

OUR 15TH YEAR!

ANTIQUE RADIO CLASSIFIED



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# ZENITH RESTORED



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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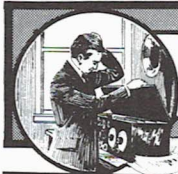
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1/2 H	5 1/4 x 7 1/2	3 5/16 x 4 3/4	3 5/16 x 4 3/4	3 5/16 x 4 3/4	146.00	389.00	675.00*	1175.00**	37.00*
1/2 V	12 7/16 x 3 9/16	7 3/4 x 2 1/4	7 3/4 x 2 1/4	7 3/4 x 2 1/4	146.00	389.00	675.00*	1175.00**	37.00*
1/4	5 1/4 x 3 9/16	3 5/16 x 2 1/4	3 5/16 x 2 1/4	3 5/16 x 2 1/4	74.00	197.00	342.00	595.00	19.00*
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# ANTIQUE RADIO CLASSIFIED



## EDITOR'S COMMENTS

What better way for an antique radio collector to spend cold winter nights than on a restoration project? Though an unusual topic for an A.R.C. lead article, Bob Snively's account of his Zenith 5S327 restoration struck us as just right for the blustery month of February.

Bob gives us not only a step-by-step description but also excellent photos documenting the project. The processes he describes are both straightforward, as with the electrical repairs, and complex, requiring a great deal of ingenuity, as with the cabinet veneer work.

We hope that A.R.C. readers will be inspired to use some of their cold winter evenings for such projects. And be sure to keep your camera ready to record your progress for our pages, as Bob did.

Another restoration success story is reported by Geoff Shearer. To find a repair source for his telegraph key, Geoff turned to a common, but probably not the first resource to come to mind for radio restoration — the telephone Yellow Pages. Geoff's miraculous repair is a reminder to us all not to give up on even the seemingly impossible repair job.

For those of you who like to "roll your own," Wally Worth reports on how he did just that to reproduce several rare loop antennas. If you cannot find the matching loop for your early battery set, do as Wally did — make your own.

Although a trip to Paris, France, is not necessarily a hot winter vacation idea, now is the time to begin planning your summer trips. Daniel Schwartzman's plan of a few summers ago took him to Paris where he sought out a place related to his hobby. Hence, his report on the Paris Radio Shop, which sounds like a must-see place for traveling radio collectors.

Another vacation idea — this one timely for winter — is a trip to sunny Florida. Dave Crocker reports that on display in the Crosley summer mansion on the Manatee/Sarasota line, February 6-10, will be over 100 Crosley radios and other Crosley items. If you can't make it on such short notice, the display will reopen in the fall.

This month's reprint from our first year is Dave Crocker's *Crosley Review* from the January 1985 issue. This is a particularly timely choice because many of the sets shown are now to be exhibited at the Powel Crosley summer estate in Florida, as reported in Dave's article this month.

Returning to the foreign scene, Thomas Wiegand presents an article on his German Saba 400. This striking table model with remote control sports five speakers that produce excellent sound.

The popular URM-25 signal generator returns to the pages of A.R.C. with Chase Hearn's tips to ease the electrical repair of these useful units. He also suggests minor modifications which will extend the life of the tubes and make the unit easier to use.

The H15/H16 power supply that you've seen advertised in A.R.C. is given a product review in this issue by Ray Bintliff. Since the H15/H16 does not have to be

plugged into the wall, Ray reports that it will enable you to enjoy true portability on your portable sets.

Ray also compiles information received from A.R.C. readers on his June 1998 "G" radio article. The consensus is that "G" stands for Grimes.

We knew that Francis Yonker's article on Cortland Street in September 1998 would generate a lot of feedback, and it did. To add to the comments of Walter Bieber reported in our October issue, Dorothy Schecter has assembled more responses from readers about their recollections of the early days on Radio Row in lower Manhattan.

Novelties augment many radio collections, and Ed and Irene Ripley sent a description of their radio card game. They hope that some A.R.C. reader will have more information, perhaps the playing rules, for this deck of radio station cards.

Staff member Laura Katz coordinates our Internet Web site and has prepared the first of a series of articles on the Internet. This article introduces the novice to the possibilities of the Internet. Hopefully, these tips for the uninitiated will answer some of the questions of those out there still leery of this new technology.

*Photo Review* concentrates on small sets this month — a crystal set, two midrange AC sets, and a 1934 automobile radio. Yes, even car radios are collected. *Radio Miscellanea* includes feedback on past A.R.C. articles and a small selection from the many letters received relating to the Internet.

**15th Year Specials.** We continue our discounts on full-year back issue purchases and free shipping on all U.S. book orders this month. And, our 15th year subscriber rates have been made our standard rates for 1999.

**Coming Radio Events.** This month, over 30 events are listed, including more than a dozen swap meets. Valentine's Day will be celebrated at events in Elgin, Illinois; Meridian, Minnesota; and Albuquerque, New Mexico. Of note are the SCARS auction in Van Nuys, California; the 3-day HVRA/AWA annual convention in Houston, Texas; and, of course, Radio XXX in Westford, Massachusetts — the A.R.C. staff will be looking for you at this one.

Happy Collecting in the new year!

John V. Terrey, Editor

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## ON THE COVER

The Zenith Model 5S327 on our cover is the finished product of Bob Snively's restoration project, the subject of our lead article. As advertised in the Zenith 1939 model year brochure, this 5-tube superheterodyne with its 6" speaker, Transcontinental Automatic Tip-Touch Tuning, broadcast and shortwave bands, and handsome walnut finish sold for \$29.95. No doubt the set seemed to buyers to live up to its sales pitch as a "big sturdy upright."



## Restoring A Zenith 5S327 My Favorite Table Radio

BY BOB SNIVELY

*The labor of love described in the following article may inspire many of you to try to restore a seemingly irredeemable set to its original splendor. As Bob points out, restoration projects take lots of patience, but the rewards can be great. (Editor)*

My love affair with old radios started just a few short years ago. I purchased an Airline console radio at a garage sale because it had a "Waterfall" style cabinet that looked just like the dining room suite that my wife Juli, and I had purchased a short time before. Not knowing if the set would ever work again, I found a local lifelong collector by the name of Lionel Haid to restore the chassis while I spent a few weeks restoring the cabinet. Once we had completed the work, I fired the set up, and wow, what a wonderful sound! The 6U5 tuning eye tube glowed a beautiful green, and my life has never been the same!

Unfortunately, Lionel passed away before I really got the chance to know him well. But, on the few occasions I visited him in his home, his enthusiasm and wealth of information has inspired me for every restoration project since.

In the summer of 1997, I purchased the Zenith

5S327, shown in Figure 1, in an antique store as a parts set for a whopping \$7.50! I figured I could always use a few more Zenith parts in my basement shop. I tried to hide it from my wife, but Juli caught a glimpse of it in a box one day and said to me, "You actually paid money for that?" I finally got around to seeing if it was worth restoring in December 1997. Now restored, it is my favorite radio.

### ELECTRONICS REPAIR

First, I carefully pulled the chassis and speaker and started the usual cleaning of the chassis. I tested the tubes on my Hickok 600A and found that only the Type 6K7 IF amplifier tube was strong. I also found all the original paper/wax capacitors to be in very poor condition. Using Nichicon caps from Frontier Electronics, I completely recapped [replaced all old capacitors with new ones] the chassis and reinserted the Type 6K7, along with replacement GT-style tubes I had in stock. I then started bringing the voltage up slowly on a homemade isolation transformer. Lo and behold, a working chassis!

With very minor alignment adjustments of the trimmers, I couldn't believe how sensitive this set was on both AM and shortwave. As I do with all my radios, once I had the set working I let it play all the time I was working on other projects. That way I could be satisfied that it was going to work consistently well.

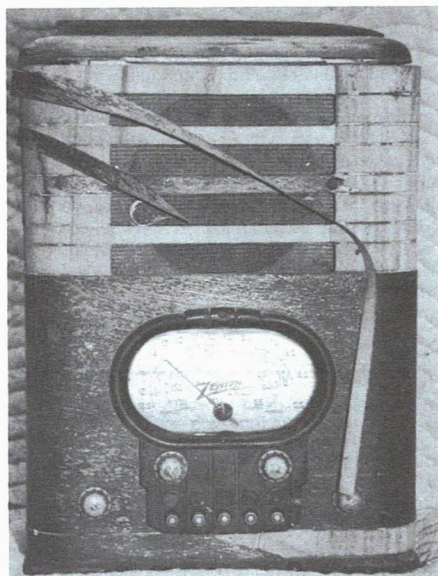


Figure 1. Hi. I am Zenith Model 5S327. This is what I looked like when my new owner took me home.

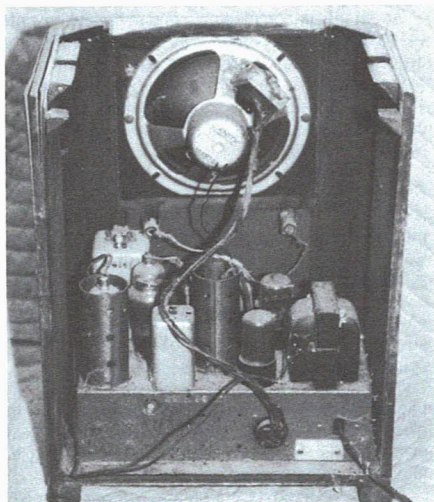


Figure 2. The new owner's wife flipped her lid too when she saw that I had lost mine.



