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FOR THE RESTORATION AND PRESERVATION OF EARLY RADIO AND RADIO BROADCASTING

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WHAT'S INSIDE:

- CHRS ELECTION RESULTS
- FEATURED SET: SILVERTONE 4799
- IN MEMORIAM: D.H. MOORE
- "...ARE WE HAVING FUN, YET?"
- CLASSIFIED ADS, PHOTOS and MORE!

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ON THE COVER: "Hey, buddy, I saw that radio first!" A scene from a recent CHRS meet??? See Paul Bourbin's article: Are We Having Fun, Yet?

MEETINGS and SWAP MEETS: CHRS meetings are held 2-3 times per year. Locations are announced in CHRS publications and by mail. Swap meets are in February, May, August, and November at Foothill College in Los Altos. Regional meets at various Northern California locations are conducted from time to time. Contact the Public Relations Director if you want to sponsor a swap meet in your area.



ABOUT CHRS

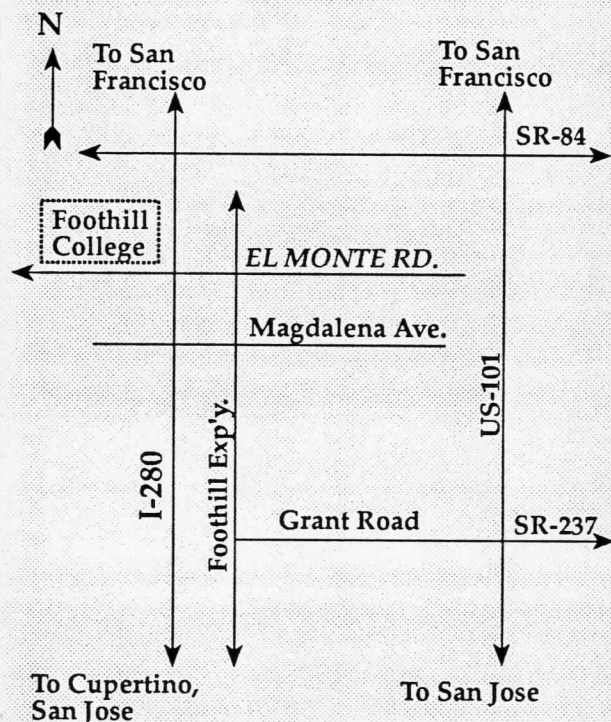
The California Historical Radio Society is a non-profit corporation chartered in the State of California, and was formed to promote the restoration and preservation of early radio and broadcasting. Our goal is to provide the opportunity to exchange ideas and information on the history of radio, particularly in the West, with emphasis in the areas such as: collecting, literature, programs, and restoration of early equipment. The *Journal* of the CHRS is published quarterly, alternately in printed and audio tape format, and is furnished free of charge to members. Yearly membership dues are \$15.00 (US funds, please).

Submissions for the *Journal* are always welcome. Typewritten copy is preferred. Articles submitted on 5.25 inch IBM or 3.5 inch IBM or Macintosh diskettes in ASCII or Microsoft Word are appreciated. Send all material to the editor and include your name, address and phone number.

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Map to Foothill College Swap Meet

Go to Lot "T" at the Northwest side of the campus.



(Not to Scale)

Outgoing President's Message

Paul J. Bourbin, President CHRS

As your outgoing President, I pass along the gavel to your new President, Jim McDowell. He is a very fine and capable fellow who, I am sure will bring CHRS to new heights.

I would like to thank those who have helped me during my tenure and list the innovations they have provided. Gary Halverson, who suggested that CHRS publish audio tapes as well as a Journal and edited the first issues, suggested that I become President when the Society was in trouble. We are the first and only radio club who regularly offers an audio tape; quite an innovation. After all, radio IS an audio medium.

Many thanks to Bill Helander, master of things audio, who has edited and overseen the duplication of the audio tapes. Kudos to Russ Turner and Will Jensby who have most capably maintained the records and tended to the books. Thanks to the late Bob Gardner and to Dan Steele who suggested and hosted the first of the regional meets. Thanks also to Chris Buttery who has supplied the coffee and doughnuts for the swap-meets and written much for the Society. Without Dale Sanford, you would not be receiving your mailings on time. Bart Lee has provided much legal assistance as well as helping with the Journal. Many thanks for his work. Jim McDowell hosted the Concord and Benicia meets. He also hosted our CHRS annual picnics; quite a success. Thanks to John Wentzel for helping with the auctions and hosting the San Francisco meets, and to Steve Webster and Barry Nadel for their help with the auctions too. Also appreciated is John Eckland who did a thousand things for the Society (including our most noted advertisement) and who gave your obedient servant a place to stay the nights before the meets. I am most grateful for the extra hours of sleep. George Durfey has maintained the link between us and the Perham Foundation during their troubles. Our exhibits have been enriched by the efforts of Mike Simpson, Jim Cirner, George Patterson and Mike Adams. I am most grateful to Ed Sharpe for providing many scholarly articles for the Journal. I want to give a special thanks to Adam Schoolsky for editing the Journal, maintaining the membership list, printing the labels, designing and selling the membership badges and starting the fifty-fifty raffle. Much appreciation to Norm

Braithwaite for organizing the North Valley Chapter and to Ekkehart Willms for securing the use of Ampex facilities for next year's regular meets. Thanks also to Al Tipsword for creating the Half Moon Bay exhibit and to Ray Hataway for starting the Petaluma regional meets; and to Wayne Ross for organizing the Sunday Santa Clara meet. The efforts of Larry Clark as technical advisor and Will Jensby are much appreciated. To all others who helped with the thousands of details I offer profound appreciation and deep thanks.

I have accomplished most of what I set out to do. My main goal was to get CHRS back on its feet and running smoothly. We have more members, more money in the bank, and more meets (11 this year) than ever before. The tapes are going strong and the Journal has been upgraded to an 8 1/2 X 11 inch format. The picnics and exhibits have been quite successful. The museum project is progressing well. The regular meets will be located next year in a much better location at Ampex. The first regional chapter is running well and it is hoped more chapters will be formed. All in all, the Society is doing well and I am sure it will do even better in Jim's capable hands. I wish him much success.

One final thought: My wife and I have been raising birds for many years and I think that we can benefit from the way they raise their young. They feed and protect the babies at great risk. They teach them how to find food, preen, live in their society and finally how to fly. Once they have learned these things, they are kicked out of the nest and the young birds are on their own. It is time for CHRS to either fly—or hit the pavement. —PJB

OFFICIAL CHRS ADDRESS CHANGE

EFFECTIVE NOVEMBER 1, 1991, CHRS' OFFICIAL ADDRESS WILL BE: CHRS, C/O JIM McDOWELL, 2265 PANORAMIC DR., CONCORD, CA 94520. PLEASE DIRECT ALL CORRESPONDANCE TO THE ABOVE ADDRESS.

