

Marketplace

Advertisements for the next issue must reach the Editor by the 21st July 1992. Ads should be either hand printed or typed on a separate page. Note: no verbal or phone ads will be accepted. Remember to include your name, address and phone number. There is no charge for ads but the NZVRS is not responsible for transactions between members. Address ads to: Ian Sangster 75 Anawhata Road Piha Rural Delivery Auckland.

AVAILABLE

Does your collection need a jewel in its crown? Radiola 25, a large impressive 1925 RCA catacomb superhet, 1925 vintage (p41 Alan Douglas vol.3 and p112 Vintage Radio 1887-1929). Good original order but needs a loop antenna which can be simply made. Will trade for interesting early AC sets, cathedrals etc. or make a handsome offer. Ian Sangster address above

Valves RCA 845 in original boxes, new (4 off); Jumbo 4 pin bases (2 off); 6A3 mostly unused (15); 2A3 some new (7); 1626 (6); GZ32 (2); 76 (1); high quality output transformers 2K4 in - 2, 4, 8, 16 out for 4 x 2A3's in push pull/parallel (2 off).

John Rivers 36 Puriri Terrace Palmerston North. Ph 06-3593094.

Video Tapes. 1. A visit to John Stokes' pioneer radio museum.

2. George Weston talks about valves.

Price is \$12 each plus \$5 p&p.

D.H.McDonald 1 Riversdale Rd Avondale Auckland 7.

WANTED

Valves WE300B (4 off), WE310A (2 off), 5R4WGB (2 off), 5U4GB (2 off), WE274 B and Steatite or glazed ceramic sockets for these valves. Also Western Electric data and design applications on these valves and British STC variants such as CV2068, Xerox copies or originals. Allen Bradley carbon composition resistors 1W and 2W. Grid caps, ceramic 3/8" (4 required). Lowther amplifiers and speakers especially PM4 & PM2. Voight loudspeakers. Leak Troughline stereo tuner. AKG m/m stereo cartridges. Western Electric or STC theatre speakers and Westrex or similar theatre speakers.

John Rivers 36 Puriri Terrace Palmerston Nth. Ph. 06-3593094 after 10pm OK.

Chassis for Sparton Junior 6 valve TRF 1930 model 410. Also escutcheons for RCA R37 twin peephole. Buy or swap. Please write to;

Murray Hall 802 Rolleston St. Thames or phone collect 0843-88804.

Audio transformers, balanced (push-pull) 10-50 watt valves EL36, EL37, EL34, old b&w TV transformers 110V sec.

C van der Wee 10 Ballance St Kihikihi. Ph. 07-8718336.

Valved FM receiver or AM-FM or SW-VHF combination.

Joe Williamson Mangakahia Rd. Poroti RD9 Whangarei. Ph. 09-4346609.

Cabinet for Mullard 515 (Mullardette) (see p.115 More Golden Age). Dial scale for American GE model A54. Circuit and any other data for Philips 342A. Will purchase or have a wide range of battery set components for swap G.Askey 106 North Avon Rd. Christchurch 1. Ph.03-892024.

Chassis for N.Z. Philips model 666 (see p.115 More Golden Age).

Frits Willemsen 42 Challinor St. Hamilton. Ph. 07-8493580.

Parts needed to complete my Pye PE340 radio; one 25x25 ufd 350 volts Plessey electrolytic capacitor 2400µF. Also a ferrite rod 8mm dia. and 15cm. long. Dare I ask for a circuit?

Bill Lambie 12 Foster St. Avalon Lower Hutt. Ph. 04-5678840.

ad for NZVRS
NZVRS

File Copy
BULLETIN

Vol. 13 No. 1

May 1992

NEW ZEALAND VINTAGE RADIO SOCIETY



THE LAST OF THE BIG ONES

A Columbus model 91
in 'Windsor' cabinet.
(See p.7)

NEW ZEALAND VINTAGE RADIO SOCIETY

A non-profit organisation devoted to the preservation of early radio equipment and associated historical information

PRESIDENT: Murray Stevenson
82 Waimumu Road
Massey West Auckland
Phone 09-8325414

SECRETARY: David Millett
1/17 Capilano Place
Glenfield Auckland
Phone 09-4434995

TREASURER: Bryan Marsh
20 Rimu Road
Mangere Bridge Auck.
Phone 09-6367712

MEETINGS: Regular Auckland meetings of the NZVRS are held on the third Monday of each month as follows:
1992, May 18, June 15, July 20, Aug. 17, Sep. 21, Oct. 19, Nov. 16 Dec. 21.
1993, Jan. 18, Feb. 15, March 22, April 19, May 17, June 21.
VENUE: Meeting Room of the Dominion Rd. Methodist Church (at rear of the Church) 426 Dominion Rd. Mt. Eden.

AUCTION SALES of vintage articles are held quarterly in the months of March, June, September and December.

AUCKLAND MEETINGS CALENDAR

May 18, Video of Philco factory in action
Video of talk by Alan Stanley.
June 15, Regular Auction Sale
July 20, To be announced

WELLINGTON AREA MEETINGS

Monthly meetings are held at the Tireti Hall, Te Pene Ave, Titahi Bay at 1 pm on the first Sunday of every month. For further details contact Neville Grubner 27 View Rd. Titahi Bay Wellington. Phone 2366661.

THE NZVRS BULLETIN is published quarterly in the months of Feb, May, August and November. Contributions from members are always welcome and should be sent to the Editor. Opinions expressed by writers are not necessarily those of the Society.

