wire near the break, removed a bit of insulation and connected a short length of hookup wire between this point and the plate tap located at the opposite end of the coil form. This solved the plate voltage problem.

Suddenly the radio sprang to life. Numerous BC station signals could be heard as I swung across the band. It only took a short time to learn the proper tuning procedure. The detector and amplifier rheostats, which affect the gain and sensitivity, required careful adjustment to avoid oscillation and/or distortion. Also, the two compensators or trimmer capacitors required peaking as each station was tuned.

I suppose I should have felt jubilant at this point, but this ghost of the past had completely humbled the author. Any rewards would have to come later.

THE CROSLY MUSICONE

I was a little hesitant to comment on this subject, but thought some readers might like to share my observations. The speaker cone is driven by a Crosley Musicone transducer, which contains no moving parts per se. The modus operandi depends entirely on variations in plate current through the 2,000-ohm coil to produce vibrations

necessary to excite the speaker cone. The volume produced is significant.

An interesting design feature — a short length of wire, approximately 20 AWG — is connected directly to the tip of the transducer, which is the focal point of energy transfer. The wire looks like copper, acts like copper, will accept solder, but exhibits the rigidity of steel. Where would you find a replacement for such? Hmm, maybe piano wire or hard-drawn magnet wire.

THE BREADBOARD POWER SUPPLY

With the end of the electrical restoration in sight, we directed our attention to constructing a permanent power source. Many of the components used in the temporary unit were reused as an integral part of the final version. I first selected a length of white pine 7" x 1 1/4" x 1" for the chassis. After it was sanded, stained and varnished, I also added four rubber mounting feet.

The electrical design is straightforward, no frills. Some degree of voltage regulation is obtained from the tapped bleeder resistor connected across the B & C supply. I added two heavy duty components to the original inventory — a 120 VAC isolation transformer, and a 12.6 VAC CT filament transformer. These increased the volt-ampere rating substantially and also eliminated transformer heating. The 6-volt heater supply using full-wave rectification and a single filter capacitor provide virtually hum-free operation.

CONCLUSION

Restoration complete. The radio, resplendent though mute, now occupies a prominent place in the ham shack alongside the more contemporary equipment. Time to sit back in retrospect and muse about the historic past of this relic, what role it may have played, the lives it touched, the joy it brought. One wonders about its final throes, perhaps a plea to be heard before being banished to the attic upstaged by a newcomer — the superheterodyne.

One final tribute to yesterday's technology, which served a quieter, more gentle era — a generation thrilled to hear a far off sound coming into their homes. As Longfellow said,

"And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like Arabs
And as silently steal away."

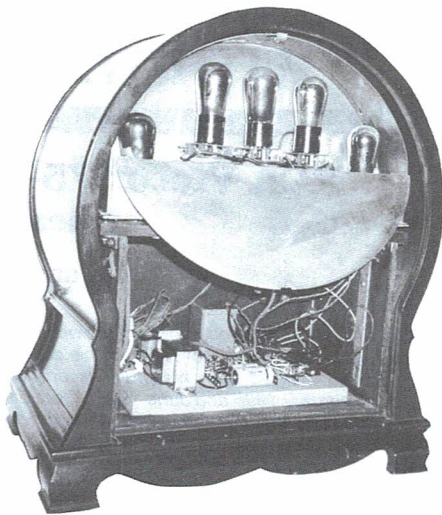


Figure 3. A rear view of the radio shows the well shielded radio chassis at the top and the homebrew battery eliminator at the bottom.

References:

- Douglas, Alan. *Radio Manufacturers of the 1920's*, Volume 3. Vestal, New York: The Vestal Press, Ltd., 1991.
- Knight, Marty. *Electronics Now*. Farmingdale, New York: Gernsback Publishing, Inc., Jan., 1994.
- Popular Radio*. New York City: March 1926.
- Popular Science Third Radio Annual*. New York City: Popular Science Publishing Co., Inc., Sept. 1946.
- Radio News*. New York City: January 1926.

(Roland K. Jennings, 1907 Seneca, Leavenworth, KS 66048)

Roland Jennings worked for 27 years in various communications jobs for the Department of Defense and for 10 years as a broadcast station engineer. He holds a Radio Telephone, First Class license, as well as an Amateur Radio, General Class license. His collection includes AC/DC sets and Japanese transistor radios.

More About the Minuet, Model R-81

Two publications from the A.R.C. archives (*Popular Radio*, March 1926 and *Radio News*, January 1926) provide additional information about the Model R-81.

The radio features "single-knob tuning," but with some limitations. Although the ganged tuning condensers track closely enough for local reception, some tweaking is necessary for best reception of weaker stations. Consequently, the radio includes two front panel "compensator" controls

to fine tune the 1st and 3rd RF stages.

The extensive shielding used in Roland Jennings' radio is not used in the Model R-81. As noted in this article, his radio uses four Type CX301A tubes and one CX112A, while the Model R-81 uses four Type UX-199s and one UX-120. The *Radio News* article describes the R-81 as using "the new UX-199 tubes." It is likely that the author's radio was an earlier version of R-81, but similar enough to be called a "Minuet."

WITH THE COLLECTORS

RCA Victor 75-X-17 Series Radios Oriental Charm

BY GERALD SCHNEIDER

Once again Gerald Schneider shares with us a unique, decorative series of radios in his collection. As we learned from his previous articles (A.R.C. February 1995 and June 1996), Gerald's Art Deco radios are used throughout his home as furnishings. Such a decorating scheme would make any collector sit up and take special notice. (Editor)

Take a rather plain-looking 1948 RCA Victor Model 75-X-11 table radio. Paint the cabinets either black, red (an orangy red), or white. Hire an artist to paint a decorative oriental scene on the radios with thick paint. What do you get? You end up with a beautiful RCA Victor 75-X-17 series radio!

The cabinet is made from durable plastic. The dimensions are 7 $\frac{3}{4}$ " high, 10" wide, and 7 $\frac{1}{2}$ " deep. There are three background colors to choose from: black (75-X-17), red (75-X-18), and white (75-X-19), shown left to right in Figure 1. These colors provide emphasis for the fine hand-painted oriental decorations.

While painted scenes on each of the three model radios are very much the same, details differ because of hand painting. Cabinet tops show a man on an embankment at one end flying a kite over a pond, as seen in Figure 2. There is a tree next to him. A bridge crosses the pond to an embankment with another tree. Side scenes are similar, but without the kite flyer, and with more willow-like trees, and a pagoda. Painted enclosed

backs make the sets attractive from any angle.