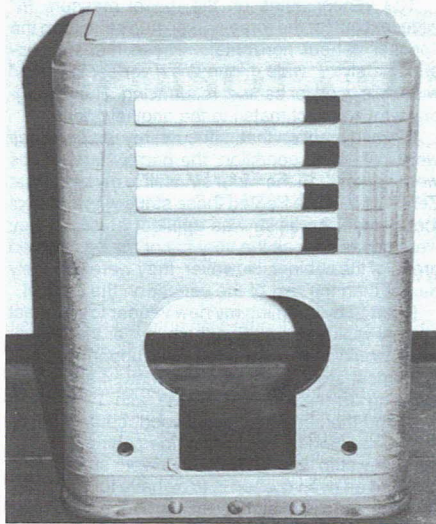


Figure 3. Now I'm feeling better, as if I'm coming out of my old shell.

By the time I went to bed that night, I had decided that this radio was really fine, and I said to Juli, "Damn it, now I have to restore the cabinet!" We both laughed, knowing that's what I had wanted to do all along.

### CABINET REPAIR

As seen in Figure 2, the top of the cabinet had separated from the rest of the wood, probably from being picked up by the back. The veneer on the top piece was also curled up, but appeared to be in decent shape other than a few small dents. The sides of the cabinet had serious delamination problems, along with the obvious loose and missing veneer strips that make this particular model such an attractive late '30s table set.

When starting a project of this magnitude, the restorer should keep a few thoughts in mind at all times: 1) Do not be in a hurry. It took many years for this set to get into this state of disrepair, and it is not going to be like new overnight. 2) Do not worry about making a mistake. If you do — and you probably will — when you start over, you'll know what not to do the next time. With all this in mind, let's get started.

I like to start by evaluating the damage to the cabinet. My brother-in-law Rick White, an auto repairman, taught me years ago that in order to pull the damaged part back to its original position, you must determine the direction the impact occurred. A radio cabinet is somewhat the same thing. You first must assess what has happened, and then return it to its original position.

Before the top of the cabinet could be reattached to the "body" of the cabinet, the body and top had to be as they were when the set was originally assembled. I first stripped the body of all loose pieces of veneer; then, through a series of glue and clamp sessions, the laminations of the cabinet structure became more rigid. I can't

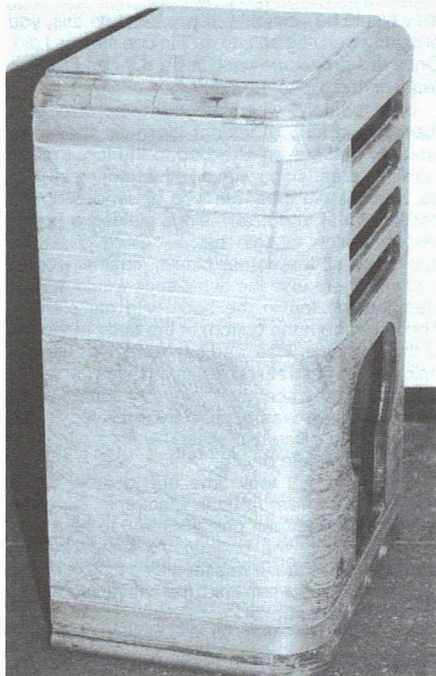


Figure 4. In this front view, I'm almost ready to smile again.

tell you how many times it took, maybe 10 or 12 different attempts, until all areas were tight.

The large piece of veneer that wraps around the front and sides was in very good condition, but it was loose (bubbled) around the dial bezel opening, the knob holes, and along the vertical sides near the back. I used Elmer's Glue, C-clamps, spring clamps, and small flat pieces of thin plywood to keep from denting the veneer and to get a good, flat adhesion to the cabinet. This takes lots of time — be patient!

As I worked on this part of the cabinet, I would keep finding other small areas where the laminations were not as obviously loose until the areas around it were tightened with glue. Also, the bottom piece of plywood to which the chassis screws attach was delaminating. It got the same glue and clamp routine.

Once the body of the cabinet was tight, I then worked on the top. I was able to remove the curled piece of veneer carefully by applying a slight lifting pressure with one hand, and sliding a thin putty knife underneath it, releasing the dried-up original veneer adhesive. There is also a "binder" layer of softer wood, appearing to be poplar, with the grain running in the opposite direction of that of the visible veneer. This helps keep the veneer from curling. I removed it in the same manner.

In a bench vise, I glued and clamped these larger layers together, being very careful to have the layers in their original alignment. I had soaked the veneer and binder layers with tap water, so

*(Continued on following page)*

(Restoring a Zenith 5S327, continued)

they would be workable. If you don't do this, you probably won't be able to do it in one step as I did. Once this procedure was finished, I was ready to reattach the top to the body.

Unfortunately, when the top separated from the body, a strip of interior laminate above the speaker had stayed attached to the top. I made sure this area, along with all other mating surfaces, had the old glue removed or sanded until a series of trial and error fittings yielded a nearly perfect match to both pieces. Once glue was applied to all the corner blocks, cabinet edges, and anywhere else the two pieces would mate, I clamped the top to the body with bar clamps. These ran from the bottom of the body to the top of the top piece. Also, one bar clamp was used to hold the upper rear sides at the proper width; otherwise, they seemed to want to spread apart when pressure was applied from the top to the bottom. I set aside this assembly for a couple of days for complete drying.

At this time, I took time out to order some speaker cloth from Antique Electronic Supply in Arizona. I found their part #SG-440 to be a very close match to the original. As I said before, patience is a virtue. It was then time to take off the bar clamps, and when I did, the cabinet started to look like a radio again.

I finished removing what was left of the old finish on the remaining areas of the cabinet — both the original pieces of veneer, the carved area of the top, and the solid wood along the base. I thoroughly sanded these areas with 180 grit, and then 220 grit.

Then I worked on the areas where the veneer needed to be replaced. With some odds and ends of veneer I had in my scraps, I replaced the binder layers of poplar, along with the speaker cutouts. All areas receiving new veneer were sanded.

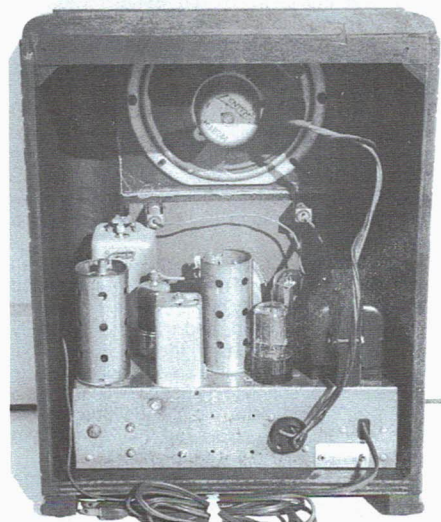


Figure 5. Even from the back, I'm beginning to look pretty darned good.

The veneer strips on the model measure  $\frac{3}{4}$ " wide, except for the three darker strips that form the speaker cut-out horizontals. These measure approximately  $\frac{1}{2}$ " wide. I found new veneer in the  $\frac{7}{8}$ " wide rolls used for cabinet resurfacing. The mahogany was an exact match to the original grain.

I should mention that, although my veneer strips were in horrible condition, the narrow three strips were darker than the wider strips. It is my belief that Zenith must have treated these strips with a shot of toner when the finish was applied, because they were not as dark as the very top or the base-toned areas of the cabinet. However, they were definitely darker than the rest of the veneer on the cabinet.

I started by trimming my new veneer to the exact original widths and cutting them longer than needed. I would trim them later. The uppermost and lowermost strips were the  $\frac{3}{4}$ " variety. I started by masking off the immediate area with 1" masking tape and then brushed "Weldwood" contact adhesive to the binder substrate of the cabinet. Then, I taped my strip upside-down on a work surface and brushed an even coat on it. (You have to wait about 30 minutes for the glue to tack.)

Next, using extreme patience, I attached the strips to the cabinet. I started at the back edge of the cabinet, laying each one down slowly toward the front, and then carefully around the rounded corner, across the front, around the other corner, and toward the back. Once I had the strip in place, I then took a small wooden wallpaper seam-roller and rolled it firmly in place. I repeated this six or seven times to assure a tight, uniform bond to the cabinet. Then, using a single-edge razor blade, I trimmed the veneer strip flush with the back edge of the cabinet.

I used the same procedure for the remaining



Figure 6. Well, now I can face the world. I stand in state in my owner's dining room and play beautifully.



strips, each time making sure to mask each side of the area before brushing glue. If you skip this step, the small gaps between the strips of veneer will be very difficult to clean out later. Once all the veneer strips were in place, a very, very light sanding with 220 grit sandpaper made everything look smooth. Figures 3 and 4 show the cabinet ready for refinishing.

I stained the entire cabinet with a mixture of walnut, honey, and dark mahogany, oil-based stain to get a tone as similar to the original as possible. Then, I masked everything but the three horizontal strips, the upper curved area of the top, and the solid wood base. I sprayed a very light coat of lacquer toner on the speaker strips. Subsequent heavier coats were applied to the upper and lower areas until the proper shade was achieved. After this dried for a day, I applied a clear lacquer spray, used #0000 steel wool between coats, and after about three applications of this process, applied a buffing and wax.

The functions of the lower right knob (band-switch) were originally marked with decals. Fortunately, Antique Electronic Supply sells a Zenith decal sheet that has the exact lettering needed. I applied these in their original positions after the second, but before the third coat of clear was applied. This process results in a beautiful job and makes rubbing off very unlikely.

#### FINAL COSMETICS

The bezel was stripped of its original finish and a transparent black spray applied. Although this process has produced a darker bezel than the original, it looks very nice. I may try toner someday to try to get a little closer to the original color used by Zenith. The push buttons were thoroughly cleaned.

Before final assembly, I applied the gold paint between the veneer strips with a small artist's brush and 1-shot sign lettering enamel. Also I painted the interior of the cabinet with a flat satin black.