BULLETIN EDITOR: John Stokes
281-C Hillsborough Rd.
Mt. Roskill Auckland 4

ASSISTANT: Ian Sangster
75 Anawhata Road
Piha Rural Del. Auck.

Classified advertisements are accepted from financial members only. See back cover for further details and please observe the conditions as set out.

BACK NUMBERS OF NZVRS BULLETINS

With the exception of Vol. 1, Nos 2 & 4 Vol. 4, Nos 2 & 4 Vol. 5 No. 1, all issues are still available. Price is \$1.80 for a single copy up to Vol. 10 posted. From Vol. 10 onwards the price is \$2.80 per single copy posted. As up to 12 issues can be posted for the same price as one, you can save money by ordering several copies at one time. Order from: John Stokes
281-C Hillsborough Rd. Mt. Roskill Auckland.

NZVRS LIBRARY

Members are reminded that our library contains a good selection of books plus magazines and newsletters of several overseas societies. A list of publications is available from our librarian: Clarry Schollum 34 Pentland Ave. Mt. Eden Auckland. Ph. 09-6307011.

COLLECTING - - - A DISEASE WE ALL SHARE

BY R. GEORGE NEWLANDS

The reasons why people collect things are as varied as people themselves. There is a deep desire in human nature to collect objects and this, together with the pleasure gained from showing them to others, is a trait we share with many other creatures. The urge varies from necessity through various levels of security to outright vanity. Bees collect pollen for food and certain birds collect bright objects to impress the opposite gender of their species. Humans tend to collect things for prestige or as a hedge against inflation. The maintenance of a collection can also be self educating, making one an expert in a particular field with consequent social standing within a fraternity.

The range of things which people collect is limitless. Everything from match books and ball-point pens to military vehicles and sewing thimbles form human collections. If something is no longer in production, regardless of what it is, someone somewhere will be collecting it.

The psychology of collecting is a deep subject. We tend to gather things about us as a means of security or to provide a feeling of well-being. Many collections may well be good rainy-day accounts but many collectors see far more intrinsic value in their collections than really exists.

Armchair psychologists will read all manner of outlandish reasons into what people collect, usually managing to concoct some sinister connotation. One can enjoy a quote from Sherlock Holmes who, in discussing a villain with his assistant said "He collects firearms, Watson- there's malevolence there!" A bona fide firearms collector, having recovered from the initial shock, will certainly see the humour in this and Sherlock's opinion of collectors of Blue-and-White China is not on record. Professional psychologists, on the other hand, will tell you that a person's collecting interest tells absolutely nothing about basic character. The same goes for any hobby interest. When related to other things it may take on some significance but the simple fact alone is meaningless.

One of the most common reasons for casual collecting is nostalgia but there is no accounting for what will create nostalgia, however you care to define it. This sentimental yearning for a past, and what may seem to have been a simpler age, is a strange thing. People who yearn for the days of horses, coal ranges, home-made butter and evenings with the wind-up gramophone view these things through the sieve of a selective memory. They give little thought to Diphtheria and dry toilets.

Collections themselves, leaving aside the actual material collected, are as varied as collectors. Availability of space governs most but all follow the inclination of the collector. The best are small, tightly regulated and well displayed. The worst are simply accumulations, often large, ill maintained and inaccessible. Any collection must have its bounds set at the outset if it is to remain manageable. This is particularly important for museum collections where maintenance and preservation are paramount. The urge to collect objects which are related to a theme, style, type or age range must be resisted if a central theme is not to be inundated or become obscure.

It frequently happens, both with institutions and individuals, that the desire to collect becomes overwhelmed by the desire to accumulate. This results in a loss of the pleasure of ownership and a vast amount of material being gathered, to a point where the best of a collection is swamped and inaccessible. Such collectors will frequently beat others to destruction at auction sales- a sad business for two reasons. Firstly it denies the item to someone who would display it as part of

a collection, and secondly, it puts a false value on it, raising the price of everything similar. Material is gathered with the best of good intentions. It will all be used or displayed some day but the fact is that the "some day" never comes. Available space becomes cluttered to excess and the only reason the collector thinks he will make any use of it is the fact that it is there. If it was not it would never come to mind. There is also a grim determination not to part with anything and it is here that we see the Dog in the Manger attitude with which we are all so familiar. ("I don't want it but as long as I know you do I'm going to keep it!")

Such accumulations frequently moulder unseen in totally inadequate storage and often beyond the memory of the collector. Under these conditions the joy of collecting and the pleasure of possession have been replaced by a neurotic obsession. This particular form of insanity ran its course with the writer some years ago. It is worth noting that when a drastic cull is made of such a pile the amount of material which is seriously missed later is actually very small.

Examples abound also of small museums falling into a similar trap. Groups of enthusiasts start out by making the classic and all too common mistake of accepting everything which is offered to them with the intention of sorting it out later. The problem is that the "later" never comes. Available space becomes filled to a point where maintenance is impossible, registration is spotty, and historical information remains in the memories of the administrators. Material deteriorates, history is lost and enthusiasm is eroded.

Such an organization will produce a museum of the "open storage" type, with everything on display in an amorphous clutter. Descriptive labels are frequently inconsistent and inadequate. Also the attendants will have a poor general knowledge of the collections but may have an extremely detailed knowledge of certain pieces. Strangely, such places have an appeal for some people. When such a museum is finally forced into the cull and dispose phase it runs the risk of raising the ire of people who have donated material in good faith. Legal actions can result. Adverse public reaction is likely and may poison sources, denying the museum new and perhaps more desirable material.