Incoming President's Message

Jim McDowell, President Elect

Dear Fellow C.H.R.S. members:

I would like to thank-you for voting for me as President. This is a great honor. I will do my best to keep C.H.R.S. a fun and exciting club.

One of the things I will offer is a technical help fax service. If you have a radio that is giving you a problem, fax me the schematic and a description of the problem. I will circle what I feel may be the problem and fax it back to you free!!

I would like to thank all of you that attended the swap-meet in Benicia at my shop. We had a lot of fun and sold or bought some very nice radios

It would be nice if we can have twelve swap-meets a year evenly spaced out. If you would like to have a swap-meet in your area and have a place, please call me and we will try to set it up.

It seems we are losing another oldies radio station; KOFY 1050 the Fifties station. I wish we could convince James Gabbert to keep it on. [Perhaps writing him a letter or calling him might help—Ed.] Also, what used to be KTIM in San Rafael, has gone back to playing the oldies at 1510 AM under new call letters.

I would also like to thank Chris Buttery and Rich Compestine for their assistance.

Sincerely,
Jim McDowell
2265 Panoramic Drive
Concord, CA 94520-1316
H- 510-676-2605 -- W-707-746-5557
FAX 707-746-7832

ELECTION RESULTS

The following people have been elected for service in 1992: President, Jim McDowell; Vice-President, Bart Lee; Secretary, Russ Turner; Membership Secretary, Chris Buttery; Treasurer, Will Jensby; Publicity and PR, Mike Adams; Board Chairman, Paul Bourbin; Directors, Adam Schoolsky, John Eckland, John Wentzel, and Will Jensby. Bart Lee has received the Herrold Award and Adam Schoolsky has been nominated as an Honorary Life Member. We congratulate these people and trust that they will do their best to fulfill their duties during the coming year.

SCARS SWAP-MEET

Don't miss the next SCARS meet! This is their annual two day meet, with a banquet dinner and presentation on Friday night. Folks even come here from the Mid-west for this one.

Location: Saddleback Inn, Norwalk, Calif.

Dates: Friday, November 15th, Noon-8:00 PM
Saturday, November 16th, 7AM-2PM

Information: Bob Baumbach (818) 845-7807

Molded Surface Restoration

by Dan Steele

This economical safe process will restore a shine to bakelite, catalin, dial windows, Predicta television front panels as well as plastic picture tube cases.

First the surface to be restored must be examined to determine how extensive a restoration process is needed. Deep scratches have to be sanded out. Start by using 320 to 400 grit wet sandpaper. Keep the sandpaper wet at all times as it will cut faster and last longer. Sand the entire area evenly with full cross strokes until the scratches are no longer visible; so the entire surface has the same even haze. Sand again with progressively finer grits of sandpaper; if you started with 320 use 400 next, etc. After you have finish-sanded the entire surface with 600 grit paper, rinse thoroughly and dry. The item should now have a slight haze and no visible scratches. **BE SURE THE SURFACE IS DRY FOR THIS INSPECTION.**

Now for the polishing steps. First wet the area to be polished and sprinkle it evenly with Pumice powder. Quarterfold a good paper towel or Handi-Wipe, and rub with full cross strokes, polishing the entire surface. Sprinkle on more pumice powder as needed - you can't use too much. In addition, it is a good idea to count your polishing strokes. Thirty to one hundred strokes are normally sufficient to polish each surface area depending on the hardness of the material being polished. After the polishing is completed, rinse, dry and carefully inspect for imperfections. You should now see a finer haze. Repeat the polishing process using Rottenstone powder. Your surface finish should now look almost new. Wax or auto polish can be used for a glaze coat. On Predicta CRT windows, a treatment of Meguiar's Mirror Glaze works well. On bakelite I have found that Johnson's paste wax for wood to be a good choice. Auto paste wax works on catalin.

If a higher luster is desired, a buffing wheel can be used. I do not recommend it for anything precious, as a slip can result in a significant reduction in its value.

Rottenstone and pumice should be available at any hardware store. Meguiar's Mirror Glaze can be found at motorcycle or auto parts stores.

For bakelite that is not scratched, but just dull, a product called Chromelite works wonders. Apply a dab to a cloth and rub the surface to a shine. This product can be found at most Harley Davidson motorcycle shops. It is expensive, but goes a long way.

I hope everyone finds this to be a satisfactory method of restoring plastic and bakelite. Just remember to start with the finest grit necessary to do the job. Sometimes Rottenstone and wax is all that will be needed to restore that shine. Good luck.

RENEWAL TIME RENEWAL TIME RENEWAL TIME

If your membership expires this year, there is a membership renewal form enclosed with this Journal. Please fill it out, be sure to note any changes, **ESPECIALLY** if you are in the new 510 AREA CODE! Send it with a check for \$15.00 to: **Chris Buttery, CHRS Membership Secretary, 71-10th Street, Apt. 210, Oakland, CA 94607.** Please send your membership materials to him, *NOT* Adam Schoolsky.



Emma Hooker Photography, Los Alitos, CA

In Memorium

D.H. Moore

1918-1991

It is with deep regret that we must report the death of member and Herrold Award winner, D. H. Moore. He died on Monday, 30 September after a long illness. D.H. Moore was best known for his Vintage Radio Identification Sketchbooks and Monographs. These books offered a wealth of material not found in the standard radio references. The books centered on the interesting and obscure manufacturers of radios and related equipment from 1920 to about 1932 as well as exploring the effect of radio as a sociological phenomenon. He was most interested in the personages involved with the development of radio and the current status of the historical radio hobby. He was a fixture at most of CHRS' meets,

offering his knowledge and observations on all things radio. These things were beknownst to many of our members.

What was not so well known was that he was an accomplished writer, covering many different fields. A passion equal to or greater than his for radio was his interest in photography. He wrote a set of books, similar to his Radio Sketchbooks, providing a critique and sociological insight into the world of photography. A fine photographer in his own right, he took many fine photographs of both an aesthetic and technical nature. He was a Photo-Documentalist, who, as head of the Editorial Group, produced many



Emma Hooker Photography, Los Altos, CA

technical manuals and articles. He also wrote quite a few novels.

I first met D. H. soon after becoming President of CHRS. He offered encouragement, criticism and insight to a fledgling officer of a club of which he knew little. Over the years, he helped me to answer some of the many questions members asked me. He also gave me many ideas for the operation and improvement of CHRS. He encouraged me when I was frustrated and gave me the value of his insights into the radio hobby. We spent many hours discussing the history of radio and its affects upon society.