I was deeply honored when my efforts were rewarded at the Indiana Historical Radio Society (IHRSS) Winter Meet on February 14, 1998. My Zenith was awarded a blue ribbon in the "My Favorite Table Radio" tube-type category. When I got home that day I could hardly wait to call Lionel's wife Mary and tell her all about my blue-ribbon Zenith. We both laughed and decided that Lionel already knew about it and was proud of me.

If there is one thing I remember most about Lionel, it's the fact that you should never forget the real objective of antique radio collecting — enjoy the hobby as a labor of love and not just for the monetary value the set may have.

As for Juli's thoughts on my junker set, it has now found a permanent home on our waterfall-style buffet in the dining room. I hope all this makes sense to some of you. I'm sure there are better ways to do some of the processes I've described, but perhaps this will inspire some of you to restore the overlooked gems that otherwise might find themselves in the trash.

Happy Listening!

*(Bob Snively, 510 South 10th St., Richmond, IN 47374)*

*Bob Snively wants to dedicate his article to his late friend Lionel Haid, who inspired his interest in old radios. Since 1995, Bob has collected 78 phonographs, records, and just about anything Zenith from the '30s and '40s. His 40th birthday surprise from his wife Juli was an original Majestic "Charlie McCarthy" radio.*

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## The "Impossible" Repaired

BY GEOFF SHEARER

Enroute to the VRPS/AWA (Vintage Radio & Phonograph Society/Antique Wireless Association) Convention in Irving, Texas, my wife Wendy and I happened upon a small town in Oklahoma. In one of the antique malls, I purchased a Vibroplex speed key. In the same mall was a telegraph setup that included a key, sounder, resonator box, and the stand. It was configured with a battery to act as a demonstration. I asked about the setup and was told that the town's telegraph operator had passed away a few months prior, and the shop had acquired the unit.

This fascinated me, and upon further inquiry, I learned that the set came out of the old telegraph office at the train station. I passed up the acquisition, because, quite frankly, we wanted to conserve space for all those radios we were going to buy at the convention.

But, after we got home, I decided I wanted that telegraph setup. I contacted the manager of the mall and made arrangements to have it shipped. When it arrived, I was excited, much like a kid at Christmas time. I opened the box, and much to my dismay, the arm support for the resonator box was

broken. I brought the piece in to work to see what advice our engineer could give me on welding the piece back together. Since it was cast iron, he was skeptical that it could be fixed at all, and if it was fixed, that it wouldn't look right.

So I dug into the yellow pages seeking someone who would fix this piece. I only found one "taker." I brought the piece to Bob Johnson, owner of B & J Welding, and explained the historical significance of what he would attempt to fix. The following day he called me to say the piece was ready. When I retrieved it, I was in shock — not only had Bob welded the piece back together, but it was impossible to discern where the break had been. The break had gone right through the "O" on "Worcester," but he had used a Dremel tool to redraw the letters.

I brought the piece in to work to show the engineers that "it could be done," and they were amazed. There are craftsmen out there who are willing and able to do the work right; Bob Johnson is one of them. Take heart, everyone — UPS may break it, but someone will be able to fix it.

*(Geoff Shearer, 14101 Mesita Cliff Rd. NE, Albuquerque, NM 87112)*



## Large Loop Antenna Reproductions

BY WALLY WORTH

*Making parts for himself and other collectors is a way of life for Wally Worth. Here is another chapter — a series of hard-to-find loop antennas reproduced to exact specifications. (Editor)*

This is the story of four large loop antennas from the early days of radio, when loop antennas were in their infancy and knowledge of the appropriate size and efficiency of loops was not fully understood. It was the superheterodyne radios that boosted the use of the loops later on. I made all the loops shown here from scratch, following original specifications.

Three of these large indoor antennas were designed by RCA and were called the Radiola Types A-1380. [Some RCA literature refers to early "AG" models as "HG."] The earliest style, shown assembled and folded for storage in Figure 1, was constructed about 1922-1924 and followed the design that was thought proper at that time. This antenna was massive, consisting of a box-type loop, 36" on a side and standing 58 1/2" tall, with 9 turns spaced at 1".

The walnut frame was 3" wide by 3/4" thick and the base was of crossed boards 4" wide, 1 1/2" high, and 16" square. The vertical piece was braced by two solid angles 2 1/2" thick and 5" high. The depth was 13" at the winding support strips. This made an imposing structure when erected and stood 35" high even when folded.

This loop was made to tune the broadcast band by use of a Faradon UC-1820 variable condenser, which was mounted on one of the cross supports used for the base.

These very early condensers were made to be stacked together (end to end) if necessary, to achieve the capacity desired. They are very rare today, which is why none are shown with my loops and why they are much sought after by loop collectors.

Later loops were designed with a smaller, lighter frame with the

same overall dimensions as before. An example is shown assembled and folded for storage in Figure 2, but with 9 turns at 1/2" spacing, making a much thinner style.

This design change was thought to be championed by Charles R. Leutz, of early radio fame, and the first designs were altered to meet his specifications. The frame for this design was made of 2 3/4" x 3/4" boards and the base was of 3" x 1 1/2" cross pieces as before. The length of these base

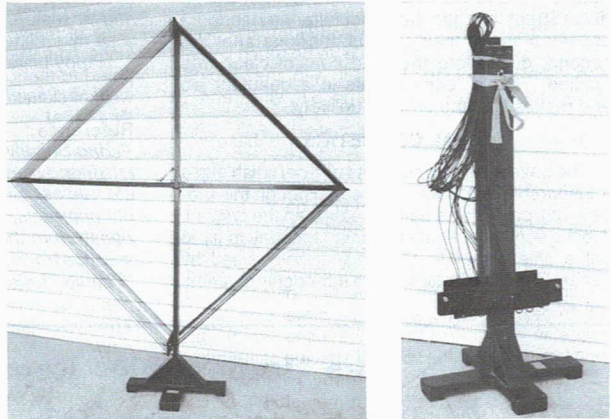


Figure 1. The largest of the three RCA Radiola Type AG-1380 loop antennas is shown extended at the left and folded to a height of 35" at the right.

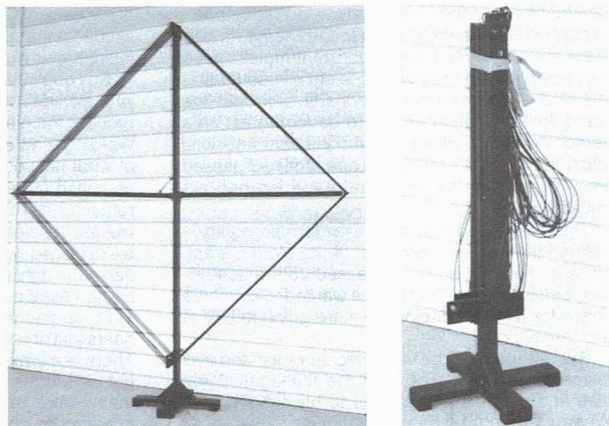


Figure 2. The medium-sized Type AG-1380 is shown extended at the left and collapsed at the right.



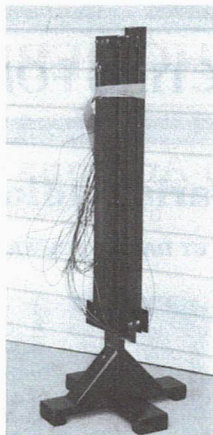
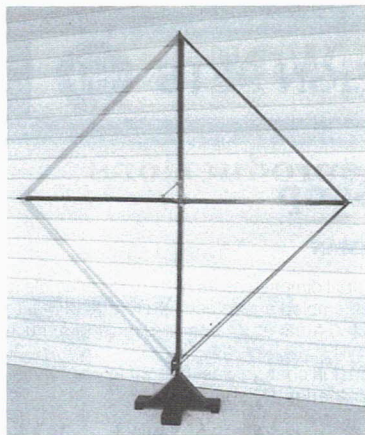


Figure 3. The smallest Type AG-1380 is shown in its upright position at the left, and in its folded position at the right.

pieces was reduced to 14".

The third model of the AG-1380 loop, shown in Figure 3, was finalized by RCA to be much lighter and daintier looking, but still with the original dimensions of 58 1/2" high and 51" wide and 9 turns on 1/2" spacing.

This third loop design had a 2 1/2" x 1 1/2" base with crossed boards as before, and used 1 3/4" x 3/4" wood for the frame. The base was 12" square.

This loop redesign was so changed in appearance and charm that it appeared to be an entirely different loop from the first two designs, while maintaining the same inductance, capacitance, and overall dimensions as before. The only differences in the three AG-1380s are in the dimension of the bases, in the width of the lumber used to make the loop frame, and in the width of spacing of the turns.

These loops are very rare today. I know of only two or three in existence, but they should be the "must-have" loops for the true loop collector. They make an astounding statement when viewed all together, as they represent the changing ideas of loop design, efficiency, and commitment to fashion as part of radio reception.

My fourth loop antenna was made to the specifications of the Federal Telephone and Telegraph Co., found in a reprint of its 1920s catalog entitled "Federal Standard Radio Products." Six different loops were listed, ranging from 15" on a side to 96" on a side! The number of turns and the spacing of wires were varied, however, to keep the inductance approximately equal. Each of these loops was also designed to use a variable condenser with the loop. The Federal #82 or #45 .005 mF condensers were suggested.

This loop, shown in Figure 4, is noncollapsible, which distinguishes it from the three loops previously described. Being of solid structure, it presents a problem for storage that the other three did not have.

The frame of this loop, chosen to be comparable to the AG-1380 in size, is of the typical diamond shape, in the "kite form," as I call it. It looks very weak and shaky, but when properly reinforced by the 4 inner diagonals, it is a remarkably stiff frame.

As outlined in Federal's specification chart, it consists of a loop 36" on each side with 11 turns on

1/2" spacing. This compares with the AG-1380 loop in overall dimensions.