Many collectors tend to look upon museums as competition. There may be some justification for this although the attitude is seldom valid. Mainly it stems from the fact that once an item is in a museum it is out of circulation as far as private collectors are concerned. A properly constituted museum has great difficulty disposing of material unless it is by gift or barter to another museum. Dealing with private collectors is not unknown but museums must be particularly careful in such cases, with tidy attention paid to documentation and legality. Museum people quickly develop a "nose" for the rip-off merchant and they are not in the business of making other people's fortunes for them. On the other hand, most of what private collectors hold is of little interest to a museum. Museum items need to have retained their detailed history if they are to serve anything other than a comparative purpose and much of what is gathered by private collectors lacks this. For instance, a collection of Maori adzes would be of little interest to a museum if the age and origin was not known.

Collections can be broadly categorized. Naturally there is much overlap but five basic types can be identified.

1. Bizarre Collections. The type one commonly finds associated with very old churches and similar institutions. Artefacts are likely to be very old and fervently revered by keepers and their adherents although intrinsic value may be minimal or nil. Such collections generate extreme sentiment in some people and may include such things as the bones of saints and pieces of the True Cross. Authenticity is often doubtful and beyond proof, relying on traditions which frequently go unquestioned.

2. Social Prestige Collections. This type makes up the vast majority of private, personal interest collections. They satisfy an urge in the collector and both generate and satisfy curiosity in the casual viewer. Any form of material at all can make up such collections, reflecting the whim or passion of the collector, and actual value is often not a consideration.

3. Vanity Collections. The sporting trophy type which can include such things as trophy cups, group photographs and the mounted heads of slaughtered beasts. In individual cases such things provide proof of personal achievement. When associated with such organizations as sports clubs these collections confirm group loyalty, camaraderie and rapport.

4. Economic Hoard Collections. This is the type which is obtained for the principal purpose of accumulating monetary value and will contain such things as rare books, art works, jewellery and precious metal artefacts. It has a lot in common with the Social Prestige Collection, usually providing the owner with some social standing, if only within a narrow field. Such collections may well be a hedge against inflation and not devalue as money does but it is worth noting that values do follow general economic circumstances. One of the first things people stop buying when times turn hard is books. Such collections may well be more transportable than cash money but their value cannot be relied upon to constantly increase. The modern prices paid for art works are highly fashionable and contrived. No easel painting could ever be actually worth some of the prices we see.

5. Emotional Experience Collections. The holiday souvenir type, usually deeply significant for the collector but with little value other than that of sentiment. Such collections serve the purpose of generating nostalgia for significant or particularly pleasurable events or people. The souvenir type collection can become quite valuable but the original collector is unlikely to live long enough to make anything out of it. Those relating to such things as industrial exhibitions are cases in point.

The importance of a personal collection is something that usually lies in the appreciation of the collector. The value, by whatever yardstick value is measured, is often hard to define. Like beauty, it is very much in the eye of the beholder. An item in a collection may have taken years of search and effort to obtain and thus be of great value to the collector whereas the same piece may have little or none to anyone else. To many collectors the things they collect have a value and importance which leaves others dumb with disbelief. Excessive assumed value usually indicates an obsessive collector and every age has had it's share of these.

There is always the thrill of obtaining something after haggling with other collectors or in finally tracking a piece after a lengthy hunt. For some collectors the thrills go too far and collecting becomes the reason for their existence, to a point where skulduggery and outright theft is resorted to. The business becomes an addiction and other collectors

are hated and feared. This is an extreme and far removed from the hobby type collector but every grade and stage can be found between.

This particular writer relishes the auction room atmosphere, both for the social event thus provided and for the adrenalin "high" experienced as bidding proceeds. Of course, this adrenalin rush frequently converts to feelings of a different type. Some of the prices paid at auction these days leave one breathless and trembling and more than a little concerned for the value of one's own collections. One cannot help but relate the price of a single item, however inflated, to what one's own collection might be worth and there is an urge to check the Yellow Pages for security screens and intruder alarms on the way home. It can all be a bit scary. It also raises the question of how available your collection should be to other interested parties. There is little point in keeping items hidden from all but your own eyes but to have things widely known invites unscheduled visitations from less scrupulous collectors or their agents. It all detracts from the pleasure of owning a collection. Perhaps it is better simply not to think about it.

Acknowledgement - This article was originally published in the Wellington Area Group's Vintage Radio Notes and is reprinted here by permission of the author.

WAIKATO AREA NOTES

The March meeting of the Waikato Area Group was held at the home of Murray and Wilma Hall, Rolleston St, Thames. Ten members were present, including three from Auckland. A good selection of radios were available for sale or swap plus some varied bits and pieces.

Everyone had a jolly good natter and enjoyed the refreshments put on by Wilma Hall and Leah Willemsen.

As Eric Carter was unable to attend the meeting he deputised the undersigned to provide these notes.

Next meeting will be held on the 28th June, the venue to be advertised at a later date.