The headline of an RCA sales sheet on these radios says, "The Timeless Enchantment of Hand Painted Chinese Art Weaves A Magic Spell of Exotic Beauty Into Your Home." The sales pitch continues, "The mystic charm. . . the timeless enchantment of the Orient. . . make them yours with this most unique of all table radios. On appropriate backgrounds of black, red, and white, the Far East beauty of symmetrical pagodas and graceful willows is captured in genuine hand paintings."

Striking polished brass frames the front of the cabinets at their edges. Especially entrancing dials have still another painted background — an oriental pond scene. At the center of the dial is a polished brass convex dome. An illuminated plastic pointer sticks out from below the dome. It carries a beam of light to the pointer's red arrow tip.

The RCA sales sheet also accurately describes what the dial looks like when the radio is turned on: "A lovely oriental scene provides the perfect background for softly glowing numerals when the set is 'on.' And the flaming red tip of the plastic pointer glows radiantly, adding an effective touch of modern to the enduring allure of the Orient."

TECHNICAL ASPECTS

The tube complement of these radios includes Types 12SA7, 12SK7, 12SQ7, 50L6GT, and a Type 35Z5GT rectifier. The tuning range covers the standard broadcast band for the time — 540-

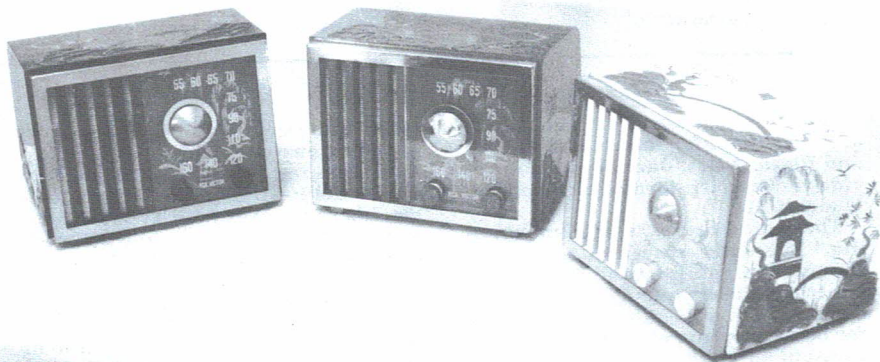


Figure 1. Three examples of the RCA Victor 75-X series of radios decorated in an oriental style.

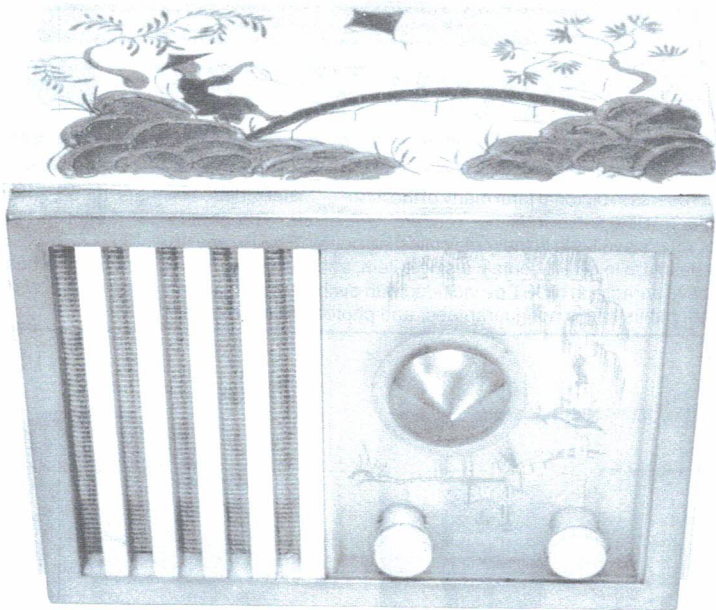


Figure 2. A view of a Model 75-X-19 that shows the detailed painting of the radio's top and dial.

1600 Kc. This AC/DC radio operates on 115 volts.

The speaker is a 5-inch, "super-sensitive" permanent magnet, electrodynamic speaker for what RCA calls "undistorted tone." It has RCA's so-called extra-large, built-in "Magic Loop" antenna, and super-sensitive antenna connection "for weak signal areas." No ground connection is needed. RCA claims its iron core IF transformer in these models "means great selectivity and sensitivity."

A rubber-mounted tuning condenser helps to eliminate hums and noises. The selective super-heterodyne circuit makes for more balanced reception. AVC (Automatic volume control) means easier operation. And the 10:1 ratio vernier tuning allows easy accurate station selection.

DISASSEMBLY

So unique are the enclosed cabinets on these radios that special instructions are needed to take them apart. A label pasted on the outside bottom of the cabinet gives that information, along with tube layout, model, and other details. On the chance you obtain one of these radios without such a label, please follow these disassembly guidelines:

1. Pull off two control knobs (straight out). Their shafts are long ($1\frac{1}{2}$ ").
2. Remove feet held by 4 slotted head screws.
3. Lift bezel at the bottom edge and slide towards the top of the cabinet and off.
4. Carefully lift out the dial scale.
5. Press in the dial lamp, rotate counterclockwise, and lift out.
6. Pull off indicator at the hub.

7. Unscrew 5 slotted head screws that hold the metal base plate around the edge of the cabinet.
8. Grasp metal base plate and withdraw the chassis from the cabinet.

PERFORMANCE

Regarding playing quality, the RCA sales sheet has this to say:

"And the superb performance of this instrument is ultra-modern throughout. Your favorite Standard Band programs are heard with all the thrilling fidelity that makes the 'Golden Throat' the finest tone system in RCA Victor history. Here is an abundance of real listening pleasure in a fascinating setting worthy of the finest surroundings. This RCA Victor ends your search for the really different table radio at a sensible cost."

You have to see the glow of these sets turned on at night with the lights off to truly appreciate them! The red cabinet is the most dramatic, but they all look great gleaming in the dark. Try it with your own set, or someone else's, to see what I mean.

References:

RCA Sales Sheet, no date.