Apparently, the frame is made of 2" x 5/8" wood with the typical cross-board base of 2 1/2" x 3/4" wood. But, the 4 angled sticks support the tall vertical piece, instead of the 2 solid wood angle brackets used on the AG-1380.

The loop I made of these dimensions and construction was very strong and light. When tapped on the floor, it rings like a gong!

Any one of these loops did a remarkable job of bringing in the stations on both TRF and superhet sets. Some superhet sets needed a center tap though.

The superhet sets of the 1920s were suited to the use of loop antennas. The emergence of the superhet radio greatly increased

the use of loops in general and sparked the appearance of many other manufacturers of loops of all kinds. The superhet's greater sensitivity, as compared to that of TRF sets, overcame the relatively weaker signal produced by indoor loop antennas.

#### Reference:

*Federal Telephone and Telegraph Co. Catalog*, reprint, Jan. 1993. (Courtesy of Larry Babcock)

(Wally Worth, 2 W. Elm Ave., Wollaston, MA 02170)

*At age fifteen, Walter Worth began saving his paper route money to buy parts for 1-tube sets. Then in 1986, fifty years later, he started to collect anything that needed cabinet work. His diverse collecting tastes include everything from crystal sets to novelty radios. He also collects early tubes and both horn and cone speakers.*

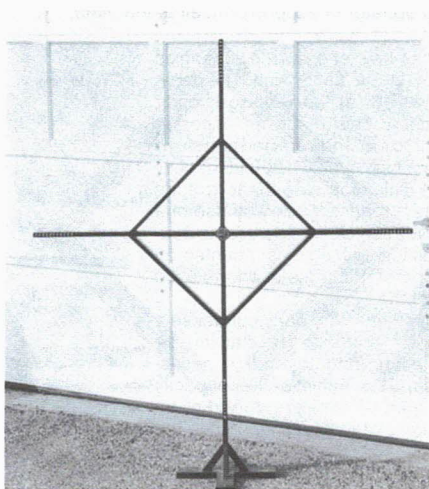


Figure 4. A loop antenna, designed for the Federal Telephone and Telegraph Co., with loop dimensions ranging as high as 96" on each side!

## Paris Radio Shop

BY DANIEL SCHWARTZMAN

The date mentioned in the opening paragraph below makes clear that we have been remiss in our plan to publish Dan Schwartzman's article. Somehow, it had been placed "on hold" in our files, perhaps because we hoped to get a translation of an accompanying article written in French about the shop. That obviously never happened, and we extend our apologies to Dan. Incidentally, we called Paris — Mr. Lubczanski and his shop are still there. You world-travelers might want to follow Dan's lead and search out such shops around the globe. (Editor)



Figure 1. The Radio Tubes shop on Boulevard du Temple, Paris.

Deep in the center of Paris, France, lies a radio collecting landmark, a tiny shop called "Radio Tubes." This last remaining old time radio repair and vacuum tube shop in Paris, shown in Figure 1, is located on the Boulevard du Temple. I had the chance to visit there while on vacation in the summer of 1995.

This shop was established in the 1940s by the current owner, Michel Lubczanski, a Polish refugee from the war. He had studied to be a radio engineer, but became a technician and shop proprietor to support himself at that time.

His shop contains one of the largest inventories of electric tubes in Europe, chiefly European types. Several hundred vintage sets are also on display, all in working order and offered for sale. Just a few are shown, as one looks through the store window in Figure 2 and even more are evident in the



Figures 2 and 3. A sampling of several hundred vintage European sets for sale on display in the store window, left, and inside, right.



interior view in Figure 3. Classic French, Italian, Dutch, and German makers are represented, including Oceanic, Pygmy, LMT, Amplex, Philips, Ducretet-Thompson, Grandin, Gramon, Marconi, Radiola, Sonora, Schneider, and scores of others.

Many of these sets were purchased in the famed flea markets of Paris, which often feature antique radios. Prices for sets are somewhat higher than at American flea markets, but this is typical of old European collectibles.

As for the tube stock, the shop itself is just the tip of the iceberg. Several additional storefronts are also filled with tubes, as is the basement of the main shop. American collectors should know, however, that Radio Tubes carries none of the scarce old 45, 50, 300-B tube types, or other highly sought after American types.

Monsieur Lubczanski is pictured in Figure 4 with his son, Daniel, who lives in Pennsylvania. You may have met him at one of the East Coast meets. Daniel is also a skilled radio repair technician, having studied in school and under his father's tutelage. "My father not only taught me how to fix radios, but also how to use a broom," Daniel explains. Behind cartons jam-packed on shelves and radios on the floor as you enter the store. More stuffed shelves can be seen behind Daniel and Patrice in Figure 5.

If you are in Paris, and if you care to look up Radio Tubes, you will find it in the 11th Arondissement,



Figure 4. Michel Lubczanski, shopkeeper on the right, with son Daniel, a Pennsylvania resident and an active U.S. collector.

ment, on Boulevard du Temple, several blocks from the Place de la Republique.

(Radio Tubes, 40 bd du Temple, 75011 Paris, France. Tel. (1) 47 00 56 45)

Daniel M. Schwartzman, 721 13th Ave, Bethlehem, PA 18018)

Daniel Schwartzman is a physician who has been collecting radios for about five years. His contribution to the article on the Russian Red Star 54 set in the December 1996 A.R.C. was an indication of his continuing interest in European and American multiband radios. He and Dan Lubczanski, whose father's shop is the subject of this article, are both members of the Delaware Valley Historic Radio Club.

## Take a Florida Radio Vacation

BY DAVE CROCKER

Although it may be short notice, if you've got the time — take this event in!

From February 6 through February 10, 1999, a collection of over 100 Crosley items will be on display at the Powel Crosley summer mansion at 8374 Tamiami Trail (U.S. Route 41) on the Manatee-Sarasota line in Florida. On view from 9 A.M. to 5 P.M. will be a progression of Crosley radio receivers dating from the early 1920s to his last set in 1956.

This collection, which I once owned, was donated by owner Sherman Wolf of Amherst, New Hampshire, for future displays in the Crosley summer residence. On January 6, I flew to Florida and had the interesting experience of unpacking, identifying and labeling the sets for display.

Along with the radios on display, will be such items as Crosley's 1938 facsimile printer; World War II field equipment, including a cutaway version of the highly secret proximity fuse shell; TV sets; and information regarding the Crosley automobiles, airplanes, refrigerators, heaters, irons, washing machines, coal stokers, air conditioners, hair restorers, etc., etc., etc.

As if the radio collection weren't inviting enough, the "Seagate" summer mansion is spectacular in itself. Built in 1929, this "Gem of the Gulf Coast" with its splendid grounds and Gulf view is worth the trip alone.

The collection and estate will be open for one week only in 1999, but will reopen permanently sometime in the year 2000 with rotating exhibits of items by leading entrepreneurs of the world, past and present.

Consider this a warm-weather vacation with a plus for radio collectors, as well as for their spouses — but, hurry, time is short! For information, call (941) 729-0177.

(Dave Crocker, 4B Beechwood Point Dr., Mashpee, MA 02649)



The Crosley summer mansion in Florida.

## Saba 400/10T

BY THOMAS J. WIEGAND

*Tom Wiegand's interest in German radios goes back to his childhood when most of his friends had German consoles in their homes. We're fortunate to have his promise to supply us with more articles on the subject in the future. (Editor)*

Schwarzwaldler Apparate Bau Anstalt (Saba), or Black Forest Equipment Building Concern, was founded in Villingen, Germany, in 1839 as, yes, a maker of cuckoo clocks and music boxes. Radio production began in 1923. By the 1950s, a small line of high-quality table radios, consoles, tape recorders and television sets was produced. Saba celebrated its Jubilee Year (marking 125 years in business) in 1960.

Shown in Figure 1 is the 1960 Model 400/10T table radio with remote control unit RS 125. Electric motors connected to the volume and tuning control knobs enables the listener to tune stations with the four buttons at the front of the set below the row of control buttons. The remote control permits the listener also to control volume, select the AM or FM band, choose a "music" or "speech" impression, and turn the radio on or off — all from a distance of 25 feet.

Depressing the "Automatic Off" button allows the listener to tune stations manually. The reception of roughly tuned stations can be improved by depressing the button again and automatic tuning takes over — sort of a primitive AFC, but effective on both the AM and FM bands.

The 400 is also provided with an adjustable ferrite antenna to improve AM reception. It also has illum-

nated control buttons. When pressed, the "Phono/Tape, AM, LW, SW, and FM" buttons light up to show which of the radio's functions has been selected.

Five speakers — two 24 cm diameter round and one 11.5 X 17 cm oval speaker in front, and one 20 cm diameter round speaker in each side — provide excellent sound, and extension speakers can be connected. The usual connections typical of German radios of the era can be found on the back of the set; namely, jacks for connecting a phonograph, tape recorder, antennas, and ground.

Its size is as impressive as its features and sound quality: 28" x 18<sup>1</sup>/<sub>2</sub>" x 12<sup>1</sup>/<sub>2</sub>". Visiting friends and relatives remark that it's the best-sounding radio they've heard. In my opinion, it is truly a monument to a lost art — and an example of craftsmanship that, in this "throwaway" day and age, could never again be duplicated.