Murray Hall

EXTRAVAGANZA '92

Proudly Announced & Sponsored by

THE MICHIGAN
ANTIQUE RADIO
CLUB

We have received a request from the MICHIGAN ANTIQUE RADIO CLUB to publicise their annual "Extravaganza" convention to be held in Lansing on July 10, 11, 12, 1992. The theme this year is E.H. Scott radios and the Big Band Era. Enquiries to: Extravaganza, P.O. Box 585 Okemos, MI 48864 USA

RCNZ'S BANDSPREAD RECEIVERS

Part 2 THE LAST OF THE "BIG ONES"

By Peter Lankshear

The final versions of the Radio Corporation's series of bandspread receivers that started with the model 75 were large and with some novel circuit features not often found in New Zealand made receivers.

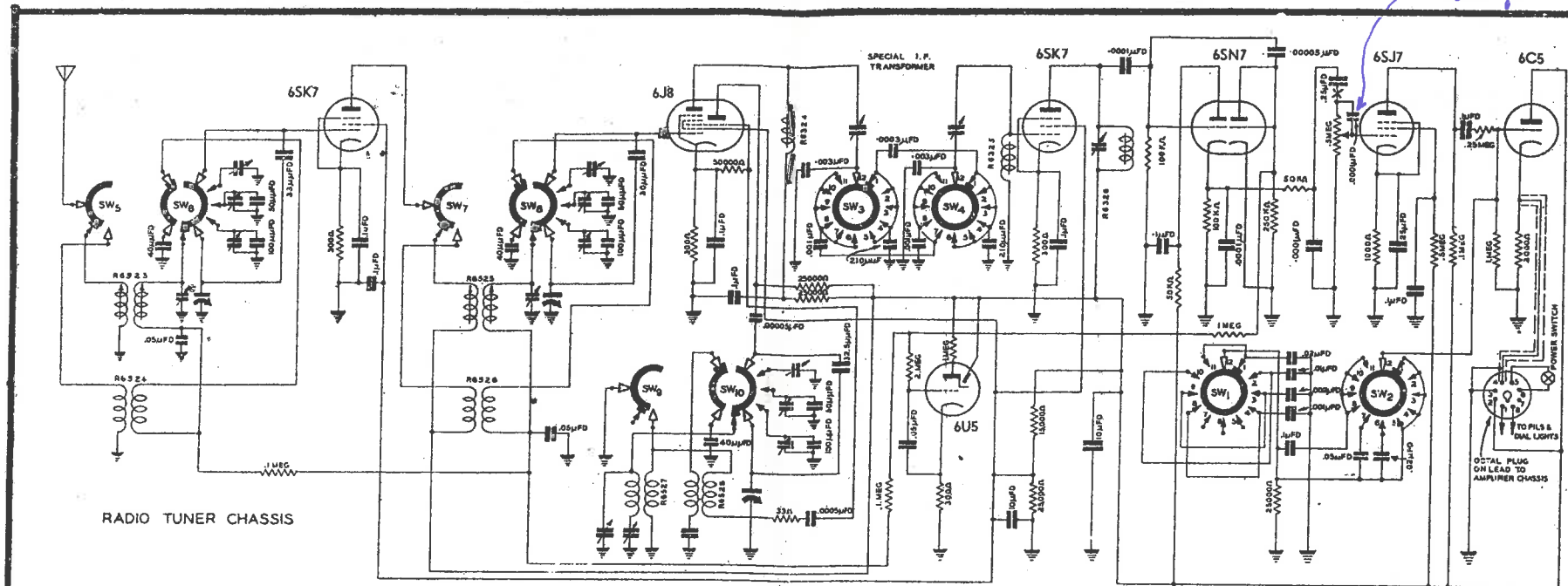
It will be recalled that the XA audio amplifier was used as an "add on" to a standard 75 chassis when a deluxe receiver with extra audio power was required. However, the combined tone control system and negative feedback of the model 90 chassis prevented its being used in the same manner. To provide a replacement model RCNZ during 1946 brought out one of the largest of all their receivers, the 99. Two chassis with a total of thirteen valves were used in a radio tuner and a combined audio amplifier plus power supply.

Apart from using a 6SK7 instead of a 6K7G, the R.F. and mixer stages were the standard bandspread design with magic eye as used in the model 90. The input coupling to the I.F. amplifier was arranged to provide variable I.F. selectivity, a feature rarely seen in New Zealand made receivers. Most I.F. amplifiers are a compromise between reasonable selectivity for general purpose reception and good high frequency audio response and generally restrict bandwidth above 3-5 kHz. By widening the pass band of the I.F. amplifier, advantage can be taken of good reception conditions to enjoy wide range reproduction. The variable selectivity switch can therefore be regarded as a part of the tone control system. In the case of the 99 this was an eleven position switch combining variable selectivity with audio tone control switching providing a response adjustable from heavy treble cutting through to about 8 kHz for good conditions. Unlike the model 90 switching, there was no bass boosting, doubtless because, as we will see, the audio system was capable of pretty impressive bass unaided.

The 6SK7 I.F. amplifier was conventional but the detector was decidedly not, with one half of a 6SN7 double triode used as a cathode follower directly coupled to the second section connected as a detector and A.G.C. diode. A cathode follower is a valve with the load resistor in the cathode circuit rather than the anode. This mode of operation had been popularised by the newly launched New Zealand publication "Radio & Electronics" and although it provides only unity voltage amplification, a correctly designed cathode follower provides a low impedance output, good for feeding long cables, and has a very high input impedance, reducing loading on the previous stage. In the case of the model 99 detector, the cathode follower isolated the diode from the I.F. stage, increasing selectivity and lowering distortion.