(Gerald Schneider, 3101 Blueford Rd., Kensington, MD 20895-2726)

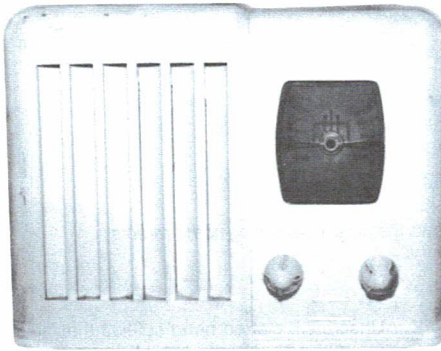
Gerald Schneider does not "stockpile" radios. His goal is "to furnish the entire house with things that are radios," and he has done that with over 50 radios, largely in an oriental motif. Almost the entire collection is tuned to WWDC-AM, which plays music largely of the 1940s and 1950s.



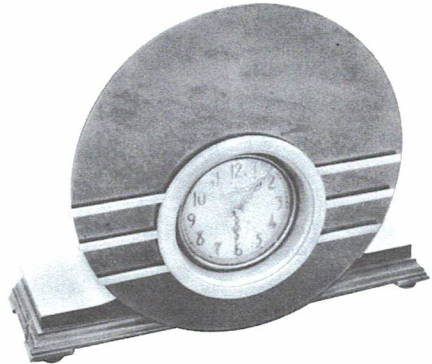
PHOTO REVIEW



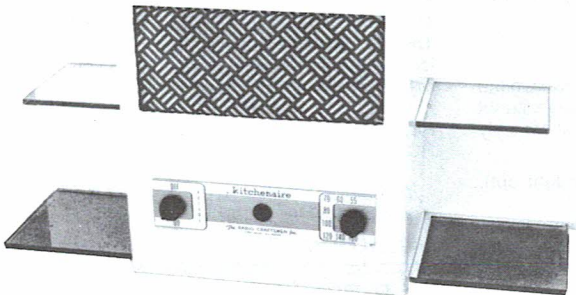
This column presents in pictorial form many of the more unusual radios, speakers, tubes, advertising, and other old radio-related items from our readers' collections. The photos are meant to help increase awareness of what's available in the radio collecting hobby. Send in any size photos from your collection. Photos must be sharp in detail, contain a single item, and preferably have a light-colored background. A short, descriptive paragraph **MUST** be included with each photo. Please note that receipt of photos is not acknowledged, publishing is not guaranteed, and photos are not returned.



MAKE AND MODEL UNKNOWN – This white plastic radio with white knobs has a round, dynamic speaker. It uses 4 tubes — Types 6C6, 6D6, 25L6, and 25Z5 — plus a ballast tube. The back has "RPC" and "564437" stamped on it. If you can identify this set, please contact A.R.C. (Carl Kalmbacker – Newark, DE)



TELECHRON CLOCK – This Telechron chiming clock bears a strong resemblance to the Sparton "Bluebird" radio. Maybe it was a companion piece. The mirror is blue glass, and the base is wooden. (Darryl Rehr – Los Angeles, CA)



RADIO CRAFTSMEN KITCHENAIRE – This unusual kitchen radio is white with a red grille cloth and red silk-screen dial. Note the glass shelves. (Darryl Rehr – Los Angeles, CA)

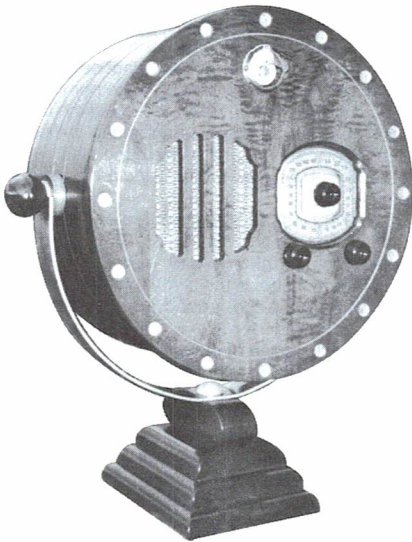
PHOTO REVIEW



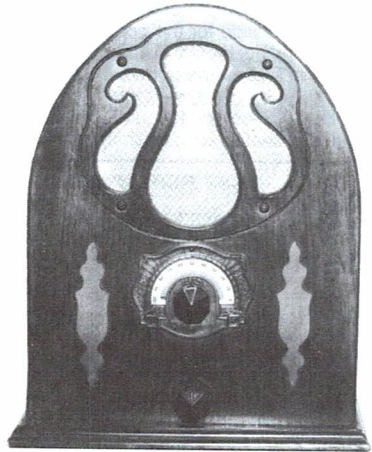
A.C. GILBERT RADIO GAME – The object of this "Radio Tube Trick" was to get the "tube" into the "sockets." Made by the A.C. Gilbert Co., New Haven, Conn., this game was found in a flea market. (*Peter Hittle – Sioux City, IA*)



PHONOGRAPH MODEL UNKNOWN – The large, solid brass horn appears to overwhelm this rare wicker and bamboo talking machine. (*John P. Andolina, Jr. – Rochester, NY*)



ROUND RADIO MAKE AND MODEL UNKNOWN – This unusual 7-tube radio tunes the broadcast band on one shortwave band and includes a tuning eye. (*Dave Vaughn – Portland, OR*)



AMPLEX MODEL UNKNOWN – This rare Amplex cathedral radio appears to date from 1931. It is a 5-tube set, using Types 24, 35 (2), 47, and 80, and it incorporates a Magnavox Type 150 speaker. The only references to this manufacturer in the literature appear to be to some 1925 battery sets. Further information on both the Amplex Co. and this cathedral is eagerly sought. (*Al Wirttenberg – Weston, CT*)



HOMEBREWING

The Butter Bowl Audio Generator

BY DWANE STEVENS

Home brewing is not dead. This construction article by Dwane Stevens describes an easy-to-build, inexpensive audio frequency signal generator. The components came from his "junk box," and his "mixing and matching" process conveys a real sense of accomplishment and pleasure. (Editor)

Need a cheap and easy audio frequency generator for checking out those audio stages of a radio receiver? Or maybe you need to make a quick check of the amplifier in that old record player. How about a simple code practice oscillator for practicing Morse code for that upcoming ham radio exam? The circuit described in this article will fill the bill for these needs and allow some plain old experimental fun also.

DESCRIPTION

Figure 1 shows the generator installed in a cheap plastic food container purchased at a local dry goods store (I call it a "butter bowl," but it may really be for broccoli). I used a container of thick plastic, flexible enough not to shatter when drilling holes in the side for the potentiometers and the switch and for holes in the bottom for the speaker. The feet on the bottom are the stick-on type. Of course, you may prefer using a nice looking Radio Shack project box, which yields a more professional looking finished product.