When he became quite ill with a brain tumor, he derived much comfort knowing that his contributions to radio and photography would not be in vain. He was my friend.

Socrates once said that once an idea or perception has been brought into the world, it never dies. I am sure that the ideas he brought into the world and our perceptions of him will live long; our hobby will forever be enriched.

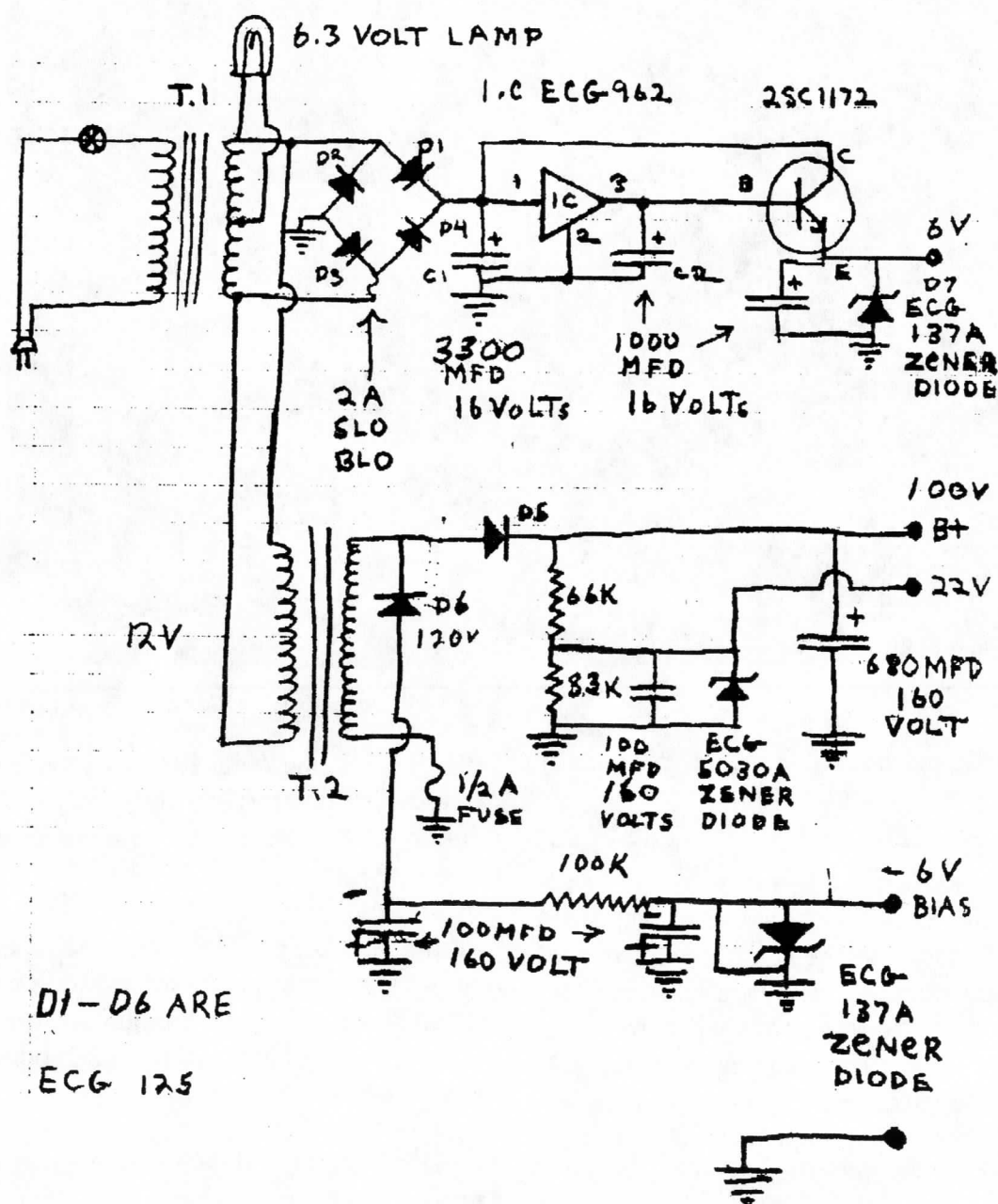
His epitaph: A dream is dreaming me and the dawn is not yet come.—*PJB*

Construction Project: The Battery Supply

by Jim McDowell

This power supply is inexpensive to build. The power transformers are available at most Radio Shack stores. Transformer T1 is a three amp., 12.6 volt, center tapped unit and transformer T2 is a one amp., 12.6 volt transformer. If you use the circuit as designed, it is great for an AK 20. If you wish to use this circuit on a more modern battery set, just omit the negative supply and the 22 volt supply. The transformers are connected with their 12 volt windings to each other.

All the diodes are ECG 125. The "A" voltage is variable by changing IC1 and D7. The B+ may be reduced by adding a resistor in series with the set. The dial lamp is optional and may be omitted.