* Not quite as Be Ard & RF had adjustable slugs accessible through an top of large-dia coil can

Top boost see comment in letter from A.L.R. July 18, 1992



RADIO TUNER CHASSIS

SW 5-6-7-8-9-10 ARE WAVECHANGE SWITCH WAFERS, SHOWN IN BROADCAST POSITION AND MOVE IN COUNTER CLOCKWISE DIRECTION FOR SHORT WAVE. SW1-2 ARE TONE CONTROL SWITCH WAFERS AND ARE GANGED WITH THE VARIABLE I.F. BANDWIDTH WAFERS SW3-4. INTERMEDIATE FREQUENCY 455 KC

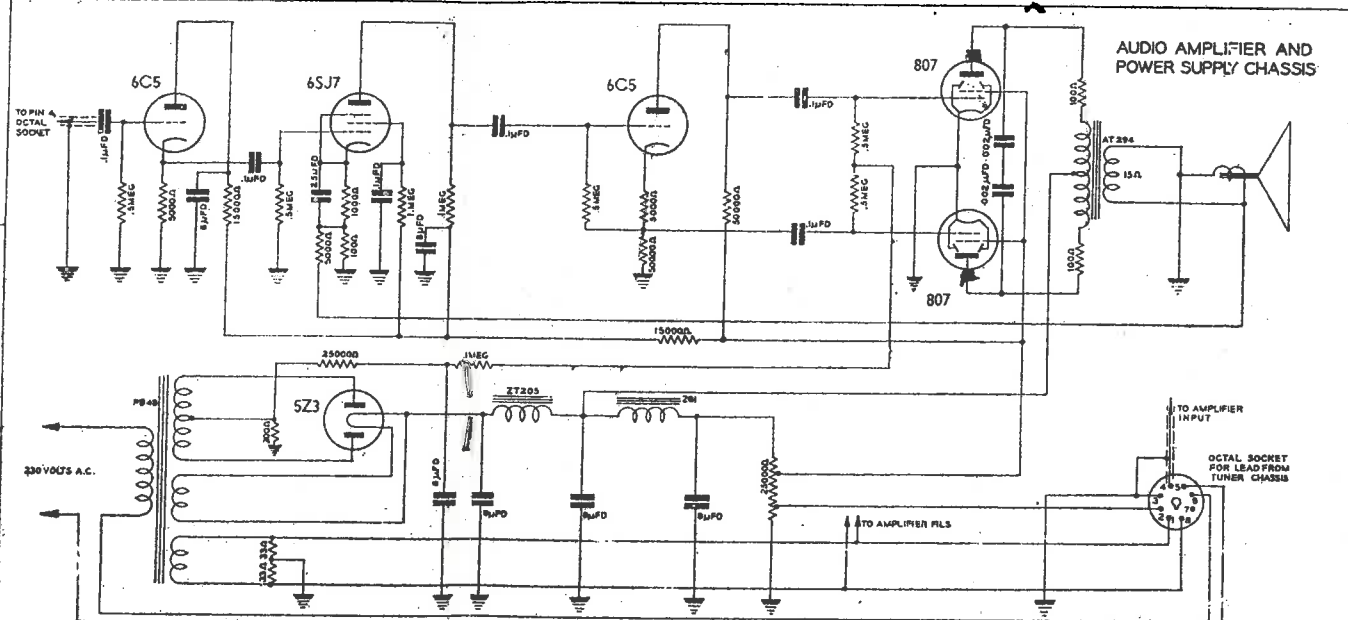
LONG SWITCH CONTACTS →

X INDICATES WHERE RADIOGRAM CONNECTS IN

NO. CORRECTIONS TO DRAWING No 359

SW2. DELETE CONNECTION FROM CONTACT 5 TO THE JUNCTION OF CONTACT 8 & THE .1μF CONDENSER. THIS ALLOWING CONTACT 5 TO BE CONNECTED TO THE TOP OF THE 25000Ω RESISTOR.

SW3 JOIN CONTACTS 1 & 2. DELETE THE CONNECTION BETWEEN CONTACTS 5 & 6 AND JOIN CONTACTS 6 TO 7



AUDIO AMPLIFIER AND POWER SUPPLY CHASSIS

DESIGN	LAB	MODEL 99
DRAWN	9-10-45	(2ND EDITION)
CHECKED	10-10-46	D.No. 367
APPROVED	21-10-46	

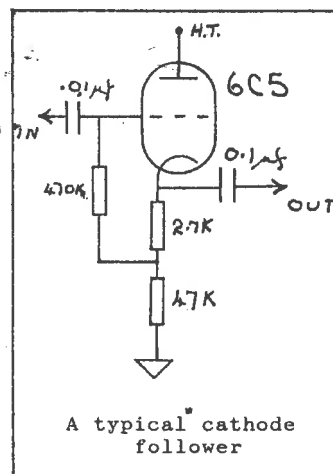
13 VALVE HIGH FIDELITY BANDSPREAD RECEIVER

RADIO CORPORATION OF NEW ZEALAND LTD.

AMENDMENTS	CHKD.	DATE
2ND EDITION AM. DRAWN		20-7-48

Note use of 6SJ7 amp

The other cathode followers were the output stage of the tuner, a good feature, and the input to the power amplifier. This second cathode follower served no useful purpose and neither of them had a correct combination of load resistor and bias resistor. Fortunately the demands on the cathode followers in this case were small and performance was not compromised.