TEST RESULTS

The following summarizes the results of tests on Dwane Stevens' audio oscillator conducted by A.R.C. staff member Ray Bintliff.

The oscillator's frequency range is 300 Hz to 18 kHz. The waveform is essentially a square wave from 300 Hz to about 10 kHz. Above 10 kHz, the output resembles a pulsed waveform. The wave shape below 10 kHz can be improved by increasing the value of the output capacitor C2 from 0.1 mfd to 1 or 2 mfd. Wave shape is probably not all that important, considering the oscillator's intended applications.

The maximum output is about 6 volts peak-to-peak, and the output impedance is approximately 10,000 ohms.

The frequency dial scale is unconventional in that the low frequency end of the scale appears at the full clockwise position of the frequency control.

The circuit design is quite simple, and it employs an NE555 timer/oscillator chip.

The mechanical construction is not elaborate, but its simplicity and low cost may be attractive to novice builders.

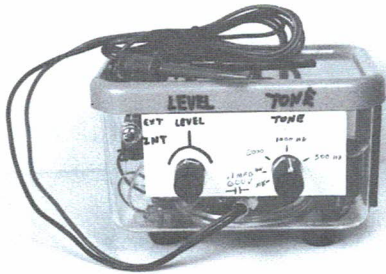


Figure 1. The butter bowl audio frequency generator installed in a plastic food container.

The circuitry schematic is shown in Figure 2. The heart of the generator is an integrated circuit (IC), a Type NE555 timer chip. The "front panel" controls adjust the frequency range of the oscillator and the output signal level. All parts can be found at Radio Shack and can be easily assembled on a small piece of perf board.

In the upper right-hand corner, notice the pin arrangement for the chip. The pins are numbered as if you were looking down on the top of the chip. Use this chart as a guide when making the connections. You can solder directly to the pins if you are careful, but you may prefer using an IC socket instead.

Figure 3 shows my chip mounted on a broken piece of perf board that my son had left over from a science project (talk about cheap — now that's cheap). Figure 4 shows the layout of components as viewed from the top. I used a potentiometer-switch combination for the volume control and power on-off for ease of operation.

I also used a SPST switch to change the output of the timer chip from the internal speaker to the external clip lead. This switch allows a quick check of the generator operation by listening to the tone on the internal speaker. Be sure to install a 0.1 mfd 600 Vdc capacitor in series with the red clip lead, as this provides AC coupling and DC isolation between the generator and the radio test circuits.

You may prefer using a test probe instead of a clip lead. If you do use a clip lead, try using the mini-hook clips, such as Radio Shack #270-372. They are a little safer than standard clip leads around high voltages found in tube radio circuits.

If you plan on using the circuit as a code practice oscillator, you will want to break the ground lead on the speaker and install your code key there. The tone control will adjust the output oscillation from

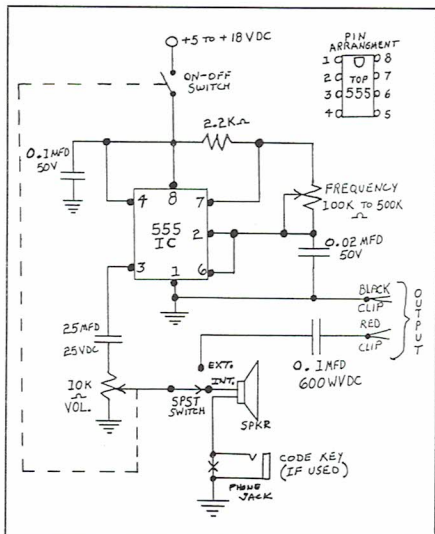


Figure 2. The schematic diagram for the signal generator.

about 300 Hz to about 18 kHz, depending on the actual circuit components you select.

USING THE SIGNAL GENERATOR

Some troubleshooting manuals say to use a 600 Hz tone and others say a 1000 Hz tone signal for checking audio circuits, but you can adjust the tone for whichever you prefer. The output signal level can be adjusted from a few millivolts to between 2 and 3 volts (use your voltmeter to set it).

A 9-volt battery works well as a power source and can be tucked neatly inside the butter bowl or whatever enclosure you prefer. All ground connections shown in the diagram are connected together and to the negative side of the power source. The tone potentiometer can be any value between 100 K ohms to 500 K ohms, depending on what you can easily find.

When connecting the audio generator to an audio circuit, simply connect the black (ground) lead to the chassis or ground circuit of the amplifier and the red (signal) lead to the grid or input of the amplifier. Note: If using the generator to test

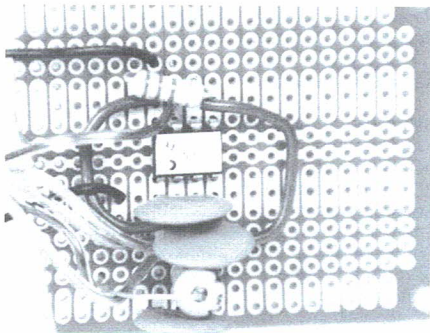


Figure 3. The timer chip and associated components mounted on a piece of salvaged perf board.

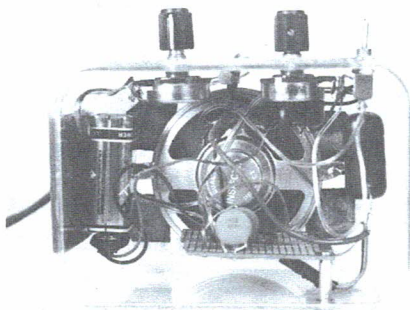


Figure 4. The top view of the signal generator, which shows placement of its components.

an AC-DC type radio, be sure to use an isolation transformer.

If the circuit under test is working properly, you will hear the amplified tone in the radio's speaker. Remember: This is an audio generator and can be used only on audio circuits — as an example in a radio, from the 2nd detector back through all succeeding stages to the speaker. For troubleshooting RF circuits such as from the antenna input to the 2nd detector, which includes the converter stage, IF stages etc., you will need an RF generator.

So dig around in your parts box or visit your local Radio Shack, and start a project that is useful and fun.

(Dwane Stevens, KC5MY, Rt. 3, Box 25A, Ardmore, OK 73401)

Dwane Stevens has been an amateur radio operator for 17 years and holds an Advanced Class license, while his wife, son, and daughter hold Technician Class licenses. He enjoys repairing and restoring 1920s battery sets and early AC sets, as well as collecting tubes, repair manuals, and old radio magazines.