### Reference:

*Operation Instructions and Service Instructions for Saba 400 Automatic, 1961-62.*

*(Thomas J. Wiegand, 1083 Mosefan St., Franklin Square, NY 11010.)*

*Thomas J. Wiegand fell in love with Blaupunkt table radios as a youth in New York, and started his collection around age 15 with a Blaupunkt console and a Grundig portable. He is currently working on a non-technical book about the German electronics industry. He also has been collecting beer advertising items for the past 27 years.*

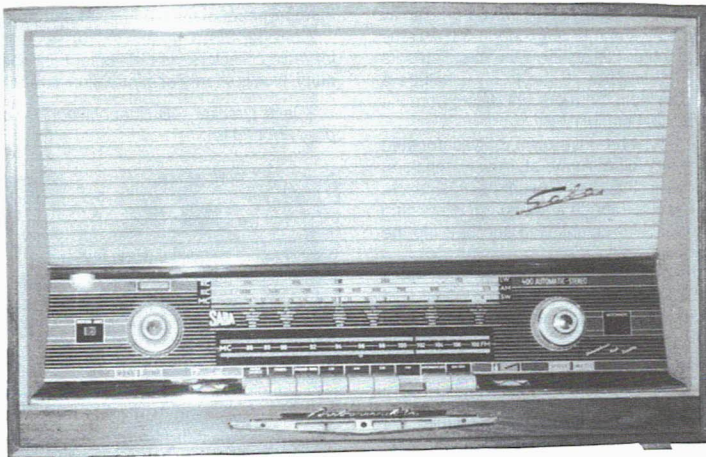


Figure 1. The Saba Model 400/10T table radio.



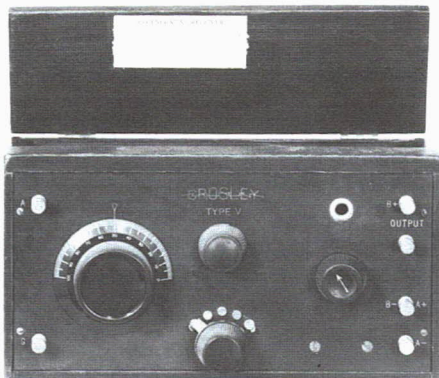


# CROSLLEY REVIEW

CONTRIBUTED BY: DAVID CROCKER, 6 OLD FARM RD., DUXBURY, MA

(Dave's address in 1999 is: 4B Beechwood Point Dr., Mashpee, MA 02649)

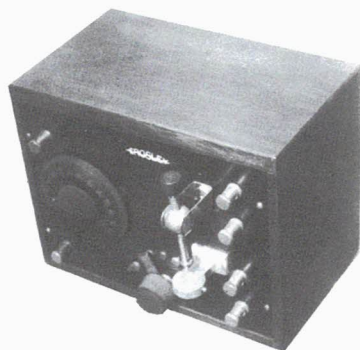
Of all the radio manufacturers, one of the most popular with collectors is the Crosley Radio Corporation. Due to this wide-spread interest, Antique Radio Classified in cooperation with Dave Crocker, a Crosley specialist, will present a series of articles showing the many models of Crosleys manufactured. This will help assist the collector in identifying the many types of Crosleys made, as well as, increasing ones' knowledge on the subject. Any comments or questions concerning this column should be directed to Dave with a S.A.S.E. for reply. See address above.



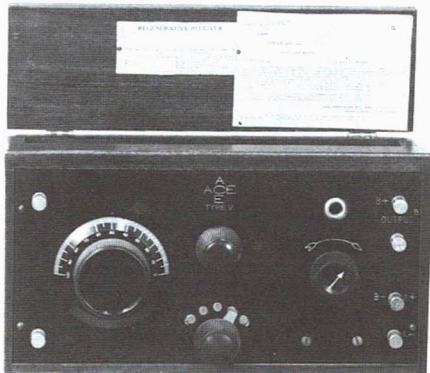
**MODEL V**-The only difference between the late version "Ace" V and this Crosley Model V...is the name "Crosley" on the panel. The paper tag on the lid made no mention of "Ace" or "Precision". (Some arrangement must have been worked out over the Armstrong patent laws.) This set, somewhat condensed, would reappear later as Crosley's Model 50.



**ACE MODEL V**-In early 1923, Crosley purchased the Precision Equipment Co. to obtain their Armstrong patent. To comply with the law, Crosley had to market his regenerative receivers under Precision's trade name "Ace". Such was the case of this one-tube Model V. This early version had a push-pull drum type tapped coil, and wood book condenser, and all standard Crosley components. Note the Armstrong patent number engraved into the panel.



**MODEL 1** - The Crosley Model 1 (one) was a completely renewed version of Crosley's first receiver, the tiny Harko Crystal Set. The new box and post matched-up with the Audion Detector, RFTA and 2-Step Audio Frequency Amplifier. Unlike the Harko, its detector was the Wireless Specialty "Tombstone" type. In 1923, it came complete with antenna wire, Crosley brand phones and insulators... all for \$25.



**ACE MODEL V**-This is the later version of Crosley's "Ace" regenerative Model V. One tube, two less taps on the coil, newer convex styled knobs for the tap switch and regeneration coil which was the new flat spiderweb type. Black molded material replaced the porcelain tube socket and wood book condenser plates.

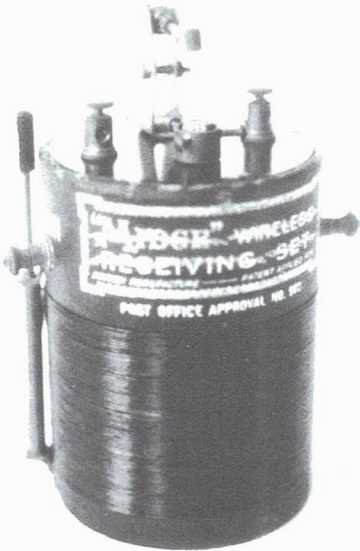
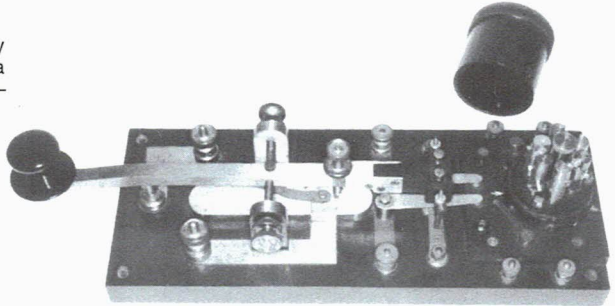


# PHOTO REVIEW

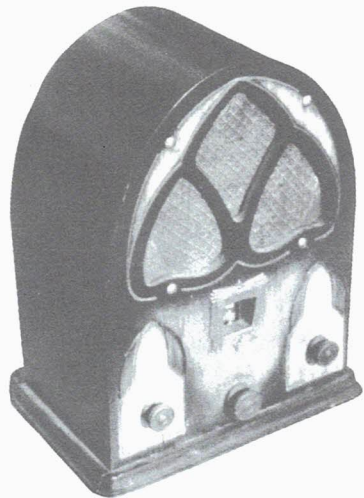


This column presents in pictorial form many of the more unusual radios, speakers, tubes, advertising, and other old radio-related items from our readers' collections. The photos are meant to help increase awareness of what's available in the radio collecting hobby. Send in any size photos from your collection. 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.

**CODE KEY** – This rare code key has built-in triple detectors in a rotary turret. (*Jim Taylor – Bournemouth, England*)



**MIDGE WIRELESS RECEIVING SET** – This is a nice example of a simply designed British crystal set. It has the GPO (Government Post Office Approval) No. 902. (*Erwin Macho – Vienna, Austria*)



**CHAMPION MODEL K** – This midget cathedral was manufactured by the Simplex Radio Co. of Sandusky, Ohio. It is only 11 1/2" tall! It has 4 tightly packed tubes — Types 2A5, 57, 47, and 80. This is one of a series of tiny cathedral radios by Simplex, each with its own name and letter designation. (*Dave Crocker – Mashpee, MA*)



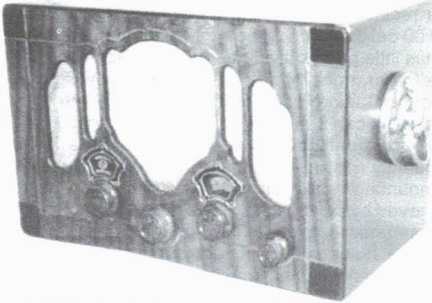
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## PHOTO REVIEW

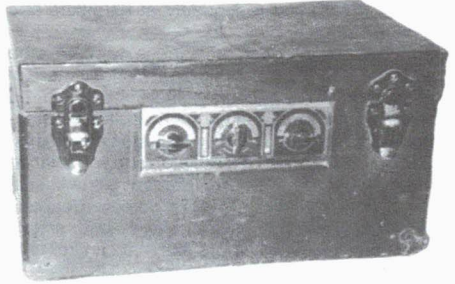
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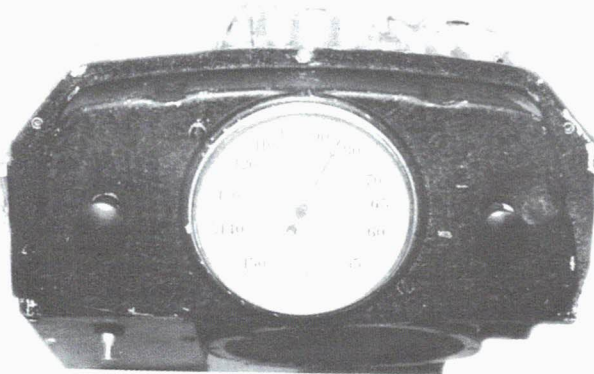
**KELLER-FULLER MODEL M RADIETTE** – This 1930 midsize AC set, manufactured in Los Angeles, was one of a series of radios offered by Keller-Fuller in either metal or wood cabinets. It has thumbwheel tuning and its Art Deco case is painted metal with an aluminum sunburst grille. The set uses 6 tube types: (3) 01-A, (1) 227, (1) 71A, and (1) 80 rectifier. The unusual circuit is very similar to that of the earliest Echophone cathedrals. (*James Mason – Beaverton, OR*)



**GE MODEL K43** – This 5-tube model, ca. 1935, has an odd arrangement of knobs, making it easy to recognize. Its fancy wood case has heavy brass lions on both ends, which may be additions. (*Wally Worth – Wollaston, MA*)



**VICTOR MODEL 0-12052 AMPLIFIER** – This 5-tube amplifier was manufactured by the Victor Animtograph Corporation of Davenport, Iowa. It is housed in a black leatherette case for portability. The chassis uses the following tube types: (1) 6N7G, (1) 6J7, (2) 6L6, and (1) 5V4G. (*Ken Miller – Pittsburgh, PA*)



**1934 FORD AUTO RADIO** – This car radio, made to fit in the glove box of the 1934 Ford dashboard, has a large, easy-to-read 4½" dial face. (*Gordon Wilson – Edmonton, Canada*)



# VINTAGE TEST EQUIPMENT

## More on the URM-25 Signal Generators

BY CHASE P. HEARN

*The following article adds to information on URM-25 generators in articles by Alan Douglas in the May 1994 and April 1995 issues of A.R.C. For those who elect to use what Alan calls these "old workhorses," Chase Hearn offers helpful tips for modification. (Editor)*

The military URM-25 HF signal generators were designed over forty years ago but are still useful instruments, as noted by Alan Douglas in his April 1995 A.R.C. article. They are still available and can be purchased reasonably at hamfests and surplus outlets.