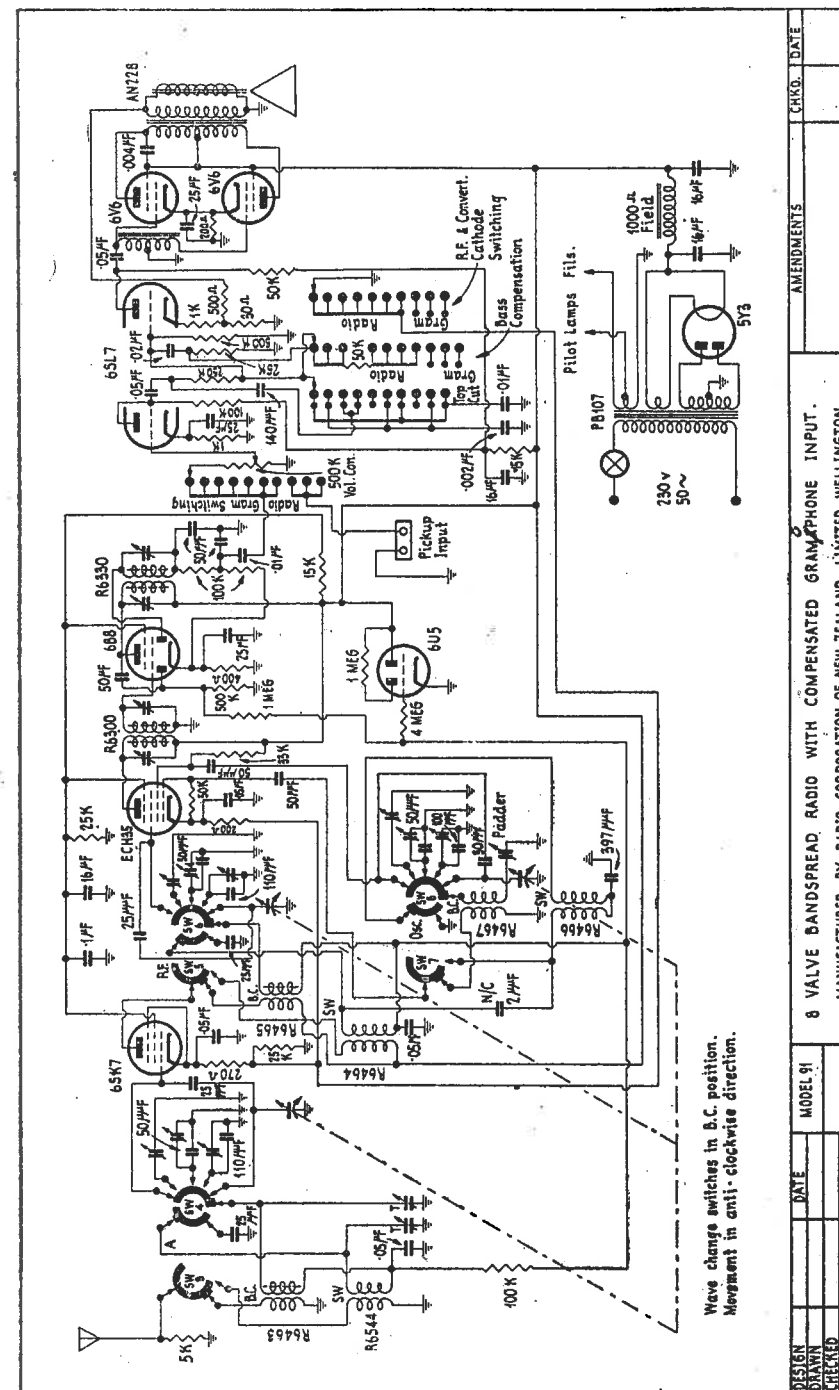


Similar to Radio Corporation's prewar 25 watt P.A. amplifier, the power amplifier was to say the least, rather impressive. The type 807 valves are transmitting versions of the 6L6, no doubt used because of their availability as war surplus equipment. Fitted with an efficient high quality 12" Goodmans speaker, there could have been few locations where a model 99 could have been "wound up" fully without aural discomfort.

Minor modifications were made to the 99 mid 1948, the chief being the substitution of a single winding second I.F. transformer and a change to an "infinite impedance" detector, the old anode bend or biased detector but with 100% negative feedback with the output taken from the cathode instead of the anode. The infinite impedance detector, which is related to the cathode follower, gets its name from its very high input impedance and was popular with home builders striving after quality, but except in the RCNZ 99 was rarely if ever used commercially in New Zealand.

There could never have been many Columbus 99 receivers made, but the next and final big RCNZ receiver, was relatively popular. By 1949, although still a good performer, the 90 was outdated. The new fashion for top of the line New Zealand models was to be large dials and push pull output stages and RCNZ responded with the 91, incorporating essentially the proven bandspread front end and I.F. stage of the 90 but with a revised tone control system and push pull audio amplifier. It was also one of the last receivers to use octal valves throughout.

One half of a 6SL7 or ECC35 high μ double triode was used as a conventional audio amplifier. The second half was a negative feedback tone control retaining the multiposition switching of the 90, but including radio pickup changeover. This stage drove a push pull pair of 6V6 beam tetrode grids via a phase inverting choke. There was negative feedback from the output transformer secondary to the cathode of the driver.