PARTS LIST:

- Resistor
 - 2.2 K ohms
- Potentiometers
 - 100 K ohms to 500 K ohms
 - 10 K ohms
- Capacitors
 - 0.1 mfd 50v
 - 0.02 mfd 50v
 - 25 mfd 50v
 - 0.1 mfd 600 WVdc or higher
- Speaker, transistor radio
- Perf board
- Mini-switch SPST
- IC NE555
- Socket for IC (optional)
- Plastic bowl enclosure (optional)
- Phone jack (optional for use as a code practice oscillator)

High voltage capacitors can be obtained from: Antique Electronic Supply, 6221 S. Maple Ave, Tempe, AZ 85283 and other suppliers advertised in A.R.C.



MEET & AUCTION REPORT

NJARC Meet and Auction

Hightstown, New Jersey — October 5, 1996

BY LUDWELL SIBLEY VIA THE INTERNET

The New Jersey Antique Radio Club (NJARC) Meet and Auction was held at the Hightstown Country Club, Hightstown, New Jersey, on October 5, 1996. The auction, conducted by Sam Canaan, was a fast-moving, no-minimum, move-'em-out sale. About half the 500 lots were cataloged in advance, while the rest were "bring-ins." The NJARC was grateful for the substantial volume of club donations, contributed by Bob Lynn and others.

The following results are highlights and prices have been rounded to the nearest dollar.

e=excellent, vg=very good, g=good, f=fair, p=poor, unk=unknown, wk=working, nwk=not working, N.O.S.=new-old stock

Admiral TV console, 10", all-Bakelite, 1946..\$83	Fisher 500C tuner, e	60
<i>Amateur Radio Stations of the U.S.</i> , 1931 government ed., g	Geiger counter, 1950s Civil Defense, new	15
.....5	General Radio wavemeter, 1920s, f	18
AN-80 antennas for BC-645 IFF set, N.I.B., (2) 3	Globe Electronics LA-1 linear amp, vg	20
Atwater Kent Model 145 case	Greiback 500 AC-DC RMS lab voltmeter, no pointer (?)	6
.....5	Grundig AM-FM-SW phono console, 1956	28
BC-474 (SCR-288) transceiver, vg	Hallcrafters S-120 AM-SW receiver, wk, f	5
.....85	Hallcrafters S-27 VHF receiver, g	25
BC-779B receiver, no PS, f.....	Heathkit impedance bridge	11
.....10	Heathkit scope, wk	25
Bell & Howell schools scope, vg	Hickok 600 tube tester	23
.....18	Jackson tube tester, w/spare chart, wk.....	10
Central Electronics 458 VFO, vg.....	Knigh-kit 10W mono amp	5
.....5	Korting 1036 AM-FM-SW radio, plastic, 1962, vg ..	18
Central Electronics 20A SSB exciter, vg	Lafayette 6-meter mobile transceiver, (2)	5, 5
.....18	Lafayette LR-800 amp	5
<i>Communications</i> , 1940s, (14), g.....	<i>Lafayette Radio Catalog</i> , 1936, vg	15
.....23	Majestic grandfather clock, 1937	100
CQ, 1946-1955, (106).....	<i>Modern Electrics</i> , Nov. 1913, f	25
.....6	National NC-125 receiver	29
Crosley 10-135	National NC-155 receiver, w/book, wk.....	60
.....45	Northern Electric 5500	20
Drake 2-B receiver, w/1B speaker and book, vg	Panasonic VHS VCR, w/book	65
.....75	Philco 37-84	65
Earl radio	Philco 38-12	33
.....45	Philco 42-3321, wk	7
<i>Elementary Principles of Radio Telegraphy and Telephony</i> , Signal Corps Radio Pamphlet No. 1, 1921, cover repaired	Philco 42-390, AM-FM, wk.....	5
.....10	Philco 70 cathedral	125
Emerson 514	Philco 90, wk.....	110
.....28	Philco 1950s dealer publications, (2) bundles ..	4
Emerson 541	<i>Photofacts</i> : packet on 1950s tube audio; Altec, Ampex, Fisher, Grommes, etc.....	7
.....10	Pilot stereo tuner-amp	11
Emerson 569	<i>QST</i> , 1927-1928, (2); 1938-1945, (12)	18
.....5	<i>QST</i> , 1946-1957, (68)	18
Emerson 1323	<i>Radio & TV News</i> , 1950-1953, (14)	3
.....28	<i>Radio Engineering</i> , 1930-1933, (13), f-g	28
Fisher 400 amp	<i>Radio Master Catalog</i> , 1953, g	10
.....35	<i>Radio-Craft and Radio Electronics</i> , 1947-1954, (17), g	10
	<i>Radio-Craft and Short Wave Craft</i> , 1932-1935, (12)	5
	<i>Radio-Electronics</i> , 1951-1964	9
	RAL Navy receiver, g	45
	RCA Victor 56X3	7
	RCA Victor console, 1939	23
	Recording discs, new	13
	Sherwood 64-watt stereo amp	5
	Sherwood FM tuner	5
	Silvertone "Trans-Oceanic-oid"	18
	Sonoradio by Sonora radio-phono, ca.1924, acoustic crank w/Radiola IX, NT, f-g	475
	Stewart-Warner 9001F	40
	Stromberg-Carlson 1101	23

A warning: Auction prices are not current values. A listing such as this cannot adequately include the condition of cabinets, chassis, transformers, tubes, the operating status of the set, and the inclusion of incorrect, restored or replica components, etc. Auction prices are the result of the excitement of the auction process, the skill of the auctioneer and the specific interests of the participants. Nevertheless, auction prices serve as useful references and as another element in the value determining process. The possibility of error always exists, and if we are notified, corrections will be reported.