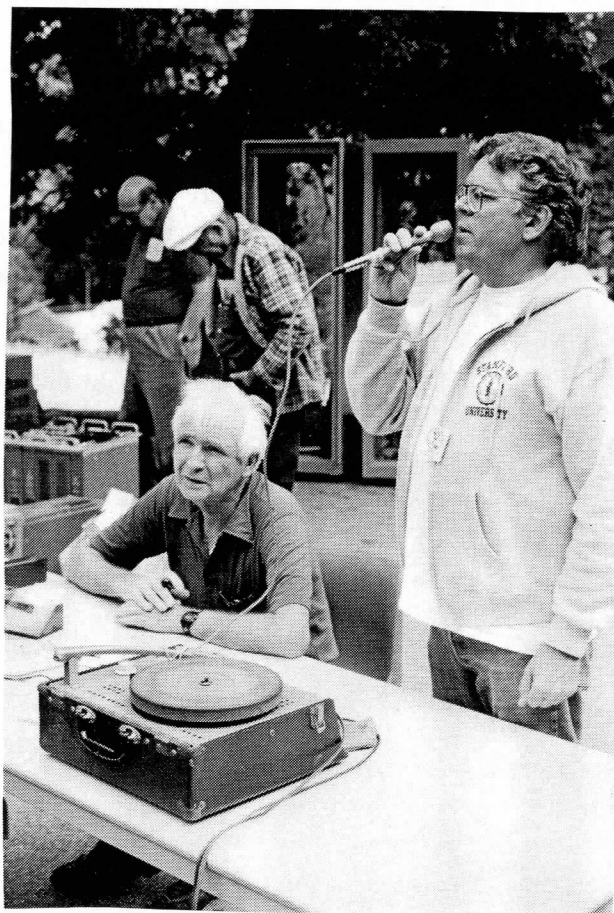


TECH TIPS: Help for your restoration projects

- When you do not have a screw starter and you are working in an area that's too tight for two hands, this trick might save the day. Put a small glob of caulk on the end of your screwdriver, then the screw. The caulk will hold the screw to the screwdriver blade while you start the screw. Caulk is available at most auto parts and hardware stores.
- Here is a trick that is most useful for removing transformer tar, chewing gum, tape goo etc. from painted metal chassis or cabinets without removing or harming the paint. It is called Bestine Solvent and Thinner. It is available from most stationery stores. Being a solvent, it does contain smelly petroleum distillates, but once dry, the smell disappears. Take our word for it; this is a "wonder" product. As with all solvents, try some on a hidden area first to make sure that it will not harm the finish.
- Liquid Wrench or any other penetrating solvent will usually go deeper into rusted threads if you apply mild pressure with a wrench or screwdriver and tap lightly on the end of the bolt or screw with a hammer.
- When using solderless terminals the "dent" in the crimp should be made into the side of the terminal opposite the seam. The idea is to prevent the seam from opening when the crimp is made.
- Clear plastic dial lenses are subject to a myriad of problems from light hazing to scratches. To remove the obstruction from your lens, simply apply a coating of Simichrome brand metal polish—with some effort, and watch the clear plastic come to life.
- Here is a great low-buck tip for those of you who get frustrated, not to mention steaming mad, when all you want to do is thread a nut on a hard to reach bolt. This tip is as simple as placing a piece of tape behind the closed end of a box wrench. Place the nut in the box wrench and you're off to the races!
- This is similar to the previous low-buck tip for those of you who want to know a simple way to thread a nut on a hard to reach bolt using a too-deep socket wrench or nut driver. Try wadding a ball of paper and sticking it inside the socket so that the nut you are trying to thread is at the tip of the socket.
- New VCR drive belts come in quite a few sizes and can be found at any electronic supply store. They can almost always be substituted for a radio dial belt or tape recorder drive belt. [Thanks to Jim McDowell for this one.]
- Penlight flashlight-size broad-band RF and AF signal injectors (often called "Mosquitos" by repairmen) are often available at electronic swap-meets. They can be used to quickly inject a signal to any part of a set. This way one can quickly isolate the bad stage in less than a minute.
- Have a set with a difficult to find or hard to replace power transformer? It is wise to put a 3/16 amp. (or 1/4 amp. in larger sets) fuse in the center-tap of the B+ winding. If the B+ circuit starts to draw too much current, the fuse will blow before the transformer. Cheap insurance. Of course, this is in addition to fusing the primary side of the power transformer.

and Foothill Electronics Museum Auction

Photos by Gary Hascall



Featured Set: Sears Silvertone Model 4799

A Fascinating, Elaborate, Late 1930's Console

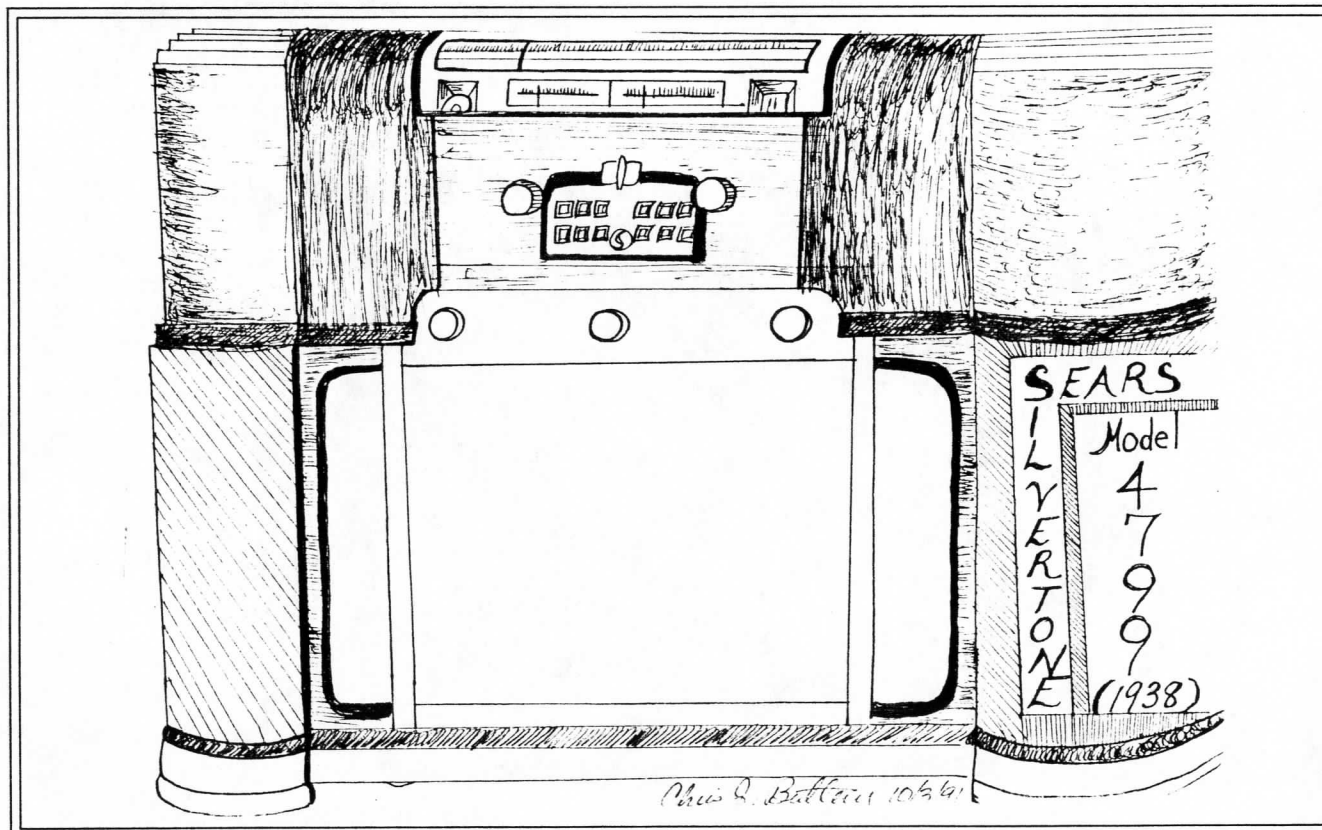
by Chris J. Buttery

I've always been impressed by Sears' better to top-of-the-line console radios. These sets are for the most part impressively designed, sometimes include unique innovations and often have outrageous sounding audio circuits, as well as a sensitive front end. The first one I came across was in May of 1988, when my friend, Jim McDowell, had one in his shop for repair. It was a typical early 1930's console which stood on 6 legs in a very pretty cabinet. The set was not at all massive or imposing and barely stood 3 feet tall. Its chassis though used at least 12 to 13 tubes utilizing the newer 6.3 volt tubes in the RF, IF, OSC, AVC, and first audio sections, but consisted of no less than 6 2.5 volt (type 45) tubes in the elaborate push-pull power output section. The set was sensitive at pulling stations and it had limitless audio power almost to the point where it was deafening and without a trace of distortion. Impressive for a 1933 Silvertone radio!