A frequent problem with these vacuum tube signal generators is DC leakage in one or more of the large paper capacitors (usually manufactured by Micamold) mounted on the modulator component circuit board. This DC leakage causes malfunctions in the audio oscillator and modulation metering circuits. To correct these malfunctions, it is necessary to replace the defective capacitors. This article presents a procedure for simplifying that repair and other hints that can improve these well-made old generators.

### CAPACITOR REPLACEMENT

The construction of the URM-25 necessitates unsoldering multiple interconnecting wires to the modulator board to gain full access to the component mounting posts. A repair procedure that avoids this laborious operation is to remove the four screws securing the board to stand-offs and then to position the board to allow clipping-out the defective capacitors with long-nosed cutters *without unsoldering them from the mounting posts*.

The replacement capacitor is mounted on the inside of the board with the leads passed through two appropriately spaced holes drilled between the solder posts. The leads are bent over and soldered to the base of the mounting posts on the outside of the board. This procedure can be done in just a few minutes.

### ADDING VENTILATION

A power consumption of about 50 watts and no ventilation makes these generators run hot and take several hours to stabilize, resulting in a steady downward frequency drift. Stabilization occurs much faster when the unit is uncased and the final operating temperature is lower. This annoying drift can be greatly reduced by drilling small ventilating holes in the top and bottom of the case to allow air flow. I use two bottom and two topside

3" x 3" square grids with 1/8" holes on 1/4" centers.

A sturdy metal drill template taped onto the case and a sharp drill bit facilitate this operation and ensure drilling accuracy. With only 0.0005 wavelengths at the highest frequency (50 MHz), these holes do not degrade RF shielding. Adding ventilation also extends vacuum tube and component lifetimes.

### OTHER MODIFICATIONS

Tuning repeatedly across a frequency band with the original fluted tuning knob when aligning a receiver is tiring and time-consuming. The 0-100 calibration scale on the original tuning knob has little practical value and can be replaced with a larger, uncalibrated crank knob, allowing lock-to-lock tuning in four to five seconds. Alternately, a crank can be added to the original knob.

The front cover on these generators is frequently missing or unused, leaving four useless mounting hooks on the case. They can be removed by drilling out the two rivets on each hook, countersinking the holes on both sides. Filling these holes with 5-minute epoxy, sanding and spray-can painting makes the cases quite presentable.

The "G" and "J" versions and some modified versions of the URM-25D have a voltage doubler, rectifier and regulator circuit which produces a stable DC voltage for the oscillator filaments. This separate assembly is mounted below the modulator board and greatly desensitizes the oscillator frequency to line voltage fluctuations. However, this added circuit generates additional heat, making cooling even more important.

I do not recommend the "F" version made by New London Instrument Company because it has printed circuit step attenuators which are failure-prone and not easily repaired.

### References:

- Douglas, Alan S. "The URM-25 RF Signal Generators." *Antique Radio Classified*, April 1995, pp.14-15.
- Gillespie, John. *Hollow State Newsletter*, No. 38, Spring 1996, p. 6.
- Langford, Dallas. "URM-25 Rebuild Notes (Reprint)," November 1988, revised January 1994. *Hollow State Newsletter*.

*(Chase P. Hearn, 104 Genwood Dr., Williamsburg, VA 23185)*





# PRODUCT REVIEW

## The H15 Power Supply for Antique Radios

REVIEWED BY RAY BINTLIFF, W1RY

Power Technology Inc., (PTI), has developed two power supplies to replace the B batteries in old radios. A.R.C. had the opportunity to try out one unit – the Model H15, shown in Figure 1. So, off we went to the test bench. Our findings are summarized below.

You will note that the H15 is called a power supply, not a battery eliminator. The reason for this description will become obvious as we describe the device. Battery eliminators, both old and contemporary, are readily available and enable a collector to “fire up” those old radios. However, these battery eliminators operate from 120 volts AC and must be plugged into a wall socket. Consequently, they do not permit portable operation.

The H15 eliminates the need for a line cord and provides for complete portability because it operates on batteries only. If you have a tube-type portable radio, the H15 will enable you to enjoy true portability. We tried the power supply with a Crosley Model 51-P, a 2-tube portable radio dating back to 1924 and got excellent results.

### DESCRIPTION

The H15 runs on a 6-volt battery (which can be the A battery for the radio) and produces three B voltages — 22, 45 and 90. Its output current is rated at 10 mA (continuous) and 18 mA (intermittent). As you have probably guessed, the power supply is really a DC to DC converter, a device capable of changing a DC input voltage to another DC voltage of greater or smaller voltage. It is to DC what a transformer is to AC, although more complicated.

The H15 converts the DC input voltage to a high frequency AC voltage that is stepped up by a multiwinding transformer to produce 3 high voltage AC outputs. The voltages are rectified to develop the 3 B+ voltages. Because DC to DC converters generate a high frequency AC voltage, they can produce high levels of radio frequency interference (RFI). PTI has solved the interference problem by fully shielding the power supply.

The H15 is compact and lightweight. It measures only 4" x 4" x 3/4" and weighs in at a bit over 5 ounces. A 7-position terminal strip is used for its input and output connections.

### POWER SOURCE

PTI recommends a 6-volt gelled electrolyte rechargeable battery as the power source, but any 6-volt battery

will work as well. Since the H15 provides B voltages only, separate batteries are needed to provide the correct filament voltage for the radio's tubes. However, if a radio uses tubes with 5-volt filaments, then the same 6-volt battery can be used to light the filaments and operate the H15 as well. C voltage, if needed, can be obtained from AA or AAA size flashlight cells hooked in series.

### AUTO ON/OFF — A NEAT FEATURE

If you search the power supply for an on/off switch, you will find none because the H15 contains a unique feature that automatically turns itself on or off when the radio is switched on or off. This clever feature allows the radio to control the power supply without the need to modify the radio. In short it is “plug and play.”

This automatic switching is accomplished by a circuit in the power supply that senses current flow from the A battery (the filament current is routed through the H15) to the vacuum tube filaments. An LED “Power On Indicator” glows when the power supply is on. The H15 will automatically switch on with a filament current in the range of 0.2 to 1.5 amperes and is the model to use for most early battery sets.

The Model H16 is identical to the H15 except that it has a lower switching range of 0.05 to 0.3 amperes. The H-16 is used for Trans-Oceanics and other series-connected, low-current tubes, including Type 199. Contact PTI for unusual radios.

### SUMMARY

A complete set of operating instructions is provided by PTI. These instructions include a chart that lists commonly used battery-type tubes and their filament characteristics. Typical hook up diagrams, including A battery voltages are also provided.

The H15 and H16 power supplies are compact and lightweight and thus can be used as the B voltage supply in most battery-operated radios. And they have the advantage of providing true portability for that portable radio in your collection. Priced at \$99.50, they are available from Power Technology Inc., PO Box 191117, Little Rock, AR 72219-1117. Telephone: (501) 568-1995.

(Ray Bintliff, 2 Powder Horn Ln., Acton, MA 01720)

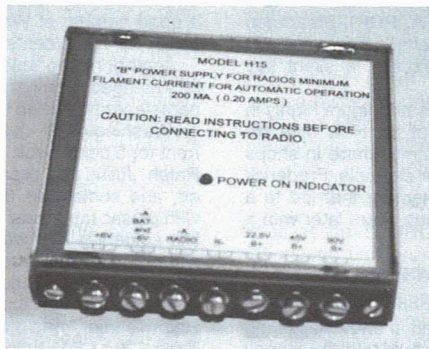


Figure 1. The PTI Model H15 power supply.

# WITH THE COLLECTORS

## Cortlandt St. Follow-up

BY DOROTHY SCHECTER

COMPILED FROM INFORMATION CONTRIBUTED BY JAMES APTHORPE, WALTER BIEBER, GEORGE OLSON, FREDERICK SUFFIELD AND RALPH THORN

The legend of Cortlandt St. continues to reverberate throughout "Radioland." One memory triggers another and generates one follow-up article after another. For example, in the October 1998 A.R.C., Walter Bieber responded to Francis Yonker's article on Cortlandt St. with his own memory of that special place.

Walter described the amusing scenario of a salesman dashing through a secret tunnel between the Rand and Arrow stores at Nos. 82 and 84 Cortlandt. His purpose was to alert the neighboring salesman to the impending arrival of a bargain-hunting customer.

Since writing the article, Walter has been able to identify that fast-moving salesman — Herb Charrow, now a silent key (W2PGP). Steadman Liddell, also mentioned in Walter's article as a top salesman at Terminal Radio, is a silent key (W2MEI) as well.