Tektronix 310 portable oscilloscope, wk, vg ...	55
TS-413/U signal generator, wk, vg	23
Tube caddies, empty, (3)	3, 8, 23
Tube manual: <i>GE Five-Star and Special-Purpose Types</i> , binder, vg	9
Tube manual: Tung-Sol innards, covers 0A3 to 9003, less binder	15
Tube manuals: <i>RCA TT-3 Air-Cooled Transmitting Tubes</i> , vg; <i>Sylvania Technical Manual</i> , 1959, g ..	9
Tube(s): 5T4, (45), new; 6146, (3), tested; 6- and 12-volt sweep tubes, tested/reboxed	16
Tube(s): antique transistors and diodes, starter collection: 1N47, 2N34, 2N123, etc.	7
Tube(s): Miniature, (170), box lot	14
Tube(s): Octals and Compactrons, reboxed, (77)	5
Tube(s): Octals, tested/reboxed, (48)	7
Tube(s): Octals/compactrons, (400); miniatures,	

mostly TV, N.O.S, (1400)	28
Tube(s): RCA-Cunningham 50 ST-bulb, (2); Ken-Rad 10Y, all tested OK	130
Tube(s): Telefunken 12AX7, (5), g	20
Tube(s): Tested/reboxed miniatures, (160)	11
Westinghouse WR-12 Columaire Jr., Deco ..	215
Zenith J615	13

(Ludwell Sibley, 44 Main St., Flemington, NJ 08822-1224)

For information on the New Jersey Antique Radio Club (NJARC), contact Marv Beeferman, 2265 Emerald Park Dr., Forked River, NJ 08731. The NJARC publishes "New Jersey Antique Radio News" quarterly and also "The Jersey Broadcaster" flyer. Dues are \$15. The club holds monthly meetings and three swap meets a year.

Southeastern Antique Radio Society Mega-Meet North Atlanta, Georgia — October 5-6, 1996

CONTRIBUTED BY LARRY SMITH

Although rain had been in the forecast for most of the week, October 5 and 6 gave us almost perfect weather for the Southeastern Antique Radio Society (SARS) Mega-Meet, held at the North Atlanta Community Center, Georgia. Everyone in attendance — approximately 60 vendors and 200 registered collectors — seemed to have a marvelous time.

The flea market attracted a wide assortment of very high quality radios — everything from Catalins to Zenith and Midwest consoles with an ample supply of tubes and parts. The excitement was intensified by several prize drawings. The grand prize went to John Pelham of Suwanee, Georgia, for an Atwater Kent 808A console in excellent condition.

SARS member Barry Ethridge put together an excellent display of Zenith radio and advertising materials. This display included everything from a 1924 Zenith Suitcase radio to a complete point-of-sale Zenith transistor display. It was truly one of the most complete collective Zenith displays that I've seen.

The radio contest brought together a varied selection of very nice and unusual sets. The People's Choice award, for the overall favorite radio among the eighteen categories of the contest, in addition to the Zenith display, went to Rick Taylor for his Zenith 9S232 (Walton) tombstone.

Undeniably, one of the highlights of the weekend was a performance by the Atlanta Radio Theatre Co. This theatre group specializes in very authentic performances of "Golden Age" radio productions.

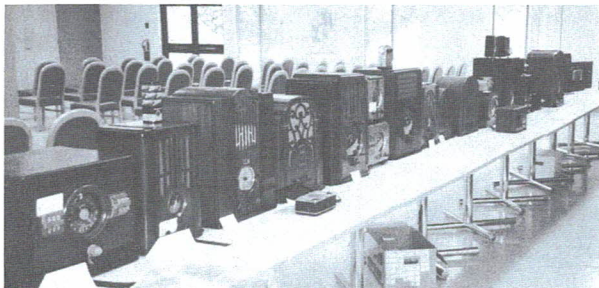
Also on the program was a seminar by Don Patterson, former editor of *Radio Age*. Don presented a very informative lecture on radio restoration.

As chairman Bill Johnson said, "The Atlanta meet can't currently be compared with the big meets in Elgin and Rochester. We just haven't been around long enough. However, Atlanta could very easily host a major event. Our central location should help facilitate it. We just need to provide the necessary planning and work."

SARS has already begun making plans for Mega-Meet II in Atlanta in 1997.

For information about the Southeastern Antique Radio Society (SARS), contact Charles Pierce, SARS, P.O. Box 500025, Atlanta, GA 31150. Dues are \$10. SARS holds monthly meetings preceded by mini-meets. SARS publishes a quarterly newsletter. The club also features spring and fall swap meets.

(Larry Smith, 2737 Long Lake Dr., Roswell, GA 30075)



Tombstones and table radios were part of the outstanding Zenith display put together by Barry Ethridge.

MUSEUM MUSINGS

Is There a Museum In Your Future?

BY DOUG HOUSTON

For those of us who have acquired an unreasonable or illogical quantity of some artifact, the thought of organizing a museum may come to mind. A museum can seem to be the most logical way to organize and display our many treasures for our own enjoyment and for sharing that enjoyment with others. But as we will see in a moment, the idea of a museum must be approached with great caution.

I happen to be one who has had the tendency to get carried away with two collecting hobbies — cars and radios. Several years ago, it became necessary to leave the big city, get acreage in the country, and build an edifice for the containment of the two — well, let's just call them "accumulations."

PLANNING AHEAD

It seems instinctive for collectors to think of establishing a museum when the supply of artifacts mounts to the level of drowning. The museum concept simply means — more space! More space, where one may walk among the items arranged in glass cases and on shelves. It means comfortable spacing on the floor for the console sets, much as you would have seen them in the appliance stores of the wonderful days gone by.

A radio collection may or may not demand a large amount of space. If one collects table sets or transistor radios, hundreds of pieces can fit into a relatively small area. If consoles figure strongly in



Figure 1. Consoles hold table models and phonographs, while shelves above hold more table models.

the collection, space becomes a big problem!

My new house was planned with a 10-car garage to house the cars, with a 3-car garage wing on the grade level for the modern "iron." The basement lies completely beneath the 2,150-square-foot house, so there certainly should have been space for all of the toys. However, with the passage of time, a few more cars and lots more radios crowded their way into the place. If you fill up space, the only way to solve the problem is (1) make better use of what you have, or (2) get more space.

To establish a museum for collections such as my own requires about 3,000 square feet of floor space for the radios. This is where the hobby becomes expensive! Many of us find ourselves

with a collection in a warehouse layout, with our treasures stacked like cordwood in a less than glorifying fashion. With ingenuity, a collection can be arranged in a museum setup. After all, neatness is essential for a collection to be enjoyed.

Figures 1 through 4 show some display techniques which I have employed to make use of my available space. In a residence, radios can be placed in various locations, limited by necessary furnishings and tasteful arrangements. An unused room, such as a bedroom, is an excellent candidate for an artifact room. In my own case, the third bedroom contains nine heavyweights, with a 7-



Figure 2. Earlier models and speakers are displayed on platforms with consoles, table radios, and miscellaneous goodies below.

inch-wide shelf around the room's periphery for transistor sets. I have often remarked that I should collect stamps!