In January of 1990, I bought my first Silvertone console. Not the model 4799, but a model made a year

earlier. It was Silvertone's version of the Grunow Teledial. When restored this set also had phenomenal audio power using, this time, 2 6V6's in push-pull. Although its cabinet had a strange horn-baffeling arrangement for its 12 inch speaker, which I'm sure helped improve the sound. I could never figure out Silvertone's secret of setting the pushbuttons on the teledial, even with the aid of the Rider's manual. Even though I had to manually tune this set, I enjoyed listening to it tremendously, but little did I realize then, that this was only a small sample of what Silvertone's engineers were capable of in designing a set that was first rate.

In February 1991, I acquired a set far more unusual, obtained from the Los Altos Hills meet. At first glance, this set looked in typically average shape for a late 30's console. The cabinet had its share of nicks, dents, and scratches. The finish had long since alligatored. Even some of the veneer was missing from the top of the cabinet, not to mention the torn grill cloth. The cabinet itself was a massive affair,



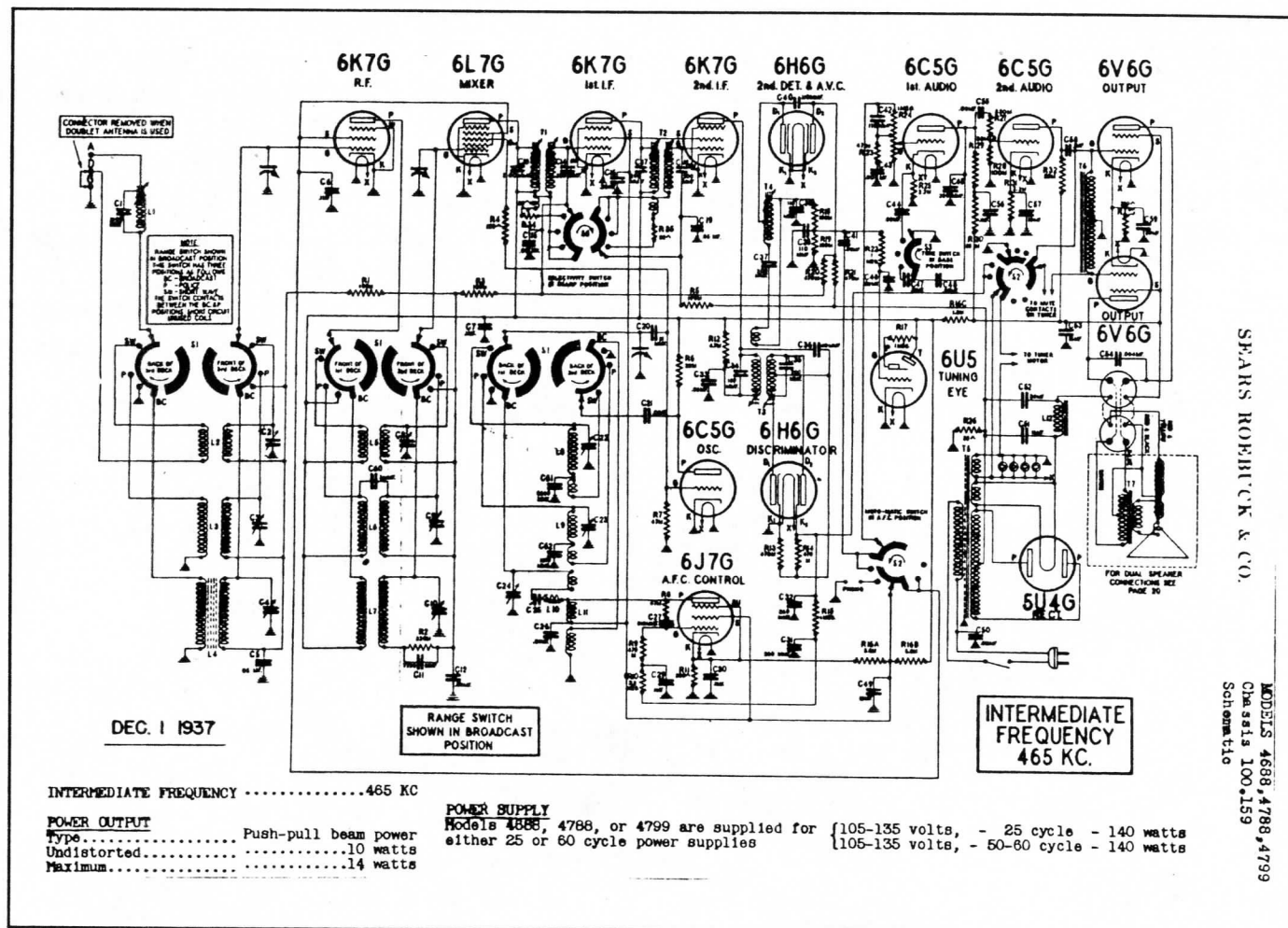


Figure 1. Schematic from Rider's Perpetual Troubleshooter's Manual

with curved contours, beautiful in design, yet it did not stand very high and was quite wide. A second more careful look revealed that this was not your typical late 1930's radio, in the sense that it was more elaborate. There were controls such as Selectivity broad and sharp where an indicator needle on the radio's dial face moved in respect to what the listener selected. The volume control knob was linked to a similar indicator, which one could tell at a glance whether the radio was set at off, medium, high or full volume. The dial itself was cylindrical in design presenting the frequencies and station call letters in a slide rule like fashion. Of course, there was the usual array of pushbuttons, for preselected stations. There was a band selector control that had 3 positions: broadcast (covering 550-1650kc), Intermediate, which covered the police and aviation bands (1655-5600kc), and foreign broadcast at (5540-18100kc). Finally there was a function selector control with 3 positions marked NORMAL, MOTOR, and PHONO. The selection marked MOTOR fascinated me. I knew by

that this vintage of set that radios with motorized tuning drives were out-of-reach financially for most households. I've always wanted a set with this feature, so I acquired it, even though I was unable to examine the chassis, (the back was still firmly attached to the set). When I got the set home, removed the chassis and began cleaning it, I suddenly realized I must have acquired a very deluxe set—undoubtedly Silvertone's top-of-the-line set for 1938. The chassis has the most complex motor-drive arrangement I've seen and the circuit utilizes no fewer than 14 tubes. One tube is used for the automatic frequency control circuit used in conjunction with what Silvertone termed as "Moto-matic" tuning.