Obviously, individual salesmen figure highly in these memories of Cortlandt St. How different from the more impersonal atmosphere in shops (or on the internet) today. For example, Frederick Suffield writes of a 1936 memory that led to a most enjoyable meeting many years later with a salesman of his youth.

### MR. BERLANT

While a high school student in Long Island, New York, Frederick earned money delivering packages around town. He would take the money and travel by bus and train to Manhattan on a Saturday. His favorite stop was Sun Radio because a most wonderful salesman — Ed Berlant (or Berliant) — was so nice to this young collector. Mr. Berlant even loaned him a microphone to try out his school sound system.

Years later, when Frederick was Chief Engineer for an electronics company in California, Mr. Berlant found out where he was and surprised him by dropping in. They had an enjoyable lunch and toured the company plant.

Frederick writes, "As I look back, a few people made such an important impression on a budding engineer that they are never forgotten. Mr. Berlant is certainly one of these."

### BLAN, JULIUS, AND HARRISON

Ralph Thorn has even more extensive memories of the salesmen of "Radio Row" where he spent many Saturdays during his high school and college years. One personality he describes was

the proprietor of Blan the Radio Man.

This shop was located on Greenwich St. diagonally across from Merit and Leotone, where Ralph would first check out the huge tube and parts inventory in boxes on the street outside before running across to Blan's. There he would find four stories full of early gear and parts, a lot of which he was "too inexperienced to understand, but which fascinated nonetheless."

Ralph describes Blan as "an older man, rather short and stocky and not always in a good mood." But, Ralph was befriended by Blan's assistants who, one summer while Blan was ill or away, allowed him to look at the huge inventory of gear and parts going back to World War I. He acquired a good number of World War I tubes in original boxes for 15-35 cents each.

Another memorable character for Ralph was a middle-aged man named Julius who operated a nameless shop down toward the West Side docks on Washington St. Julius had boxes of tubes out front for 5 cents each — an obvious attraction for Ralph. Julius also repaired radios while you waited, and sometimes there was a line of people with plastic table sets and cathedrals at his door. His soldering iron was always hot, and clients would have their tubes, filters, or bypasses replaced in a few minutes for a couple of dollars.

Because he was around so much, Julius called Ralph "Junior," and often put brass-based, tipped Type 220 or 201 tubes aside for him in the cluttered shop window for 25 cents each. He also let Ralph roam through the back of the shop, which was piled floor to ceiling with early battery and AC sets, though no wireless equipment that Ralph can recall.

Harrison Radio at the end of West Broadway reminded Ralph of how he wanted to build his rig after he had acquired his ham license as W2NGL. He went to Harrison just to see the many shelves of used, quality rigs for sale at prices he could not afford. But as he says, "As things are today, I'm glad I built my gear from Heathkits, since we can't do much of that anymore."

### AUTO IDENTIFICATION

It would be fun to be able to say, "Congratulations! We just wanted to see if you were alert enough to catch the error in our identification of the car on the cover of the September issue." But, no, we have to admit that we should stick to radios and not try to identify car models. Both James Apthorpe



and George Olson have set us straight.

At least we were right on the Oldsmobile label, but not on the year. This is not a 1942, but a 1946 Model 76 or 78. Furthermore, it is not a 2-door "Sedanette," but a 4-door sedan, as clearly shown in the photo.

How do we know about the model year? Well, according to George, the front fender trim was unique to '46 models and very different from the '42 trim. If this is a Model 76, the engine is a 6-cylinder; if a 78, it is an 8-cylinder. As an aside, George says that Olds made the old flat-head, 8-cylinder engine for only two more years before replacing it with its new OHV "Rocket V8" in the 1949 models.

James adds that the '46 model had the name "Oldsmobile" in an oval on the side of the front

fender molding. He observes that the Olds on our cover looks beat-up, as the station wagon at the curb is a '51 or '52 Plymouth. He also identifies the Ford in the upper right of the top photo on page 5 as a '52 model.

All this leads us to conclude that our readers pay close attention to details in A.R.C. We're always grateful for your input, especially when corrections are in order.

As Ralph Thorn reminds us, "Those who visited Radio Row had a unique experience, now gone." We all hope that the memory lingers on and that others will continue to share their recollections of that time and place.

(Dorothy Schecter, c/o A.R.C., P.O. Box 2, Carlisle, MA 01741)

## Radio Card Game

BY ED AND IRENE RIPLEY

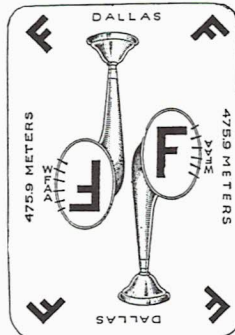
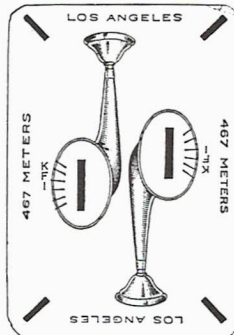
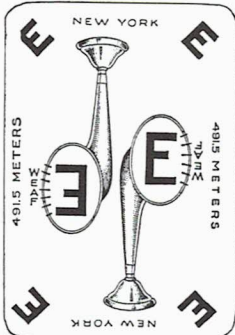
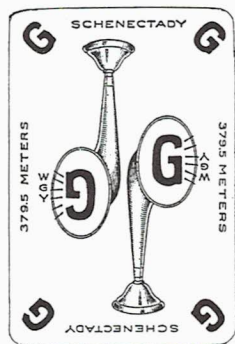
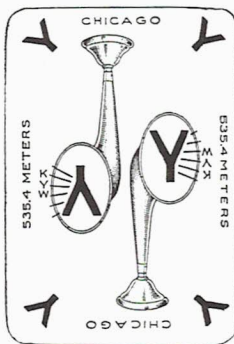
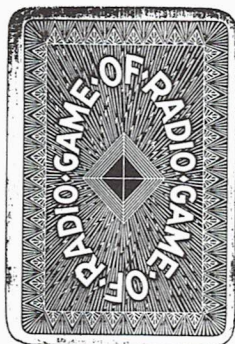
Parlor games, with radio as the theme were popular in the 1920s. The cards shown below are some of the 41 cards in the deck we acquired with no instructions or board included. We assume that the original deck had 48 cards.

The back of each card has an interesting design with an old loop antenna in the center, encircled by the title, "Game of Radio." The 41 cards represent 12 different stations, some of which have four identical cards. The sampling of cards below shows five of the stations, complete with

frequency and call letters — KYW, Chicago; WGY, Schenectady; WFAA, Dallas. The station band positions suggest that this game can be dated around 1925-1926.

We would like to know more about the "Game of Radio" and hope that some A.R.C. reader will be able to tell us how it was played.

(Irene and Ed Ripley, 2276 Holloway Ave., Maplewood, MN 55109)





# INTERNET

## Internet Ease

BY LAURA KATZ

*By now most of you know that A.R.C. will soon post the classified ads on our Web site ([www.antiqradio.com](http://www.antiqradio.com)) in a subscriber-only area. Many of our readers use the Internet extensively on their collecting quests, and through this column we want to help everyone else learn some Internet basics as the Internet's role in our beloved hobby grows. (Editor)*

### TERMINOLOGY

The Internet is a global community of computer networks that "talk" to one another using a special language, or "protocol." Using Internet Protocol (IP), these network computers, called "servers," can transfer text, images and other data to and from other computers on the network.

The World Wide Web (www) is a subset of the Internet. The Web is made up of documents on the computers on Internet which link to other documents or objects such as files, images, video, audio, etc. These links are known as "hyper-links."

### HOW DO I GET ONLINE FOR FREE?

There are many ways that you can get online free of charge. Most public libraries have computers solely dedicated to the Internet. Librarians and assistants can provide help for beginners. During busy hours there may be a time limit. You may also be able to use the Internet at work or school. Many companies and schools have Internet access; be sure to check. Many Senior Cen-



ters offer free internet access too. Of course you can always use a friend's Web access if he or she is willing.

### OTHER WAYS TO GET ONLINE

If you have a Macintosh (Mac) or personal computer (PC), you must make arrangements with an Internet Service Provider (ISP). ISPs usually charge a small hookup fee and then a usage rate, similar to a phone company, or a flat monthly rate regardless of time spent online. The most popular ISP is America Online (AOL), but there are thousands available. Just look in the yellow

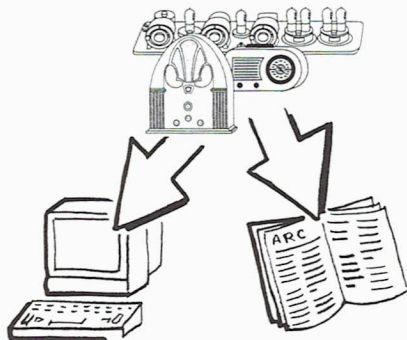
pages under "Internet" or "Internet Services." Once you decide on an ISP, the company will give you step-by-step instructions to get started. Phone companies and some cable companies are also ISPs. Those already on the web can see "thelist.com" for a complete list of all ISPs and pricing information arranged by area code.

### WHAT IF I DON'T HAVE A COMPUTER

If you don't have a PC or Mac and don't want to buy either, you can use WebTV®. Go to your local electronics store and see a WebTV® demo for yourself. To access the WebTV® network, you'll need a Web TV® terminal (a device which connects to your TV much like a VCR) available from Sony, Philips Magnavox or Mitsubishi. Total monthly charges for WebTV® and ISP service are around \$25 U. S. To "type" on WebTV® you use a remote control, or you can buy a special keyboard. Printer hookup is also possible with WebTV® Plus. A.R.C. recommends WebTV® Plus with a keyboard attachment to gain maximum benefit from WebTV®.