COSTS

A museum does not come cheaply. The first step is to acquire a building with some space on the property for parking. Buildings of suitable size are not cheap, especially if the location is outside a run-down city area. Buildings require decorating and maintenance — again, not cheap. If more than one party shares the museum, there has to be a schedule of participants to do the tidying up.

Since a museum is filled with valuable items, security is a big problem. A foolproof alarm system is a vital necessity. Even if the museum location is adjacent to your home, security is still a big part of the operation.

When you own property, the lust of politicians for tax money is another expense. If you want to have tax concessions for a public museum, you surrender privacy in exchange for an obligation to have the place open to the public for some number of hours in a month or a year.

A big problem for museums is those among the collection-going public who are souvenir hunters. They will remove things that will come off the displays with anything just short of dynamite. In museums open to the public, radios rarely have knobs left on them at all!

A MUSEUM FOR THE CLUB?

Over the years, I have known other collectors who have been inspired to establish a museum. On occasion, several collectors have sought to pool their resources and get a building to lay out their treasures in a nice museum arrangement for all to enjoy. For some radio clubs, car clubs, etc., a museum is the ultimate goal of collecting.

Consider that most of our artifact clubs were originally organized "for the promotion and the preservation" of the artifact. Somewhere along



Figure 3. RCA table sets have their special wall along with consoles and TV sets.

the way, the club's management adopts a museum project as an ultimate goal for its membership. Phase 1 of the project is advertising for more memberships in the museum.

Membership usually translates to mean committed contributions to get the thing going. However, many members of the club in outlying areas may never get to see the museum, as it may be thousands of miles from where they live. These members probably will not contribute to the museum.

The museum may get off to a start, but expenses always get bigger, and never smaller. Taxes, maintenance and utilities consume a lot of money each month, just as with any other building. However, the big difference here is the non-profit character of such an undertaking. There have been some small museums that have been able to have a corner in someone's property, but a free loan of space can be expected to have a very finite (and short) life.

FUNDING

The next thing a club must do is to have fund raisers to support the museum. Donations of items for display are always welcomed. There are usually many donations, some of which are good acquisitions, while others must be stored in a warehouse. Periodically, the museum has a sale of the surplus items that it does not really want, and this raises a few bucks. Some museums glorify this process by naming it "de-accession"!

De-accession often arouses the ire of a family who donated the old family radio to a museum for all posterity to see and enjoy. Then they see it sold to help pay the bills of the museum, rather than appear on display. Collectors sometimes donate a prized item to the museum, and soon see it on the auction block. Because of these practices, there are many who are downright hostile to museums. The best way to avoid having an estate go to a museum is to place it in trust for other designated serious collectors to inherit.

(Continued on following page)



Figure 4. The Philco wall with an occasional communications receiver.



RADIO MISCELLANEA

"Radio Miscellanea" includes items of general interest selected from A.R.C.'s incoming correspondence. "In The Marketplace" items are based on information submitted by the businesses themselves. "From The Internet" items are obtained from internet newsgroups and other internet resources. Submitted items should be verified for accuracy, items may be edited by A.R.C. for publication, and publication is not guaranteed. See the masthead for more details.

December Cover Accolades

Dear Editor:

Applause for your December cover! Outstanding, colorful, nostalgic artwork! Have you considered offering copies for sale? A framed, enlarged print would look great amid any antique radio collection.

Ron Russell, Elko, NV

Although we do not have enlarged versions of our December cover available, uncut and unfolded covers are available. See page 35 in this issue for details. (Editor)

Dear Editor:

My wife collects postcards and she would like to know where you get your Christmas radio postcards.

And, would you get someone to write an article on the RCA Radiola 80 series of 1930? I read the information on the 60 series and found it interesting. I have a Radiola 82 and have never seen any information on this radio in your magazine.

I look forward to meeting you someday, and thanks for *Antique Radio Classified*.

Harold Graves, Jr., Nashville, TN

On postcards: the most economical way to obtain postcards is through antique flea markets, trading with others, and, of course, advertising in A.R.C. On the RCA Radiola 80 series: any collector/writers out there? (Editor)

1950-1960 Era Equipment

Dear Editor:

You and your subscribers might be interested in an article in the October 1996 issue of *Electronics Now* magazine. It concerns vintage electronic equipment of the 1950-1960 era and its exodus in the past decade to Asian and European collectors. It also has some interesting prices on some of the better items.

George W. Heath, Groveton, NH

Dental Plastics Repair Pilot TV Grille

Dear Editor:

There's a terrific source for repairing damaged or missing louvers for the Pilot 3" TV grille. Missing three louvers from the set I owned, I advertised in A.R.C. for a replacement grille or a complete cabinet. The only response I received was from Roger Dreyfoos. As a dental technician, he speculated that he could replicate the missing louvers using dental plastics. Two months later, he had successfully perfected the methodology. As he put it, "It was an almost invisible repair."

I sent my grille off and received it back almost by return mail. I would say it is a *completely* invisible repair. It's truly remarkable, and the set has been moved to a more prominent spot in my collection.

Roger can be reached at 1085 Kaski Ln., Concord CA 94518. E-mail at roger@value.net or phone at (510) 687-8202.

Steve Snyderman, Fairfax, VA

From The Internet

The *Radio Miscellanea* page is the place where we include items of general interest that we receive in our incoming correspondence. Last year, we began to include information about new products. Recently, as the Internet became a forum of information exchange, we have included items available on this new media. Now, these items will be identified as "From The Internet." Of course, as with nearly all items on this page, we edit them to fit and for clarification.

We apologize to Paul Froehlich for erroneously adding "Dear Editor" to his Internet newsgroup posting which we printed (and further edited) in the December 1996 issue. We are still learning how to utilize the Internet as a resource for our print publication for the benefit of all. (Editor)

Trans-Oceanic Recovering Tip

Dear Editor:

I enjoyed Mr. Cane's article on restoring a Trans-Oceanic radio. One additional hint when re-covering radios, guitar amplifiers, etc., is to "pre-dry" the adhesive by using a hair dryer for just a few minutes. This accelerates the time for the adhesive to set up. There won't be any need to use a staple gun to hold the ends in place. It is also important to make sure you apply the adhesive to both the wood and the material.

Keith Pople, Brighton, MI

Tedeschi Address Correction

Enrico Tedeschi has written to thank us for publishing his article on transistor radios in the January 1997 issue. We regret that his address was incomplete, as he is anxious to correspond with interested collectors. His complete address is: 54 Easthill Drive, Brighton BN41 2FD, U. K., or e-mail: enrico@brighton-uk.com (Editor)

More on the Meaning of WTIC

Dear Editor:

Regarding call signs in the December 1996 A.R.C., WTIC Hartford is not "The Insurance City" but "Traveler's Insurance Co."