For those interested in the tube lineup, the types included are: 6K7G RF, 6L7 mixer, 6K7G oscillator, 6H6 discriminator, 6J7 automatic frequency control, two 6C5's first and second audio stages, two 6V6's in a push-pull power output arrangement, 6U5 tuning eye and a 5U4 rectifier. According to the schematics

in Rider's Volume 9, the set's audio output capability is 10 watts, undistorted—14 watts maximum which feeds two large speakers—one 10, and one 12 inch.

While the chassis was out of the cabinet, I took the opportunity to replace its filter capacitors. Once replaced the set came on and played. One bypass capacitor failed, overheating in the process. It too, was promptly replaced. Basically I got a working set, except for one minor detail (you guessed it!); The Moto-Matic tuning did not work. So I put the chassis aside for when my friend, Jim McDowell, and I could work on it together.

Once out at Jim's, the first thing he suggested to do was to clean all the contacts which operated the motor-drive. We each took turns sanding all the

contact switches with an emery-board and fine sandpaper. After about ten minutes of this the motor-drive began to work, but not completely. After Jim's further careful examination, he had found that the main switch, just off of the tuning capacitor shaft was badly worn and required replacement. Since an exact replacement would be next to impossible to find for a 53 year-old radio, Jim thought he could resurrect the switch by carefully applying solder in the worn areas. That technique did the trick! The set's motor-drive worked perfectly after that. Even with almost a year of moderate use, the set still works flawlessly and I highly prize it in my collection.

I am sure some will be curious as to how the motorized tuning works in this set. I will try to keep the explanation as brief as possible: The motor drives