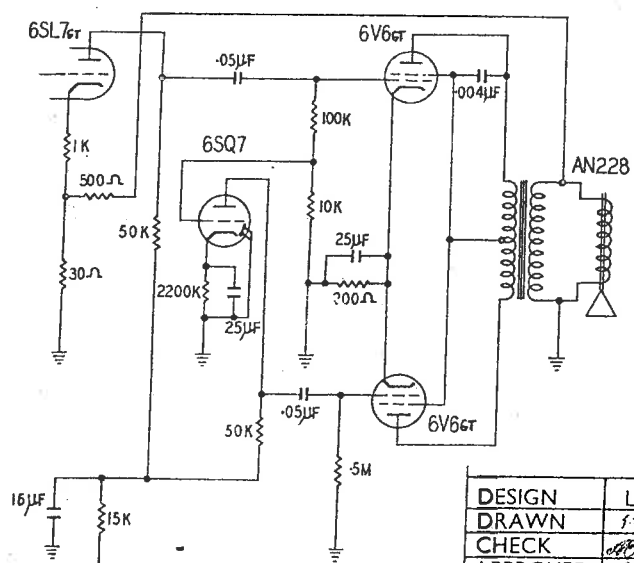


Once again RCNZ audio design was flawed. By 1949, the requirements for good quality audio circuits were well known. The much publicised Williamson amplifier had been around for several years and every electronic publication seemed to feature an article on hi fi. The 6SL7 has a very high internal impedance and transformer coupling of this type of valve was never recommended. To obtain even a reasonable performance a transformer would need to have at least 100 henries primary inductance and sectionalised windings, a very expensive component. In the case of the 91, it was a very small and inadequate 1:1 auto transformer giving unity gain. What saved the 91 low frequency performance was the combination of negative feedback and plenty of reserve power. Why a phase inverting valve was not used is a mystery. It would have been no more expensive and had much better performance. The three last stages of the model 99 adapted for 6V6 valves would have been very satisfactory.

Significantly, in 1955 the 91R appeared with the audio section modified to use a valve phase inverter, but even then it was not well designed. A 50k load is too low for a 6SQ7 and the balance is poor. A 6C5 or 6J5 phase splitter would have been a far better choice.

Another version used the octal 1.4 volt filament valve series. This would have been one of the largest battery receivers ever produced in New Zealand, with 2 I.F. stages and pushpull output. I have only ever seen one chassis, and it was inoperative, but they must have been very impressive for a battery powered receiver.

By the time production of the 91 ceased in the late 1950's RCNZ was in decline and the era of the big mantel receivers was over.



DESIGN	LAB	DATE	MODEL
DRAWN	J.T.C.	7-5-56	91
CHECK	J.T.C.	7-5-56	
APPROVED	J.T.C.	10-5-56	D.No. 384

MODIFICATION TO AUDIO STAGE: SERIAL NOS 52101 TO 52300
(AUDIO COUPLING CHOKE HAS BEEN REPLACED WITH A PHASE INVERTER VALVE)

R2

A SCOTT-TAGGART KITSET

by Neville Grubner

Some time ago I picked up an interesting looking home made Battery Receiver using English Valves. It was quite well made so rather than use it for parts I decided to put it aside with the idea I may try to get it to go one day. Some months later while looking through Jonathan Hill's book "Radio Radio" I noted that a picture of a Scott-Taggart 400 home constructed receiver looked very similar to the set I had. This prompted me to do some more research and find out some more about Scott-Taggart and his receivers. Hopefully I would be able to identify the set I had.

After looking through a few early English Magazines I found that they regarded John Scott-Taggart as one of the great wireless men of the 1920's and 1930's who captured the hearts of many home constructors. He produced many designs and articles that featured in both the "Wireless Constructor" and "Popular Wireless" magazines of that era. Featured was the operative word as apparently it was hard to find a page or advertisement that did not mention him when a new design came out. His first circuit I could find was the ST 100 published in 1923, this was a simple reflex circuit using 2 valves and a crystal detector. The first valve worked both as RF amplifier and a Audio amplifier, the selling point was 3 valve performance for the cost of 2 valves. It must have been an attractive proposition as I believe an estimated 100,000 were built from 1923 to 1926. Scott-Taggart designs then appeared on a regular basis until the late 1930's. Most of his designs incorporated double reaction which he claimed gave Superhet Selectivity with a TRF.

The set I had was a Scott-Taggart 300 which was produced as a constructional article in "Wireless Constructor" in February 1932 and sold as a kit. There were three versions advertised, Kit A was less valves and cabinet, Kit B was with valves less cabinet, and Kit C was with valves and cabinet. How this set came to be in New Zealand is unknown as they were never sold by anyone here that I can find. With the help of fellow collectors I located a copy of the original magazine and it still contained the original Blueprint. I was now able to rebuild the set as designed and also found it still contained the original specified parts. The valves used were PM12, PM1, and PM2. The ones in the set all had open circuit filaments suggesting a little more than the required 2 volts had been applied. After a replacement set of valves had been found I was able to try the set out to see if it would go as well as the original article claimed. The original article made many outstanding claims about the ST 300 a typical one being "The ST 300 is here! A set that Disciplines the Broadcast stations of Europe". My ST 300 goes well but the high RF field from 2YA at my home location prevents any real Dx on any TRF. Perhaps I should take it to a better location to prove one of Scott-Taggart's original claims that the "ST 300 has unique controls for enabling you to keep pace as stations increase in number and power".