### ONCE YOU ARE CONNECTED

There are as many uses for the Web as there are people who use it. First and foremost, you can use the Web to help buy and sell antique radios. Soon A.R.C. will have a new section on



our web site, for subscribers only, in which the monthly classified ads will be posted. You will be able to browse all the ads, or search for ads using a key word or words. For example, if you are looking for a Crosley, you can enter the word "Crosley," click on "search," and all ads containing "Crosley" will appear. You can also search by category. Current categories are: For Sale, Wanted, For Trade, Services, Message, and Help.

The Internet can also be used to gather information. A.R.C.'s site — [www.antiqradio.com](http://www.antiqradio.com) — has been publishing articles, book reviews,



letters, and club events, as well as selling books and subscriptions since October, 1995.

Newsgroups, or threaded discussions, and chat rooms provide a forum where users can communicate instantly. For example, one newsgroup A.R.C. recommends is "rec.antiques.radio+phono" which is "Discussions of Antique Radio & Phono Equipment." As you can see by the title, this is similar to a group meeting where everyone gets together and talks about antique radios and phonographs, except that this discussion is not limited by geography.

The Internet is an easy way to research any subject that interests you. A.R.C.'s Web site has over 250 links to other sites about antique radios and related items.

You can also use the Internet for electronic mail (e-mail). E-mail is virtually instant correspondence that is delivered and received over the internet. Many collectors use e-mail to contact buyers and sellers instead of long-distance phone calls or slow USPS mail. E-mail is also great for communicating with children, grandchildren, parents and friends who may or may not live nearby, and A.R.C. welcomes your classified ads via e-mail.

A brief, non-scientific poll of A.R.C. staffers reveals that we use the Internet for e-mail, shopping, discussion groups, medical support groups, weather reports, and various types of research,

such as consumer, geneology, and medical research. We also use it for finding maps and recipes; looking up movie times, reviews, local sports schedules, and the yellow pages of any city directory; searching for real estate; making travel plans and ordering airline tickets; checking out restaurants; previewing CDs and movies; and reading newspapers and magazines.

The uses of the Internet appear to be limitless, and we look forward to meeting many more of you online in the near future.

#### Online References:

[www.antiqueradio.com](http://www.antiqueradio.com)  
[www.extramural.uluc.edu](http://www.extramural.uluc.edu)  
[www.webtv.com](http://www.webtv.com)

Plus over 250 links in ARC's Web site.

*(Laura Katz, c/o A.R.C., Box 2, Carlisle, MA 01741)*

*Laura Katz is the newest member of the A.R.C. staff and is rapidly becoming our Web site guru. As many of you may have noticed in talking with her on the telephone, she is from the South, a graduate of the University of North Carolina in English and Journalism. She and her husband moved here last winter when he joined Iris Assoc. Laura also handles club news and is a welcome addition to the editorial staff.*

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## The G-Radio Identified

**BY RAY BINTLIFF FROM INFORMATION PROVIDED BY JOHN BAYUSIK, DAN BROWN, DAVE DAVENPORT, ALTON DUBOIS, AND WALLACE GEARY**

As indicated by the list of names above, a number of readers have been interested enough to contribute more information on the mysterious "G" radio, the subject of my June 1998 article. Based on this information, a safe conclusion seems to be that the "G" stands for Grimes.

The history of David Grimes and his company has been covered in a number of publications and will not be repeated here. However, it is important to note that after Grimes left the company, radios bearing the "G" escutcheon were marketed under the Viking name.

An example of the Viking radio line is shown in Figure 1. Since the Viking radios had two additional knobs and a very different chassis, the "G" radio was probably produced earlier when Grimes

was still active in the company.

The reader responses were most gratifying. In addition to gaining information about the radio, I was able to obtain a cabinet for it. Figure 2 shows the radio in its new cabinet. However, I am still looking for the correct center tuning knob. Many thanks to all the respondents.

#### Reference:

*Radio Age*, May 1979, May 1985, and October 1988.

*(Ray Bintliff, 2 Powder Horn Ln., Acton, MA 01720)*

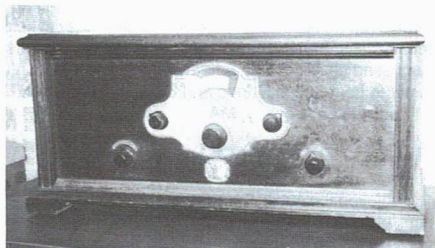


Figure 1. An example of a Viking radio, no doubt produced later than the G-Radio. (Photo Courtesy of Dan Brown)

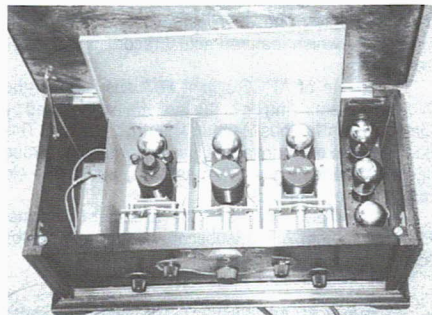


Figure 2. Ray Bintliff's G-Radio in its new cabinet. (Photo courtesy of Ray Bintliff)



# 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.

## Kudos To A.R.C. But Con Net

Dear Editor:

I look forward to receiving A.R.C. each month. I like the pictures and the articles, as well as the ads. The series on the tube testers is the kind of article I like best. Congrats to Alan Douglas.

About the internet. Please don't put the ads on the net, although it might be useful to submit ads to you via the net.

Charles Lauter, Miami, FL

*We already receive many ads via e-mail. The net is already in use by our readership. (Editor)*

## Resubscribed to Go On-Line

Dear Editor:

After reading online about your interesting plans, I have resubscribed again after a 2-year stint of not receiving your great magazine. And I have missed it. Ebay has captured my radio-collecting interests, and my name on there is "radiocollector." But, now that you plan to have your great magazine on the Internet, I have resubscribed — in fact, online — through your subscription service. I am glad to be back and count me in again to keep the radio collecting hobby going.

Gary Arnold, Marion, NC

## A.R.C. Web Site Sold Me

Dear Editor:

Please send me a 6-month trial subscription. Your Web site sold me!

Henry Loos, New Hyde Park, NY

## Tournament of Roses Parade Radios

Dear Editor:

Antique radios were well represented in the Tournament of Roses parade this year. Float #33 of the Lutheran Laymen's League had a large cathedral radio on it. The 1999 Rose magazine reported that in 1930, this League began beaming a weekly Lutheran radio message, and that, starting in 1950, the League entered the Rose Parade. The two milestones were united in this year's float which featured actual recordings of those early days.

The theme of ARCO's float #87 was "War of the Worlds" — reminding us of the hysteria engendered by Orson Welles' famous Mercury Theatre broadcast. This float featured green invaders, misty fog, flashing strobe lights surrounding the flying saucers, and many old radios made of flowers.

Unfortunately, I did not have a camera with me. Perhaps another A.R.C. subscriber took some photos and will share them with us all.

Chris Frederickson, Pasadena, CA

*We're in luck! Our relocated Club News Editor keeps us in mind whenever radios cross her West Coast path. (Editor)*

## More on Swap Meets

Dear Editor:

Regarding the timing of radio meets, I think many are too long and should be cut to one day. One reason items don't sell at shows is there is too much stuff. At Rochester, there are probably ten times the number of items as were at Canandaigua in 1978, while the number of buyers has perhaps only doubled.

Rick Weibezahl, Washington, NJ

Dear Editor:

To add to Mark Oppat's ideas for promoting swap meets and flea markets in the November issue, I suggest having at least one event each year at a location other than the usual ones. This would enable those of us who don't happen to live in a metropolitan area usually chosen as a site a chance to attend.

Interests among collectors vary widely, and what may not sell in one part of a state may be very popular in another. Sponsoring events at other locations might increase membership and interest in our hobby.

Zach Taylor, Lincoln, IL

## "Magnatron" or "Magnetron"

Dear Editor:

In *Radio Miscellanea*, January 1999, there is a glaring error in the statement, "Many think the word 'magnatron' came with the introduction of radar" and then the letter proceeds to indicate that it did not. Wrong. The correct spelling of the tube used in radar sets, which require a strong magnetic field, is "magnetron" with an "e."

Stan Lopes, Concord, CA

*Right. We missed the spelling difference. The tube used in a radar transmitter was a "magnetron," while the tube manufactured by Conneway in the early 1920s was a "magnatron." (Editor)*

## Re: Douglas/Cones and Bryant

Dear Editor:

For all the articulacy of their book, Cones and Bryant's November letter reminded me of the religious zealots who cut off dialogue with sentences that begin with "The Bible says." In light of the lack of an index in their book, I would have liked at least an Alan Douglas index to help me piece together a nuanced response to Douglas' August article (Aug. '98). A nuanced response certainly is not to be found in Cones and Bryant's endnotes.

Ted Hutson, Beverly, MA

## A.R.C. Ads Work!

Dear Editor:

I enjoyed the auction reports in the November issue, plus, of course, the classifieds. They work! The past few years of my 45-year radio collecting hobby have been made much more pleasurable and exciting due to A.R.C. Keep up the good work!

Art Eberhardt, Florissant, CO



# CLASSIFIED ADVERTISING POLICY

ONE FREE 20-WORD AD for subscribers in each issue; additional words are 29c each. See details below. Classified ads sent by mail, fax, e-mail 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, l and I (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. See also Publishing Rights on page 2.

**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. A discount on display advertising is available for clubs.

## 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\***

29c per word for extra words over 20 **plus**

10c 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:

47c per word **plus**

10c per word for shaded ad.

Please do not forget to send in the extra 29c 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:

40c per word for all words,\* none free, **plus**

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

10c per word for each all-caps word.

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

50c per word for all words\* **plus**

10c per word for each all-caps word.

Non-Subscribers:

Add 20c 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

\$23.00 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  
ADDRESS SERVICE REQUESTED

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