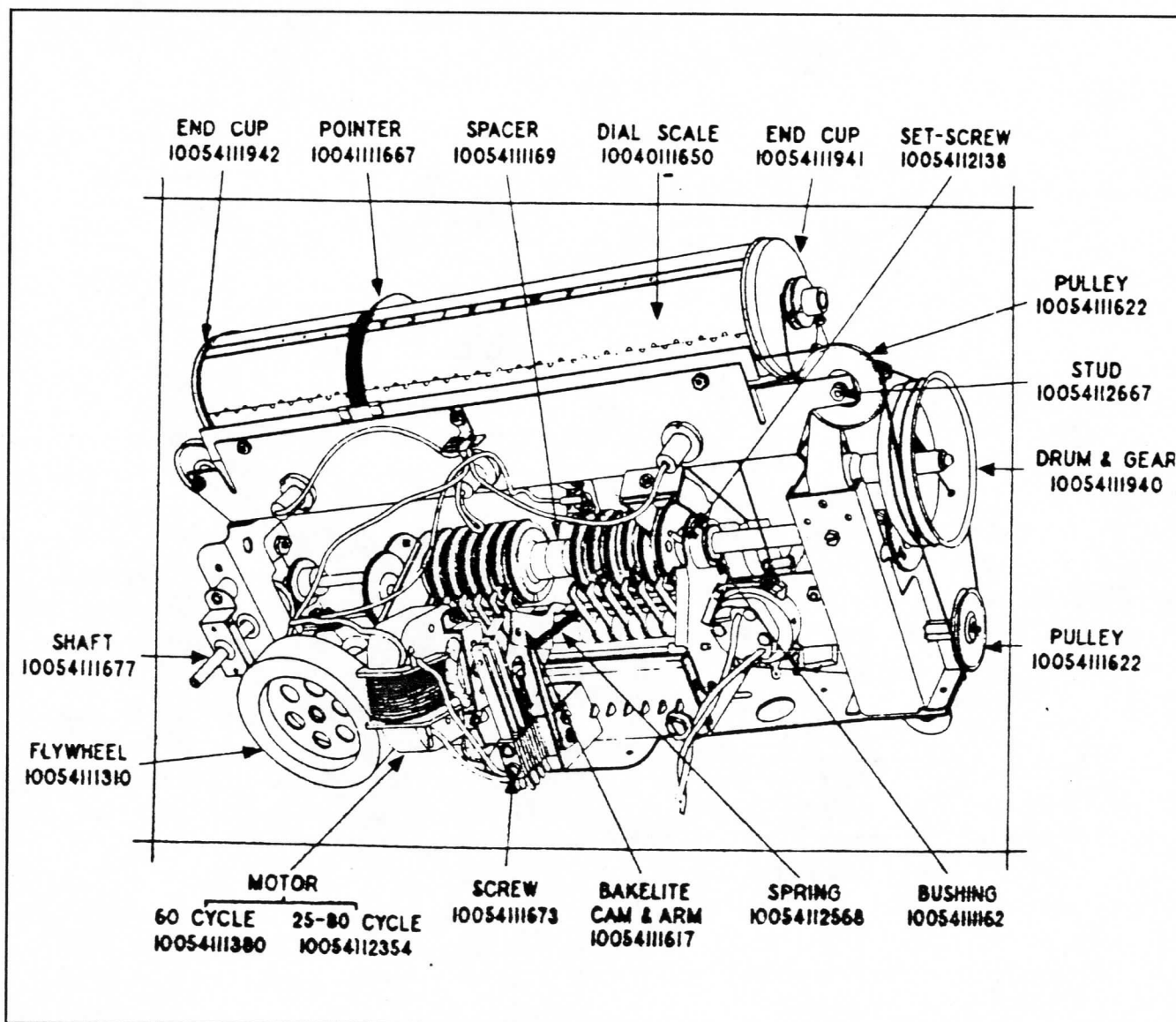


Figure 2. Drawing of Dial Mechanism

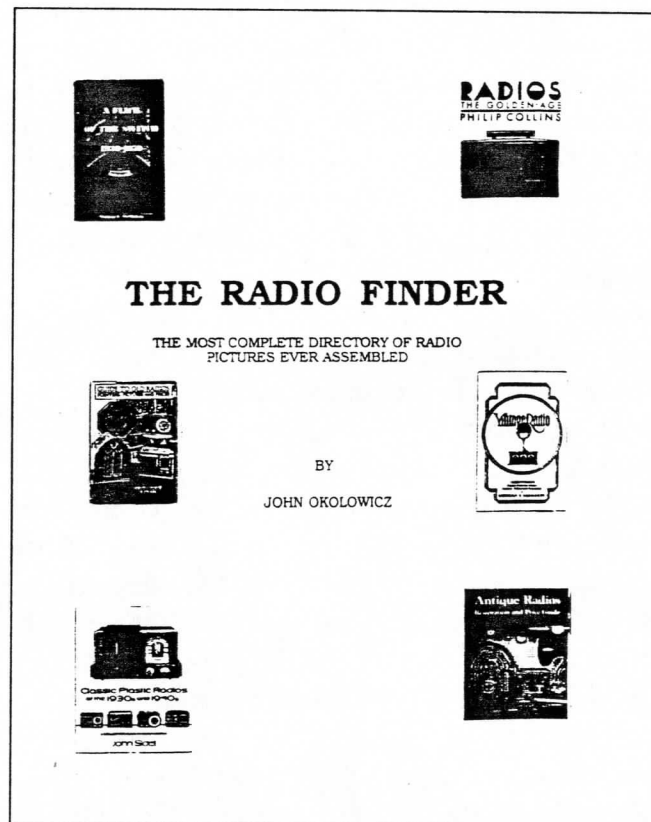
a rod, which 12 adjustable cams are attached, each activated by one of the pushbuttons (see figure 2). Each of these cams are notched and vary in diameter, so that a paw which rests on it, can sense the variation in diameter while the cam is spinning—this opens and closes various switches operating the muting feature and cutting off the AFC while the set is in the process of searching for the selected station. When the paw hits the notch, this cuts the power to the motor, stopping the cams from turning and it opens the muting switch (reconnecting the audio) and turning on the AFC so that the station can be locked into position, even if the station is slightly detuned. Each of these cam's switches is set at a particular radio frequency and can be retuned to different frequencies at a later time if the listener so wishes. Basically how Silvertone designed this was ingenious. All one has to do is to set the radio in the normal mode (not MOTOR) and turn the tuning control clockwise, beyond 1650, till it could go no farther. In doing this, this unlocks the cams so that they could be retuned to different frequencies. Manually tune the radio to the desired station and then push the button where it can be "recalled". Once all the pushbuttons are set, one must again lock the cams by this time turning the tuning knob counterclockwise, below 550 until it could go no farther. The stations are now all preset and the radio can be set back in the "MOTOR" position for Moto-Matic tuning.

In time, I was able to refinish the cabinet, replace the grill cloth and iron down warped veneer and replace the missing veneer...making this set very presentable. Finally I'd like to express my thanks to Jim McDowell for restoring the Moto-Matic feature of this set which is so essential to this model and to Jim Cirner who offered this set in trade for one of my other sets.

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BOOK REVIEW: The Radio Finder

Published by John Okolowicz



I recently received my copy of *The Radio Finder* an index of over 3,400 different radios. CHRS member John Okolowicz has clearly done his homework on this terrific reference tool. Included in the guide are all radios pictured in the current popular books on Antique Radios.

Have you ever been reading the classified ads in *ARC* or *Radio Age*, and wonder what some of those sets look like. NO PROBLEM! a quick glance in *The Radio Finder* will locate that set, and tell you the year of manufacture, which book or books the set is pictured in, the style of set, its nickname if any, the composition of the cabinet, the original cost and the number of tubes.

So, to get the best use from those books on your shelf, I recommend that you send for a copy of *The Radio Finder*. -Adam Schoolsky

Order from: John Okolowicz, 624 Cedar Hill Road, Ambler, PA 19002. Cost is \$9.00 Post paid.

ARE WE HAVING FUN, YET?

by Paul J. Bourbin

One Person's Opinions Anent the Current Status of the Radio Hobby

A hobby is defined by Webster as, "something a person likes to do or study in his spare time; favorite pastime or avocation." Also listed is the phrase "ride a hobby" meaning "to be excessively devoted to one's favorite pastime or subject." In this article, the author will attempt to put into perspective some of his observations made over the last few years.

Most of us who are interested in vintage radios are hobbyists. Few of us can claim it as a vocation. Most of us have other jobs, families or other obligations that are of a higher priority in our lives than vintage radio. Therefore, vintage radio is a hobby; something that we enjoy doing. It should provide relaxation and a release from the stresses and anxieties with which all of our lives are beset. In other words, it should be FUN. It should provide a diversion from our troubles and those things that make us tense. It should not be another boss or other institution that controls our lives, but something with which we can feel in control and enjoy. A measure of the success of a hobby is how well it provides these things. In other words how much fun it is.

I have observed that, for many people, the hobby seems to provide more stress and anxiety than it relieves. An excellent example is the myriad of breaches of common etiquette that seem to occur. There have been cases where a person has agreed to sell an object to another for a specified price. Another interested party who also desires the object, and finding out that it has already been sold, offers the seller more money (often backed up with a lot of pressure) to sell the object to him. Often the seller relents. The person who originally was supposed to purchase the item is now told, "I must have lost it" or, "I decided that I did not want to sell it." Beyond the legal implications, there are the moral ones. The seller should not have backed out of the original deal and the second buyer should not have forced the seller to sell to him. All three people have become stressed. Is this fun? Another example is that of one

collector, upon seeing a object he desires in another's collection, insessently offers to buy it. There is nothing wrong in inquiring as to whether an object is for sale. Applying continuous pressure upon the owner is wrong for it puts stress on both parties. It certainly is not fun for the owner of the item. Another quite common breach of etiquette is that of surrounding a new seller at a meet before he even has a chance to display his wares (sometimes before he can get out of his car!) A most interesting example occurred at our first meet at a new location. One seller arrived a little later than most. He pulled his pick-up truck into the parking lot and paused to see where he should park. He was immediately surrounded by eager buyers who were grabbing at things and asking prices. He could not even back his truck into a parking space without hitting one of them! When he finally was able to park, he never had a chance to unload his truck. A lot of people were showing stress there. I realize that people are interested in getting "the good stuff," but showing a little restraint would make things much easier. Another facet of the hobby that is stressful (at least to some of us) is the custom of starting meets at first light regardless of the official starting time. In some cases, a locked gate forces things to start at the right time. Often, however, the space is open and people can come in at any time. Buyers get there early to make sure they do not miss anything and sellers get there earlier so as to be there when the buyers have the most desire and money. This leads to a viscous circle with the lack of light being the controlling factor. If everyone agreed to start at a reasonable hour, people would not be forced to get up so early. People would come from farther distances and all of us would get more sleep. One can see that, by relatively simple changes in behavior, the hobby could be more fun (and honorable too!)