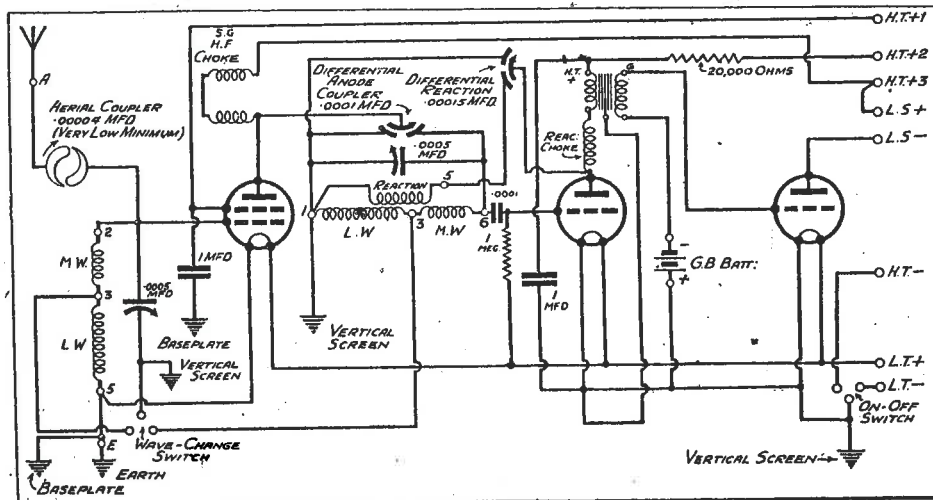
WANTED

Set of six knobs, dial escutcheon and glass, vibrator pack to suit Columbus model 18 (similar style to model 24 p.116 More Golden Age). EM speaker for Ultimate CUU 6.75" (p. 131 More Golden Age). EM speaker and knobs for Gulbransen 5K. Dial drive gears and dial pointer for Gulbransen 7D. Graham Lea 73 Wallace Pl. New Plymouth Ph. 06-7585344.

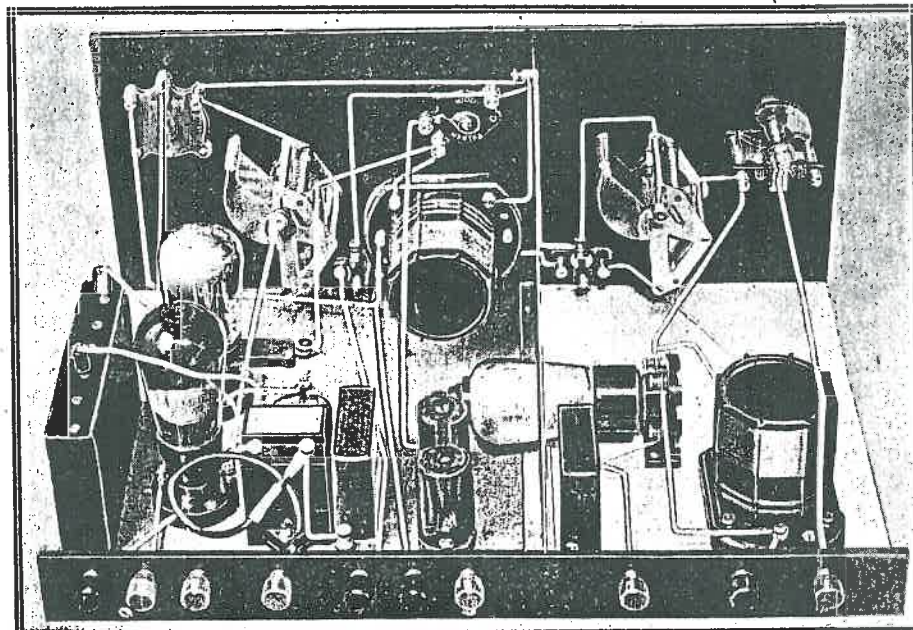
Mullard or Polar valves for Polar twin. Lamphouse Radiogram annuals for 1933 and 1934. Would pay good price for these or swap. Barry King 16d. Parity Pl. Glenfield Auckland 10 Ph. 09-4435639 (wk.hrs collect).

Cabinets for General Motors S9C Little Corporal, similar to Little General but with only two knobs and peephole centrally between cathedral; Minnette 2 knobs offset peephole or picture or tracing shape of cabinet; STC model 632 similar to 504 (see p71 More Golden Age) but has 4 knobs. Ian Sangster address in ad heading.

HERE IS THE BASIS FOR THE "S.T.300" SET



COMPLEX IN THEORY, BUT SIMPLE TO BUILD AND OPERATE



The set is much easier to make than the average three-valver, but it is a clean breakaway from the policy of designing a set to suit average conditions. It is adjustable to get the maximum out of every locality, every aerial and every station.

W/c Feb 1932

BOOK REVIEW

B2

DISCOVERING VINTAGE RADIO by Peter Lankshear

Published by Electronics Australia, 115 pages.

The continuing popularity of Peter Lankshear's "Vintage Radio" series of articles currently running in in ELECTRONICS AUSTRALIA has encouraged the publishers to issue a collection in booklet form. This move should serve to make the series more widely known and anyone who has previously not bought individual copies because of the cost will now have no reason not to acquire the articles in handy booklet form at less than the cost of a single issue. In this 115 page booklet are 34 of the original articles printed exactly as they appeared during the period 1988-1991.

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J.W.S.