Edward Snyder, Wallingford, CT

The votes on this one are now 2 to 1. Edward Snyder agrees with Scott Kilgore's choice of meaning for WTIC (A.R.C. February 1995) — "Travelers Insurance Co." Stan Lopez holds out for "The Insurance City" (A.R.C. December 1996). (Editor)

More 1L6 Info

Dear Editor:

Regarding substitutes for the Type 1L6 tube (A.R.C. January 1997), the May 1995 issue of *Radio Age* carried an article by Ludwell Sibley that described restoration techniques for Trans-Oceanics which includes the use of 1R5 tubes as a substitute for the 1L6.

Alan Douglas, Pocasset, MA

CLASSIFIED ADVERTISING POLICY

ONE FREE 20-WORD AD for subscribers in each issue; additional words are 27¢ each. See details below. Classified ads sent by mail, fax or by any other method must be received (not just postmarked!) by **Noon Eastern Time** on the classified ad deadline date to guarantee inclusion in the current issue. Late ads are held for the following issue. Please enclose correct payment with all ads. Stamps or cash are OK for small amounts. (Canadian and other foreign advertisers, please see "Payment" on page 2 for methods.) "Free words" cannot be accumulated from month to month; free words must be requested when ad is submitted.

Faxed & e-mailed ads: Please see additional information on the inside front cover.

When including ads with other A.R.C. correspondence, write the ads on a separate piece of paper. Include SUB# with ad. Ads may be sent in advance; but, write each ad on a separate piece of paper and indicate the month (or successive two months) you want the ad to run.

To minimize our typing errors: Please write legibly. Use both capital and small letters. Do not use a dash between words. Carefully write the following numbers and letters (especially in model numbers) since some can look alike; for example 1, I and l (the number one, the capital i and the small L.) Also: 0, O, o, Q and D; r and n; 6, b and G; V, U, u, v and Y; A and R; 5, S and s; 2, Z and z. We try to correct spelling errors, so when using an uncommon word or manufacturer which we might mistake as a more common word or manufacturer, note it so that we do not "correct" it. Editor's annotations are in [brackets].

Advertising is accepted only for early items related to radio, communication, etc. All items must be described fairly; reproductions, reprints and not-original items must be so identified. Advertisers must agree to respond promptly to inquiries and orders, to resolve problems promptly if the buyer is not satisfied, and to comply with a buyer's refund request on unaltered returned items.

The publisher reserves the right to edit ads without notification to the advertiser and to reject ads for any reason. Names other than the advertiser will be edited out of ads. Ads with non-radio-related items will be returned or edited unless the non-radio-related items are for trade of radio-related items, or they are incidental to and appear at the end of an otherwise acceptable ad. The publisher is not responsible for errors due to illegibly written ads or for any other reason.

Clubs: Since club activities receive free coverage on the *Coming Radio Events* pages, the free 20 words may not be used for club activity ads. See inside front cover for additional information.

CLASSIFIED AD DETAILS

Deadline: NOON ET—10th of the month!

Classified ads must have a standard heading such as **WANTED, FOR SALE, FOR TRADE, FOR SALE/TRADE, SERVICES, MESSAGE, HELP, AUCTION, MEET**, etc. This heading is the only bold or all-capitalized words allowed in the ad. Capitalize only manufacturer names, model names, etc. This standard ad format makes scanning the ads easier.

Before writing your ad, please look over the ads in a recent issue of A.R.C., and try to write your ad in the same style. Full name (or company name) and address is required in all classified ads; we will add it if you forget.

To encourage varied content of the ads, the same classified ad may be run only once per issue and for only two consecutive months. (To run an ad longer, use a boxed classified or display ad.)

Classified Ad Rates per Month

Subscribers:

First 20 words: **FREE***

27¢ per word for extra words over 20 **plus**

10¢ per word for a shaded ad (count all words including free words).

* Subscribers may take 20 free words on only **one** ad each month.

Non-Subscribers:

45¢ per word **plus**

10¢ per word for shaded ad.

Please do not forget to send in the extra 27¢ per word when your classified ad runs over the free 20 words; your payment will be appreciated, and it will help to keep A.R.C. healthy.

BOXED CLASSIFIED AD DETAILS

Deadline: 1st of the month!

Boxed classified ads can run unchanged for three months or more. No words are free. Ads may be shaded and may include bold and all-capitalized words freely. The ad need not begin with "For Sale," etc. Minimum run is 3 months, prepaid. Discount: 10% for 6 months; 20% for 12 months.

Boxed Classified Ad Rates per Month

Nonshaded ads:

38¢ per word for all words, * none free, **plus**

10¢ per word for each bold word **plus**

10¢ per word for each all-caps word.

Shaded Ads (All words are bold at no charge):

48¢ per word for all words* **plus**

10¢ per word for each all-caps word.

Non-Subscribers:

Add 20¢ per word to above costs.

*Three words can be bold-all-caps at no extra charge.

PHOTO & DRAWING DETAILS

Deadline: 1st of the month

for all ads with drawings or photos!

Drawings and photos are encouraged as the response to your ad is much larger and the reader knows better what you want or are selling. Send in your drawing or photograph, and A.R.C. will reduce it or enlarge it as needed.

Photo and Drawing Rates per Month

\$22.00 per month for each photo or drawing

(If ad is canceled, this amount cannot always be refunded.)

CHANGES & CANCELLATIONS

Please check your ads carefully before sending them in. Once ads are received, it is not always possible to refund the amount sent, pull the ad or make changes.

IMPORTANT — COUNTING WORDS — IMPORTANT

The **standard headings:** WANTED, FOR SALE, etc., count as **one word** each time used in an ad. **Name, address** and (one) **telephone number**, count as **6 words**, regardless of length. Ham call letters and business name can be included in the 6 words and do not count extra. Full name (or company name) and address is required in all classified ads. Each additional word, abbreviation, model number or number group, extra telephone numbers, fax, e-mail, etc. count as one word each. Hyphenated words count as two words.



PERIODICALS

A.R.C., P.O. Box 2, CARLISLE, MA 01741
RETURN POSTAGE GUARANTEED

**CLASSIFIED AD
DEADLINE FEB. 10th
Noon Eastern Time**