The vintage radio hobby is a relatively young one. Almost all radio related history and equipment have occurred in this century. Perhaps we can benefit from a study of more mature hobbies. Pocket watches, guns and cameras have been collected for

a longer time. All have nationally circulated classified ad magazines. Most require and the others encourage a specific price for each object offered for sale. There currently has been a trend in the vintage radio hobby to ask for "best offer." Sellers must know what they want for something and "best offers" just forces buyers into bidding wars. If you are not sure of something's value, find out what it is worth, then offer it for sale. Speaking of prices; the above hobbies have one generally accepted price guide which is accepted and respected by most collectors. Our price guides are fractionalized, varying in their price structures, irregularly published, and no one of them has become respected enough to become "The Bible." Perhaps, we will eventually have such a guide. As radio prices continue to rise at a rapid pace, the need will become greater as will the incentive to create it. Another problem that our hobby has is a lack of a condition standard. As with all collecting hobbies, condition is of paramount importance. Since many of the transactions are done via mail, a condition standard would be most useful. I have discussed the forming of a condition standard with others and offered to help in its formation. This has been to no avail. Perhaps its time has not yet come.

During the last few years many of our vintage electronic artifacts have been exported across both oceans. It has been argued that we are now living in a world market and that those who are willing to pay the most for an object should be entitled to have it. This may be fine for petroleum and gold bullion but not for part of our history. The English are regretting the selling of container loads of antiques during the last nostalgia craze in the seventies. We may regret having to buy back our own artifacts later on for far more than we sold them. One must balance short-term profit with long-term historical preservation. As collectors, we must remember that we have an obligation to preserve our material, not for our generation, but for generations to come. We all know people who were in the various facets of radio during the early days of radio (or, perhaps you were involved yourself). We have been saving the material as it becomes obsolescent and available to collectors, so that it will not become landfill. But what of future generations? They will not have the privilege

of knowing the pioneers and being able to talk with them about when the stuff was new. They will discover fewer unfound radios because most that will survive will have been found and will be in collector's hands. They will be dependant upon what we have done to preserve both the material and the concepts of early radio. What kind of a legacy will we pass on to them? I have often been asked why I so rarely buy a radio at a swap-meet. The reason is simple. Whether you or I own the set is far less important than the fact that it is in safe hands. Buying a radio from another collector (save a junker for parts) does little to add to the number of vintage radios that will survive into the next century. Saving a set from becoming landfill by getting sets from garage sales, flea markets, relatives and friends who are not interested in preserving the set is performing a task for the future of humanity. If we look upon ourselves as historical preservationists instead of radio collectors we will feel less pressure to acquire a specific set and more satisfaction in what we have done. Before you strip the original finish off a cabinet because it has a few scratches and is not "mint." Before you alter the electronics of a set to "improve" it. Before you chrome a radio that was never chromed to begin with. Remember that future generations will be dependant upon what you have done.

It is interesting to watch certain categories of sets skyrocket in apparent monetary value. To be a financial success, Henry Kaiser said, "Find a need and fill it." In the nineties, the philosophy is, "Create the need and fill it." Perhaps this is happening within our hobby. If you wish to pay large sums for Catalin sets or AK breadboards or whatever, do so. It is wise to remember that hobbies and interests within a hobby tend to follow the traditional bell-shaped curve. That is, interest starts out slowly, reaches a peak for a while and slowly descends to the bottom where it starts to rise again. Right now we are on the rise, what will happen in the future is uncertain. Prices have risen faster than inflation for most material. A look at the want ads in old radio hobby magazines will show the increase. This need not occur forever. One only has to look at the vintage auto hobby to see what can (will?) happen. Car prices are flat or on the decline. I know of a

Ferrari that once sold for \$1 million, then sold recently for \$70,000. What are the best investments? No-one can be sure, but a general rule seems to follow with all objects. Those that have quality and style are better investments than those that follow current fad and fashion. Faddish items tend to rise quickly and then decline just as quickly (remember the interest in telephone pole insulators?) whereas items with style and quality tend to rise slowly and continuously. Of course, one can acquire material just for fun and not worry about its value later on. At a meet, one collector said, "Don't tell me that you are not in it for the money because everyone is!" I do not think that is true for many collectors. It is not for me. I have also noticed that there are few that are making much money in the hobby. Sadly, the lust for money can ruin the fun part.

Another area in need of improvement is that of participation in the various radio clubs. A few dedicated souls seem to bear the brunt of the work setting up the meets, writing and mailing the newsletters, preparing the exhibits and doing all of the myriad tasks needed to run a viable association. Many members lust for the meets, yet do little to bring about their presence and success. They enjoy reading the newsletters, but contribute neither articles nor assistance in their composition, editing and printing and distribution. One need not be a professional in any of these areas to make a meaningful

contribution. Many hands make for light work.

The hobby is still in its formative years; it has much growing up to do. A interesting fact is that the average time a person spends with a hobby is seven years. Therefore, in order to stay viable we must continue to add new people to the hobby; not scare them away. People often ask me what the hobby is like and how the people are. I tell them how much I enjoy the hobby and the people and they become interested. Once they become involved, we must present a good image to keep them interested. Transactions must be performed in an honest manner with accurate descriptions and good advice. A friendly visit with a member can do a lot. A schematic, part or tube given, even though it has little value, can make someone feel good about you and the hobby.

In conclusion, I would like to say that, if we take stock of what we can do to make the hobby better and each of us does our bit to help this shared enthusiasm grow, it will be what it was meant to be; more fun for everyone. Each of us has to take stock of what we are doing and make sure that we do not "ride the hobby." It is my sincere wish that the magic of radio be passed on unselfishly from those of us who are in the hobby now to those who look to us for guidance in the future. *(Thanks to Gary Hascall for the cover photo: Vivien Leigh and Marlon Brando battle it out over that Philco in A Streetcar Named Desire -Ed.)*



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NOTICE: I am sure that I will have "The Radio Manufacturers of the 20's, Volume III" and "Crystal Clear" the crystal set book for Sievers, in time for the November Foothill Meet. —Paul Thompson.

WANTED: A 1942 Philco table model radio model no. 42-350. Restored, if possible. It is pictured on page 6 of the Bunis book. Have nice Stromberg Carlson console model no. 535m for possible trade. Ray Rhodes, 3631 Willis Dr., Napa, CA 94558.

FOR SALE: 1929 Day-Fan 9 tube console with one dial tuning with original instructions and card with schematic. Has local distance switch. Fancy wood cabinet top only has been refinished. and is in excellent shape. Set plays well. \$225/BO. Pictures available for \$1 and SASE. Larry Nord, 801 Mahler Rd. #104, Burlingame, CA 94010 (415) 692-0922.

WANTED: Rider's PA Manual, and Vols. 22 & 23 Perpetual Troubleshooter's Guide. Stromberg Carlson 225 table radio, and a Stromberg console in nice condition. Hewlett Packard or other good quality audio signal generator. Remler radios, especially Scotties. Adam Schoolsky, (510) 791-0330.



